

RUSSIAN LITERARY FIRST EDITIONS & MANUSCRIPTS:
HIGHLIGHTS FROM THE R. EDEN MARTIN COLLECTION

Wednesday 28 November 2018



ЕВГЕНІЙ
ОНЪГИНЪ.

САНКТПЕТЕРБУРГЪ.

1825.

CHRISTIE'S

В Т О Р О Е
П О С В Я Щ Е Н И Е.

О.А. Г. - С.

Ты ли, Путаница - Психая,
Черно-белым веером вея,
Наклоняешься надо мной? -
Хочешь мне сказать по секрету,
Что уже миновала Лету
И иною дышешь васной.

Не диктуй мне, сама я слышу:
Теплый ливень упарся в крышу,
Шепоточек слышу в шюще.
Кто-то маленький жить собрался,
Зеленел, пушился, старался
Завтра в новом блеснуть плаще.

*Спая — она одна над мной.
Ту, что люди зовут весною,
Одиночеством я зову.*

*Спая и снится мне юность наша,
Та что миновавшая тама.*

*А ее тебе наяву,
Если хочешь, отдам на память,
Словно в глине зметное пламя
Из поднеженник в могильном рву.*

25 мая 1945

RUSSIAN LITERARY FIRST EDITIONS & MANUSCRIPTS: HIGHLIGHTS FROM THE R. EDEN MARTIN COLLECTION

Wednesday 28 November 2018

AUCTION

Wednesday 28 November 2018
at 1.30 pm (Lots 1-228)

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Friday 23 November 9 am - 4.30 pm
Saturday 24 November 12 pm - 5 pm
Sunday 25 November 12 pm - 5 pm
Monday 26 November 9 am - 4.30 pm
Tuesday 27 November 9 am - 8 pm

AUCTIONEERS

Eugenio Donadoni
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[20]

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Lot 104
PAGE 168:
Lot 34
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Lot 171
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Lot 68



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INTRODUCTION

Robert Eden Martin is a Chicago lawyer. After graduating from Harvard Law School in 1967, Eden went to work for the firm then known as Sidley & Austin. He became a partner in 1973. His professional work was centered on litigation for companies in regulated industries, including railroads, pipelines, and electric utilities. In 1978, he was made managing partner of the firm's Washington office; later he served for more than 20 years on the firm's executive committee and, for a decade, as the chairman of the firm's management committee. During that period, the firm grew from a Chicago-based law firm to one with international scope.

Eden began 'accumulating' books (as he puts it) in college and law school. He credits a Chicago friend, the great bibliophile Abel Berland, with introducing him to the world of first editions, particularly in the fields of American and English literature.

In college Eden took a course in Russian language, but years of law practice wiped from his mind whatever he had once learned. He renewed his study of Russian as he was approaching the age of 60. It then became natural to slip sidewise from collecting American and English first editions to Russian literature. The present catalogue showcases highlights from a much larger collection that was built over the past two decades, beginning in the mid to late 1990s. During that period, Eden wrote articles on book collecting that appeared in the *Caxtonian*, the journal of the Caxton Club of Chicago. These include articles on the works of Pushkin, Tolstoy, Akhmatova, and Mandelstam.

Eden's responsibilities to clients and his law firm, as well as his family, left a little time for other diversions. His interest in history led him to research and write about the town and county in central Illinois where he grew up — research now embodied in a dozen books and monographs, most of which appear on his local history web site. He is a life trustee of the Chicago History Museum, having served as its chairman for several years. His interest in music led to membership on the non-profit boards of the Chicago Symphony Orchestra and the Ravinia festival, where he also served as chairman. He remains a life trustee of Northwestern University and the University of Illinois Foundation. For over a decade he was President of the Commercial Club of Chicago and of its Civic Committee where he worked with business leaders and city officials to expand O'Hare airport, improve Chicago's public schools, and rationalize the finances of the state of Illinois and Chicago.

After retiring from the active practice of law, Eden prepared for his family descriptions of his collections of American, English, and Russian literature. In his introduction to his Russian collection, he explained his fascination with the books in this way:

'It seems to me that the case for collecting rare editions of great Russian books is not scholarly — and it is not different than the case for collecting early editions of American literature, or early maps, or stamps, or even antique sports cars. The case is based on taste — pleasure rather than utility. The great books are inherently interesting. Seeing, handling, turning the pages of a first edition of Pushkin or Dostoevsky or Akhmatova is compellingly — even magnetically — engaging. Books are the life-blood of our cultural heritage. Reading of course is fundamental, and one doesn't need a first edition to read. But seeing or possessing the first appearance of a great story or poem is to touch the new-born infant at the earliest stage of its cultural life. And if the author owned the book, or gave it to a friend with a written presentation on the title page, we get a glimpse of the author's own life as well. Great books embody superb craftsmanship of the mind working with life and language. They've formed and shaped our culture, just as mind-bending new technologies have transformed the ways we live, work and travel. A first edition of Pushkin's *Ruslan and Liudmila* has a fascination about it as great as one of the Wright brothers' early airplanes, or the first Apple I assembled circuit boards.'

A NOTE ON THE ORGANIZATION OF THIS CATALOGUE

The overall structure is broadly chronological: the first part of the catalogue covers the earlier authors, comprising mainly publications of the Golden Age of Russian literature, and the second part covers the 20th century, mainly Silver Age publications. In the first part, the authors are arranged chronologically — the earliest authors first. Thus, Pushkin appears near the beginning, and Chekhov near the end. In the second part of the catalogue, the authors are organized alphabetically: Akhmatova first, Zamiatin last.

PART I: THE GOLDEN AGE & THE 17TH-19TH CENTURIES
(LOTS 1-97)



01
BIBLE, Gospels, in Church Slavonic. *Evangelie Iisusa Khrista* [The Gospel of Jesus Christ]. [Moscow: Pechatnyi dvor,] 8 May 1685.

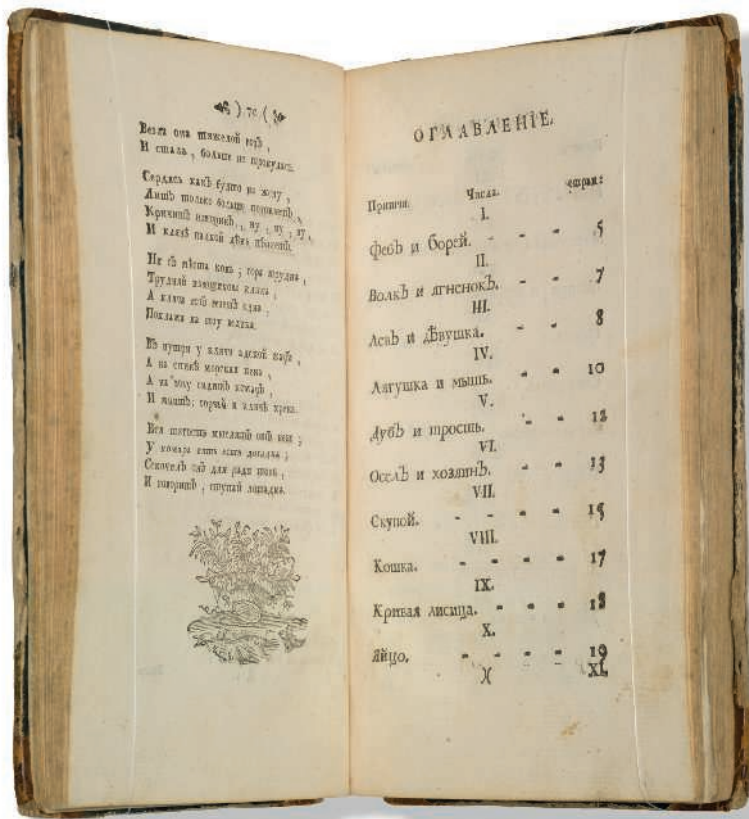
A rare 17th-century edition of the gospels in a handsome contemporary binding with silver ornaments. The text is complete with its full-page woodcuts of the evangelists. The front cover bears five repoussé and engraved silver plaques: a centerpiece showing Christ enthroned, surrounded by the four Evangelists. Russian 17th-century bindings with silverwork are distinctly uncommon. WorldCat locates just one copy outside of Russia, at Harvard. RBH and ABPC record no copy having been offered at auction. Karataev 929; Sopikov 296.

Folio (254 x 192mm). Title and 375 leaves, including four full-page woodcuts of the Evangelists, woodcut initials, headpieces and ornaments, head-lines and instructions printed in red (without the final blank; leaf 20.7 worn with losses affecting some letters; occasional marginal losses; occasional marginal dampstain; some scattered spotting; some leaves with old marginal repairs). Contemporary tan velvet over wooden boards, the upper cover applied with silver plaques on white metal mounts: a shaped oval centerpiece, repoussé, chased and engraved with Christ enthroned, and four shaped corner-pieces each with an Evangelist, one of the corner-pieces with indistinct marks (some wear); the lower cover with chased and engraved brass corner-pieces and centerpiece (lacking one corner piece); shaped brass catches and clasps (lacking one clasp); edges gauffred and gilt.



£8,000-10,000

\$11,000-13,000
€9,000-11,000



02
 SUMAROKOV, Aleksandr Petrovich (1717-1777). *Pritchi*. Kn.1-3. [Fables. Books 1-3.] St Petersburg: [at the Press of the Academy of Sciences] 1762, 1762, 1769.

The rare first edition of Sumarokov's fables, complete in three volumes. The Petrovskii copy. Sumarokov's fables 'are the first attempt in a genre that was destined to flourish in Russia with particular vigor' (Mirsky, p.47). RBH and ABPC record no copy having been offered at auction. Sumarokov was 'the father of the Russian literary profession' (idem); in his own lifetime he was known especially for his plays – these earned him the epithet 'Racine of the North'. Catherine II was his patron and personal censor for much of his career, giving Sumarokov a certain freedom, especially from academic constraints. The Petrovskii, father and son, built one of the most valuable collections on the history, language and culture of Slavic peoples. Because the third volume was published several years after the others, complete sets are rarely found. Kilgour 1136; SK 7026; Smirnov-Sokol'skii, *Moia biblioteka*, 256; Sopikov 9053.

Three volumes bound in one, octavo (180 x 110mm). Woodcut title vignettes and headpieces (some staining and press-marks on the first title; occasional light marginal soiling). Contemporary Russian half calf, flat spine blind-tooled in compartments, red morocco label (spine caps and label chipped; extremities rubbed; lacking the rear free endpaper). *Provenance*: V.L. Nekrasov (label) – Memnon Petrovich and Nestor Memnovich Petrovskii (1833-1912 [M.P.] and 1875-1921 [N.M.]); stamp and press-marks on the title) – Staraia kniga Lenkniga, booksellers (label and small stamps).

£4,000-6,000

\$5,200-7,800
 €4,500-6,700



03
 DERZHAVIN, Gavriil Romanovich (1743-1816). *Sochineniia*. Moscow: at the University Press, 1798.

The rare first edition of the collected works of 'one of the greatest and original of all Russian poets' who 'towered above' all the other verse writers of his century, 'for sheer imaginative power he is one of the small number of Russia's greatest poets' (Mirsky). Derzhavin is arguably the greatest Russian poet until Pushkin. Rare: RBH and ABPC record no copy of this first edition having been offered at auction; WorldCat locates only one copy outside of Russia: at Harvard College. N.M. Karamzin supervised the publication of this edition. This copy was formerly in the collection of Vladimir Timashev-Bering, author of short stories and poems, and occasional correspondent of Lev Tolstoy. Mirsky, pp.49-51; SK 1771; Smirnov-Sokol'skii, *Moia Biblioteka*, 86.

Octavo (220 x 144mm). Printed throughout on strong blued-tinted paper, complete with the errata leaf (light spotting on the title; occasional light soiling; very little light marginalia in a contemporary hand). Contemporary Russian mottled calf with black morocco spine, flat spine gilt in a large panel, red morocco label (spine head worn; label chipped; corners rubbed; sides lightly scuffed). *Provenance*: indistinct contemporary title signature – Vladimir Alekseevich Timashev-Bering (1854-1905, author; title blind-stamp).

£8,000-10,000

\$11,000-13,000
 €9,000-11,000

04

FONVIZIN, Denis Ivanovich (c.1744-1792). *Polnoe sobranie sochinenii*. [The Complete Collected Works.] Edited by Platon Beketov. Moscow: Semen Selivanovskii, 1830.

The first complete collected edition.

Fonvizin was one of the most distinguished authors during the reign of Catherine II. This edition comprises Fonvizin's great comedies, including 'The Brigadier', described by Nikita Panin as 'our first great comedy of manners', and previously unpublished works, including his strikingly revealing 'Open-hearted Confession', and various poems and letters. This edition is only preceded by an incomplete, one-volume edition published in 1829. RBH and ABPC record no copy having been offered at auction. WorldCat locates only three copies in institutional collections outside of Russia.

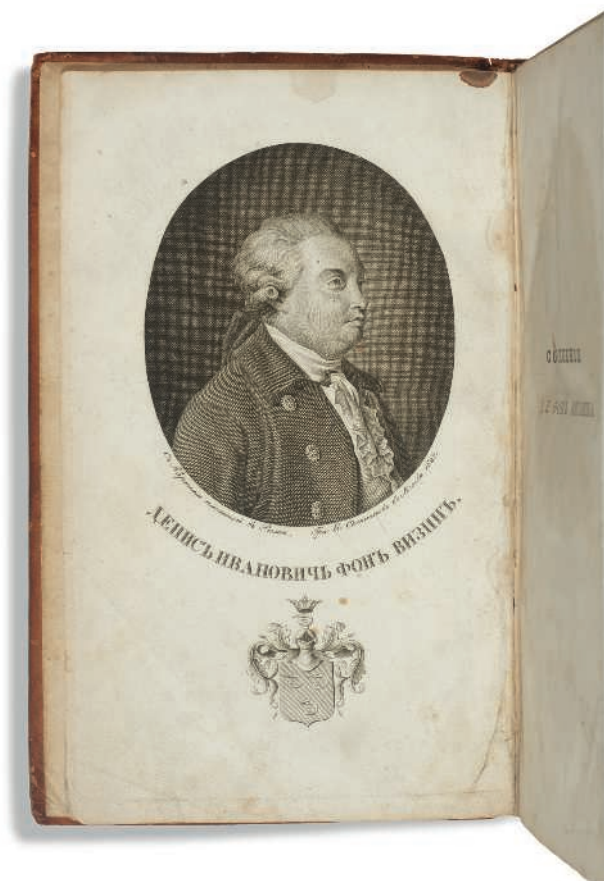
Four volumes in two, octavo (214 x 132mm). With the half-titles; engraved portrait frontispiece by E. O. Skotnikov; lithographed leaf of facsimile manuscript (mostly marginal light spotting). Contemporary Russian mottled calf with red morocco spines, flat spines gilt in compartments (spine caps chipped; extremities rubbed; first volume lacking the rear free endpaper). *Provenance*: 'V.O.' (Cyrillic initials at foot of spines; perhaps Count Vladimir Odоеvskii, 1803-1869) - Litfond (bookseller's ticket and stamps, dated 1949) - Robert Argent Longmire (1923-1992, Kremlinologist, scholar; signature, dated Leningrad, April 1951).

(2)

£1,500-2,000

\$2,000-2,600

€1,700-2,200



05

GRIBOEDOV, Aleksandr Sergeevich (1795-1829). *Gore ot uma*. [Woe from Wit.] St Petersburg: at the Military Press, 1839.

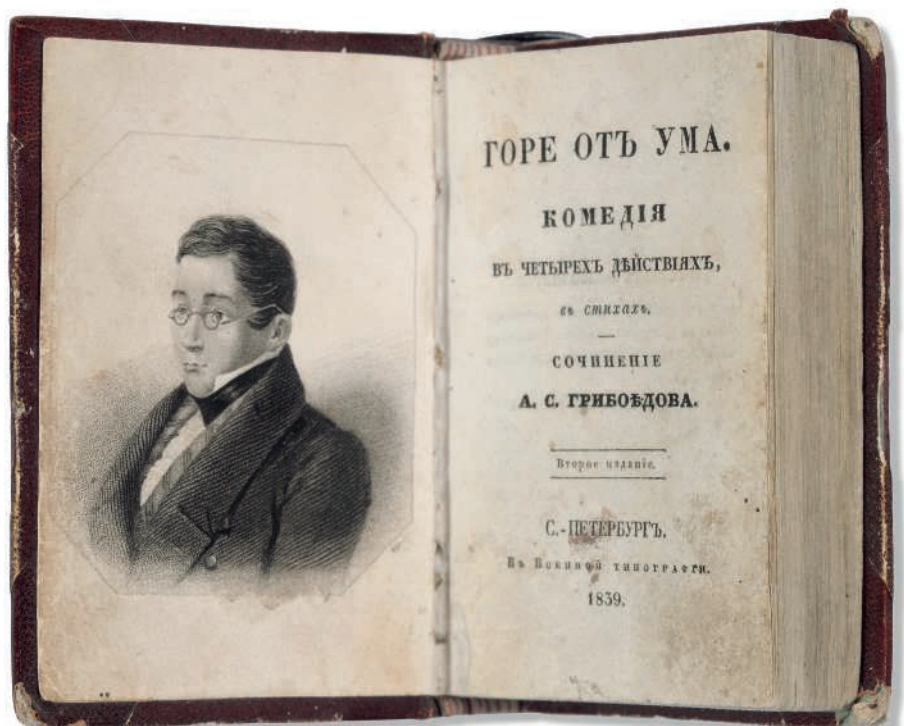
The very rare second edition of Griboedov's satirical masterpiece, published here in an attractive quasi-miniature format. RBH and ABPC record no copy having been offered at auction. As early as 1875 Garusov remarked that 'this edition was already very rare many years ago... and today can only be found with difficulty' (quoted in Smirnov-Sokol'skii). 'Examples of this edition are found less often than examples of the first edition of 1833' (Smirnov-Sokol'skii). Kilgour 405; Smirnov-Sokol'skii 644.

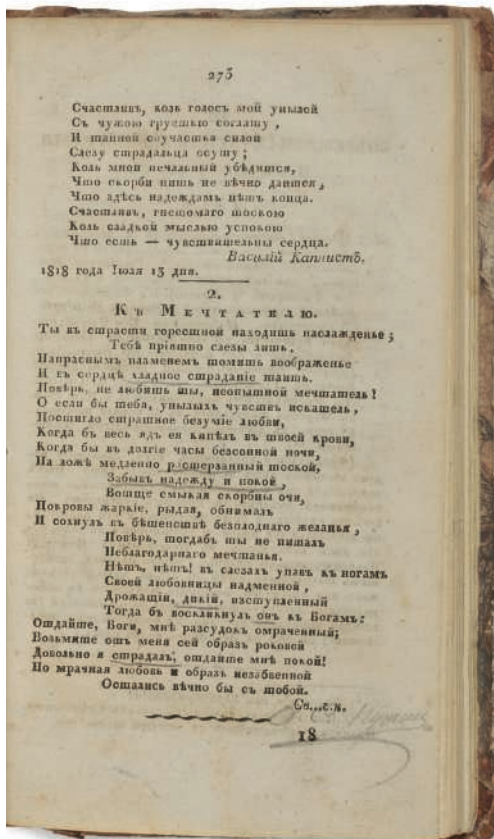
16mo (88 x 60mm). With the engraved portrait frontispiece (lacking leaf 2.1 of the biographical note; some short tears, one with small loss in leaf 2*1 of text; occasional light soiling). Contemporary half leather, spine gilt (corners rubbed).

£600-900

\$780-1,200

€680-1,000



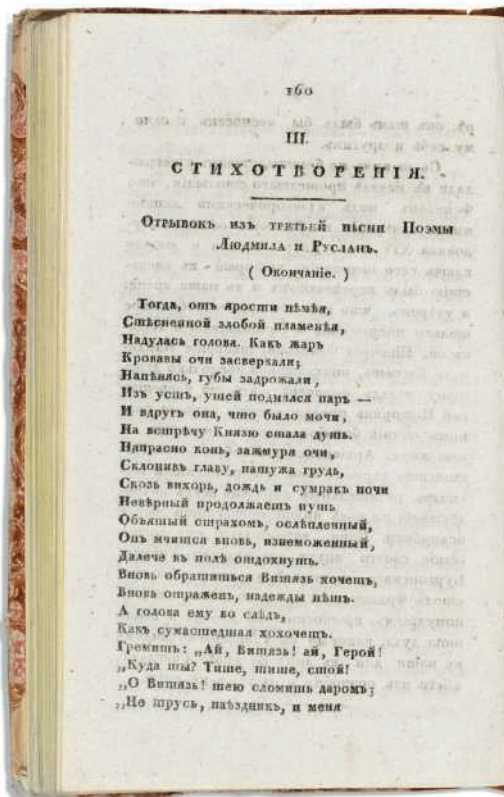


06
 PUSHKIN, Alexander (1799-1837) – *Syn otechestva, istoricheskii, politicheskii i literaturnyi zhurnal*. [Son of the Fatherland. A Historical, Political, and Literary Journal.] Volume 50. St Petersburg: N. Grech, 1818.

The first edition, comprising one of Pushkin's earliest publications: the first appearance of his poem 'K Mechtateliu' [To A Dreamer]. Pushkin was just 19, but probably wrote this poem in 1814 when he was still at the Tsarskoe Selo lyceum. His first book, *Ruslan i Liudmila* was not published until 1820. Rare: RBH and ABPC record no copy having been offered at auction; WorldCat locates no copy outside of Russia. Smirnov-Sokol'skii, *Pushkin*, 47 (p.488).

One volume, octavo (199 x 111mm). (Small loss in the margin of leaf 13.4 affecting a few letters; light scattered spotting; pencil underlining in the Pushkin poem.) Contemporary Russian mottled half calf, red leather label (spine ends and corners repaired; extremities rubbed). Provenance: '207' (press-mark in blue ballpoint on small white label).

£2,000-3,000 \$2,600-3,900
 €2,300-3,400

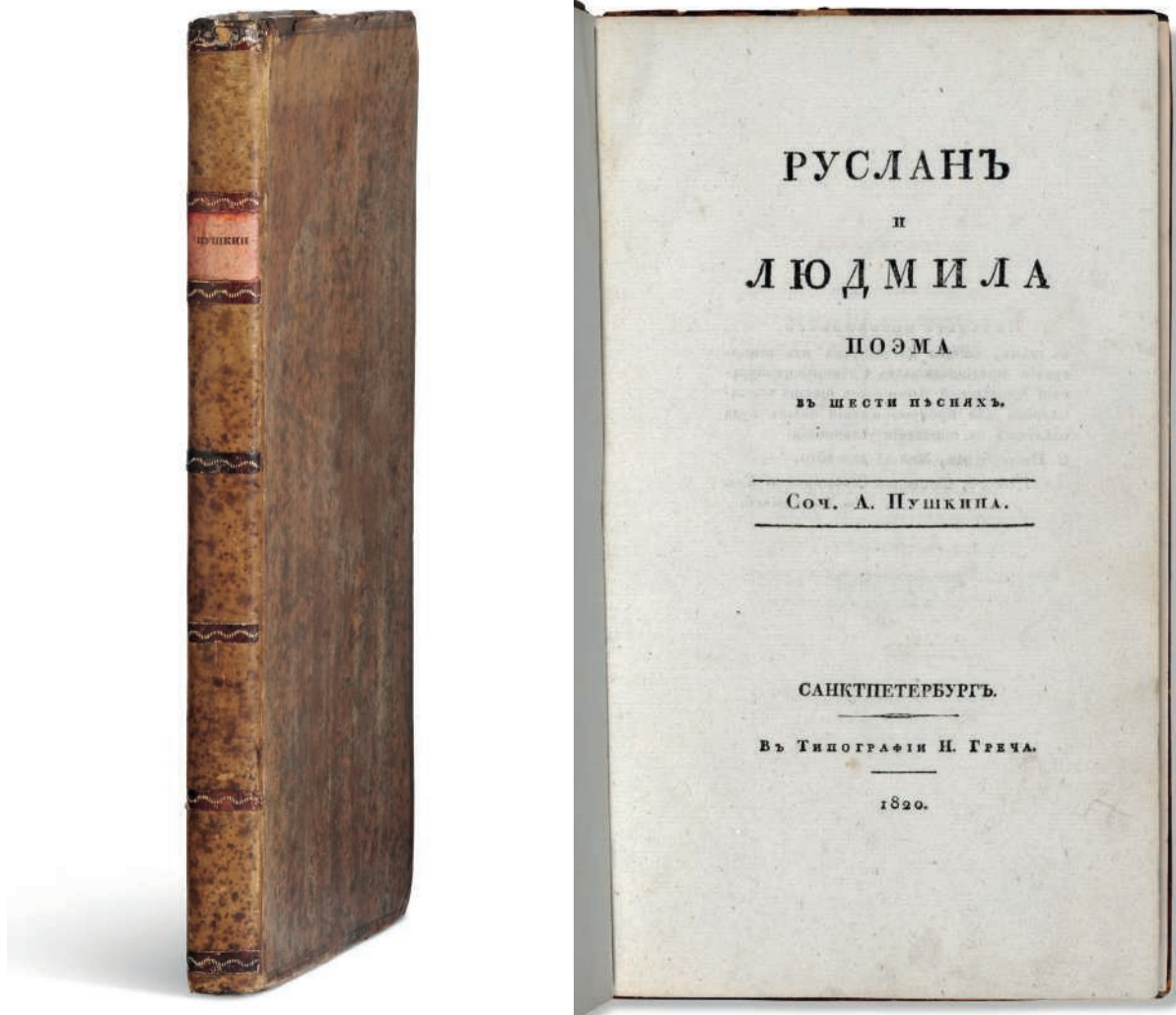


07
 PUSHKIN, Alexander (1799-1837) – *Syn otechestva, istoricheskii, politicheskii i literaturnyi zhurnal*. [Son of the Fatherland. A Historical, Political, and Literary Journal.] Volumes 61 and 62. St Petersburg: at the Press of the Editor [N. Grech], 1820.

The first excerpts of Pushkin's first book-length poem to appear in print. In this publication, the work is titled 'Liudmila i Ruslan'; the names were reversed when the poem appeared in book form later that year. This issue also includes a serialization of Golvnin's account of his voyage and captivity in Japan. Rare: RBH and ABPC record no copy having been offered at auction. Smirnov-Sokol'skii, *Pushkin*, 47 (p.488).

Two volumes in one, octavo (199 x 115mm). One engraved plate, showing a monument to Potemkin (the plate with short tears, one of these with an old repair; occasional light scattered spotting; occasional light soiling; light dampstain on the title). Contemporary half sheep, flat spine tooled in blind, red and black spine labels (extremities rubbed, one label chipped). Provenance: Sea Cadets Corps, St Petersburg (title with printed label, dated 1826, and manuscript shelf mark) – Library of the Naval Academy, Russia (stamp on front blank, with inventory number 16102).

£2,000-3,000 \$2,600-3,900
 €2,300-3,400



08

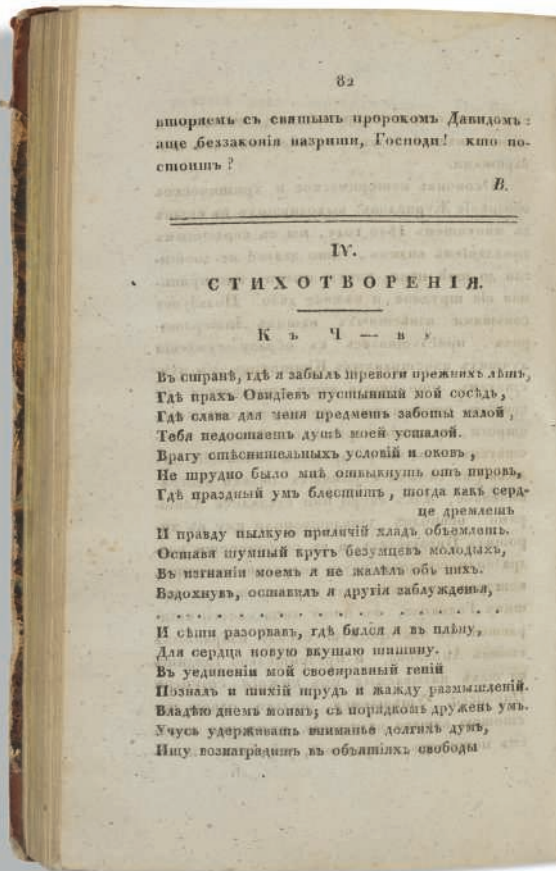
PUSHKIN, Alexander (1799-1837). *Ruslan i Liudmila. Poema v shesti pesniakh*. [Ruslan and Liudmila. A Poem in Six Cantos.] St Petersburg: N. Grech, 1820.

The first edition, first issue, of Pushkin's rare first book, in a contemporary Russian binding. RBH and ABPC record only three copies having sold at auction. Pushkin began writing this mock epic while still at the Tsarskoe Selo lyceum, and continued to work on it from 1817 to 1820, between drinking bouts, gambling sprees and duels. *Ruslan and Liudmila* was published in June 1820, but Pushkin would not see a copy for at least a year: he was already exiled to Southern Russia for writing scandalous epigrams about the Imperial family. Pushkin's epic poem proved a resounding success and sold out quickly. Smirnov-Sokol'skii notes that the earliest copies of *Ruslan and Liudmila* were issued without a frontispiece – the engraving by Ivanov was published later, and also made available separately for buyers of early copies; this copy, in a contemporary Russian binding and without frontispiece, is evidently one of those rare early copies. Kilgour 874; Smirnov-Sokol'skii, *Pushkin*, 1.

Octavo (224 x 127mm). Complete with the final blank; printed on laid paper watermarked '1819' (small wormhole affecting one word in leaf 1.8; occasional light soiling and light spotting). Contemporary mottled sheep, flat spine in compartments with applied bands of gilt red leather, printed spine label, edges sprinkled blue (label perhaps renewed; some wear to the edges with minor repairs). Extra-illustrated with a later issue of the Ivanov engraving loosely inserted. *Provenance*: M.V. Evseev (label, with the manuscript press-mark '578').

£38,000-45,000

\$50,000-59,000
€43,000-50,000



09

PUSHKIN, Alexander (1799-1837) – *Syn otechestva, istoricheskii, politicheskii i literaturnyi zhurnal*. T.71-72. [Son of the Fatherland. A Historical, Political, and Literary Journal.] Volume 71 and 72. St Petersburg: N. Grech, 1821.

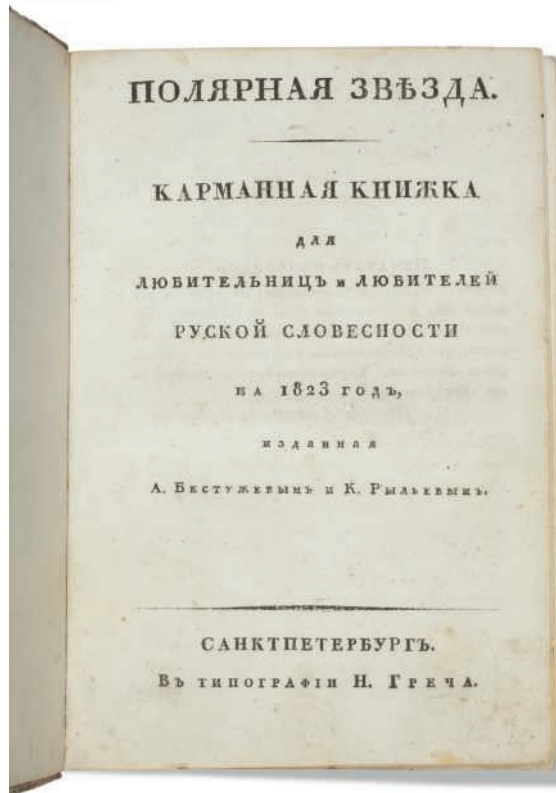
The first edition. These volumes include the first appearance of Pushkin's poem 'K Ch-vu' [To Chaadaev], and of 'Kurbskii' by Ryleev. Rare: RBH and ABPC record no copy having been offered at auction. Smirnov-Sokol'skii, *Pushkin*, 47 (p.489).

Two volumes in one, octavo (201 x 120mm). (Staining in the margins of leaves 7.1-5 in vol. 1; paper flaw affecting a few words in leaf 7.6 of vol.2.) Contemporary Russian half calf, flat spine tooled in gilt, red leather labels (extremities rubbed; sides scuffed). *Provenance:* Pervaiia Russkaia platnaia narodnaia biblioteka (stamps; manuscript press-mark).

£1,500-2,000

\$2,000-2,600

€1,700-2,200



010

PUSHKIN, Alexander (1799-1837) – *Poliarnaia zvezda. Karmannaia knizhka dlia liubitel'nits i liubite'ei ruskoi slovesnosti na 1823g.* [The Pole Star. A Pocket Book for Female and Male Lovers of Russian Literature, for the year 1823.] St Petersburg: by N. Grech for A. Bestuzhev and K. Ryleev, 1823.

The first edition of the rare inaugural issue of one of the best literary journals of its time. RBH and ABPC record no copy having been offered at auction; the celebrated Diaghilev-Lifar collection held only the later volumes. Contributions by Pushkin in this first number of *Poliarnaia zvezda* include the first appearance of four poems: 'Ovidiiu', 'Grechanke', 'Elegiia', and 'Mechta voina'. The first poem is addressed to Ovid, with whom Pushkin identified as a fellow exiled poet; in 1821 Pushkin visited several places in Bessarabia said to have been visited by Ovid. Other contributors include Krylov, Baratynskii, Viazemskii, Gnedich, Glinka, Zhukovskii, and several other leading authors. The journal's editors, Bestuzhev and Ryleev, were later arrested for their part in the Decemberists uprising. Kilgour 850; Smirnov-Sokol'skii, *Pushkin*, p.504.

Octavo (148 x 105mm). Additional engraved title page (chips in the margins of two leaves, not affecting the text; occasional marginal dampstain; occasional light soiling; neatly repaired tear in the margin of the last leaf). Contemporary Russian half calf, flat spine tooled in compartments, red morocco label (spine ends chipped, corners rubbed).

£8,000-10,000

\$11,000-13,000

€9,000-11,000



011

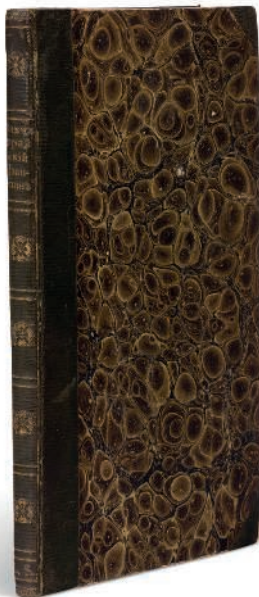
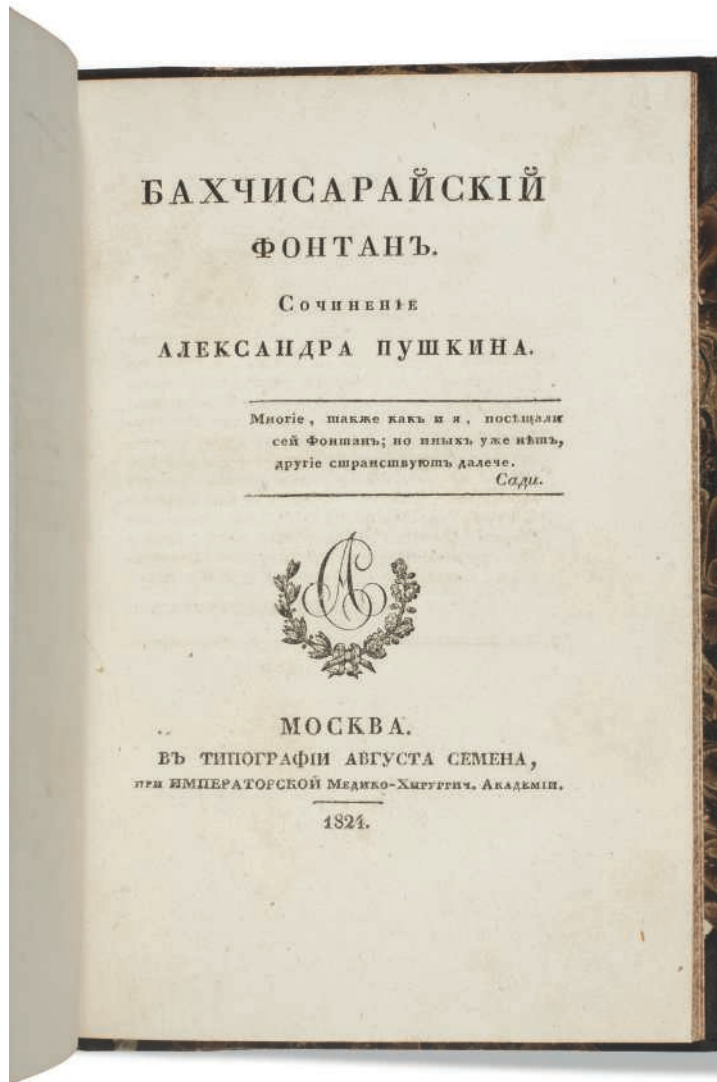
PUSHKIN, Alexander (1799-1837). *Kavkazskii plennik, povest'*. [A Prisoner of the Caucasus.] St Petersburg: N. Grech, 1822.

The rare first edition of this early Pushkin masterpiece. RBH and ABPC record only two copies having sold at auction (one, the Diaghilev-Lifar copy, lacking the portrait). Smirnov-Sokol'skii remarks that this work 'delighted the reading public' and sold out very quickly – even if Pushkin himself was somewhat dismissive of it, as was often the case when he wrote to friends about recently finished works. Kilgour 875; Smirnov-Sokol'skii, *Pushkin*, 2.

Octavo (200 x 130mm). With the engraved portrait by Egor Geitman (without the half-title; portrait worn and soiled and repaired in the margins; title and the first and last few leaves repaired in the inside margins and some outside margins; tear in the inside margin of the title; small repaired loss, not affecting the text, in the bottom margin of leaf 3.1; soiling and staining). Contemporary half calf (rebacked; endpapers renewed; corners repaired in cloth).

£12,000-18,000

\$16,000-23,000
€14,000-20,000



012

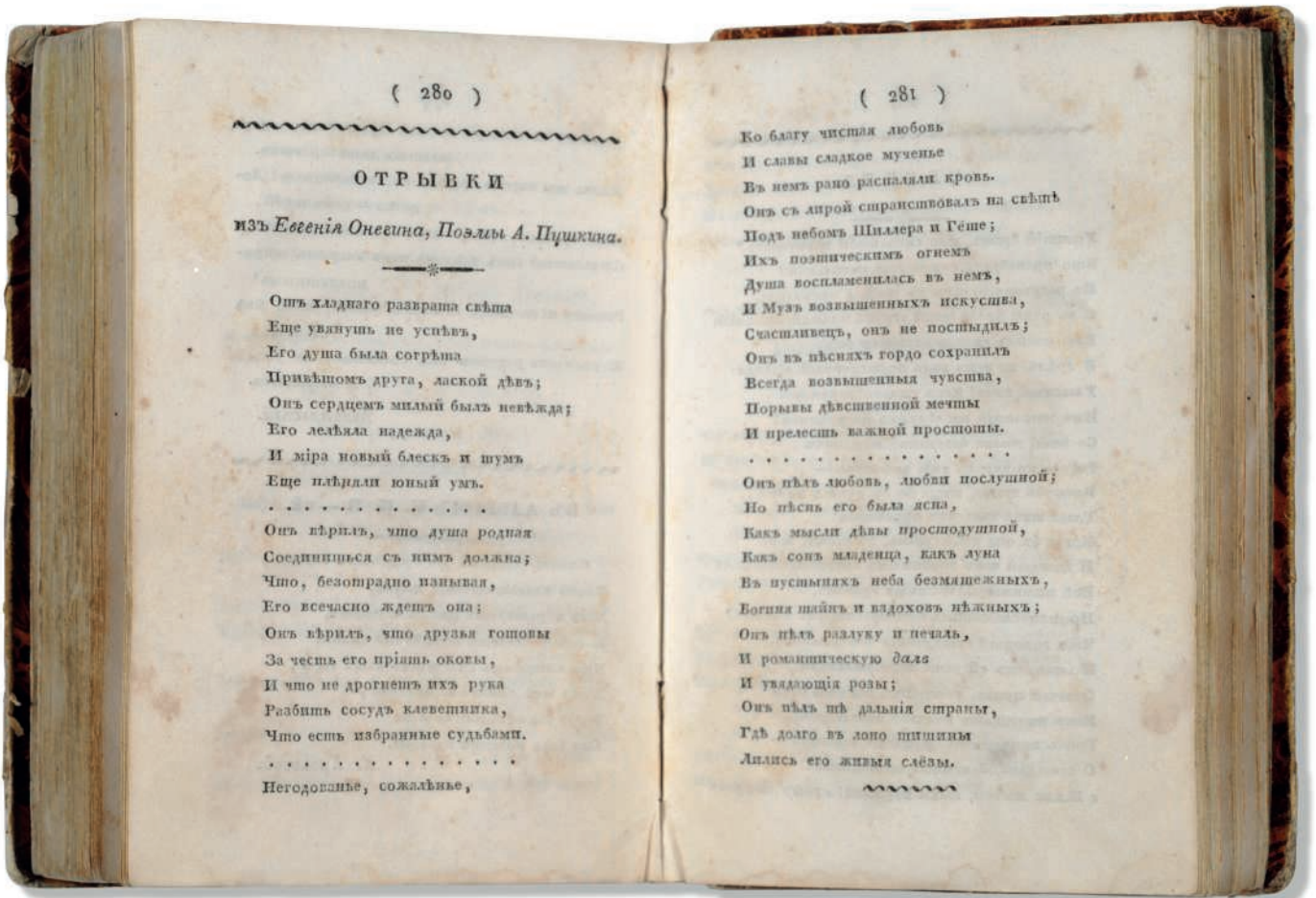
PUSHKIN, Alexander (1799-1837). *Bakhchisaraiskii fontan*. [The Fountain of Bakhchisarai.] Moscow: by August Semen at the Imperial Medical-Surgical Academy, 1824.

The first edition of one of literature's most famous love poems, sometimes described as the first Russian bestseller in verse. Pushkin had visited the celebrated fountain in 1820, and was somewhat dismissive of the work which he claims to have written for the money (he received 3000 rubles). His friend P.A. Viazemskii provides a preface defending the romantic subject. *The Fountain of Bakhchisarai* was published in March 1824 as Pushkin was being transferred from Kishinev to Odessa to join the staff of Count Vorontsov, Governor-General of the southern provinces – so-called 'New Russia'. The work closes with an extract from *Voyage in the Crimea* by I.M. Murav'ev-Apostol'. Kilgour 876; Smirnov-Sokol'skii, *Pushkin*, 3.

Octavo (167 x 105mm). With the half-title, and with the errata (minor spotting). 19th-century Russian green half leather, flat spine gilt in compartments and lettered in Cyrillic, collector's monogram at the foot in Latin script (corners lightly rubbed). *Provenance*: 'L.S.' (binding).

£25,000-35,000

\$33,000-46,000
€28,000-39,000



013
 PUSHKIN, Alexander (1799-1837) – *Severnye Tsvety na 1825 god*. [Northern Flowers, for the Year 1825.] St Petersburg: at the Press of the Department of Public Education, 1825.

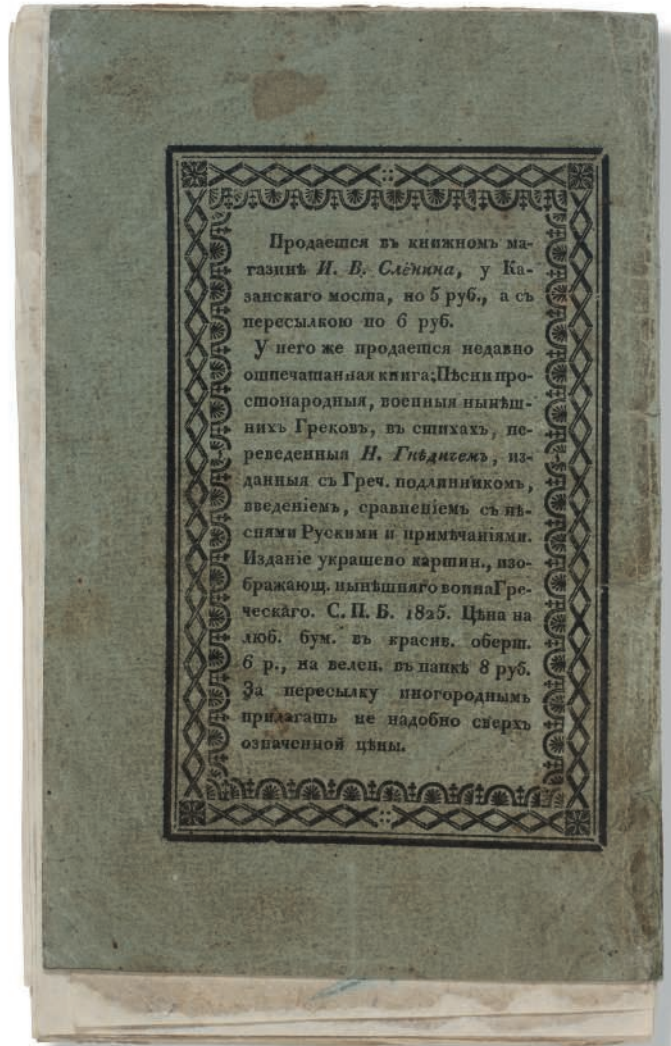
The first edition of the rare first issue. RBH and ABPC record no copy having been offered at auction. *Northern Flowers* is one of the most celebrated 19th-century Russian almanacs, edited by Pushkin's great friend Delvig. Contributions by Pushkin in this volume include the first appearance of four passages from part 2 of *Eugene Onegin*, and three poems: 'Pesn o veshchem Olege', 'Demon', and 'Proserpina'. The fragments from *Onegin* were intended, among other things, to whet the audience's appetite for the serial publication of this work, which was issued in parts between 1825 and 1832. This issue also includes a number of fables by Krylov. The publication of this inaugural volume of *Northern Flowers* was delayed by the terrible St Petersburg flood of 7 November 1824, later the subject of Pushkin's 'The Bronze Horseman'. WorldCat locates just one copy, at Cornell University. Smirnov-Sokol'skii, *Pushkin*, 67 (p.533).

One volume, octavo (127 x 89mm). Complete with the additional engraved title and the engraved frontispiece, both by S. Galaktionov (light scattered spotting, occasional light soiling). Contemporary marbled boards, red spine label gilt (spine ends chipped off, extremities rubbed).



£8,000-10,000

\$11,000-13,000
 €9,000-11,000



014

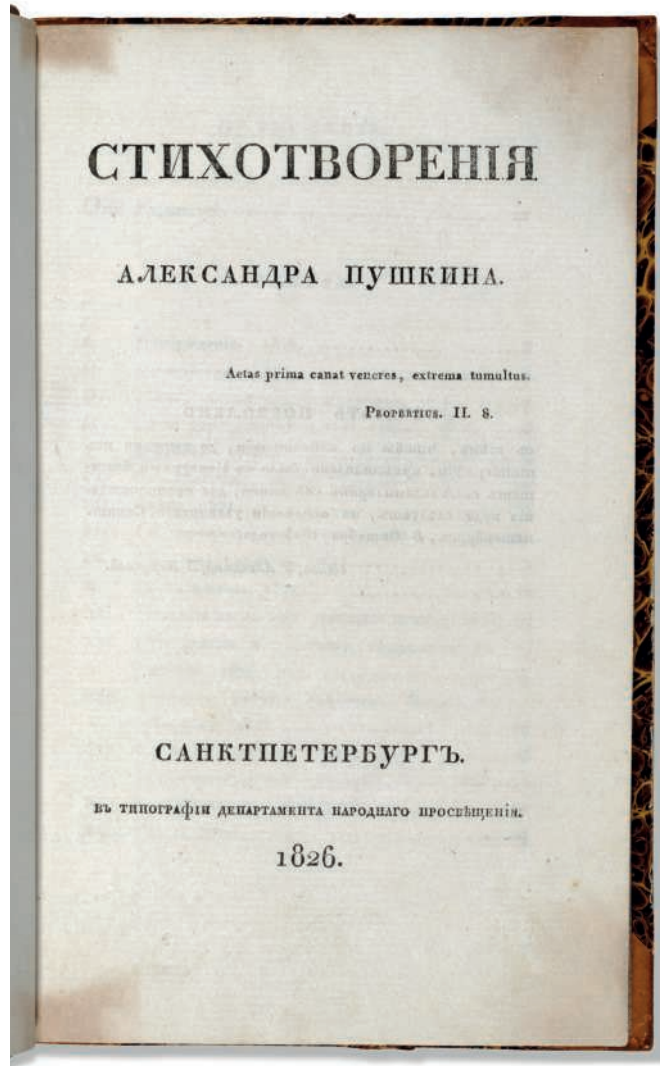
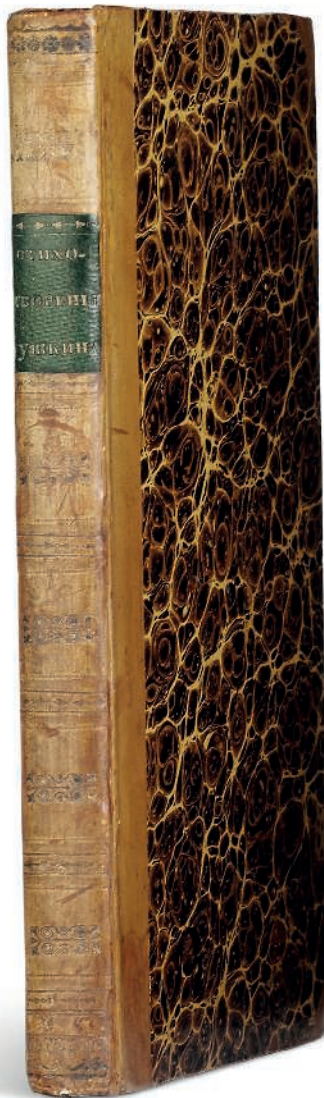
PUSHKIN, Alexander (1799-1837). *Evgenii Onegin. Roman v stikhakh*. Gl. 1. [Eugene Onegin. A novel in verse. Chapter 1.] St Petersburg: at the press of the Department of Public Instruction, 1825.

The first edition, in the original wrappers, of the first part of Pushkin's masterpiece – 'a bibliographical rarity of the highest order' (Smirnov-Sokol'skii, p. 287). This publication marks the first appearance in print of the opening chapter of the most important work in Russian literature. A collected edition appeared in 1833, but *Onegin* in the original parts, published serially over the course of 7 years, is among the rarest Russian books of the 19th century. Smirnov-Sokol'skii's legendary collection featured a bound set of the *Onegin* parts, but did not include a separate Chapter I in the original wrappers; 'in all my time collecting I could only find five of the chapters, and to this day I have not been able to find an example in original wrappers of the first edition of Chapter I...' (p.287). RBH and ABPC do not record any part of *Onegin* in the original wrappers having been offered at auction. Kilgour 877, Smirnov-Sokol'skii, *Pushkin*, 5 & p.287.

Volume 1 [of 7], twelvemo (183 x 113mm, with deckle edges). Complete with XXII pp., 2 unnumbered pp., and 60pp [this copy with the half-title bound between pages XXII and the part title] (the deckle-edges of most leaves neatly strengthened; the title and four leaves with light marginalia in blue pen; occasional faint dampstain; occasional light soiling). Original blue wrappers printed in black (spine and corners neatly repaired; some soiling); housed in a cloth clamshell case. *Provenance*: indistinct signature in the blank margin of the last leaf.

£25,000-35,000

\$33,000-46,000
€28,000-39,000



015

PUSHKIN, Alexander (1799-1837). *Stikhotvoreniia*. [Poems.] St Petersburg: at the press of the Department of Public Education, 1826.

The first edition of Pushkin's rare first collection of poetry. A crisp and fresh example, in a contemporary Russian binding. The entire edition of 1200 copies was sold out within two months and 'it became rare even within the poet's own lifetime' (Smirnov-Sokol'skii). Pushkin had intended to publish a collection of his poems earlier, but lost his manuscript in a card game in 1820. He bought it back in early 1825, for 500 rubles, with profits from the publication of the first part of *Eugene Onegin*. Although dated 1826, this first edition was published on 28 December 1825, two week after the Decemberist revolt. Kilgour 878; Smirnov-Sokol'skii, *Pushkin*, 6.

Octavo (202 x 123mm). Complete with the half-title; printed on laid paper watermarked '1822' (light soiling in the half title; light browning in the margins of the first and last few leaves; small ink stain in the fore margin and in leaf 2.6). Contemporary Russian half calf, flat spine tooled in compartments in gilt and blind, green morocco label (lacking the front free endpaper; joints and extremities neatly repaired). *Provenance*: small inscription on front pastedown.

£38,000-45,000

\$50,000-59,000
€43,000-50,000



016

PUSHKIN, Alexander (1799-1837) – *Severnye Tsvety na 1827 god*. [Northern Flowers, for the Year 1827.] St Petersburg: at the Press of the Department of Public Education, 1827.

The first edition; the Miloradovich copy. *Northern Flowers* is one of the most celebrated 19th-century Russian almanacs, edited by Pushkin's great friend Delvig. Contributions by Pushkin in this volume include the first appearance of two passages from part three of *Evgenii Onegin* ('Pismo Tat'iany', and the night-time conversation between Tatiana and her nanny), and two poems 'K ***', and '19 oktiabria'. 'K***' is among the best-known love poems in the Russian language; Pushkin wrote it for Anna Kern, with whom he had an affair in the summer of 1825. Ivask notes that Count Miloradovich's library comprised 16,000 volumes. Smirnov-Sokol'skii, *Pushkin*, 67.

Octavo (137 x 85mm). With the additional engraved title, portrait frontispiece, and two engraved plates (one of the engravings ['Vid kreposti Sv. Angela'] loosely inserted; the other engravings all trimmed to the plate mark and mounted on blanks; dampstaining in the last few gatherings, some soiling; final bifolium repaired in the inside margin); extra-illustrated with two engraved plates bound in. Later black half morocco by Shnell, spine gilt in compartments and reusing two gilt-lettered panels from an earlier binding. *Provenance*: Sofiiia Fedorovna Ladomirskaia, née Gagarina (1794-c.1858) – Count Grigorii Aleksandrovich Miloradovich (1834-1905, soldier, statesman, historian; bookplate, inscription recording the gift from Gagarina) – V.I. Klochkov (St. Petersburg bookseller; label).

£4,600-6,000

\$6,000-7,800
€5,200-6,700



017

PUSHKIN, Alexander (1799-1837). *Brat'ia Razboiniki*. [The Robber Brothers.] Moscow: August Semen, 1827.

An unopened copy in the original wrappers, of the second edition, published in the same month as the first. Pushkin was inspired by the Russian folk songs celebrating the 17th-century outlaw Stepan Razin, who operated along the Volga. This edition is re-set on fifteen pages, rather than fourteen, and bears some corrections mainly in the punctuation. Kilgour 881; Smirnov-Sokol'skii, *Pushkin*, 10.

Octavo (242 x 143mm, uncut with deckle edges). One sheet folded into 16 pp., including integral printed wrappers (light scattered spotting to the integral wrappers and in the text; small, faint stain in the margin of the final leaf); housed in a custom blue cloth chemise. *Provenance*: "20728" (penciled press-mark on the rear wrapper).

£800-1,200

\$1,100-1,600
€900-1,300



018

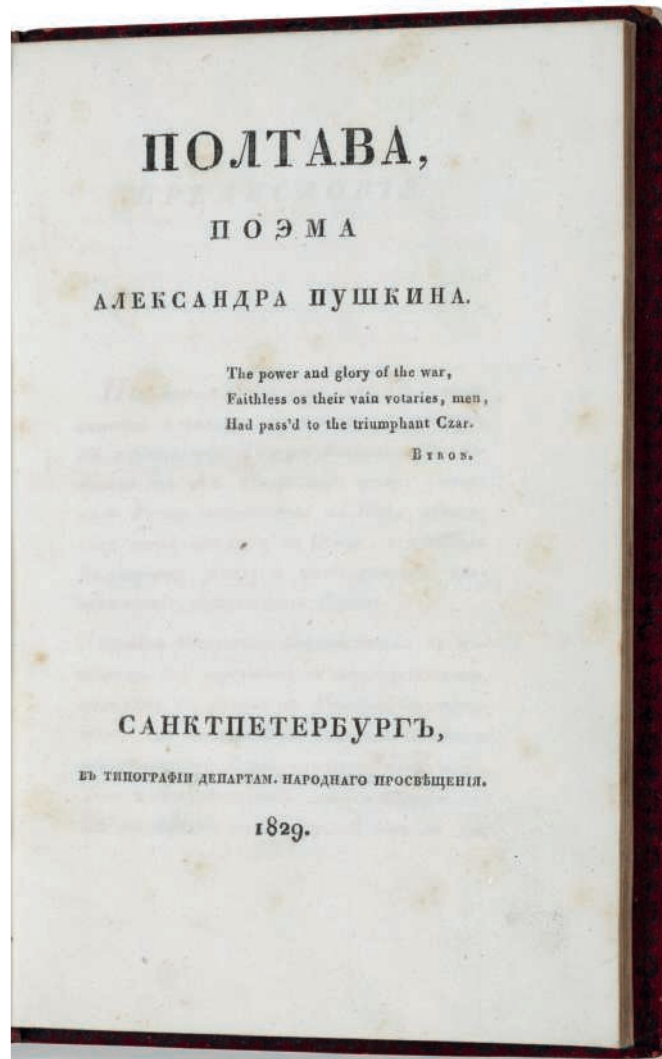
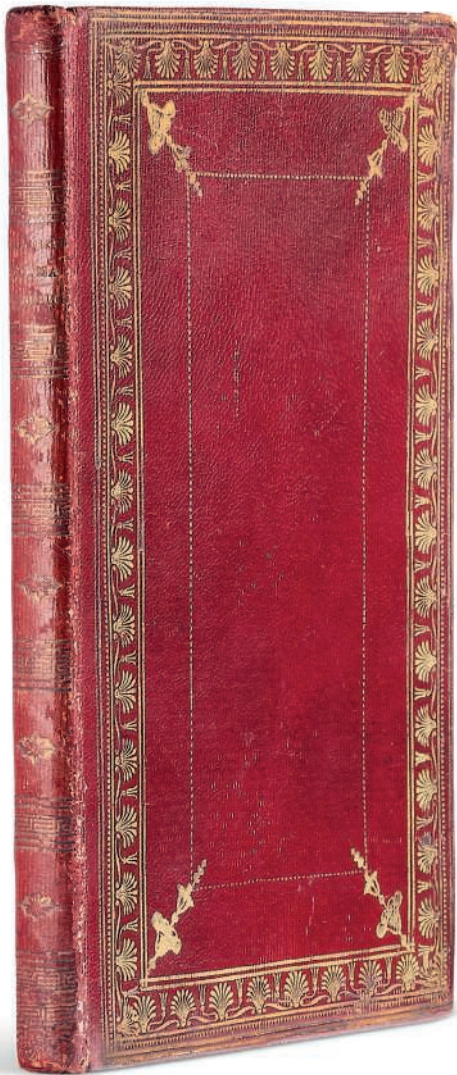
PUSHKIN, Alexander (1799-1837). *Tsygany (Pisano v 1824 godu)*. [Gypsies (Written in 1824).] Moscow: August Semen Press at the Imperial Medical-Surgical Academy, 1827.

The first edition. This is one of two works published anonymously by Pushkin during his lifetime, the other being *The Tales of Belkin*. *Tsygany* was issued in an edition of approximately 1,200 copies; however, already during Pushkin's own lifetime it was considered a great rarity. Kilgour 880; Smirnov-Sokol'skii, *Pushkin*, 8.

Twelvemo (175 x 105mm). With the final blank; woodcut title vignette (light mostly marginal soiling and spotting). Contemporary Russian olive green morocco, the sides paneled in gilt and blind, the upper side titled in gilt, pink coated endpapers, gilt edges (rebacked preserving most of the original spine; corner rubbed and repaired). *Provenance:* a contemporary Russian reader (partial inscription on rear blank: 'na pamiat').

£12,000-15,000

\$16,000-20,000
€14,000-17,000



019

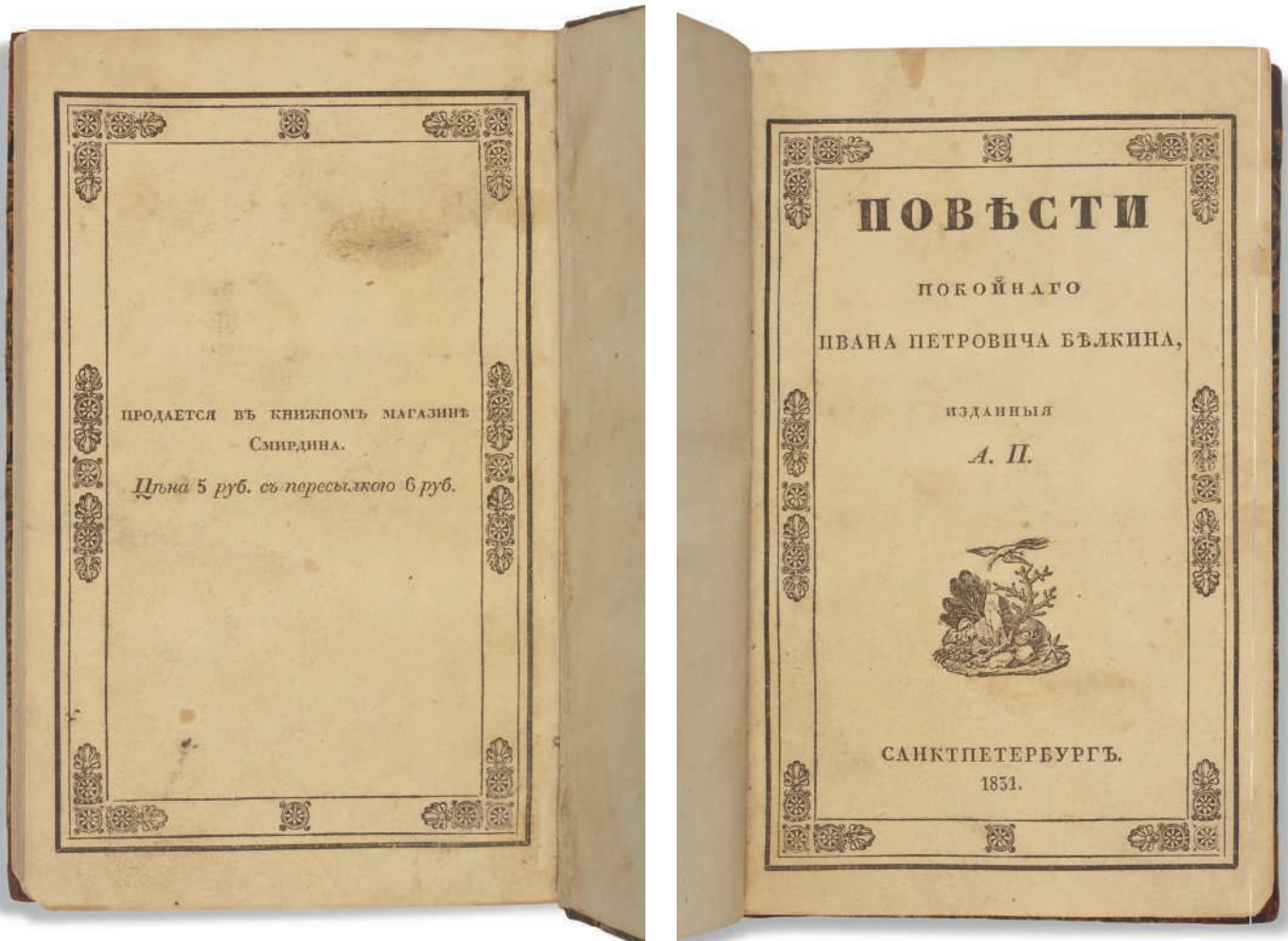
PUSHKIN, Alexander (1799-1837). *Poltava*. St Petersburg: Press of the Department of Popular Instruction, 1829.

The first edition of Pushkin's heroic epic poem; an attractive copy in contemporary red morocco. Pushkin sings the deeds of the Ukrainian Cossack Mazepa at the Battle of Poltava, which pitted Russia against Sweden. Pushkin was inspired by Byron, who had treated the same subject in *Mazeppa* (1819), and Tchaikovsky interpreted Pushkin's version for his opera of the same name (1883/4). RBH and ABPC record no other copy in contemporary full morocco. Kilgour 883; Smirnov-Sokol'skii, *Pushkin*, 18.

Octavo (188 x 116mm). With the half-title (light scattered spotting). Contemporary Russian red morocco, flat spine tooled in gilt with a Greek key and lettered directly in gilt, sides paneled in gilt with a palmette border, gilt edges, blue coated endpapers (extremities lightly rubbed).

£12,000-15,000

\$16,000-20,000
€14,000-17,000



620

PUSHKIN, Alexander (1799-1837). *Povesti pokojnago Ivana Petrovicha Belkina, izdannyya A.P.* [Tales of the Late Ivan Petrovich Belkin, published by A.P.] St Petersburg: at the Pliushar Press, 1831.

The first edition, with the original wrappers, of Pushkin's first collection of prose – 'the first stories of permanent artistic value in the Russian language' (Nabokov). RBH and ABPC record only two copies having sold at auction, only one of these with the original wrappers (the Diaghilev-Lifar copy, 30 November 1975, lot 588). The five stories are preceded by Pushkin's fictional introduction in which he pretends to be merely the publisher of these stories, rather than their author. They are 'a work of extreme artistic sophistication [...] distinguished by an extraordinary literariness' (Binyon). Binyon, *Pushkin*, London: 2002, pp.384-5; Kilgour 886; Nabokov, *Eugene Onegin. Volume II: Commentary and Index*, Princeton: 1990, p.180; Smirnov-Sokol'skii, *Pushkin*, 27.

Twelvemo (165 x 101mm). With the half-title and with the errata (scattered light spotting throughout). Contemporary Russian half leather with the original printed wrappers bound in, flat spine gilt, red morocco label (spine neatly repaired; corners rubbed). *Provenance*: Aleksei Vasil'evich Bartenev (blind-stamp on the half-title).

£20,000-30,000

\$26,000-39,000
€23,000-34,000



021

PUSHKIN, Alexander (1799-1837). *Boris Godunov*. St Petersburg: at the Press of the Department of Public Education, 1831.

The first edition of Pushkin's favourite of his own texts, and among the rarest of his first editions (Smirnov-Sokol'skii). This attractive copy is complete with the half-title, and with Pushkin's dedication to Karamzin 'whose genius inspired this work' – the last two volumes of Karamzin's *History of Russia* had been published in 1824, when Pushkin began writing. *Boris Godunov*, written while Pushkin was exiled to his estate, is the first Russian tragedy on a political theme, and written in blank verse. Pushkin wrote also under the influence of Shakespeare, having realized that 'Russia had no truly national drama, only an imitation of the neo-classical French school, and that it could only be created by returning to Russian themes and Russian folklore, and by making the Russian language a literary instrument fit to rank with the French and German languages for which it had been so often discarded in its own country... in other respects too it was revolutionary: it was broken up into scenes and episodes, it mingled poetry with prose, and made use of colloquial Russian speech' (*Oxford Companion to the Theatre*, p.651). Sir John Russell, later Ambassador to Ethiopia, bought this copy when he was third secretary at the British Embassy in Moscow, during Stafford Cripps's wartime tenure as Ambassador. Kilgour 884; Smirnov-Sokol'skii, *Pushkin*, 25.

Octavo (185 x 121mm). Pagination: [6], 142; with the half title and with the dedication to Karamzin (light and mostly marginal scattered spotting; a few short tears, two of which with old repairs). 19th-century marbled boards (light wear to the spine; extremities and sides lightly rubbed). *Provenance*: Russian bookseller's small stamp on rear pastedown – Sir John Wriothsley Russell (1914-1984, diplomat; penciled note, dated 14 March 1940) – Bernard Quaritch, bookseller (penciled collation note, dated 1980).

£40,000-50,000

\$52,000-65,000
€45,000-56,000

€22

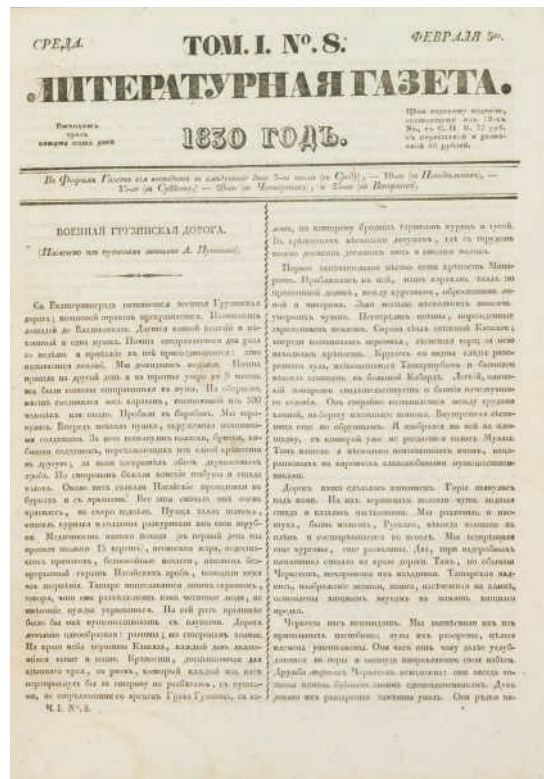
PUSHKIN, Alexander (1799-1837) – *Literaturnaia gazeta*. T. 1 & 2. [The Literary Gazette. Volumes 1 and 2.] St Petersburg: by Karl Krai for A.A. Delvig, 1830.

The first edition of this ‘great bibliographical rarity’ (Smirnov-Sokol’skii); a nearly full run complete with all of Pushkin’s contributions for these two volumes: seventeen first publications of verse and prose, as recorded by Smirnov-Sokol’skii, including a passage from part 8 of *Eugene Onegin*: ‘Otryvok iz VIII glavy Evgeniia Onegina’, ‘Stansy’, ‘Otvety’, ‘Voenno-gruzinskaia doroga’, ‘V al’bom’, ‘Kalmychke’, ‘Arion’, and others. Pushkin edited issues 3 through 12 with the assistance of O.M. Somov. RARE: WorldCat locates only one copy, at the National Library of Israel; ABPC and RBH record no other copy sold at auction. Dement’eva, *Russkaia periodicheskaia pechat*, pp.211-12; Modzalevskii, *Biblioteka A.S. Pushkina*, 477; Smirnov-Sokol’skii, *Pushkin*, 95.

Two volumes in one, quarto (300 x 235mm), comprising 68 issues (of 72). With the general title for volume 1. (Complete with all Pushkin’s contributions but lacking issues 19, 47, 53, and 54; issue 4 without leaves 1 and 2, and issues 29, 36, 48 and 60 each without leaf 5; dampstain in the bottom margin; some repairs and small wormholes mainly in the margins of the first and last few leaves; occasional light soiling.) 20th-century black cloth-backed marbled boards *Provenance*: Obshchestvennaia biblioteka (stamp dated 1909 on the first title).

£9,000-12,000

\$12,000-16,000
€11,000-13,000



€23

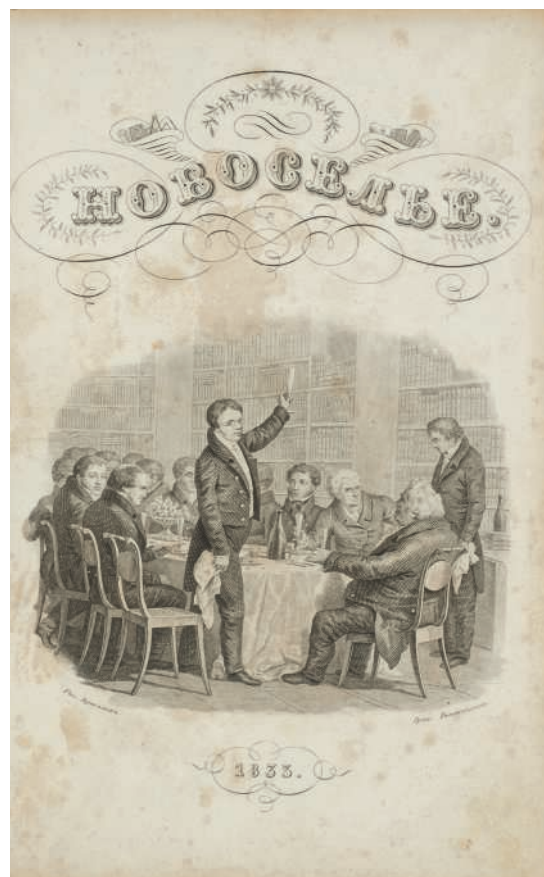
PUSHKIN, Alexander (1799-1837) – *Novosel’e*. [House-warming.] St Petersburg: Pliushar’s Widow and Son, 1833.

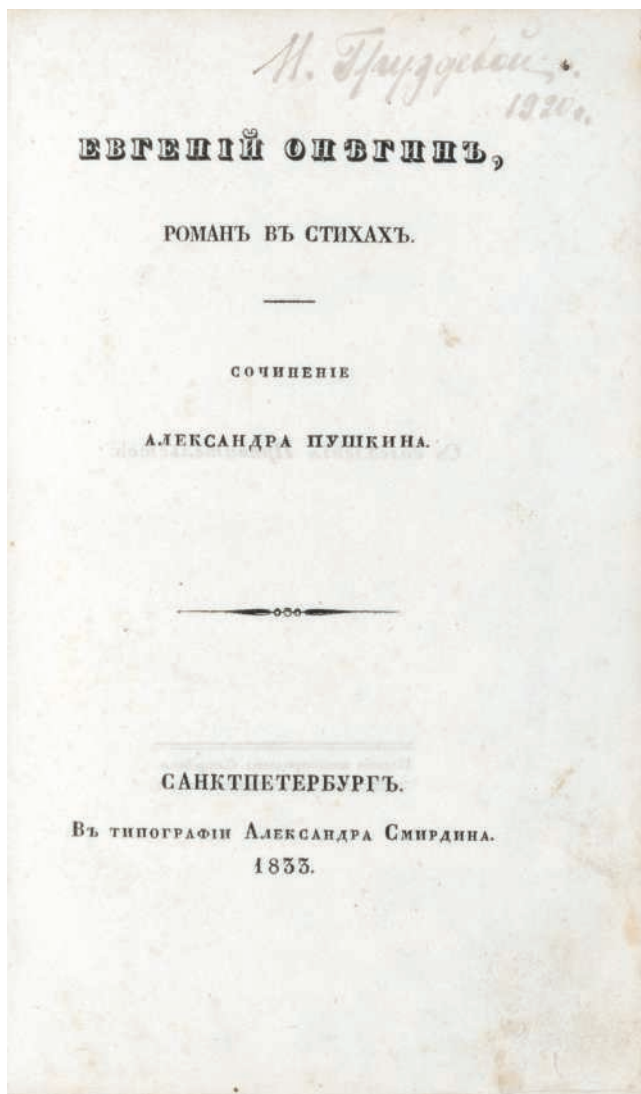
The first edition of the rare first number of this celebrated miscellany; an excellent example, complete with all the plates and with the illustrated front wrapper. This volume includes the first appearance of Pushkin’s ‘Domik v Kolomne’, Gogol’s ‘Povest o tom, kak possorilsia Ivan Ivanovich s Ivanom Nikoforovichem’, and Zhukovskii’s ‘Skazka o tsare Berendee’. *Novosel’e* was published at the initiative of V.A. Zhukovskii to mark the relocation of the celebrated Smirdin library-bookshop to its Nevskii Prospekt address. The Smirdin library was at the centre of literary activity during the age of Pushkin. This copy is from the library of the Counts Mannteuffel of Talkhof, near Tartu in present-day Estonia. Count Ernest was attached to the Imperial Chancellery, and had been Lieutenant in the Horse Guards regiment. Fekula 5757; Obol’ianinov 1765; Smirnov-Sokol’skii, *Almanchs*, 404 (‘wonderful’); Smirnov-Sokol’skii, *Pushkin*, 116; Smirnov-Sokol’skii, *Moia Biblioteka*, 1533.

Octavo (201 x 135mm). With the half-title; with the engraved title and 5 plates by or after Galaktionov, Briullov, Afanasev and others (some spotting). Contemporary marbled boards with the original illustrated front wrapper bound in, spine label (front wrapper repaired at top edge with some facsimile, boards with light wear at extremities). *Provenance*: Counts Mannteuffel (library stamps on endpapers).

£7,000-9,000

\$9,100-12,000
€7,900-10,000





624

PUSHKIN, Alexander (1799-1837). *Evgenii Onegin. Roman v stikhakh*. [Eugene Onegin. A novel in verse.] St. Petersburg: Aleksandr Smirdin, 1833.

The first book-form edition of the most celebrated work in Russian literature; the Sheremetev copy. Count Sheremetev, statesman and historian, built a rich library comprising more than 10,000 volumes. Typically found in poor condition, this is an attractive example with wide margins and in a contemporary Russian binding. Pushkin published his best-known work in seven separate volumes from 1825 to 1832. This edition revises the text of those separate volumes and represents the first complete edition of this major landmark of world literature. Fekula 5074; Kilgour 877; Smirnov-Sokol'skii, *Pushkin*, 31.

Octavo (205 x 124mm). Complete with the half title (light scattering spotting, mainly in the margins; occasional short marginal tears). Contemporary Russian tree-calf with red morocco spine, flat spine gilt in compartments (expertly repaired). *Provenance*: Sergei Dmitrievich Sheremetev (1844-1918; bookplate designed by Elizaveta Merkurevna Bem) - 'l. Gruzdevoi 1920g.' - indistinct signature on the half title.

£30,000-50,000

\$39,000-65,000
€34,000-56,000

€25

[PUSHKIN, Alexander (1799-1837).] *Istoriia pugachevskago bunta*. [History of the Pugachev Rebellion.] St Petersburg: (at the Imperial Chancellery press) 1834.

The first edition of Pushkin's history of the Pugachev rebellion, the peasant revolt of 1773-4. Rare: RBH and ABPC record no copy having been offered at auction since 1975. Tsar Nicholas II loaned Pushkin 20,000 rubles to publish this scholarly work, insisting on the use of the word 'rebellion' in the title, rather than Pushkin's working title 'History of Pugachev'. Pushkin conducted much of the research in state archives, corresponded with surviving eyewitnesses, and visited the scenes of the conflict. This copy includes the supplemental notes (110pp.) not mentioned in Smirnov-Sokol'skii. Kilgour 887; Smirnov-Sokol'skii, *Pushkin*, 33.

Three parts in one volume, octavo (249 x 156mm). Engraved map, engraved numismatic portrait of Pugachev, and three leaves of lithographed manuscript (lacking the engraved portrait frontispiece; fore-margin of half-title strengthened; leaf 8.1 in part 2 with a small repair in the blank margin). 20th-century green half leather preserving the spine of a contemporary binding, flat spine tooled in gilt in compartments. *Provenance*: deleted title inscription; small inscription in ballpoint pen in the top margin of the half-title.

£7,000-9,000

\$9,100-12,000
€7,900-10,000



€26

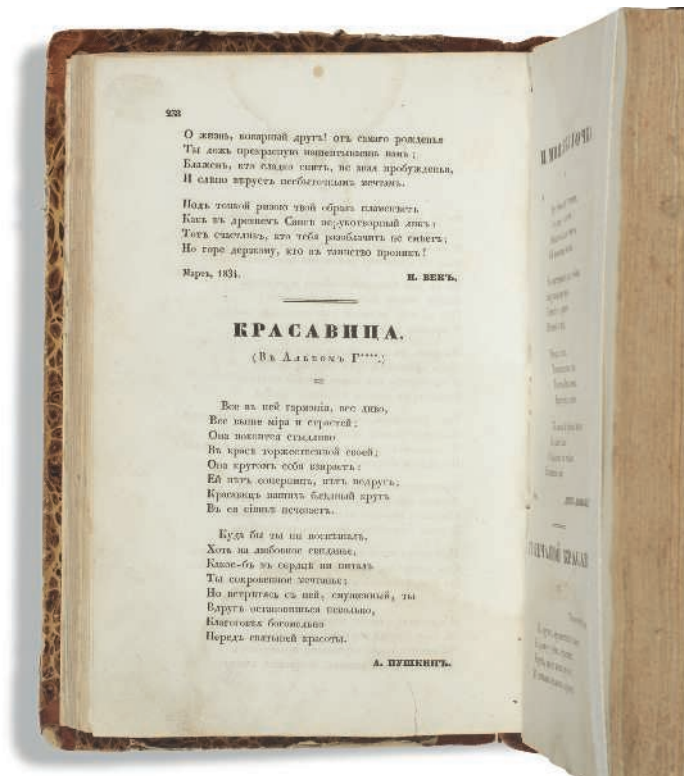
PUSHKIN, Alexander (1799-1837) – SENKOVSKII, O.I. (editor). *Biblioteka dlia chteniia*. T.3. [Library for Reading. Vol. 3.] St Petersburg: Aleksandr Smirdin, 1834.

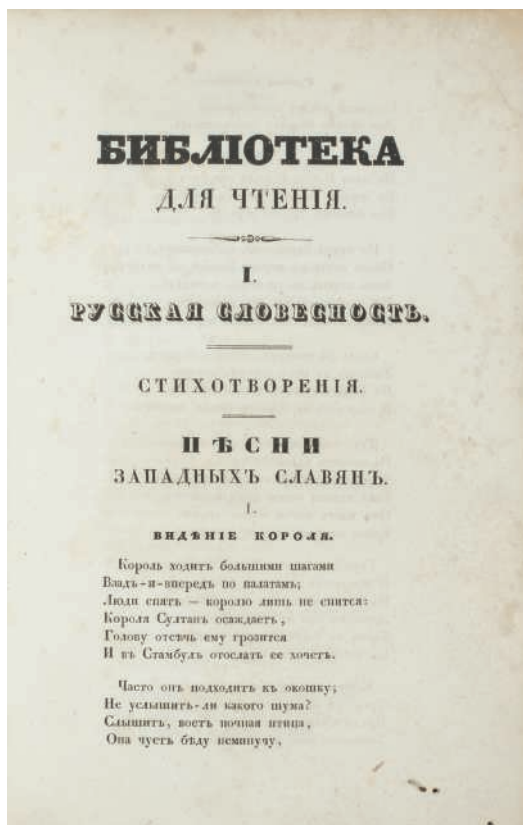
The first edition, including the first appearance of Pushkin's poem 'Krasavitsa'. Smirdin's *Library for Reading* 'played a significant role in the history of Russian periodicals and the professionalization of Russian authors' (Smirnov-Sokol'ski, *Pushkin*, 120).

Seven parts in one volume, octavo (207 x 135mm). (Without the half-title; lacking leaf 12.8 in part 3 and leaf 2.8 in part 4; some dampstaining and some tears; some leaves, including the title, with some marginal losses, some of these repaired; leaf 12.1 in part 1 with small loss near the top margin affecting some words; some soiling and spotting.) Contemporary Russian half calf, flat spine tooled in blind (spine and labels worn; extremities rubbed). *Provenance*: V. A. S. (contemporary title inscription recording the gift to Nikolai B.).

£1,000-1,500

\$1,300-2,000
€1,200-1,700





027

PUSHKIN, Alexander (1799-1837) – SENKOVSKII, O.I. (editor). *Biblioteka dlia chteniia*. T. 9. [Library for Reading. Vol. 9.] St Petersburg: Aleksandr Smirdin, 1835.

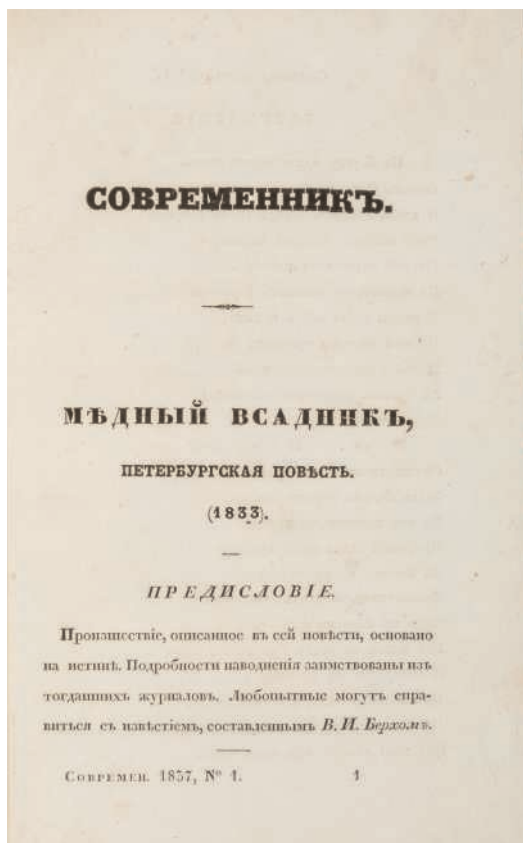
The first edition, which includes the first appearance of two contributions by Pushkin: 'Pesni zapadnikh slavian' [Songs of the Western Slavs], and 'Skazka o zolotom petushke' [The Tale of the Golden Cockerel]. Pushkin's cycle of 15 poems in his 'Songs of the Western Slavs' draw heavily for inspiration on Propser Mérimée's 1827 pastiche of Balkan ballads, *La Guzla*. 'Tale of the Golden Cockerel' is based on two chapters in Washington Irving's *Tales of the Alhambra* (1832). Smirdin's *Library for Reading* 'played a significant role in the history of Russian periodicals and the professionalization of Russian authors' (Smirnov-Sokol'ski). RBH and ABPC record only one copy having been offered at auction (Christie's, 23 November 2009, lot 305). Smirnov-Sokol'ski, *Pushkin*, 120.

Six parts in one volume, octavo (219 x 139mm). (Variable worming in the bottom margin of some parts; some marginal spotting.) Contemporary Russian green half leather, flat spine titled in gilt within a large scrolling border (extremities and front joint worn; sides scuffed).

£2,200-3,000

\$2,900-3,900

€2,500-3,400



028

PUSHKIN, Alexander (1799-1837). 'Mednyi vsadnik, Peterburgskaia povest' [The Bronze Horseman, a Petersburg Tale], extracted from *Sovremennik, literaturnyi zhurnal*, vol. 6, part 1, pp.1-20. St Petersburg: 1837.

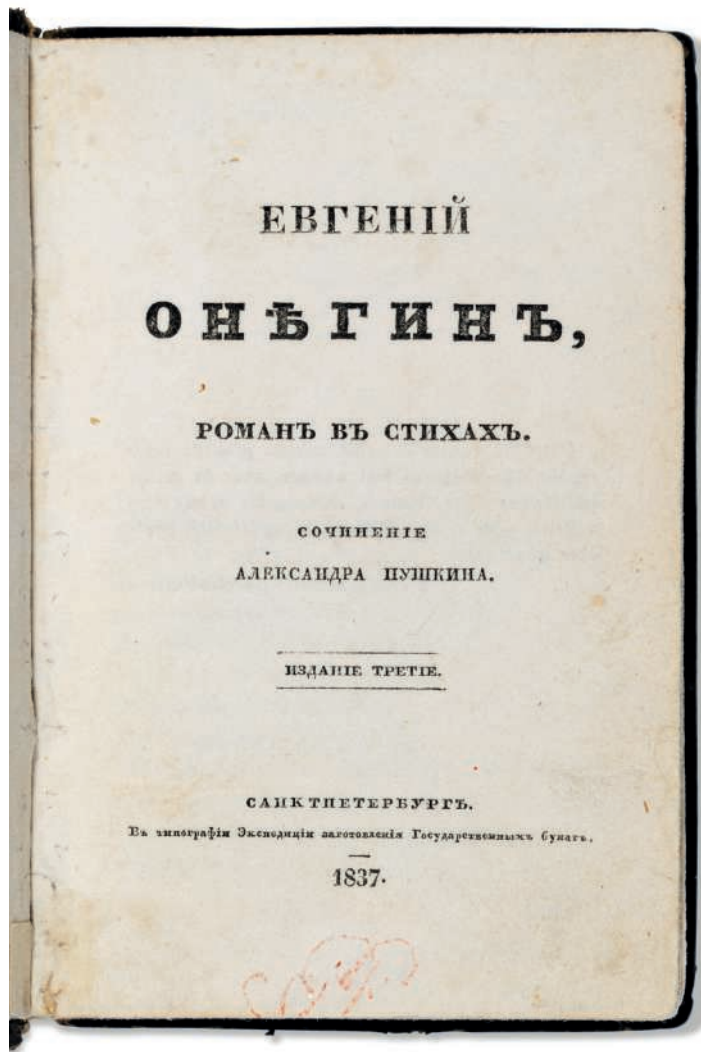
The first appearance of Pushkin's 'The Bronze Horseman' – 'the greatest work ever penned in Russian verse' (Mirsky). Pushkin wrote the poem in Bolodino in 1833, but was prevented from going to press by Tsar Nicholas I, Pushkin's personal censor at the time. Pushkin published an extract in the 1834 volume of *Biblioteka dlia chteniia*, but it was not published in full until it appeared in this issue of *Sovremennik*, the periodical that Pushkin himself had founded, soon after his death. RBH and ABPC record only one copy having been offered at auction, also an extract (sold, Sotheby's, 4 December 2007, lot 104). Mirsky, *Pushkin* (New York: 1963), p.212.

Ten leaves, octavo (211 x 135mm). 20th-century Russian burgundy half leather. *Provenance*: Staraja kniga (bookseller's small pictorial label).

£1,800-2,500

\$2,400-3,300

€2,100-2,800



029

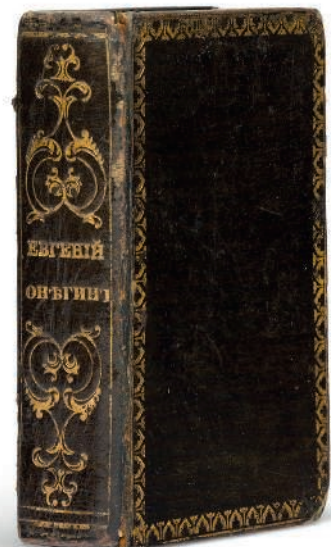
PUSHKIN, Alexander (1799-1837). *Evgenii Onegin, roman v stikhakh*. [Eugene Onegin. A Novel in Verse.] St Petersburg: at the Press of the Commission to Prepare State Papers, 1837.

The last lifetime edition of Pushkin's masterpiece, published shortly before his fateful duel, in an attractive quasi-miniature format. This edition was very popular, with the edition selling out within a week of Pushkin's death; 'as a favored and very "read" edition, it rarely survives in immaculate condition' (Smirnov-Sokol'skii). RBH and ABPC record only one copy having been offered at auction. Smirnov-Sokol'skii, *Pushkin*, 36.

16mo (95 x 65mm). (Small old repair in the inside margin of the half title; occasional light soiling and occasional light spotting.) Contemporary dark brown polished calf, flat spine gilt in an all-over panel, edges sprinkled red, aquamarine coated endpapers (extremities rubbed).

£8,000-12,000

\$11,000-16,000
€9,000-13,000





€30

PUSHKIN, Alexander (1799-1837). *Sochineniia* [Works]. St Petersburg: Expedition for the Preparation of Government Papers, and I. Glazunov, 1838-1841.

A complete set in a contemporary Russian binding of the first collected edition of Pushkin's works. **The final three volumes feature work which appears here for the first time in book-form;** including, for example, Pushkin's masterpiece 'The Bronze Horseman'. The first eight volumes were planned and edited by his friend V.A. Zhukovskii, and the last three were published by subscription by Glazunov, Zaikin and Company; the first of these, volume 9, bears Glazunov's signature certifying that it is copy number 482. All proceeds from this edition were to benefit his widow and children; Tsar Nicholas paid off all the debts on Pushkin's estate. Fekula 5041 ('scarce'); Kilgour 890 (Zaikin imprint); Smirnov-Sokol'skii, *Pushkin*, 44.

Eleven volumes, octavo (221 x 140mm). With all the half-titles; with the engraved portrait by Utkin, and a leaf reproducing Pushkin's handwriting (some light mostly marginal spotting; chip in the blank margin of the half-title of vol. 7; occasional small marginal dampstain). Contemporary Russian burgundy half leather with black paper covered sides, flat spines titled within foliate sprays, edges sprinkled blue (volumes 1 and 2 with the spines slightly darker and with the hinges neatly repaired; extremities rubbed; sides scuffed; some spines with light flaking; some joints starting at the head). *Provenance*: 'Printed in Russia' (small import stamp in the margin of some titles).

(11)

£8,000-10,000

\$11,000-13,000
€9,000-11,000



€31

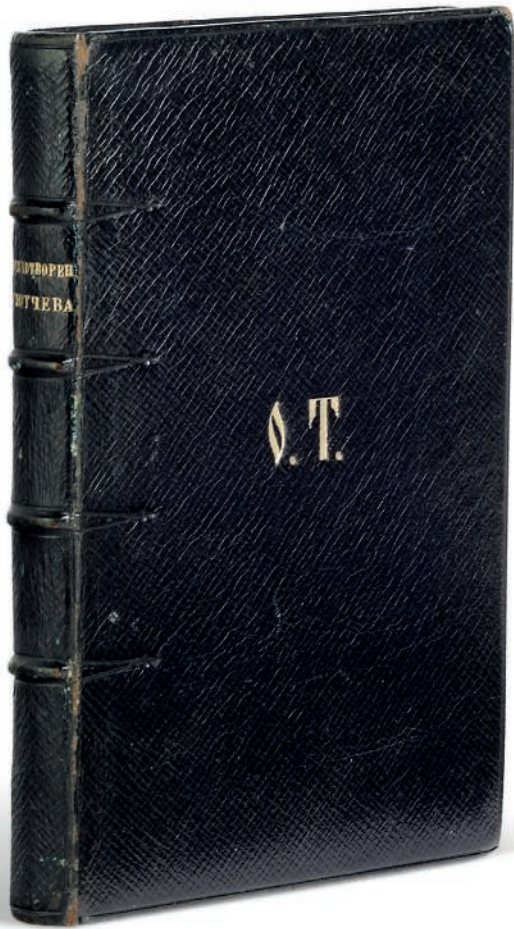
PUSHKIN, Alexander (1799-1837) – SMIRDIN, Aleksandr (ed.). *Sto Russkikh Literatorov*. T. I. [One Hundred Russian Authors. Volume 1.] St Petersburg: A. Smirdin, 1839.

The first edition of this important periodical, which includes the first appearance of Pushkin's Kamennyi gost. The Fekula copy. RBH and ABPC record no other copy having been offered at auction. Smirdin intended the series to comprise ten volumes, but only the first three were ever published. Other contributions include Davydov's 'Tilisi v 1807 godu'; Svin'in's 'Aleksandr Menshikov', and others. Fekula 5296 (this copy); Kilgour 1129.

Octavo (248 x 165mm). 19 (of 20) engraved portraits and plates (without the portrait of Senkovskii) after Karl and Aleksandr Briullov, Ladurner, Desarno, Demidov, Zelentsov and Sapozhnikov (bound without the title-page and preliminary leaves; light marginal soiling; occasional light dampstain). Contemporary half calf, black boards, spine lettered in gilt (hinges repaired; extremities rubbed). *Provenance*: Paul M. Fekula (sold, Christie's, 29 November 2007, lot 133).

£1,200-1,800

\$1,600-2,300
€1,400-2,000



032

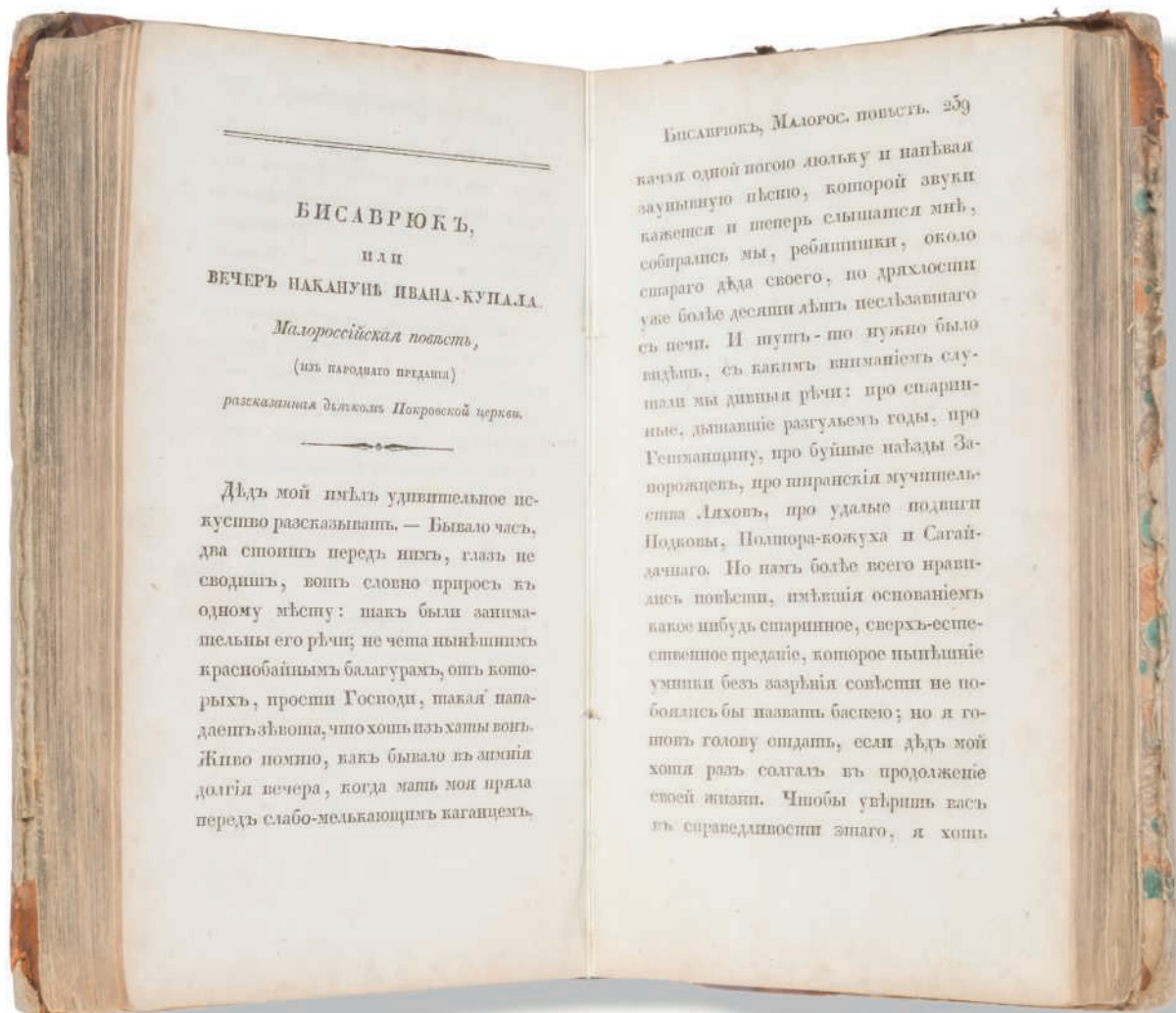
TIUTCHEV, Fedor Ivanovich (1803-1873). *Stikhotvoreniia*. [Poems.] Moscow: A.I. Mamontov, 1868.

The final lifetime edition of the collected poems of Russia's last great Romantic poet. This edition includes more than 60 poems written after the 1854 first edition, and a few early poems that had been omitted from that edition. Tiutchev 'is unquestionably recognized as one of the three greatest Russian poets, and the majority, probably, of poetry readers place Tiutchev, not Lermontov, to the right of Pushkin' (Mirsky, p.132). This copy is from a presumed early issue with poems 136 and 171 cancelled by the publisher (they are also not listed in the table of contents). This copy is extra-illustrated with a *carte-de-visite* photographic portrait of the poet mounted in.

Octavo (170 x 121mm). Extra-illustrated with a *carte-de-visite* photographic portrait mounted on a binder's blank (title inscriptions in ink and coloured pencils; title and last two leaves repaired in the inside margin; occasional light scattered spotting). Nineteenth-century black roan, the spine lettered directly in gilt, edges gilt (extremities lightly rubbed; hinges cracked but holding). *Provenance*: 'O.T.' (binding) - title inscriptions.

£800-1,200

\$1,100-1,600
€900-1,300



033

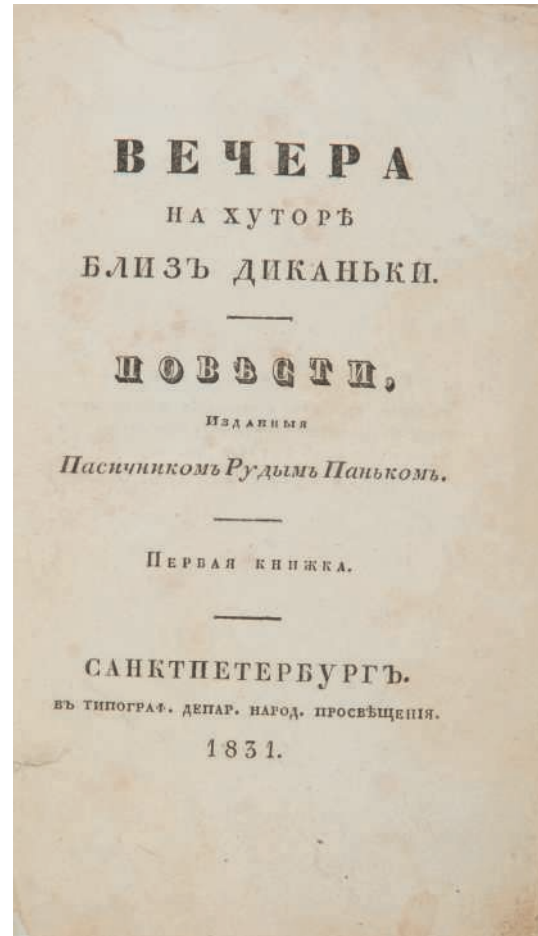
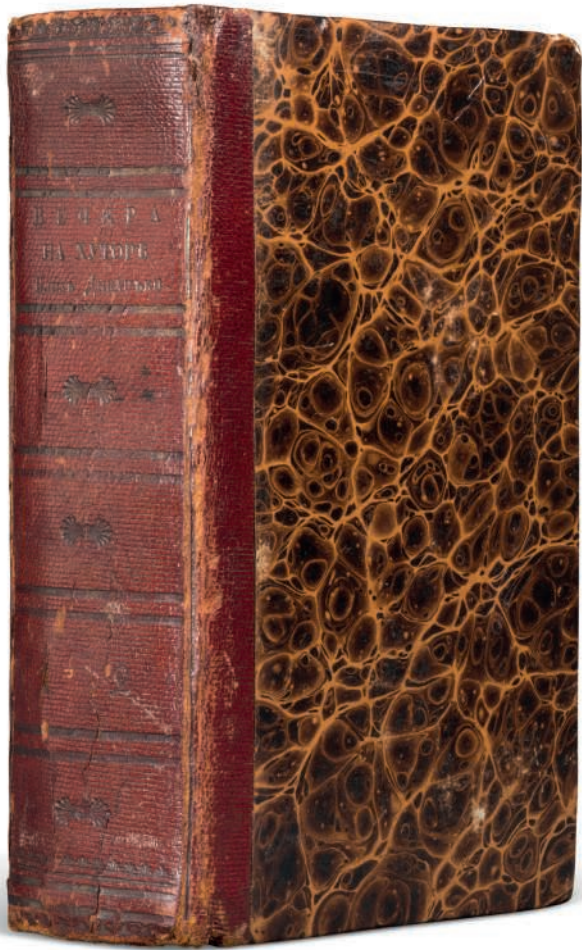
GOGOL, Nikolai Vasil'evich (1809-1852). 'Bisavriuk, ili vecher nakanune Ivana-Kupala' [Bisavriuk, or St John's Eve], in: *Otechestvennyia zapiski*, vol. 41, nos 118 and 119. St Petersburg: Pavel Svin'in, February and March 1830.

The rare first appearance of Gogol's first prose work, a story later collected in his first masterpiece *Evenings on a Farm near Dikanka*. It is published here anonymously, Gogol still smarting from the poor reception that his verse idyll *Hans Kuechelgarten* had received the previous year: Gogol bought and destroyed every copy of that poem that he could find. RBH and ABPC record no copy of 'Bisavriuk' having been offered at auction. This volume of *Otechestvennyia zapiski* also includes issue number 117, for January 1830.

Three parts in one volume, twelvemo (166 x 100mm). (Title stained; light scattered spotting; occasional short marginal tears and light soiling.) Contemporary Russian half calf, flat spine with red and black leather labels (labels chipped; lower board with a large loss to the marbled paper; extremities rubbed; front pastedown lacking). *Provenance*: indistinct contemporary title signature and shelf mark – Bogoiavlenskii (stamp on title and boards) – indistinct stamp of a Moscow institution – Latvijas PSR Zinatnu Akademija (stamp on title verso, with deaccession marks).

£5,000-7,000

\$6,500-9,100
€5,600-7,800



034

GOGOL, Nikolai Vasil'evich (1809-1852). *Vechera na khutore bliz dikan'ki*. Kn. 1-2 [Evenings on a Farm near Dikanka. Books 1-2]. St Petersburg: at the Press of the Department of Public Education [vol. 1], and by A. Pliushar [vol.2], 1831-1832.

The very rare first edition of Gogol's first masterpiece and his first obtainable book, a collection of comical tales of provincial life. It was an immediate success; 'in Moscow Gogol met with the adulation and entire recognition sufficient to satisfy him. The young Idealists, with Belinsky at their head, carried him to the skies' (Mirsky, p.150). Pushkin remarked 'how we were surprised by a Russian book that made us laugh; we have not laughed since the days of Fonvizin' (*Sovremennik*, 1836, pp. 311-312). RBH and ABPC record only one copy of both parts having been offered at auction, the Bergé copy (sold, Pierre Bergé, 11 December 2015, lot 69, €147,799). The Fekula and Kilgour copies were both incomplete, with one volume only. Gogol's success with this work contrasts starkly with his first, self-published book: a poem of German idyllic life panned by critics. Gogol bought all the copies that he could find and destroyed them; as a result *Vechera* is his first obtainable book. Kilgour 340; Smirnov-Sokol'skii, *Moia biblioteka*, 604.

Two volumes in one, twelvemo (161 x 100mm). (Without the first half-title and blanks; first title repaired in the inside margin and fore-margin; some old marginal repairs; leaf 10.4 in vol.2 and leaf 16.1 in vol. 2 with the bottom margin repaired, affecting a few words; some spotting and occasional staining.) Contemporary Russian red quarter leather, flat spine titled and ruled in gilt (recased; spine gilding worn; endpapers renewed); custom red morocco backed clamshell case.

£50,000-70,000

\$65,000-91,000
€56,000-78,000



035

GOGOL, Nikolai Vasil'evich (1809-1852). *Pokhozhdeniia Chichikova, ili Mertvyia dushi. Poema.* [The Adventures of Chichikov, or Dead Souls. A Poem.] Moscow: University Press, 1842.

The first edition of Gogol's masterpiece. 'One of the great novels of nineteenth-century Russia' (Fekula). The Borisov copy, in a handsome contemporary binding; Leonid Borisov is best known for his 1927 novel *Khod konem*. This first part of Gogol's famous satire was printed in an edition of 2400 copies with money borrowed from Pogodin. A second part was published by Gogol's heirs in 1855 from draft notes found after the author's death. Fekula 4716; Kilgour 345; Smirnov-Sokol'ski, *Moia biblioteka*, 610.

Octavo (235 x 150mm). (Without the half-title; some spotting, as often; occasional light marginal dampstain.) Contemporary Russian half sheep, flat spine titled and tooled in blind (lacking the front free endpaper; front hinge starting but holding). *Provenance:* Leonid Il'ich Borisov (1897-1972, author; pictorial bookplate; penciled date of acquisition [9 April 1958]).

£9,000-12,000

\$12,000-16,000
€11,000-13,000

€36

GOGOL, Nikolai Vasil'evich (1809-1852). *Pokhozheniia Chichikova, ili Mertvyia Dushi* [The Wanderings of Chichikov, or Dead Souls]. Moscow: V. Got'e [vol. 1] and Universitetskaia Tipografiia [vol. 2], 1855.

Princess Maria of Leuchtenberg's copy of the first complete edition, including the first edition of volume 2.

Dead Souls was intended to have a structure similar to Dante, with part 1 analogous to the *Inferno*, part 2 to the *Purgatorio*, and part 3 to the *Paradiso*. Between 1842 and 1852 Gogol wrote and destroyed various drafts of part 2, sometimes during bouts of depression, but once on the instruction of a priest. His heirs found four chapters and the fragment of a fifth among his papers, which they published here for the first time as volume 2. The first volume had been published twice before in 1842 and 1846. Princess Maria was a granddaughter of Nicholas I of Russia. Kilgour 348.

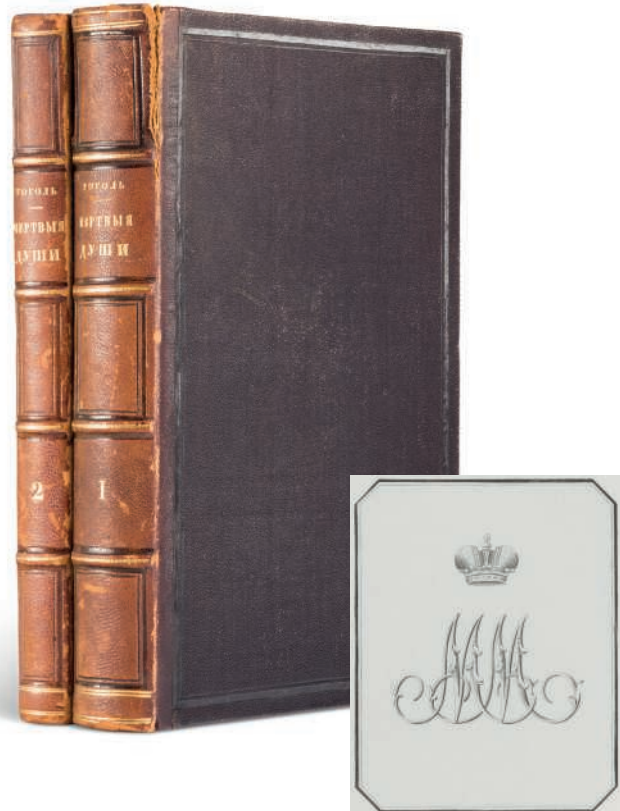
Two volumes, octavo (235 x 130mm). Complete with the half-titles, and the leaf of facsimile manuscript in vol. 2 (occasional scattered spotting). Contemporary Russian maroon quarter morocco and maroon cloth sides, spines ruled in gilt, paneled in blind, and titled directly in gilt, glossy white endpapers (spines evenly faded to brown; joints starting at the heads). *Provenance*: Princess Maria Maximilianovna of Leuchtenberg (1841-1914; bookplate, manuscript shelfmarks 472 [cancelled] and I.21).

(2)

£3,000-5,000

\$3,900-6,500

€3,400-5,600



€37

GOGOL, Nikolai Vasil'evich (1809-1852). *Illustrirovannoe polnoe sobranie sochinenii* [The Illustrated Complete Collected Works]. Edited by A.E. Gruzinskii. Moscow: Pechatnik [1912-1913].

An attractive copy of the best illustrated edition of Gogol's collected works.

Eight volumes, octavo (268 x 188mm). Complete with 127 plates, some in colour, and illustrations throughout, after Agin, Andreev, Venetsianov, Repin, Zaitsev, and others (some text margins faintly yellowed). Contemporary Russian blue half morocco with blue cloth sides, spines lettered directly in gilt, top edges gilt, marbled endpapers (extremities rubbed). *Provenance*: N.K. (Cyrillic initials at the foot of each spine; 'B 38', manuscript shelf mark) - 'Printed in Russia' (small import stamp on each title) - Alexandra Fredericks (bookplate).

(8)

£800-1,200

\$1,100-1,600

€900-1,300





038

BELINSKII, Vissarion Grigor'evich (1811-1848). *Sochineniia* [Works]. Moscow: by V. Grachev & Co. for K. Soldatenkov and N. Shchepkin, 1861-1862.

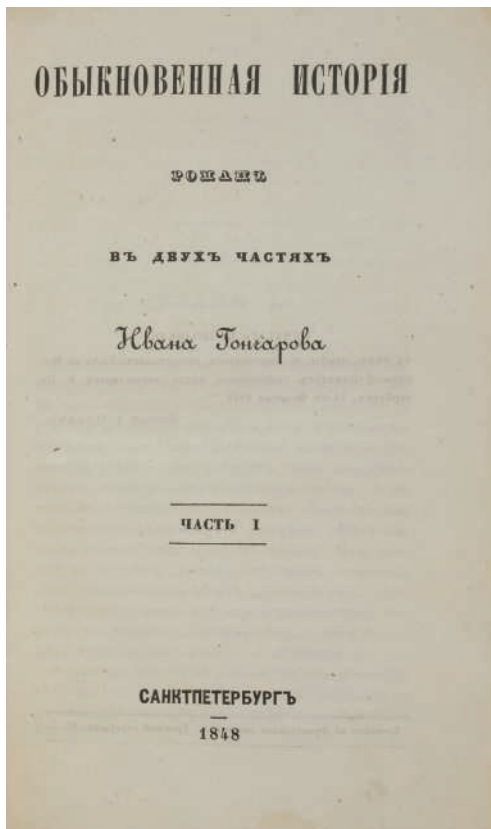
'The true father of the intelligentsia' (Mirsky). The second (first enlarged) edition of his collected works, adding four volumes to the edition of 1859. Belinsky was 'the moving spirit of the progressive Westernizers and the herald of the new literature, which was to be neither classical nor romantic, but modern [...] Belinsky's historical importance can scarcely be exaggerated [...] He was the true father of the intelligentsia, the embodiment of what remained its spirit for more than two generations – of social idealism, of the passion for improving the world, of disrespect for all tradition, and of highly strung, disinterested enthusiasm [...] he was the most genuine, the most thoroughgoing, the most consistent of literary revolutionaries' (Mirsky, pp.173-174). Dostoevsky's first published work, *Poor Folk*, was 'rapturously' reviewed by Belinsky. He died, aged 36, leaving behind an enormous legacy and literary output. Belinskii's works were often reprinted into the 20th-century; this expanded edition forms the basis of most subsequent editions.

Twelve volumes, octavo (210 x 131mm). Engraved portrait frontispiece and a leaf of facsimile manuscript, both in vol. 12; with all the half-titles (some light browning and spotting). Contemporary Russian brown half leather with brown mottled paper covered sides, spines lettered directly in gilt (spines evenly faded; extremities lightly rubbed).

(12)

£600-900

\$780-1,200
€680-1,000



039

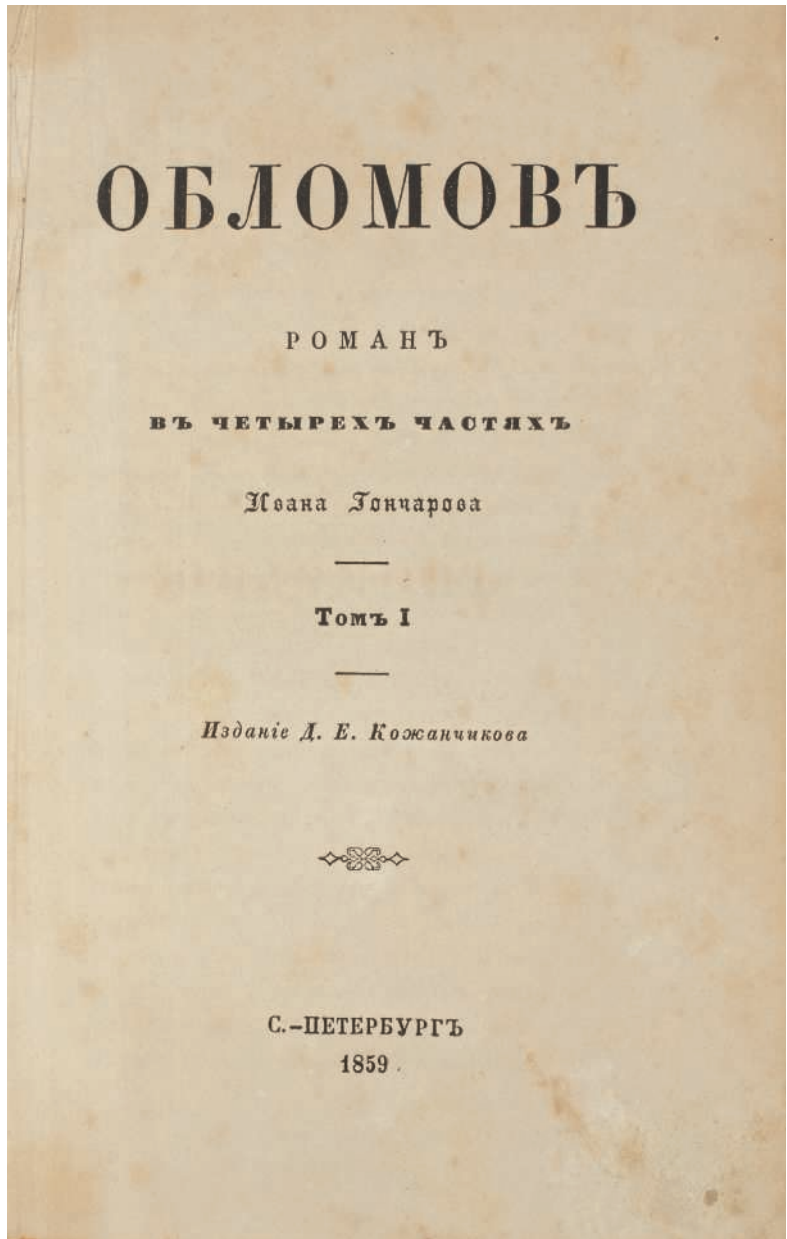
GONCHAROV, Ivan Aleksandrovich (1812-1891). *Obyknovennaia istoriia*. [A Common Story.] St Petersburg: at the French Press, 1848.

The rare first edition of Goncharov's first book. RBH and ABPC record no copy having been offered at auction. *A Common Story* is considered one of the first genuinely realistic Russian novels. Belinsky praised it as 'an important blow in the battle of the Natural School against Romanticism'; he also appreciated it for the simple pleasure of it: 'reading [it] is like eating cool watermelon on a hot summer day'. Dostoevsky, in a letter to his brother dated 1 April 1846, acknowledged Goncharov as one of his 'most remarkable rivals' – before Goncharov even had been published, based on a public reading of the manuscript at Belinsky's. Kilgour 356; Smirnov-Sokol'skii, *Moia biblioteka*, 626.

Two parts in one volume, twelvemo (173 x 105mm). With the half-titles (faint dampstain affecting three words in the second title, and in the margins of the last gatherings; occasional light marginal spotting). Contemporary Russian dark green half morocco, spine tooled in blind and lettered in gilt (sides scuffed, corners lightly rubbed). *Provenance*: Claudia Sjöbery (signature signed Kiev 1853; shelf-mark on decorative label printed in gold and red).

£8,000-10,000

\$11,000-13,000
€9,000-11,000



040

GONCHAROV, Ivan Aleksandrovich (1812-1891). *Oblomov*. St Petersburg: by I. Glazunov for D.E. Kozhanchikov, 1859.

The rare first edition of Goncharov's masterpiece – a landmark of Russian literature. RBH and ABPC record only one copy having been offered at auction. Oblomov, who spends much of his time in bed or on the sofa, gave a name to the fatalistic attitude of 'superfluous' Russian intellectuals and aristocrats: individuals incapable of productive work or of making a meaningful decision. Although much has been said about the value of *Oblomov* as a critique of Russian society at a time when serfdom was on the wane, Goncharov himself thought of it as a treatise on human nature. Kilgour 359.

Four parts in two volumes, twelvemo (208 x 130mm). With the half-titles (lightly browned throughout, as often; tear in the inside margin of the first title; leaf 1.12 of vol. 1 detached and creased but present; leaf 16.3 in vol. 2 with a tear and some wear associated from an adhering tissue leaf). Contemporary Russian half roan, spines gilt in compartments and lettered directly in gilt, black paper sides (extremities rubbed; sides and spines scuffed). *Provenance*: S. Valisovskaia (signature).

(2)

£7,000-9,000

\$9,100-12,000

€7,900-10,000



041

TOLSTOI, Aleksei Konstantinovich (1817-1875). *Polnoe sobranie sochinenii* [Complete Collected Works]. St Petersburg, 1904-1906.

Konstantin Romanov's copy. The grandson of Tsar Nicholas I, Grand Duke Konstantin is remembered primarily as a poet, dramatist, translator, and as the elected president of the Imperial Academy of Sciences.

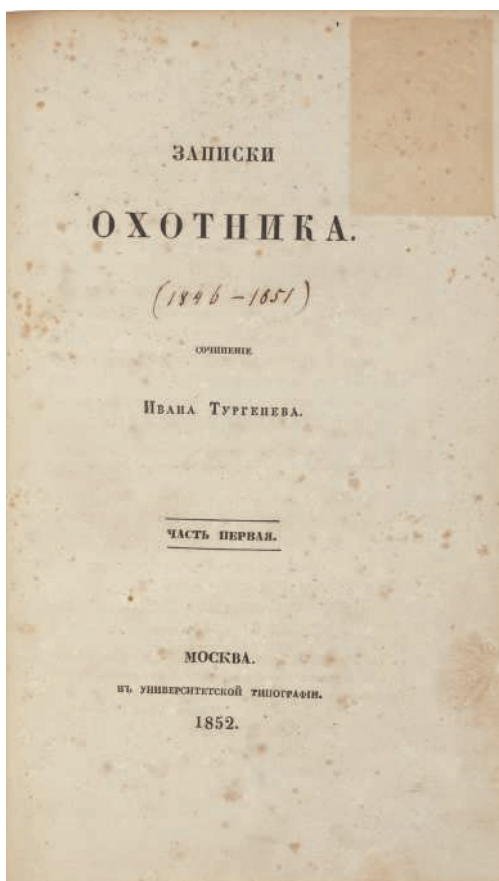
Four volumes, octavo (225 x 150mm). Engraved portrait printed on card in volume 1 (margins yellowed). Contemporary white cloth spines and blue cloth sides by N. Trukhachev with his label, spines tooled in gilt, white moiré style endpapers (corners rubbed; light wear; light soiling). *Provenance:* Konstantin Konstantinovich 'Romanov', Grand Duke of Russia (1858-1915; binding; gift inscription from his parents dated Christmas 1906) – Academy for the History of Material Culture (stamps, press-mark 'O.20.808').

(4)

£400-600

\$520-780

€450-670



042

TURGENEV, Ivan Sergeevich (1818-1883). *Zapiski okhotnika*. [A Sportsman's Sketches.] Moscow: at the University Press, 1852.

The first edition of Turgenev's first major work, a collection of short stories 'said to have produced on the future Alexander II a very strong impression and [which] is considered to be one of the factors that led to the abolition of serfdom' (Kilgour). It was 'a great social as well as literary event. [The] consistent presentation of the serf as a being not only human, but superior in humanity to his masters, made a loud protest against the system of serfdom' (Mirsky, pp.194-5). These vignettes were first published serially in *Sovremennik*, the periodical founded by Pushkin in 1836. Kilgour 1220; Smirnov-Sokol'skii, *Moia biblioteka*, 1199.

Two volumes in one, twelvemo (210 x 135mm). (Spotting throughout, as often with this title; small area of browning on the title from the bookplate facing that leaf.) Contemporary black cloth, flat spine ruled and lettered in gilt (rebacked preserving the original spine). *Provenance:* Edition et librairie russe, Paris (bookseller's label) – Sotheby's New York, 13 December 2002, lot 157.

£3,000-5,000

\$3,900-6,500

€3,400-5,600

043

TURGENEV, Ivan Sergeevich (1818-1883). *Povesti i razskazy*. [Tales and Stories.] St Petersburg: [Eduard Prats] 1856.

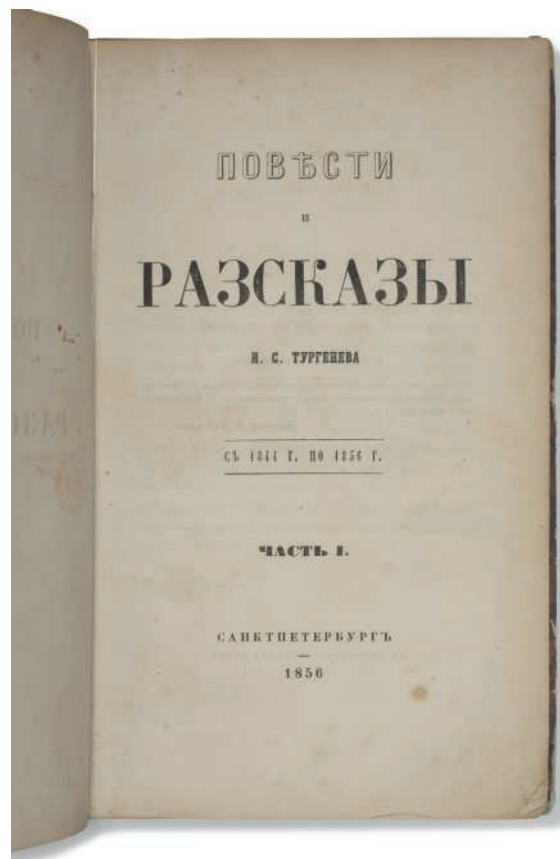
The first edition of Turgenev's first collection of short stories, including his 'Faust' and 'Kolosov', some published here for the first time. RBH and ABPC record only one copy having been offered at auction: the Diaghilev-Lifar copy (sold, Sotheby's Monaco, 1 December 1975, lot 765). Kilgour 1221.

Three volumes, large twelvemo (217 x 135mm). With the half-titles (occasional light marginal soiling; occasional small marginal chips or short tears). Near contemporary French red quarter morocco, spines lettered in French in gilt, brown marbled endpaper (spine heads chipped; front board of vol. 1 with one corner chipped; extremities rubbed). *Provenance*: Jacques Povolozky, Paris (bookseller's label and stamps).

(3)

£1,500-2,000

\$2,000-2,600
€1,700-2,200



044

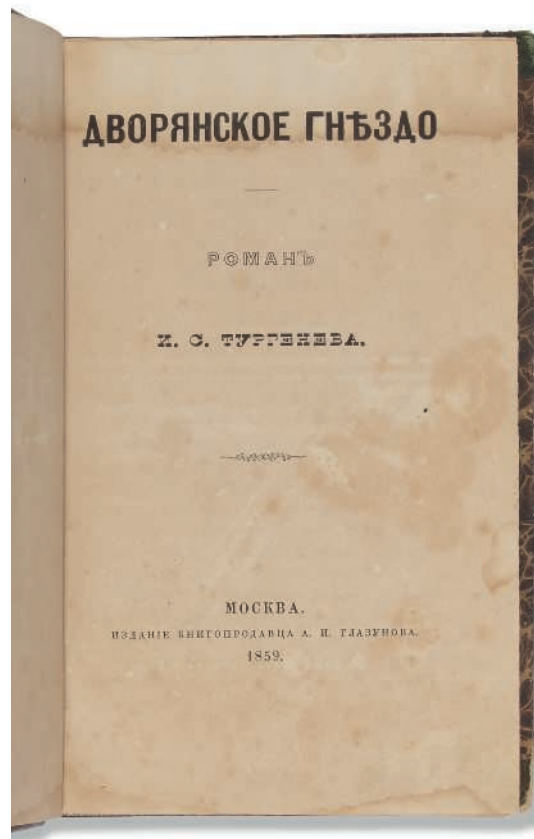
TURGENEV, Ivan Sergeevich (1818-1883). *Dvorianskoe gnezdo. Roman*. [A Nest of Gentlefolk, sometimes: Home of the Gentry.] Moscow: A.I. Glazunov, 1859.

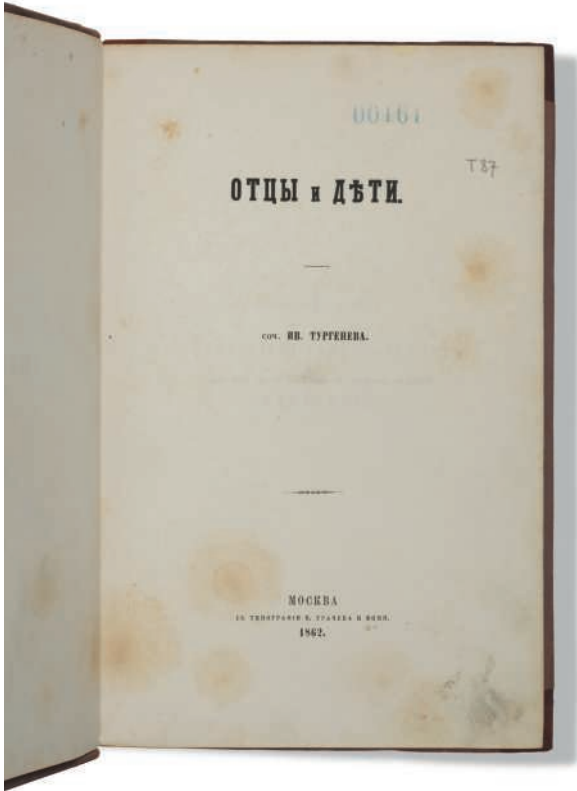
The first edition of 'the most universally acclaimed work that Turgenev ever wrote, [it] provoked an enormous quantity of literature, both at the time and later' (Schapiro). RBH and ABPC record no copy having been offered at auction. The novel was serialised in *Sovremennik* in the same year. Kilgour 1222; Schapiro, *Turgenev. His Life and Times* (Harvard: 1982), p.153.

Twelvemo (197 x 127mm). (Half-title repaired in the inside margin; browned and dampstained throughout.) 19th-century green half morocco (a remboitage). *Provenance*: Rubinskii (signature in bottom margin of p.71) – M.I. Kairovskii (blind-stamp).

£800-1,200

\$1,100-1,600
€900-1,300





045

TURGENEV, Ivan Sergeevich (1818-1883). *Ottsy i deti*. [Fathers and Sons.] Moscow: at the Press of V. Grachev and Company, 1862.

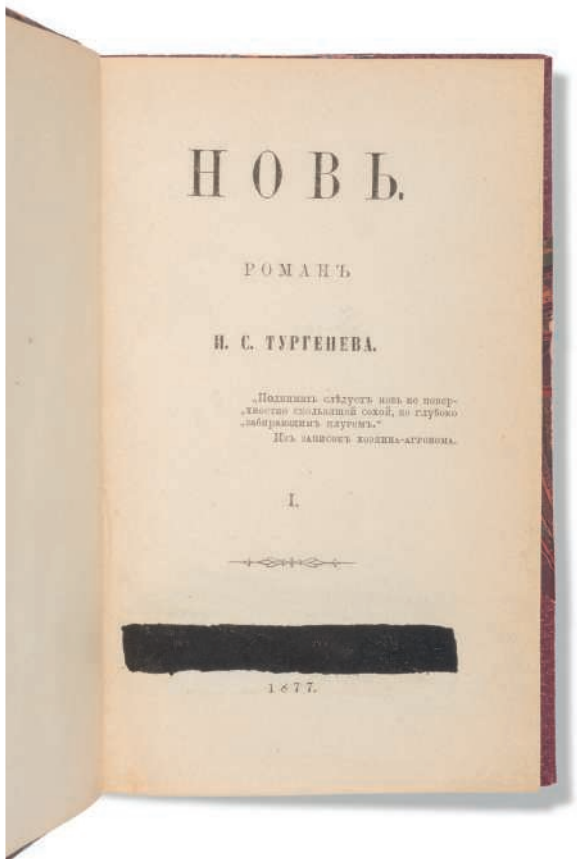
The first edition of the author's most celebrated novel, a landmark of 19th-century literature that popularised the use of the term 'nihilism'. When serialised in *Russkii Vestnik* earlier in 1862, the journal's editor, Mikhail Katkov, wrongly perceived that Turgenev glorified nihilism and insisted on significant changes for that publication. Kilgour 1223.

Octavo (224 x 145mm). With the half-title (some spotting, more pronounced in the first and last few leaves; soiling in the bottom margin of the title). Contemporary Russian half-leather and purple cloth, spine lettered directly in gilt (spine ends, joints and corners repaired; some wear). *Provenance*: A.L. (Cyrillic initials at spine foot) – '00161' (ink pressmark on title) – N. A. Terent'ev (stamp with the inventory number 272).

£2,000-3,000

\$2,600-3,900

€2,300-3,400



046

TURGENEV, Ivan Sergeevich (1818-1883). *Nov* [Virgin Soil]. Leipzig: Wolfgang Gerhard, 1877.

The first edition. With this, Turgenev's 'longest and most ambitious novel, he became world famous: 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' (Pritchett). RBH and ABPC record only one copy having been offered at auction, the Fekula copy (sold, Christie's New York, 8 June 1994, lot 339). *Nov* was serialised in *Vestnik Evropy* in the same year; the first edition printed in Russia followed in 1878. Not in Kilgour or Smirnov-Sokol'ski, which both only refer to the 1878 edition. Pritchett, V.S., 'Turgenev and Virgin Soil' in *The New York Review of Books*, 17 March 1977.

Two volumes, octavo (174 x 110mm). With the half-titles (imprint deleted from the title, this and the colophon further obscured with black ink; the second half-title worn and repaired in the inside margin; margins lightly yellowed.) 20th-century German burgundy textured half cloth, flat spines lettered in gilt, endpapers printed in yellow and green with a decorative pattern (lightly rubbed). *Provenance*: indistinct signature on the half-titles, dated Stockholm 1920; light penciled marginalia.

(2)

£400-600

\$520-780

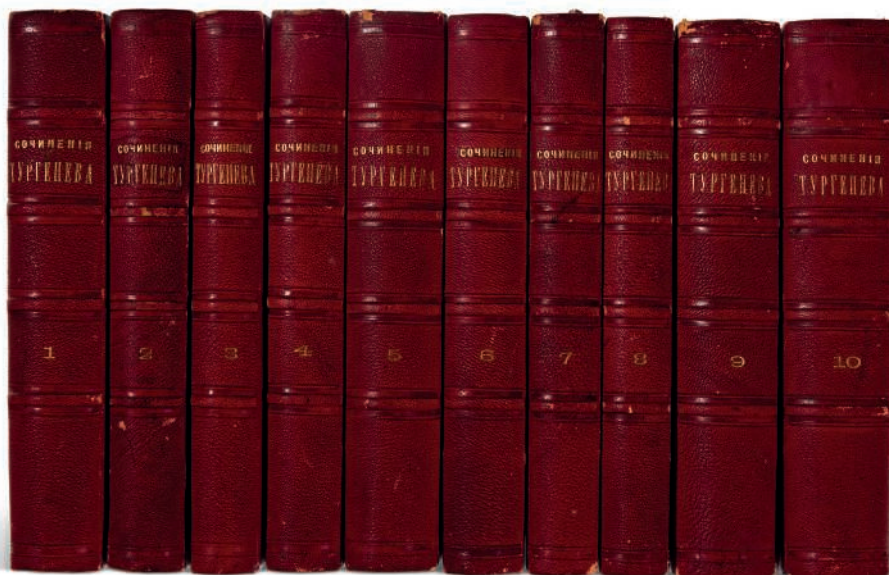
€450-670

€47

TURGENEV, Ivan Sergeevich (1818-1883). *Polnoe sobranie sochinenii* [The Complete Collected Works]. St Petersburg: by Glazunov, Stasiuslevich, and the Imperial Academy of Sciences, for Glazunov, 1883.

Turgenev's last literary undertaking – the first complete collected edition of his works. Collected editions had begun to appear as early as 1856, but none were entirely to Turgenev's satisfaction, who was especially peeved by poor proof-reading. Turgenev met Glazunov in the summer of 1882 to discuss this edition, and started proofing and editing in earnest in November. Turgenev managed to complete this enormous task before his death, nine months later.

Ten volumes, octavo (208 x 140mm). Engraved portrait frontispiece and a leaf of facsimile manuscript both in vol. 1 (occasional light spotting; faint marginal dampstain in the final leaves of vol. 1). Near contemporary Russian red quarter morocco with red cloth sides, spines lettered directly in gilt (extremities rubbed; dampstain to the rear cover of vols 9 and 10; some staining to the front board of vol. 5). *Provenance:* Russian bookseller's small stamp.



(10)

£800-1,200

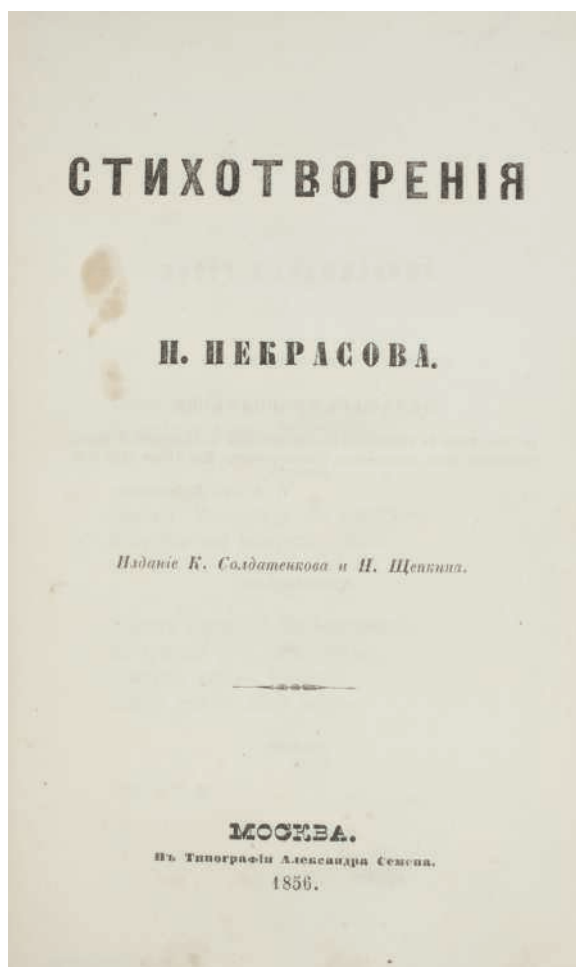
\$1,100-1,600
€900-1,300

€48

NEKRASOV, Nikolai Alekseevich (1821-1878). *Stikhotvoreniia*. [Verses.] Moscow: Avgust Semen, 1856.

The first edition of Nekrasov's first major collection of poetry. 'For originality and for energy Nekrasov holds one of the very first places among Russian poets and need not fear a comparison with Derzhavin' (Mirsky). Nekrasov had published youthful poems in 1840, but these did not sell, and the bitterly disappointed poet destroyed all the copies that he could find. It is this 1856 collection that established Nekrasov's reputation as a poet; earlier, he was known mainly for having published Pushkin, Turgenev and Tolstoy in *Sovremennik*. For this collection of poems, Nekrasov took advantage of a temporary relaxation in censorship to include some challenging poems, like 'Poet i grazhdanin', 'Zabytaia derevnia', and 'Zamolkin, Muza mesti i pechali', and others. Censors eventually caught on, and a new edition of this collection was not permitted until 1861. In this copy, a contemporary reader has neatly written-in a number of lines which had to be omitted from 'Otryvki iz putevykh zapisok grafa Garansago'. RBH and ABPC record only two copies having sold at auction (in 2008 and 1977). Kilgour 760; Smirnov-Sokol'skii, *Moia biblioteka*, 892.

Octavo (209 x 125mm). With the half-title (occasional light scattered spotting). Contemporary Russian quarter leather and brown cloth sides, spine with raised bands ruled and titled in gilt (small repair at spine foot; light wear; laser copy of S.D. Sheremetev's bookplate mounted on the inside front cover). *Provenance:* a contemporary reader (some censored lines supplied in manuscript) – G.L. ?Der'iz (small ownership inscription dated 1982).



£1,500-2,000

\$2,000-2,600
€1,700-2,200



049

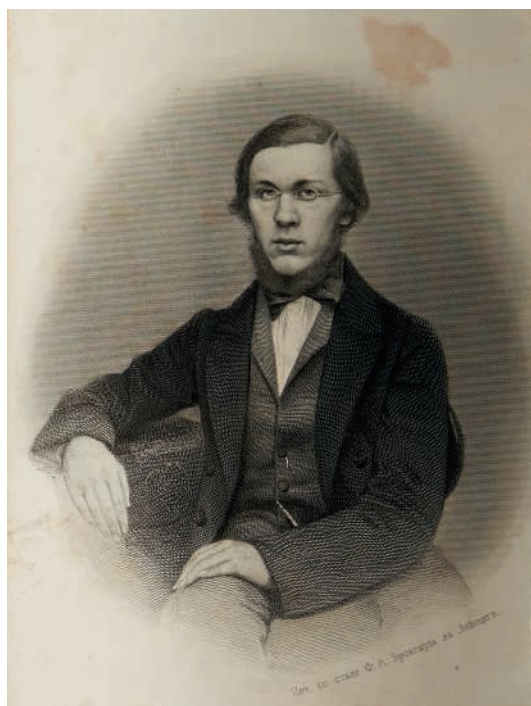
CHERNYSHEVSKII, Nikolai Gavrilovich (1828-1889). 'Chto delat?' gl. 1-4 [What is to be Done? Parts 1-4 (all published)], extracted from *Sovremennik*, vols 95 and 96. [St Petersburg: *Sovremennik*, 1862-1863.]

The first appearance of 'the first and most influential of a long succession of tendentious radical novels' in Russian literature (Mirsky, p.225); it was an inspiration for the eventual Communist Revolution as potent as Marx's *Capital*. RBH and ABPC record no copy of this banned publication having been offered at auction. Chernyshevskii, then editor of *Sovremennik*, wrote 'What is to be Done?' while imprisoned in the Peter and Paul Fortress; prison authorities and censors saw in it a love story only, and allowed publication. But soon these issues of *Sovremennik* were banned, and the work circulated widely in manuscript copies. The revolutionary Peter Kropotkin remarked that 'for the Russian youth of the time [the book] was a revelation, became a program and a kind of flag to follow' (Kropotkin, pp.306-7). "What is to be Done?" influenced countless revolutionaries, including Lenin, who read it numerous times, and used the same title for one of his pamphlets (1902); Lenin acknowledged that the novel's fanatic hero, Rakhmetov, 'had been a model for his own development' (Sixsmith). Tolstoy also used the title for a novella detailing his view of moral responsibility (1886); and Dostoevsky was prompted to write his *Notes from the Underground* (1864) to counter Chernyshevskii's ideas. Chernyshevskii himself had been prompted to write 'What is to be Done?' in part by Turgenev's *Fathers and Sons* (1862). In 1866, a few years after this publication, Alexander II decreed that *Sovremennik*, founded by Pushkin in 1836, was to be shut down. Kropotkin, *Idealy i deistvitel'nost v russkoi literature* (1907); Sixsmith, *Russia*, p.240.

Three parts bound in one volume, octavo (233 x 151mm). Comprising pp.5-142, 375-526, and 55-197 [the complete text for this work] from 3 issues of *Sovremennik*. (Damp-staining; spotting.) Contemporary Russian green quarter leather and green marbled boards, flat spine ruled in blind and gilt and titled directly in gilt (extremities rubbed; sides scuffed; hinges starting; traces of red seal wax on the endpapers). *Provenance*: Nikolai Pavlov (ownership signature, dated 1867; binding).

£2,000-3,000

\$2,600-3,900
€2,300-3,400



050

DOBROLIUBOV, Nikolai Aleksandrovich (1836-1861). *Sochineniia* [Works]. St Petersburg: Iosafat Ogrizko, 1862.

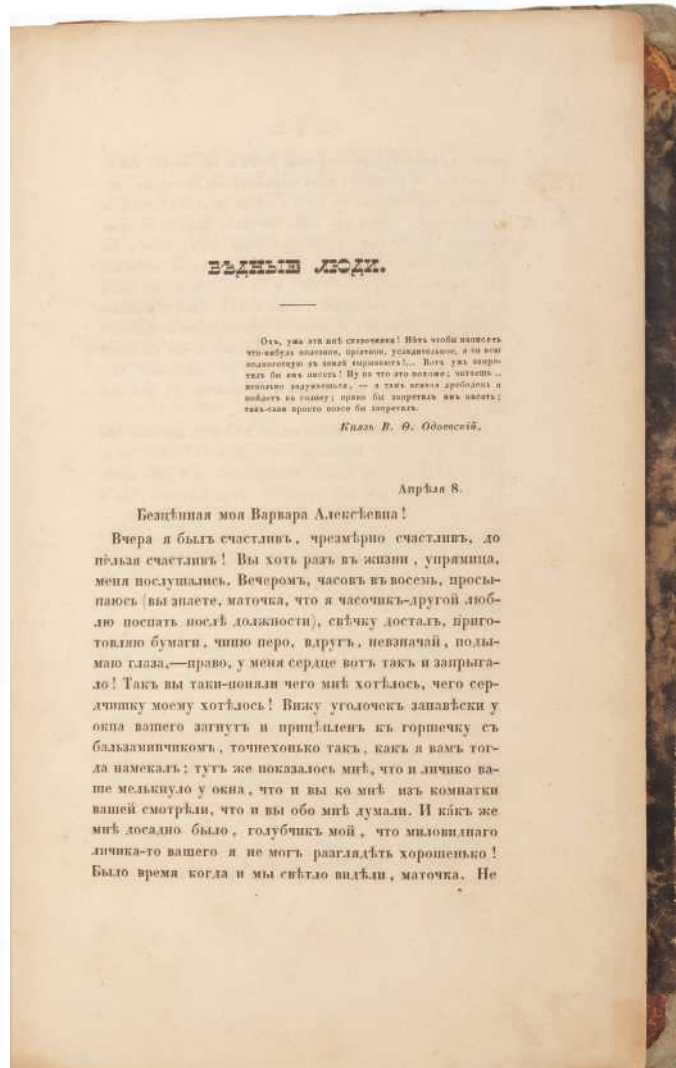
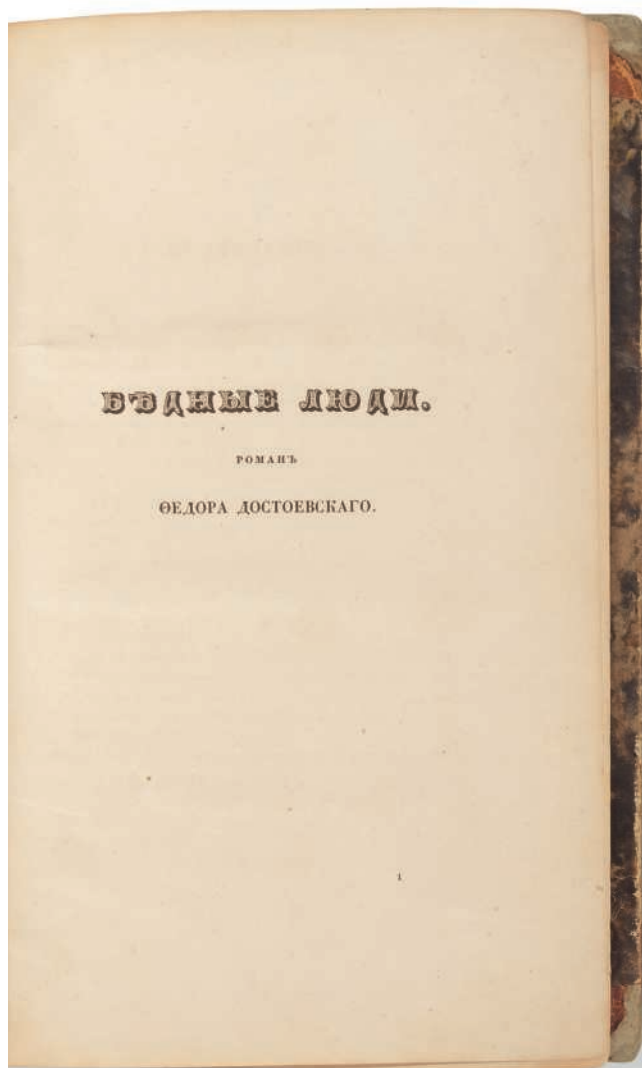
The first edition. Like Chernyshevskii – who compiled, edited, and introduced this collection – Dobroliubov 'came to be regarded as a saint by the radical intelligentsia. He was the most famous and influential of the critics after Belinsky: all the radical intelligentsia from 1860 to 1905 were brought up on him [...] All Old Russia – the gentry, the merchants, the traditions of Church and State – he hated with equal violence, and to tear the intelligentsia and the people away from everything connected with old times was his one aim' (Mirsky, p.226). He died, aged 25, in 1861: the year of the emancipation of the serfs.

Four volumes, twelvemo (216 x 137mm). Engraved portrait frontispiece in volume 4; with the half-titles (some light browning and spotting). Contemporary Russian brown half leather with brown mottled paper covered sides, spines lettered directly in gilt (spine evenly faded).

(4)

£400-600

\$520-780
€450-670



051

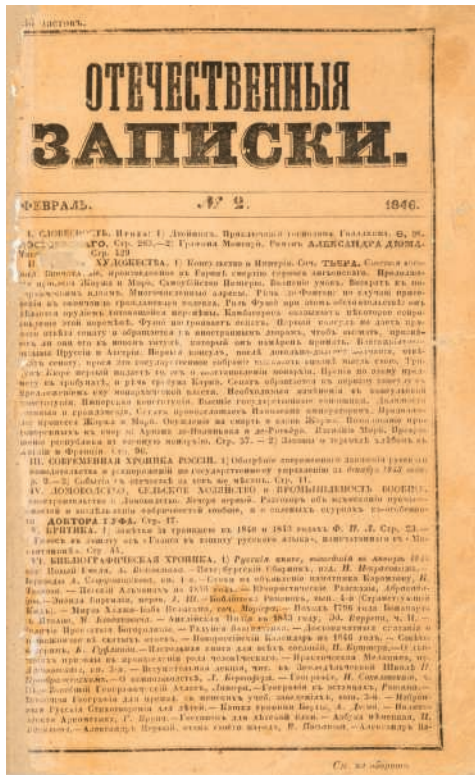
DOSTOEVSKY, Fyodor (1821-1881). 'Bednye liudi' [Poor Folk] in: Nekrasov, N. (ed.), *Peterburgskii sbornik* [Petersburg Collection]. St Petersburg: Eduard Prats, 1846.

The first appearance of Dostoevsky's debut novel; the Fekula copy. *Poor Folk* was an instant popular hit, Dostoevsky noting in his diary that 'the whole of Russia is talking about my *Poor Folk*' (8 October 1846). 'On reading [the manuscript] Nekrasov was overwhelmed with admiration and took it to Belinsky. "A new Gogol has arisen!" he exclaimed, breaking into the critic's room. "Gogols grow like mushrooms in your imagination", Belinsky replied, but took and read the novel and was as impressed with it as Nekrasov had been. A meeting was arranged between Dostoevsky and Belinsky, and the latter poured out to the young novelist all his enthusiasm, exclaiming: "Do you yourself understand what you have written?" Dostoevsky, remembering the whole business thirty years later, said that this was the happiest day of his life' (Mirsky). This inaugural volume of Nekrasov's literary miscellany also contains Turgenev's *Pomeshchik* with illustrations by Agin, Nekrasov's 'V doroge', an early article by Herzen, and contributions from Belinsky, Sollogub, and others. Fekula 4985 (this copy); Kilgour 826; Mirsky, p.182.

Octavo (250 x 153mm). Engravings throughout (occasional light marginal soiling or spotting). Contemporary Russian half leather, flat spine gilt with an all-over design (rebacked preserving the original spine; corners rubbed; sides scuffed); custom grey cloth clamshell case. *Provenance*: Paul M. Fekula (sold, Christie's, 30 November 2006, lot 69).

£6,000-9,000

\$7,800-12,000
€6,800-10,000



052

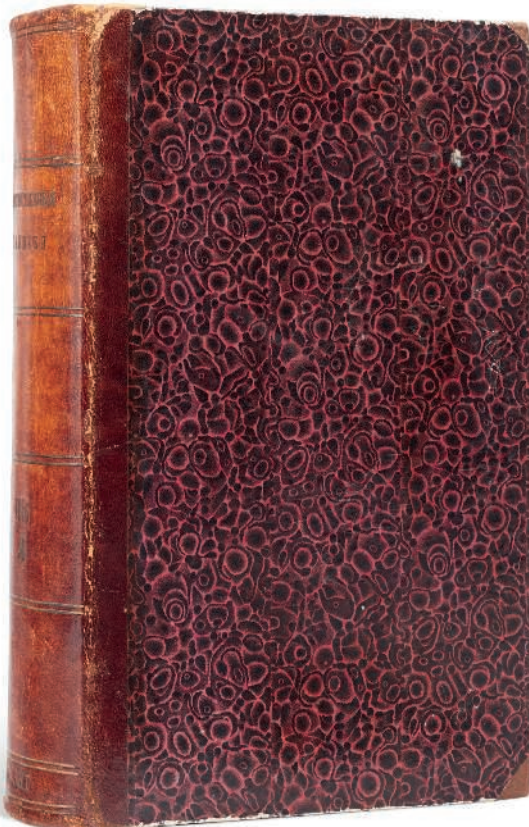
DOSTOEVSKY, Fyodor (1821-1881). 'Dvoynik' [The Double] in *Otechestvennyia zapiski*, vol.44, part 2. St Petersburg: by Il'ia Glazunov, 1846.

The first appearance of this early novella by Dostoevsky, his second after *Poor Folk*. RBH and ABPC record no copy having been offered at auction. Apparently not in WorldCat; not in Kilgour.

Octavo (238 x 153mm). (Some repairs; some spotting; occasional dampstain.) Late 20th-century half calf, with the original wrappers of part 2 bound-in (wrappers with some repairs and some soiling). *Provenance*: deleted stamps.

£2,000-3,000

\$2,600-3,900
€2,300-3,400



053

DOSTOEVSKY, Fyodor (1821-1881). 'Gospodin Prokharchin' [Mr Prokharchin] in *Otechestvennyia zapiski*, vol.48. St Petersburg: by Il'ia Glazunov for Andrei Kraevskii, 1846.

The first appearance of this short story by Dostoevsky – only his third literary publication. Based on life, it recounts the death of a miser who had accumulated a fortune while living in abject conditions. RBH and ABPC record no copy having been offered at auction. This volume also includes Turgenev's 'Bezdenezhe' [Lack of Money], an extract from the edition of Pushkin's collected works issued in 1841, also printed by Glazunov, and a map of European railways.

Ten parts in one volume, octavo (238 x 150mm). With the folding map of the European railways (map with some repaired tears; leaf 1.7 [not Dostoevsky] repaired in the margins; occasional light marginal soiling or wear; occasional mainly marginal dampstain). Contemporary Russian burgundy quarter leather with red spot marbled boards, flat spine lettered and ruled in gilt (extremities rubbed). *Provenance*: 'F.B.N.G.' (Cyrillic initials at the foot of the spine; manuscript shelf-mark on the title).

£1,500-2,000

\$2,000-2,600
€1,700-2,200

054

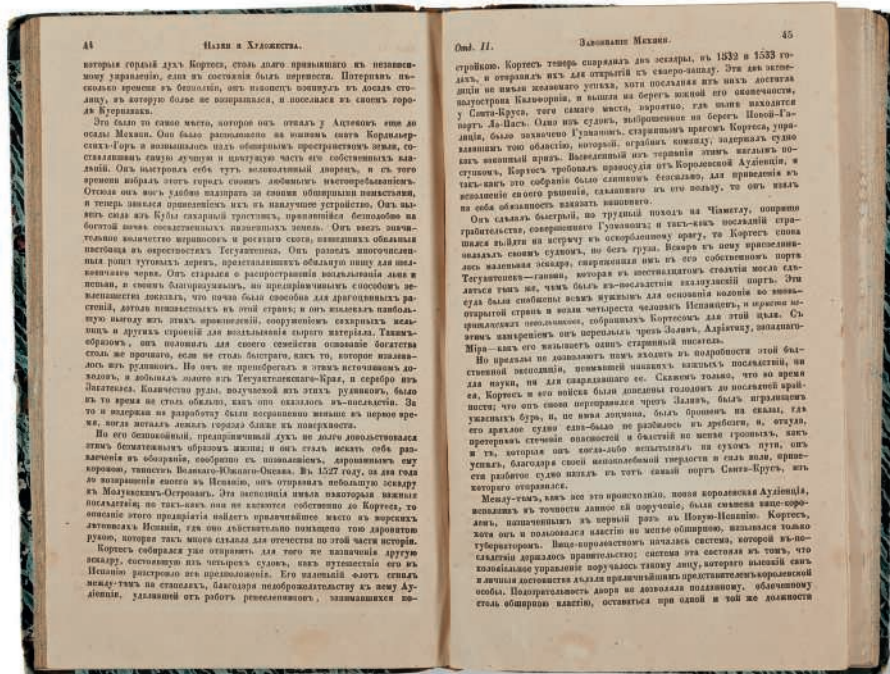
DOSTOEVSKY, Fyodor (1821-1881). 'Elka i svadba' [A Christmas Tree and a Wedding] in *Otechestvennyia zapiski*, vol. 60. St Petersburg: by Il'ia Glazunov for Andrei Kraevskii, 1848.

The first appearance of this short story by Dostoevsky. RBH and ABPC record no copy having been offered at auction. Apparently not in WorldCat; not in Kilgour.

Eight parts in one volume, octavo (236 x 150mm). With the half title (short tear in the bottom margin of the title; occasional light marginal wear and spotting). Contemporary Russian green half leather, flat spine tooled in gilt, edges sprinkled blue (spine worn and split at the foot of the front joint; edges rubbed). *Provenance:* Gor'kii Institute of the Russian Academy of Sciences (title stamps; shelf-marks '7272' and '37 13937').

£1,400-1,800

\$1,900-2,300
€1,600-2,000



055

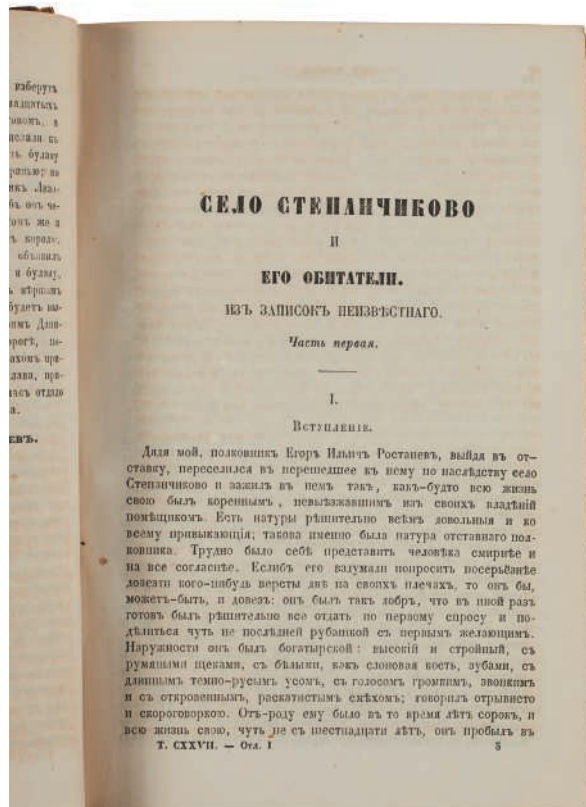
DOSTOEVSKY, Fyodor (1821-1881). 'Selo Stepanchikovo i ego obitatelei' [The Village of Stepanchikovo and its Inhabitants] in *Otechestvennyia zapiski*, vol.127, nos. 11-12. St Petersburg: by Il'ia Glazunov for Andrei Kraevskii, November and December 1859.

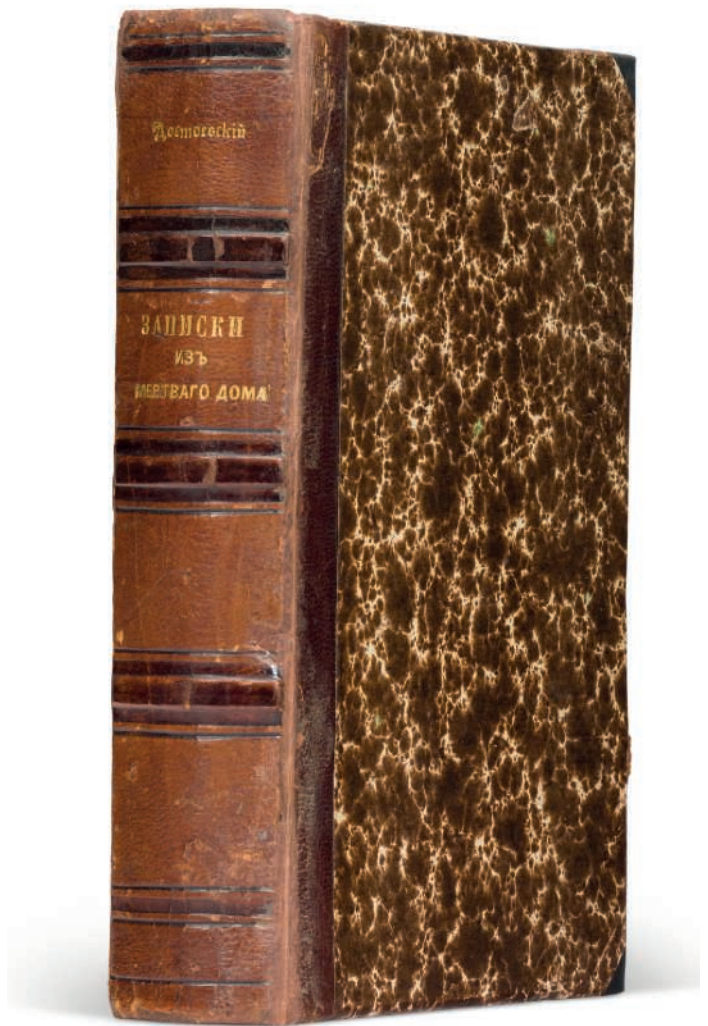
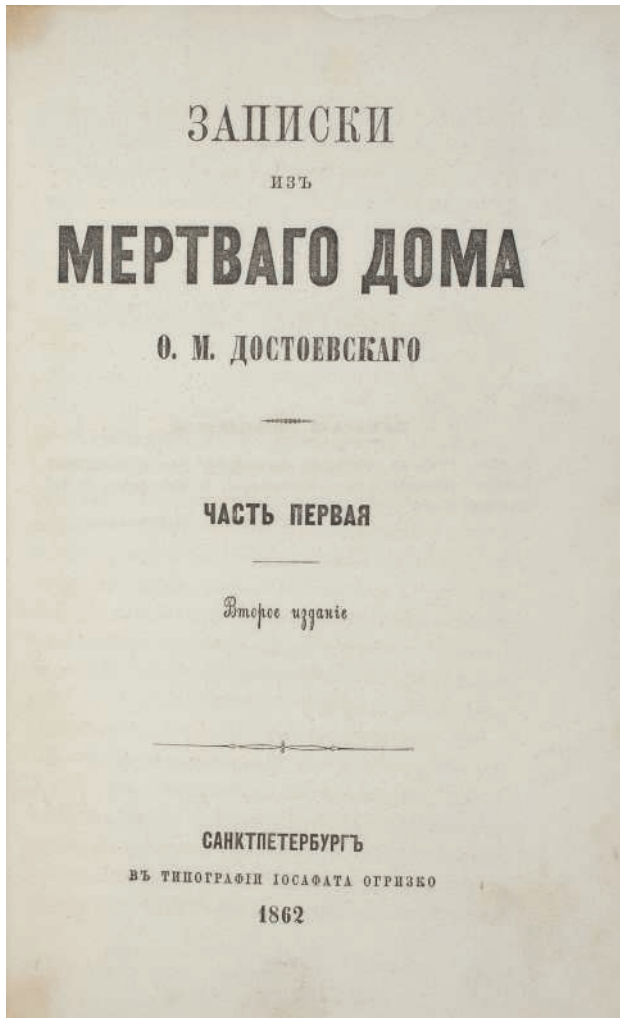
The first appearance of this comedy by Dostoevsky. While it met with a lukewarm reception in his own lifetime, Dostoevsky remarked: 'I am convinced that there are many weak and bad things in my novel; but I am convinced - I stake my life on it! - that there are very fine things. They sprang from the heart. There are scenes of high comedy that Gogol would have signed without hesitation' (quoted in Frank). RBH and ABPC record no copy having been offered at auction. Not in Kilgour. Frank, *Dostoevsky. The Years of Ordeal, 1850-1859* (London: 1983), p.264.

Two volumes in one, octavo (218 x 144mm). The November issue without half-title; the December issue evidently published without a separate title (occasional light marginal spotting). Contemporary Russian brown quarter leather and black paper covered sides, flat spine lettered and ruled in gilt (extremities rubbed; colour of paper sides touched up). *Provenance:* 'N.O.B.' (Cyrillic initials to the foot of the spine; manuscript shelf-mark on the title).

£2,000-3,000

\$2,600-3,900
€2,300-3,400





056

DOSTOEVSKY, Fyodor (1821-1881). *Zapiski iz mertvago doma* [Memoirs from the House of the Dead]. St. Petersburg: Iosafat Ogrizko, 1862.

The first complete edition of this early masterpiece by Dostoevsky, greatly appreciated by Tolstoy and which Lenin described as an 'unsurpassed work of Russian and world literature'. Dostoevsky's passionate description of life in a Siberian prison camp is based on his own experience; it 'provided the Russian public with its first, terrifying image of what lay ahead for those sentenced for a political crime [...] No writer was now more celebrated than Dostoevsky, whose name was surrounded with the halo of his former suffering' (Frank). This edition follows the publication of volume one only, by Eduard Prats, and the serialisation in the periodical *Vremia*, both also in 1862. Frank, *Dostoevsky. The Stir of Liberation*, p.140; Kilgour 279 (this edition).

Two volumes in one, octavo (204 x 135mm). With the half-titles (occasional spotting and soiling). Contemporary Russian quarter leather, spine with raised bands, tooled in blind and lettered directly in gilt (hinges and joints repaired). *Provenance*: indistinct inscription dated 24 November 1878 – M.I. Kairovskii (blind-stamp) – M.I. Khankova (signature, dated Tbilisi 1961).

£5,500-7,500

\$7,200-9,800
€6,200-8,400

057

DOSTOEVSKY, Fyodor (1821-1881). *Bednye liudi. Roman*. [Poor Folk. A Novel.] St Petersburg: F. Stellovskii, 1865.

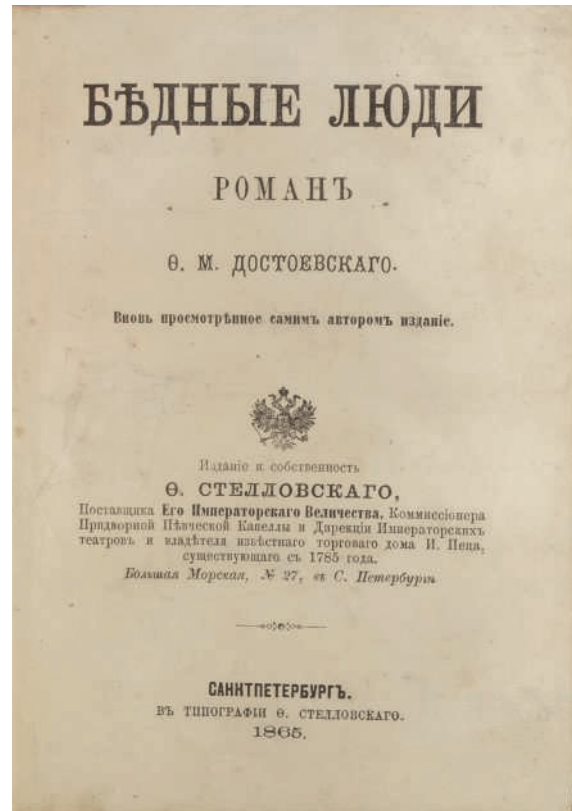
The definitive edition of Dostoevsky's debut novel, with the author's final revisions to the text. First published to great acclaim in a periodical in 1846, Dostoevsky took criticism seriously and made important stylistic changes for the subsequent editions of 1847, 1860 and 1865. This edition was published by Stellovskii, with whom Dostoevsky entered into a contract soon after his brother Mikhail died, burdening the author with his debts and dependents. The contract stipulated that if Dostoevsky did not complete a new novel for Stellovskii by 1 November 1866, all rights to all Dostoevsky's past and future works would belong to Stellovskii. Dostoevsky discharged the obligation by delivering the manuscript for *The Gambler* on the very last day permitted.

16mo (160 x 116mm). (Repaired tear in leaf 4.1; a few page numbers trimmed by the binders; small ink stain in the last two leaves affecting a few words.) Contemporary Russian green quarter leather, lettered up the spine in gilt (spine faded; extremities rubbed). *Provenance*: N.K.U. (binding); remnants of a pink bookplate on the front endpaper.

£800-1,200

\$1,100-1,600

€900-1,300



058

DOSTOEVSKY, Fyodor (1821-1881). *Khoziaika, povest v dvukh chastiakh* [The Landlady, a Tale in Two Parts]. St Petersburg: F. Stellovskii, 1865.

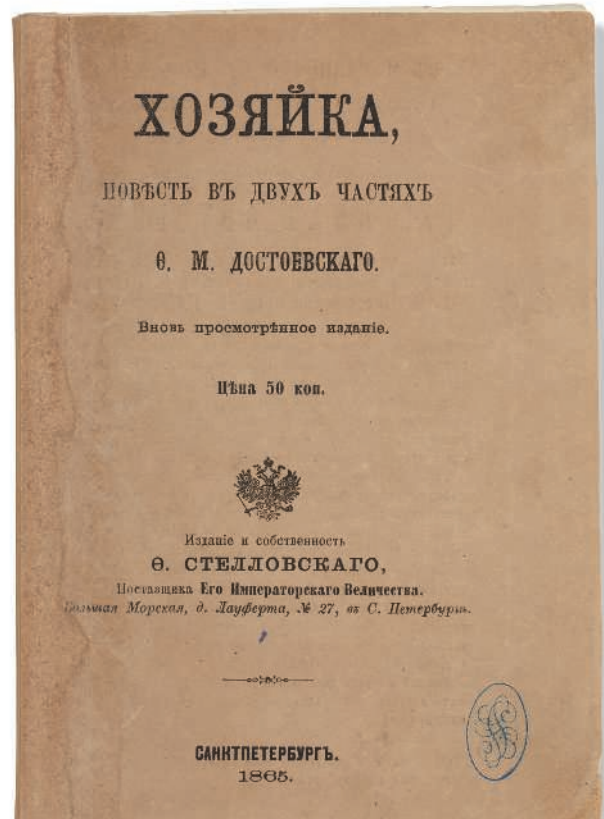
The rare first separate edition of this folkloric novella with echoes of the gothic author E.T.A. Hoffmann, that is 'unique among Dostoevsky's works in its extreme melodrama, eeriness and general obscurity' (Lantz). WorldCat locates only one copy outside of Russia, at Harvard's Houghton library; RBH and ABPC record no copy having been offered at auction. *The Landlady* was serialized in the periodical *Otechestvennyia zapiski* in October and November 1847. Lantz, *The Dostoevsky Encyclopedia*, p.214.

16mo (162 x 115mm). (The lower corner of some leaves torn, sometimes affecting a few letters.) Original tan paper wrappers printed in black (rebacked and trimmed, some repairs to the edges). *Provenance*: indistinct contemporary cipher stamped on the front cover - 'M.P.M.' (early 20th-century Cyrillic stamp in the margin of p.3).

£700-900

\$910-1,200

€790-1,000





059

DOSTOEVSKY, Fyodor (1821-1881). *Polnoe sobranie sochinenii* [The Complete Collected Works]. St Petersburg: F. Stellovskii, 1865-1870.

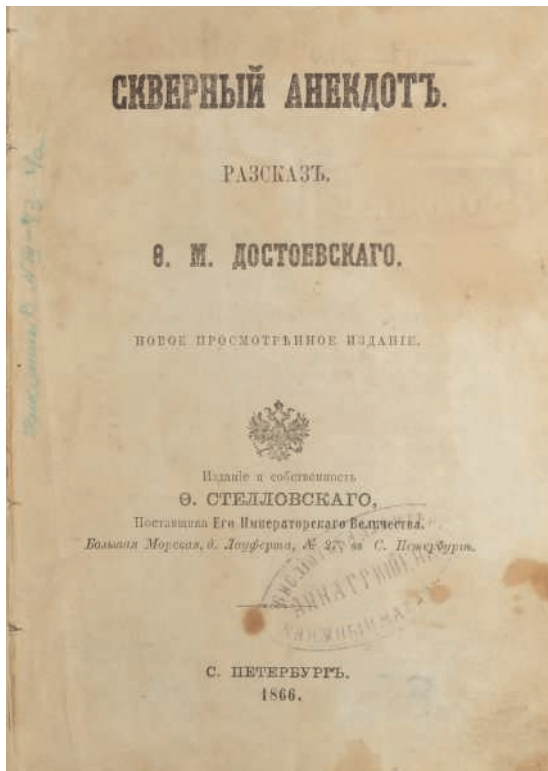
This attractive collected edition of Dostoevsky's works – the second, enlarged, after the edition of 1860 – includes the first edition of the novel 'The Gambler', and the first book-form appearance of several important works, including: 'Notes from the Underground', 'The Village of Stepanchikovo', and 'Winter Notes on Summer Impressions'. 'The Gambler' was inspired by Dostoevsky's own addiction to gambling; he produced the novel for Stellovskii, to a very tight deadline, to pay off creditors. Had Dostoevsky failed to meet his deadline, Stellovskii would have won the right to publish any of his work, past and future, with no benefit to Dostoevsky. Volume 4 consists entirely of the novel 'Crime and Punishment'. RBH and ABPC record no copy having been offered at auction. Not in Kilgour.

Four volumes, quarto (260 x 200mm). (Occasional faint dampstain.) Contemporary Russian burgundy quarter leather with mottled paper sides and cloth corners (spines evenly faded to brown; some joints chipped at the head; edges rubbed; newspaper clippings pasted to the rear endpapers of vol. 1).

(4)

£8,000-10,000

\$11,000-13,000
€9,000-11,000



060

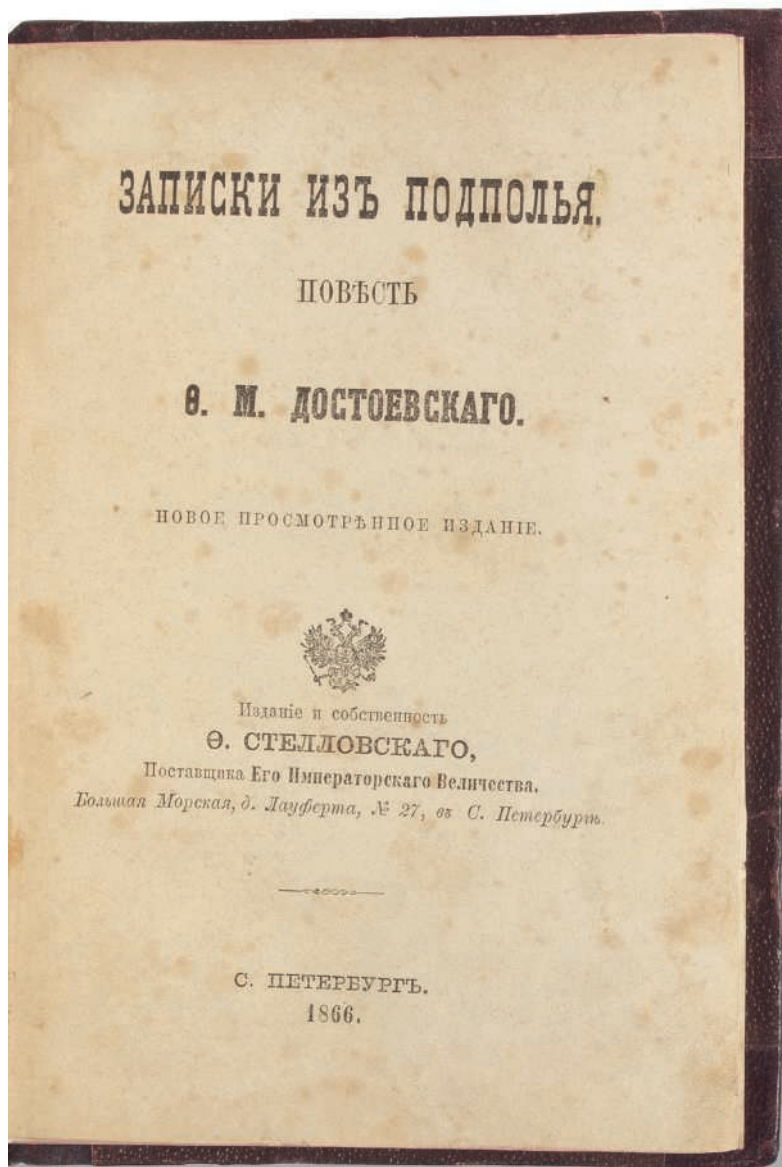
DOSTOEVSKY, Fyodor (1821-1881). *Skvernyi anekdot. Razskaz.* [A Vile Anecdote.] St Petersburg: F. Stellovskii, 1866. [Bound with:] – *Elka i svad'ba.* [A Christmas Party and a Wedding.] St Petersburg: F. Stellovskii [1866].

A rare lifetime edition issued by Stellovskii: WorldCat locates no copy outside of Russia. Both stories had been serialised earlier, and feature in the *Complete Collected Works* of 1865.

Two parts in one volume, 16mo (167 x 116mm). (Some staining; some spotting; some marginal repairs.) Contemporary Russian half sheep (worn; hinges starting). *Provenance:* Anna Grishchenko (stamps; inventory number 559) – V. Nikitin (manuscript press-mark on the title; cipher in blue ink) – indistinct deleted title stamp.

£1,500-2,000

\$2,000-2,600
€1,700-2,200



061

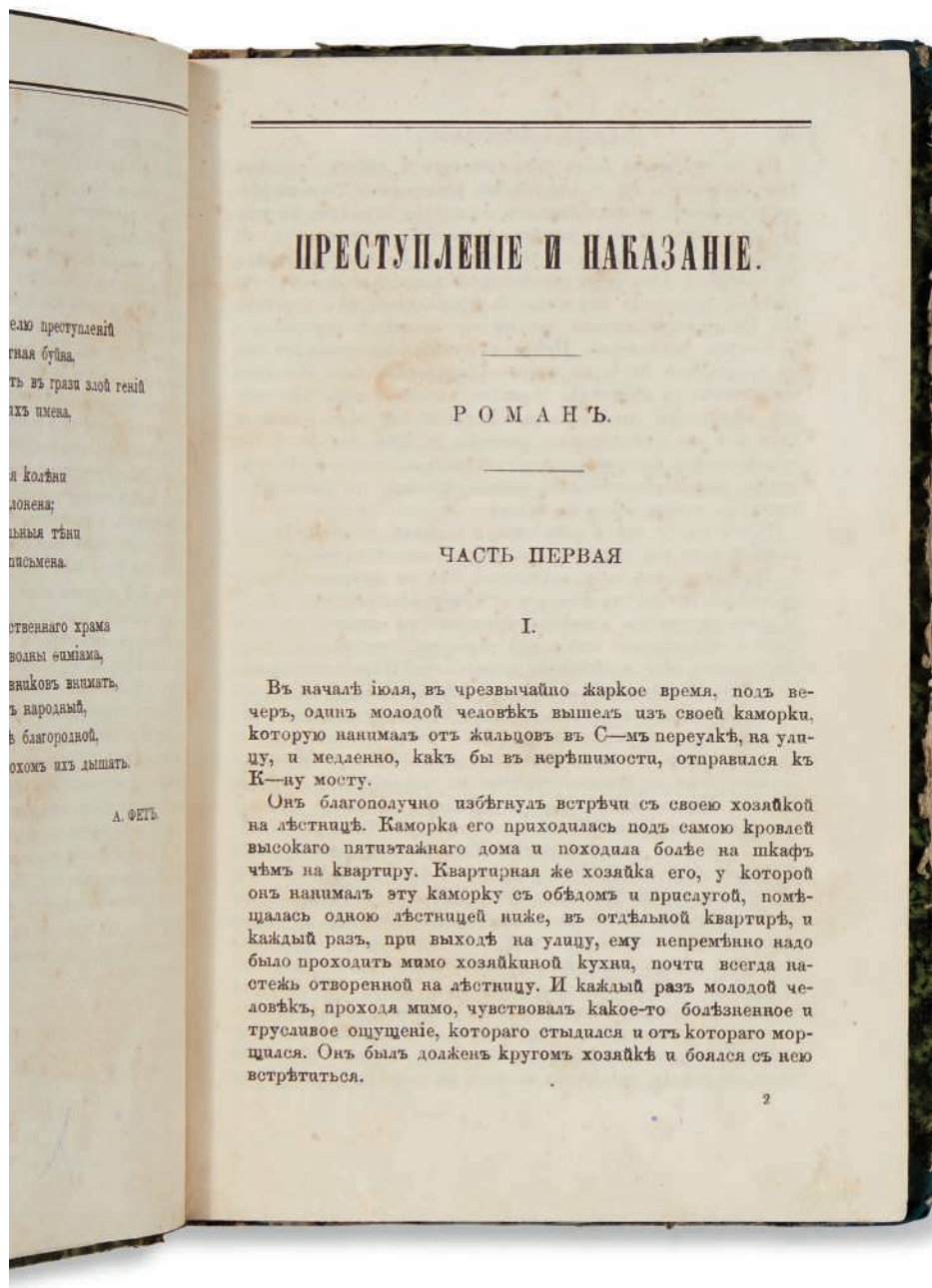
DOSTOEVSKY, Fyodor (1821-1881). *Zapiski iz podpol'ia. Povest.* [Notes from the Underground. A Tale.] St Petersburg: F. Stellovskii, 1866.

The rare first separate edition of Dostoevsky's most philosophical work and 'probably the most important source of the modern dystopia' (Morson). RBH and ABPC record no copy having been offered at auction; WorldCat locates just one copy outside of Russia, in the British Library. *Notes from the Underground* is Dostoevsky's critique of Utopianism and his answer to those who believe that every human action is pre-determined, the complex consequence of prior causation. The underground man's refusal to accept such 'despotism', even his irrational protest, is his way of asserting his freedom – without which no true religion is possible (Frank). The text first appeared in book-form the previous year in volume 2 of the *Complete Collected Works*. Frank, *Dostoevsky. The Miraculous Years. 1865-1871*, pp. 312, 320; Morson, *The Boundaries of Genre: Dostoevsky's Diary of a Writer and the Traditions of Literary Utopia*, p.130.

16mo (167 x 115mm). With the adverts (first and last few leaves repaired in the inside margin; leaf 4.11 with marginal loss affecting some words; occasional light soiling and light spotting). Contemporary Russian maroon half morocco (neatly rebaced with some of the original spine). *Provenance*: partly legible inscription in purple ink on the verso.

£8,000-10,000

\$11,000-13,000
€9,000-11,000



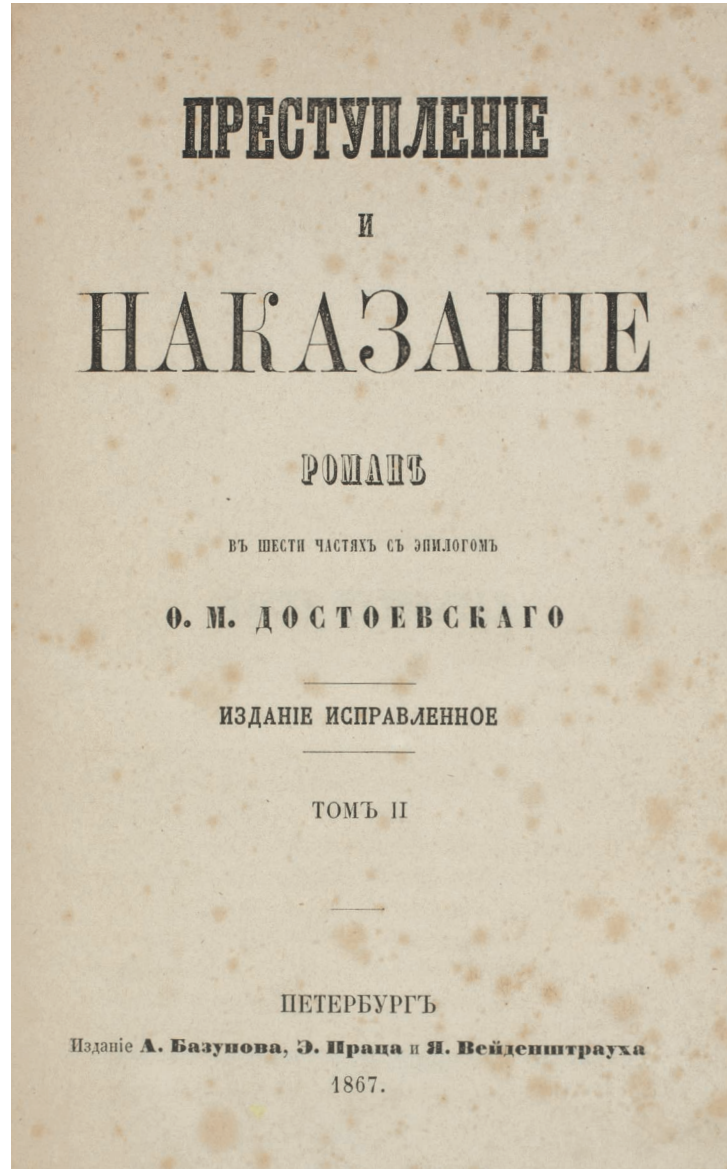
062

DOSTOEVSKY, Fyodor (1821-1881). 'Prestuplenie i nakazanie' [Crime and Punishment] in *Russkii vestnik* [The Russian Messenger], vol. 61, nos. 1-12. St Petersburg: at the University Press for M. Katkov, January-December 1866.

The first appearance of Dostoevsky's masterpiece. The February and March issues also included the first appearance of part one of Tolstoy's *The Year 1805* – the original version of the opening of *War and Peace*. RBH and ABPC record only a fragment, the July issue only, having been offered at auction (Sotheby's, 22 March 1995, lot 57). Not in Kilgour.

Twelve volumes, octavo (210 x 134mm). (Five vols including vol. 1 lacking some of the first or last leaves but not affecting texts by Dostoevsky or Tolstoy; some marginal repairs; occasional dampstain, sometimes reaching into the text, especially in vols 4-5; occasional spotting). Near contemporary Russian green quarter leather preserving the printed front and rear wrappers in 7 vols, and fragments of the wrappers in 3 vols, spines ruled and lettered directly in gilt (spines worn; edges rubbed; vol. 8 lacking endpapers; spine head of vol. 5 repaired). *Provenance:* A. Kun' (signature) – Tashkent Gymnasium (stamps, press-mark) – Tashkent University (stamps, press-mark).

(12)



063

DOSTOEVSKY, Fyodor (1821-1881). *Prestuplenie i nakazanie*. [Crime and Punishment.] St Petersburg: Bazunov, Prats and Veidenshtraukh, 1867.

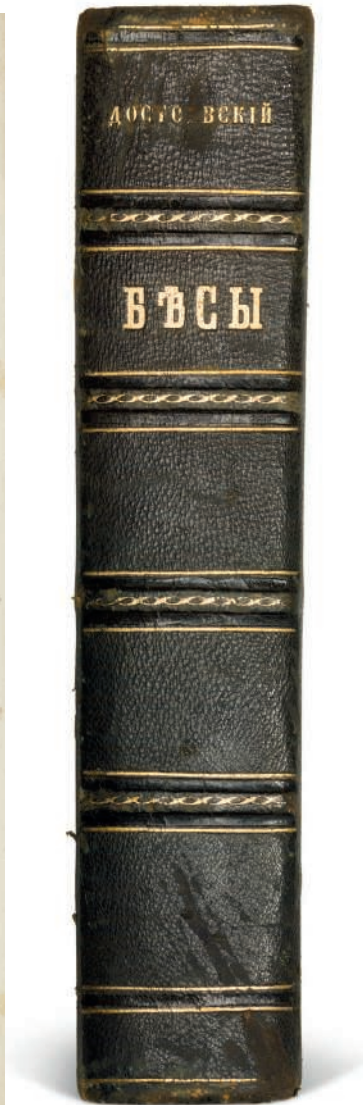
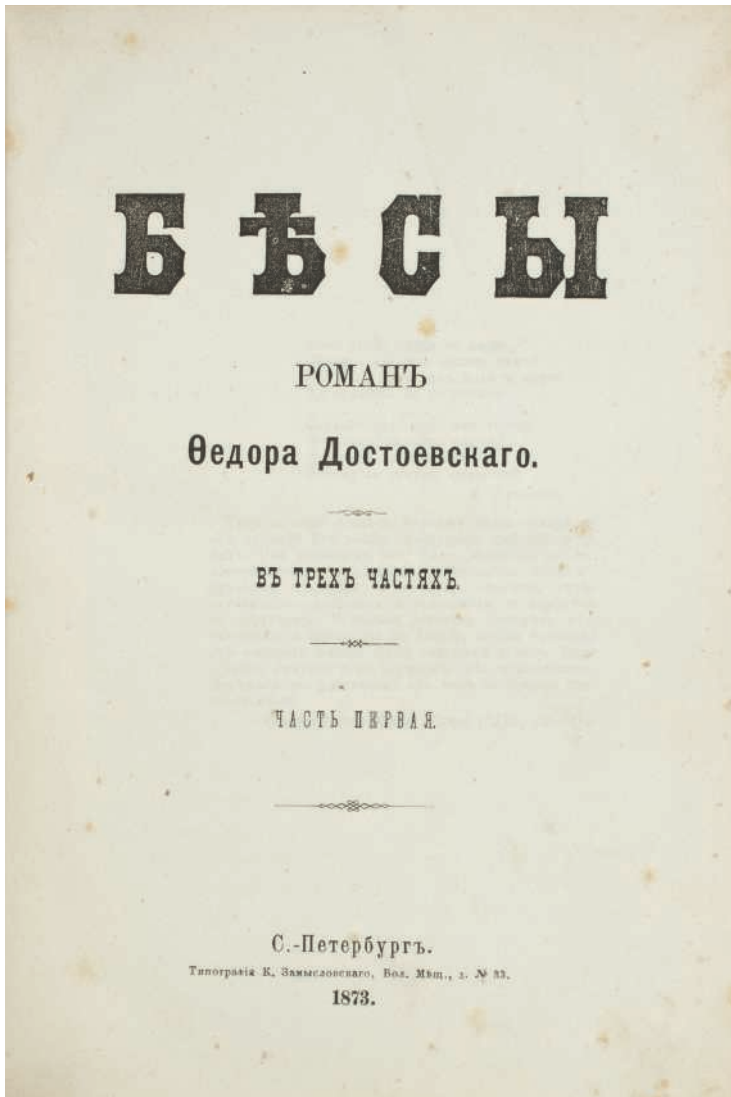
The first edition of the author's most famous novel, 'the first of the truly great novels of his mature period' (Frank). *Crime and Punishment* was serialised the previous year in the journal *Russkii Vestnik*. An epilogue was added at the insistence of the publishers who found the ending unacceptable for a general public. The paper stock used was of poor quality and copies are very seldom found without spotting. Frank, *Dostoevsky: The Miraculous Years, 1865-1871*, p.96; Kilgour 280.

Two volumes, twelvemo (203 x 135mm). (Spotting throughout; ink stains in the first title, and small chip in one corner; occasional faint marginal dampstaining.) Contemporary Russian black half leather (rebacked preserving the original spine; corners rubbed). *Provenance*: M.N. Kairovskii (contemporary blind stamps) – Sotheby's New York, 13 December 2002, lot 84 (sold, \$21,510).

(2)

£15,000-20,000

\$20,000-26,000
€17,000-22,000



064

DOSTOEVSKY, Fyodor (1821-1881). *Besy*. [The Devils, *sometimes* The Possessed or Demons.] St Petersburg: for the author by K. Zamyslovskii Press, 1873.

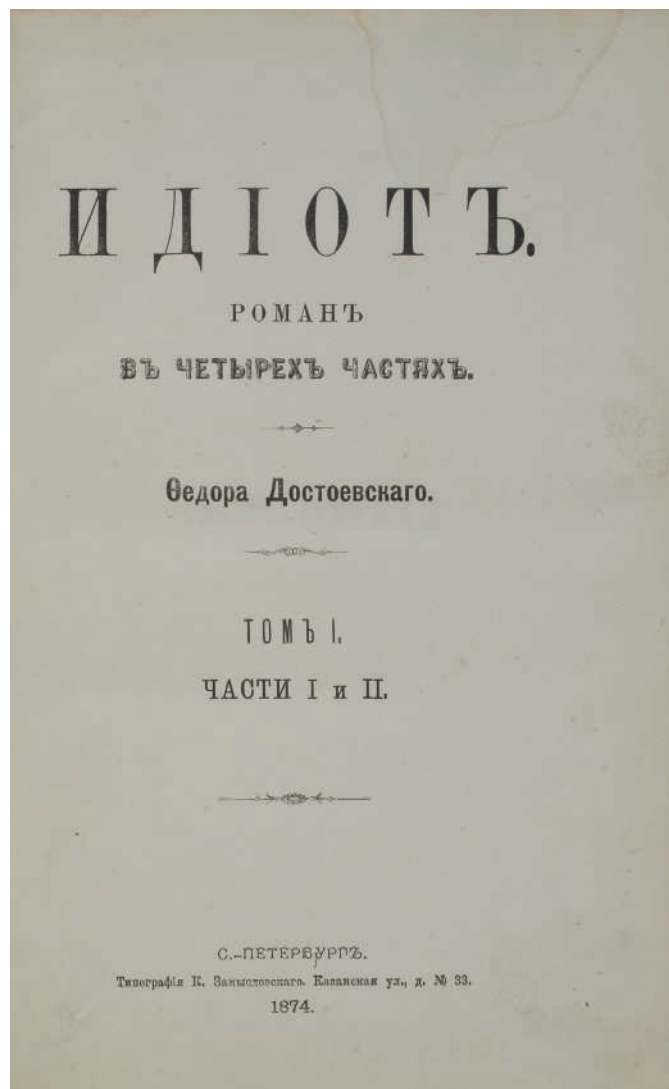
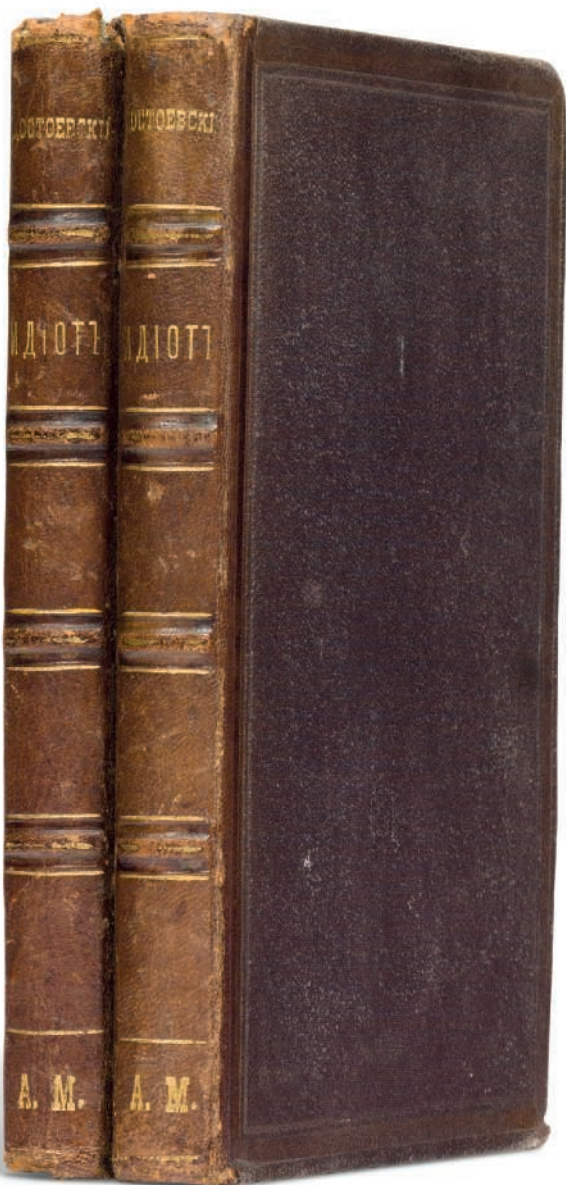
The first edition of one of Dostoevsky's great novels, and the first of his books published by Dostoevsky himself. *Besy* captures 'the full grandeur of Dostoevsky's extraordinary endeavor, which is nothing less than to write a symbolic history of the moral-spiritual travails of the Russian spirit' (Frank, pp.430-434). It is his most overtly political work, and a ruthless exposition of contemporary revolutionary movements. The serialisation of this work, in Katkov's periodical *The Russian Messenger*, broke down when Katkov refused to print 'Stavrogin's Confession', an episode which he found particularly shocking. Kilgour 281.

Three parts in one volume, octavo (205 x 145mm). With all the half-titles and the leaf of quotations (occasional light scattered spotting; a few leaves with a shallow crease; two or three short marginal tears). Contemporary black half-morocco, spine in compartments and lettered directly in gilt (sides scuffed; corners rubbed). *Provenance*: indistinct ownership signature on the blanks.

£12,000-18,000

\$16,000-23,000

€14,000-20,000



065

DOSTOEVSKY, Fyodor (1821-1881). *Idiot*. [The Idiot.] St Petersburg: K. Zamyslovskii, 1874.

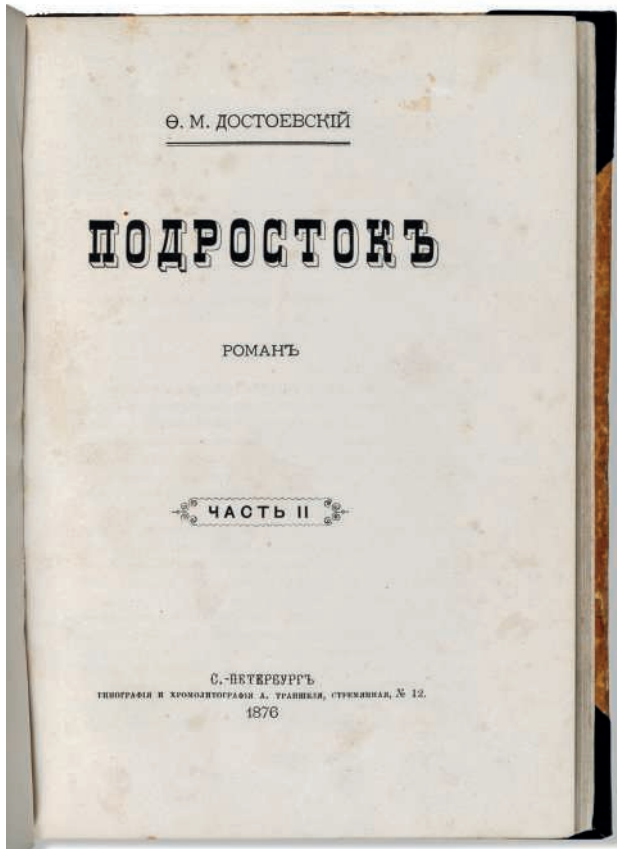
The first edition of 'the most original of Dostoevsky's great novels' (Frank I); it is 'the most personal of all Dostoevsky's major works, the book in which he embodies his most intimate, cherished, and sacred convictions' (Frank II). Here, Dostoevsky aims to show 'religious faith and moral conscience existing as an ineradicable attribute in the Russian people independent of reason' (Frank I). RBH and ABPC record only two complete copies having been offered at auction. The novel was serialised in the periodical *Russkii Vestnik* starting in 1868. Frank I: *Dostoevsky. The Mantle of the Prophet*, pp. 276, 328, 340; Frank II: *Dostoevsky. A Writer in His Time*, p.577; Kilgour 282.

Two volumes, octavo (209 x 144mm). With the half-titles (occasional faint marginal dampstain; occasional light marginal soiling; small chip in the margin of leaf 19.8 of vol. 1; light scattered spotting in vol. 2). Contemporary Russian brown quarter leather with brown cloth-covered boards, spines lettered directly in gilt, sides with a blind-tooled border (one spine head chipped; extremities rubbed; light soiling). *Provenance*: 'A.M.' (Cyrillic initials at spine foot).

(2)

£15,000-20,000

\$20,000-26,000
€17,000-22,000



066

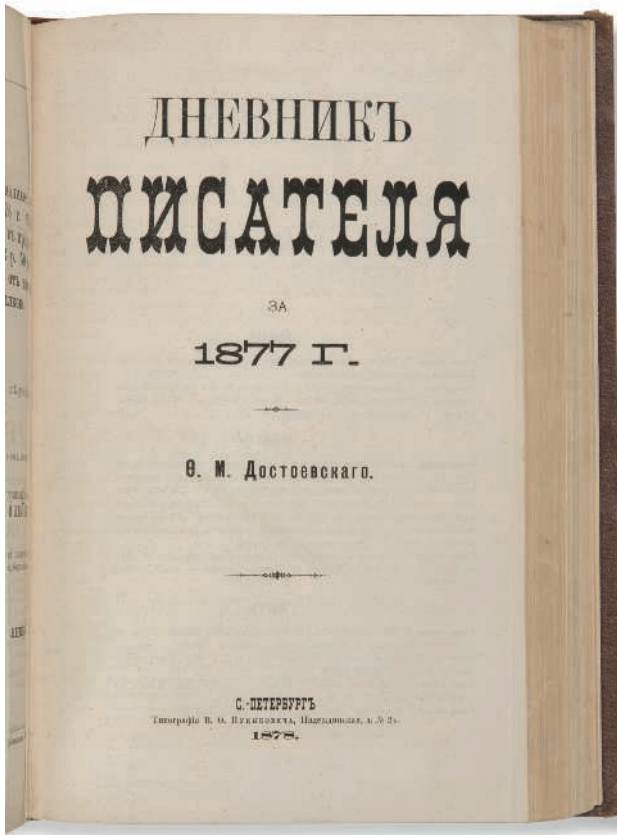
DOSTOEVSKY, Fyodor (1821-1881). *Podrostok*. [The Adolescent, sometimes The Raw Youth.] St Petersburg: Transhel, 1876.

The first edition of one of Dostoevsky's major works. *The Adolescent* divides opinion, but the thinker Nikolai Berdyaev characterized it as suffused with genius and much overlooked (in *Russkaia mysl*, March-April 1918, pp. 39-61). Kilgour 283.

Three parts in one volume, octavo (208 x 140mm). (Occasional spotting; occasional light soiling; some leaves with small losses in the margin.) Contemporary Russian half leather, flat spine ruled and lettered in gilt (spine and hinges repaired; corners renewed). *Provenance*: 'N.G.' (Cyrillic initials at spine foot) – signature in purple ink on the first part title – Lithuanian bookseller (stamp on verso of last leaf).

£3,000-5,000

\$3,900-6,500
€3,400-5,600



067

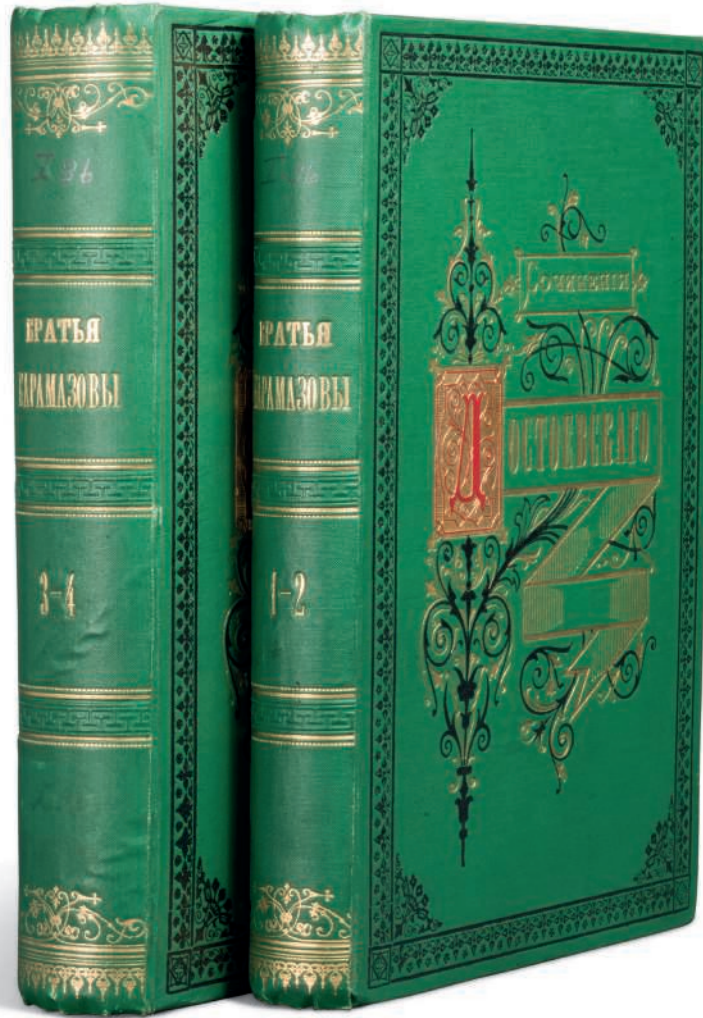
DOSTOEVSKY, Fyodor (1821-1881). *Dnevnik pisatelja*. [A Writer's Diary.] St Petersburg: Fyodor Dostoevsky at the presses of Obolenskii, Putsykovich, Brothers Panteleev, and Suvorin, 1877-1878, 1880-1881.

The first edition; a complete set. 'This personal periodical was an enormous success, reaching a larger audience than any previous journal of comparable intellectual seriousness [...] It was the *Diary of a Writer*, in combination with his appearances on the platform as reader and speaker, that helped to create his "prophetic" status' (Frank, p.3). The January 1877 issue contains 'some of the most touchingly evocative autobiographical pages in all of Russian literature' (Frank, p.236). The issue for August 1880 consists of Dostoevsky's impassioned speech about Pushkin, delivered at the Pushkin Festival in the spring of 1880. The final issue, January 1881, 'was completed on the last day of Dostoevsky's working life, and published just as his remains were being taken to the grave' (Frank, p.729). This important collection of shorter prose also includes masterpieces like 'Krotkaia' and 'Son smeshnogo cheloveka', and his opinions of Tolstoy, Nekrasov and others. This copy was previously in the collection of A.E. Cheremshanskii, a noted psychiatrist who is also known for having translated Krafft-Ebing into Russian, including his *Psychopathia sexualis*. Frank, *Dostoevsky. The Mantle of the Prophet* (Princeton: 2002); Kilgour 284, 285; Smirnov-Sokol'skii, *Moia biblioteka*, 691-694.

26 parts in 23 [i.e. including three double numbers, all issued] bound together in one volume, octavo (254 x 164mm). (The first volume without the general title and content leaf issued *post facto* and noted only in some copies; occasional light spotting; occasional soiling.) Contemporary Russian quarter leather and brown cloth, spine lettered and ruled in gilt (extremities lightly rubbed). *Provenance*: Aleksandr Evgrafovich Cheremshanskii (b.1838, psychiatrist; binding, stamp on free endpaper); 'Bel. 244', 'IEF-220', '891.7-3' small pressmarks on the first leaf.

£8,000-10,000

\$11,000-13,000
€9,000-11,000



068

DOSTOEVSKY, Fyodor (1821-1881). *Brat'ia Karamazovy*. [The Brothers Karamazov.] St Petersburg: Brothers Panteleev, 1881 [but December 1880].

The first edition of Dostoevsky's masterpiece, in a superb contemporary cloth binding – arguably the most attractive surviving copy of 'the most magnificent novel ever written' (Freud). Dostoevsky's lifetime publications were typically issued in sober cloth bindings; this colourful and decorative binding is otherwise unrecorded and may have been commissioned by the publisher for presentation. *Karamazov* in any contemporary cloth is very rare; RBH and ABPC record only one: a set with only volume 1 bound in cloth (sold, Christie's, 21 May 2014, lot 56). Kilgour 286.

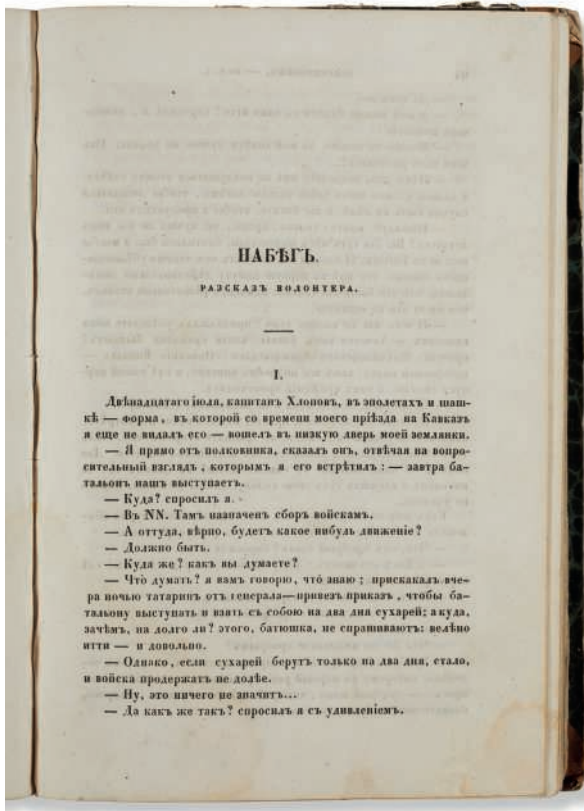
Four parts in two volumes, octavo (210 x 143mm). With the half-titles and the final blank in vol. 1 (occasional light scattered spotting, mainly to the edges and some margins.) Contemporary decorative green cloth by V. Kiun with his printed label in the first volume; front covers with a large decorative block in gold, black and red incorporating the text 'Sochineniia Dostoevskago' [Works of Dostoevsky]; covers with a black foliate border; spines titled in gilt and tooled in gilt and blind; plain endpapers (negligible rubbing); custom brown morocco backed clamshell case. *Provenance*: '1 36' (penciled press mark).

(2)

£22,000-30,000

\$29,000-39,000
€25,000-34,000





069

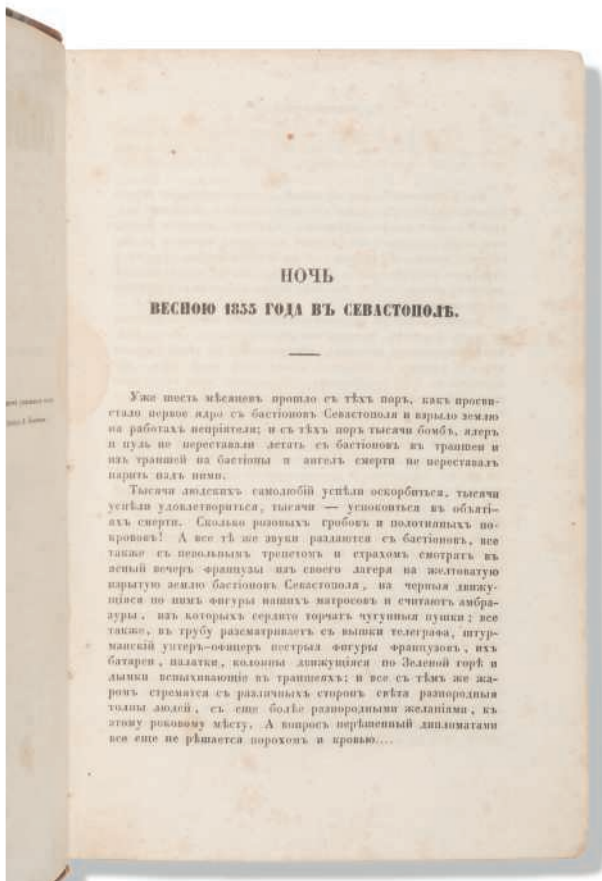
TOLSTOY, Leo (1828-1910). 'Nabieg. Razskaz volontera' [The Raid. The Story of the Volunteer] in *Sovremennik*, vol. 38. St Petersburg: by Eduard Prats for N. Nekrasov, 1853.

The first appearance of this early story by Tolstoy, based on his participation in a raid of Russian troops against a Chechen village – his first experience under fire. Here, Tolstoy 'set out to treat realistically the themes of war and Caucasian life, which had been romantically handled' by his predecessors (Simmons). 'The Raid' is Tolstoy's second appearance in print, after 'The History of my Childhood', which had been published in *Sovremennik* the previous year. RBH and ABPC record no copy having been offered at auction. Simmons, *Tolstoy* (London: 1949), p.108.

Six parts in one volume, octavo (230 x 155mm). With the advert leaf (dampstain in the bottom margin reaching into the text; ad leaf creased and with short tear in the inside margin; occasional soiling). Contemporary Russian half calf, flat spine with black leather label (edges worn; sides scuffed; hinges split). *Provenance*: A.G.G. (initials to the spine foot; 'N.380', '1771', shelf marks on the title and paper labels on the spine).

£1,500-2,000

\$2,000-2,600
€1,700-2,200



070

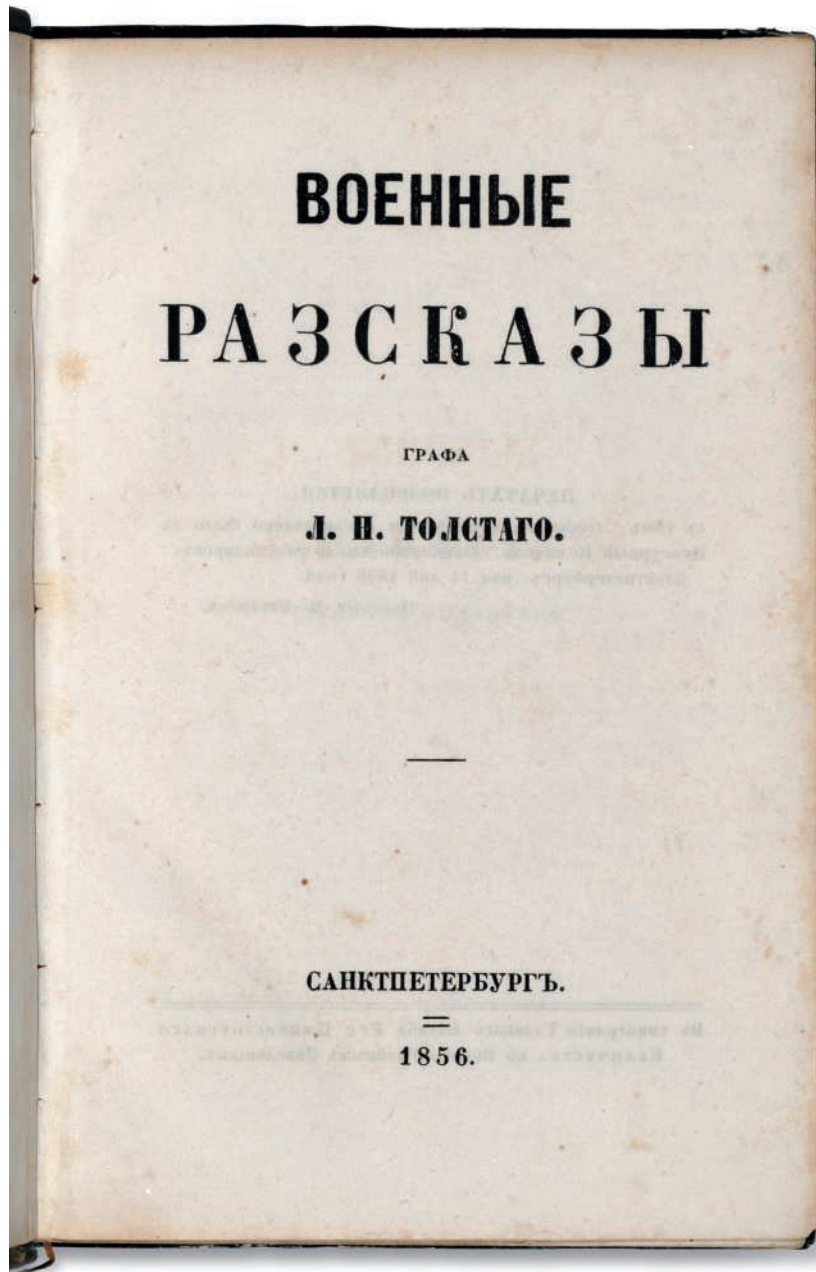
TOLSTOY, Leo (1828-1910). 'Noch vesnoi 1855 goda v Sevastopole', in: *Sovremennik*, vol. 53, parts I-VI. St Petersburg: N. Nekrasov, 1855.

The first appearance of this sketch of military life, published anonymously, and later collected in his *Voennye razskazy* [War Stories] (1856). Censors took the view that Tolstoy's story ridiculed the officers and defenders of Sevastopol, and blocked his original draft. They demanded such changes and deletions that Tolstoy kept his name off the published version. 'Tolstoy's bitterness over the censor's arbitrary distortion of his sketch was somewhat assuaged by the indignation and praise of Nekrasov, who wrote: "The shocking disfiguring of your article has quite upset me. Even now I cannot think of it without regret and rage"' (Simmons). Simmons, *Leo Tolstoy* (London: 1949), pp.135-139. *With*: a Russian translation of Thackeray's *The Newcomes* (St Petersburg: 1855) bound between parts 1 and 2.

Six parts in one volume, octavo (233 x 154mm). With the half-title (spotting; occasional marginal dampstain and light soiling). Contemporary Russian brown half leather, flat spine titled within a large foliate border (worn; lower joint split; front joint starting; spine head chipped). *Provenance*: L.Sh. (crowned Cyrillic initials to the foot of the spine) – Gurychev, V.S. (title signature).

£1,800-2,500

\$2,400-3,300
€2,100-2,800



071

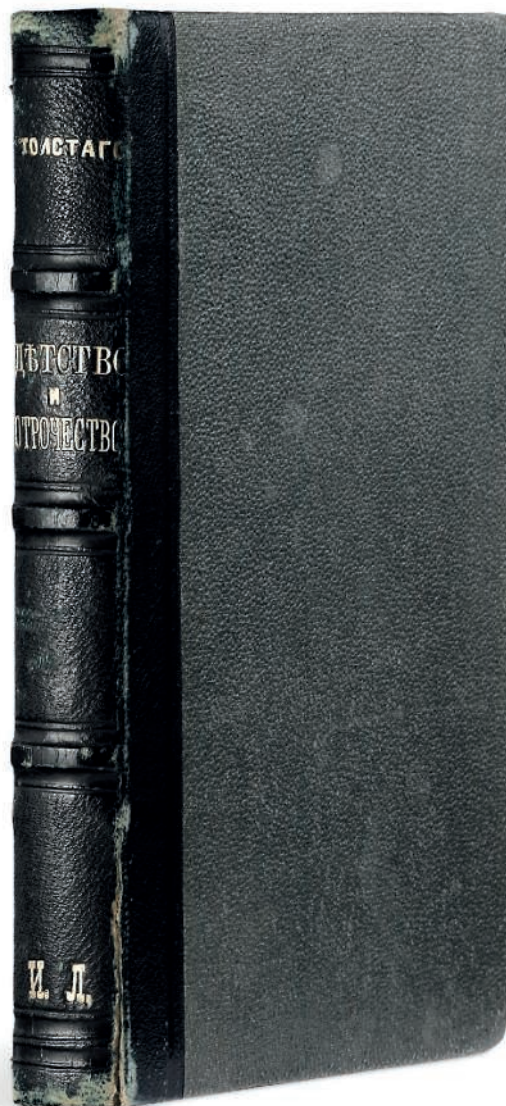
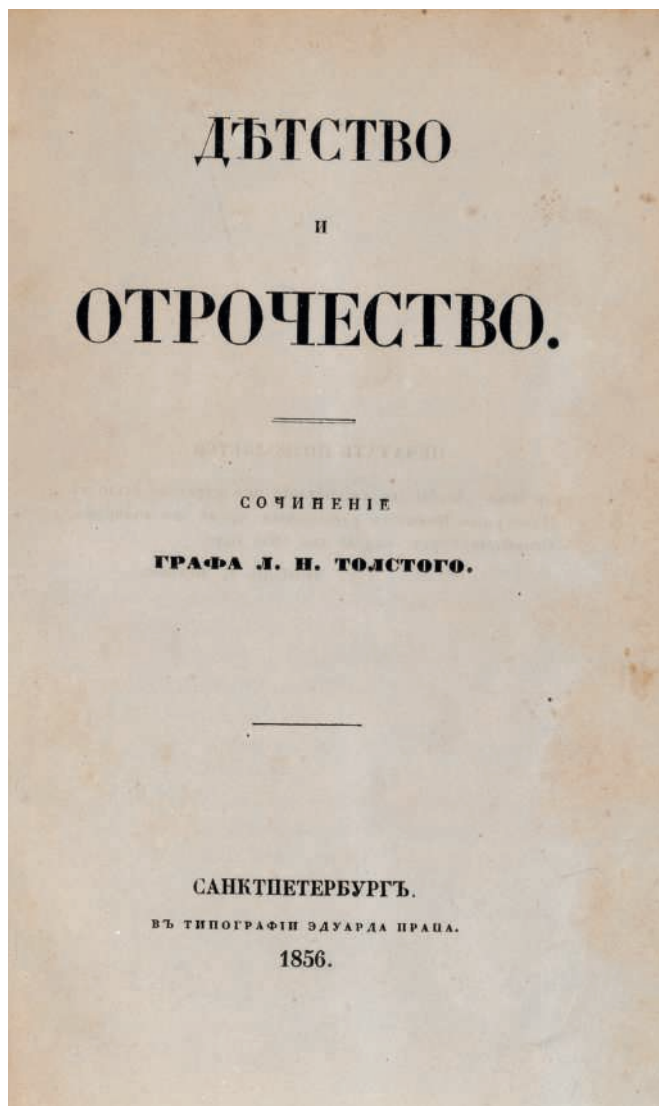
TOLSTOY, Leo (1828-1910). *Voennye razskazy*. [War Stories.] St Petersburg: at the Press of His Imperial Majesty's Headquarter for Military Schools, 1856.

The first edition of Tolstoy's rare first book. The great collector Smirnov-Sokol'skii recalls the pleasure of finding this rarity: 'I searched for it for a long time and, having found one, I put it on the shelf with great satisfaction, as one of the highlights of my collection'. RBH and ABPC record just three copies having sold at auction in over 35 years. Tolstoy's short stories earned him considerable fame years before *War and Peace* and *Anna Karenina*. *Voennye razskazy* collects Tolstoy's Sevastopol sketches, 'Nabeg', and 'Rubka lesa'. *Voennye razskazy* passed the censor on 11 May 1856, two weeks before *Detstvo i otrochestvo* [Childhood and Boyhood], licensed on 28 May but sometimes incorrectly described as Tolstoy's first book. Smirnov-Sokol'skii 1190; not in Kilgour.

Twelvemo in sixes (175 x 113mm). (Mostly marginal spotting throughout.) Contemporary Russian green half leather, flat spine titled in gilt (small, expert repairs; extremities lightly rubbed).

£12,000-18,000

\$16,000-23,000
€14,000-20,000



672

TOLSTOY, Leo (1828-1910). *Detstvo i otrochestvo*. [Childhood and Boyhood.] St Petersburg: Eduard Prats, 1856.

The rare first edition of Tolstoy's second book, published in the same year as his first. RBH and ABPC record just two copies having sold at auction in over 35 years (most recently the Fekula copy: Christie's East, 8 June 1994, lot 334). Tolstoy's short stories earned him considerable fame years before *War and Peace* and *Anna Karenina*. *Detstvo i otrochestvo* is sometimes incorrectly catalogued as Tolstoy's first book; the two individual parts, *Childhood and Boyhood*, were completed first (in 1852 and 1854), but *Voennye razskazy* passed the censor two weeks earlier (on 11 May 1856). Kilgour 1192.

Twelvemo (177 x 112mm). (Marginal spotting and occasional light soiling.) Contemporary Russian green quarter leather, spine titled in gilt, light green sand-grained cloth sides (corners rubbed; front hinge just starting at the foot). *Provenance*: A.18316 (penciled press-mark on front pastedown) - I.L. (Cyrillic initials at spine foot).

£9,000-12,000

\$12,000-16,000
€11,000-13,000

673

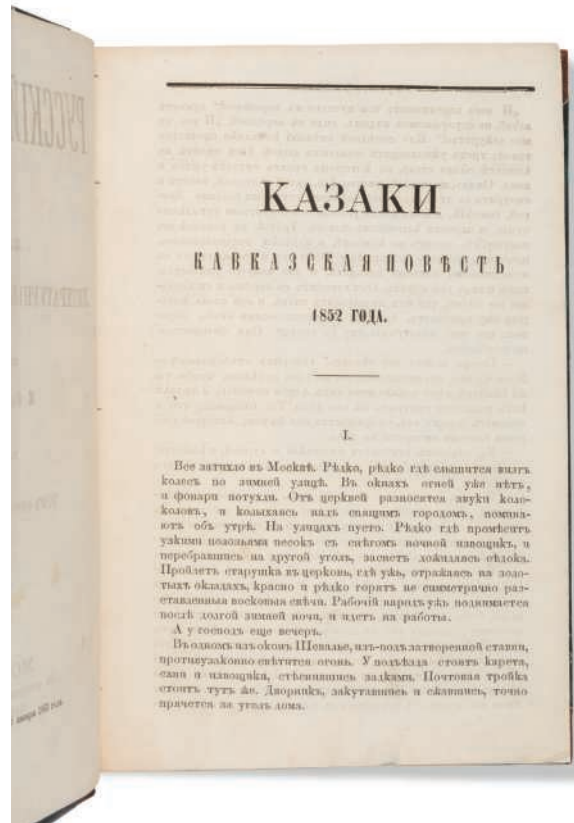
TOLSTOY, Leo (1828-1910). 'Kazaki. Kavkazskaia povest 1852 goda' [The Cossacks. A Caucasian Tale of 1852], in *Russkii vestnik*, vol. 44. Moscow: by Katkov and Co. at the University Press, 1863.

The first appearance of Tolstoy's semi-autobiographical novella, praised highly by Turgenev who called it his favourite work by Tolstoy (Orwin). The story is based on Tolstoy's experiences serving in the Caucasus. 'More comprehensively and directly than in any other of his early works, Tolstoy here delves into the themes of the relationships between the individual and the group', thereby anticipating *War and Peace* (Terras). RBH and ABPC record only one copy having been offered at auction: the defective Pierre Bergé copy. Orwin, *The Cambridge Companion to Tolstoy* (2002), p.29.

16mo (198 x 129mm). With the half-title (light soiling in the title margin; some staining in the half-title.) 20th-century Russian brown half leather and green marbled boards. *Provenance*: '9643' (pressmark in purple ink in the title margin).

£1,200-1,800

\$1,600-2,300
€1,400-2,000



674

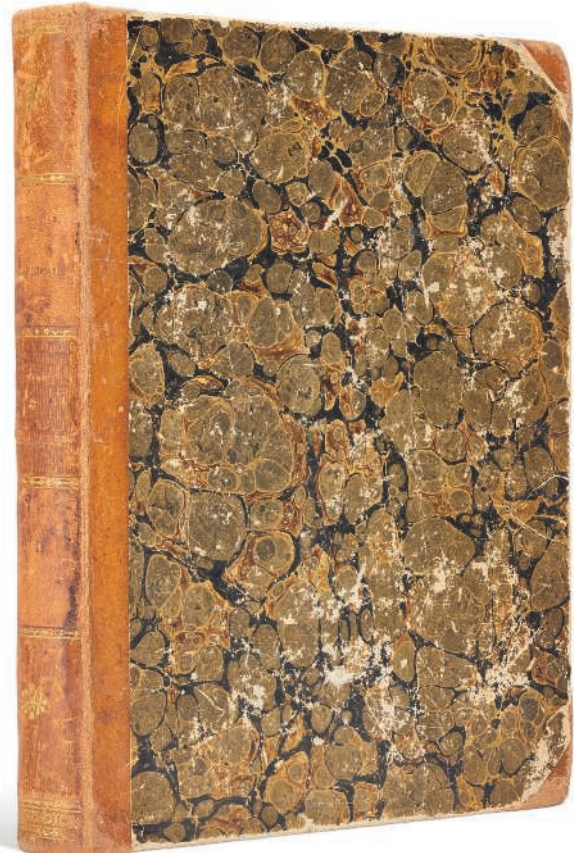
TOLSTOY, Leo (1828-1910). *Sochineniia* [Works]. St Petersburg: F. Stellovskii, 1864.

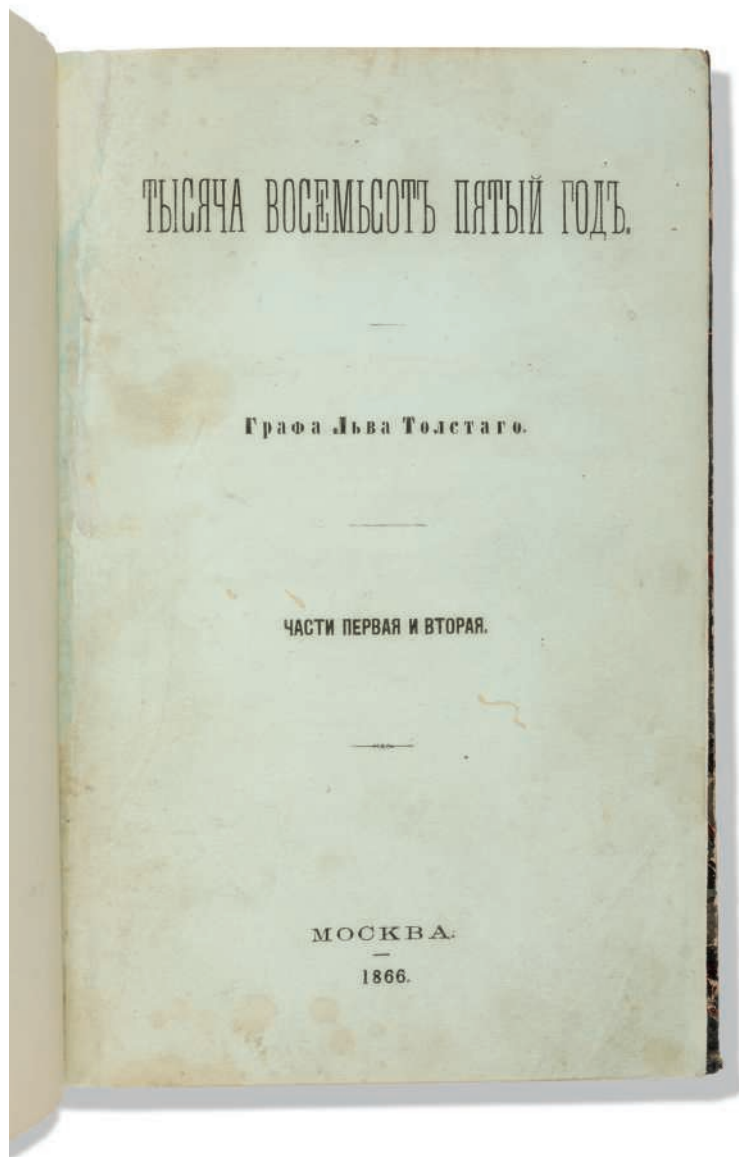
The first collected edition of Tolstoy's writings to date – novellas, essays, articles, etc. – which appeared before the 1869 publication of his first masterpiece *War and Peace*. RBH and ABPC record no other copy having been offered at auction since 1985. Kilgour 1193.

Two volumes in one, quarto (265 x 196mm). (Faint dampstain in the first and last gatherings; one bifolium detached and with short tears and wear to the edges; one leaf with a small hole where the next leaf adhered; occasional light spotting.) Contemporary Russian half leather, flat spine lettered directly in gilt and tooled in compartments in gilt and blind (extremities rubbed; spine scuffed).

£3,800-5,500

\$5,000-7,200
€4,300-6,200





075

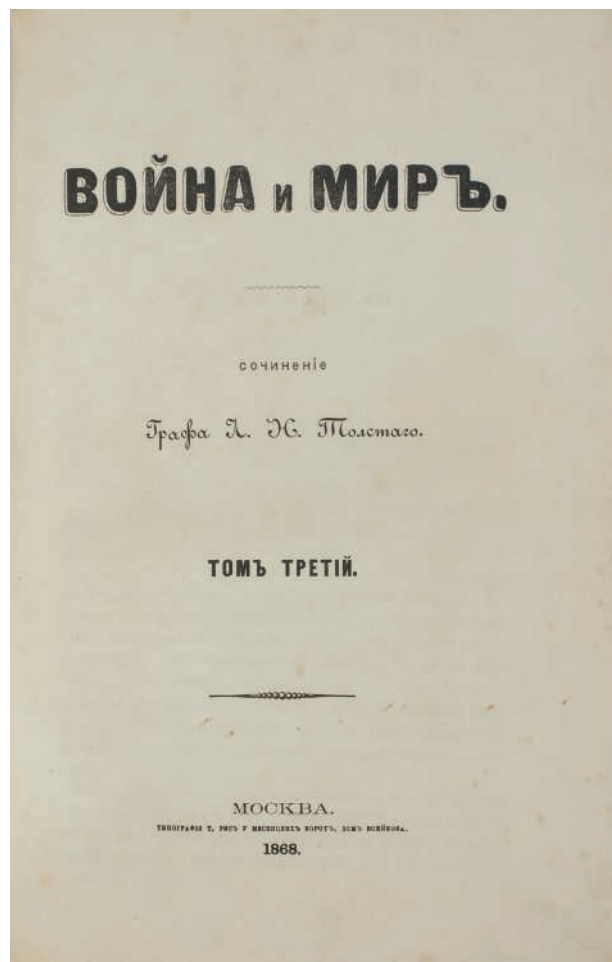
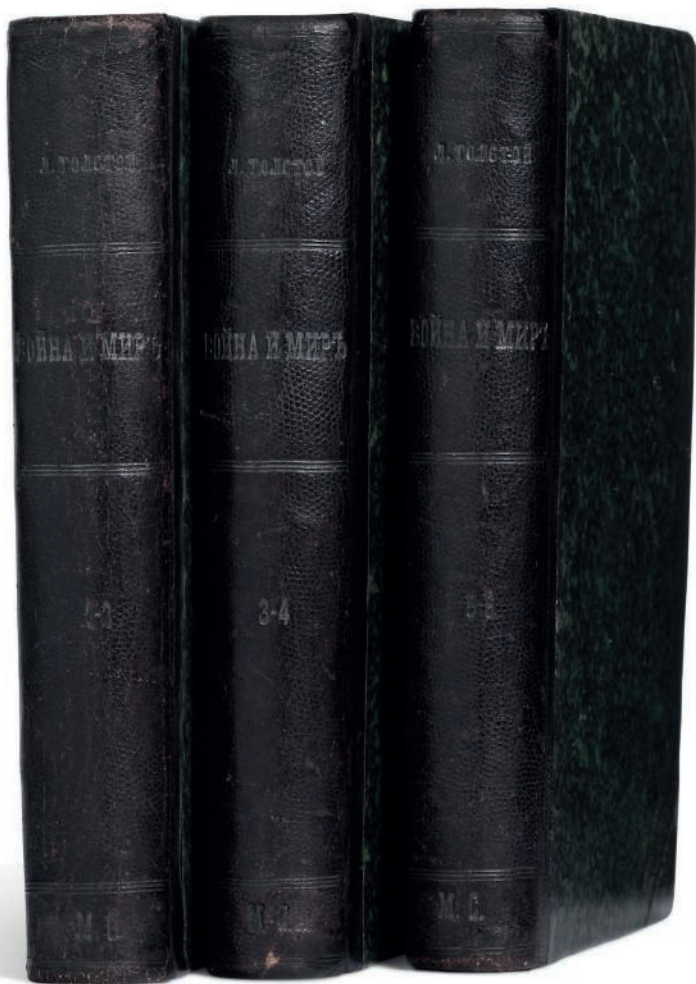
TOLSTOY, Leo (1828-1910). *Tysiacha vosem'sot piaty god* [The Year One Thousand Eight Hundred and Five]. Moscow: by M.N. Katkov at the University Press, 1866.

The rare first edition, with the original wrappers, of the first two parts of War and Peace – the first version of the opening of ‘the most important work in the whole of Russian realistic fiction’ (Mirsky, p.271). Dostoevsky described *War and Peace* as a ‘majestic historical novel [...] it reeks of the Russian soul’ (quoted in Frank); Turgenev, whose quarrel with Tolstoy almost led to a duel, conceded: ‘nothing better has been written by anyone in Russia, and probably nothing so good has ever been written’ (quoted in Tolstoy). One of 500 copies only. RBH and ABPC record only one copy having been offered at auction (sold, Sotheby’s, 26 May 1983, lot 267, without the wrappers). WorldCat locates just three copies outside of Russia: at the British Library, at the National Diet Library, Tokyo, and the Kilgour copy at Harvard. The text was serialised in *Russkii vestnik* in 1865 and 1866; Tolstoy, made substantial changes to these two parts for the first edition of *War and Peace* published in 1868. Frank, *Dostoevsky, The Miraculous Years, 1865-1871*, p.279; Kilgour 1194 (without the wrappers); Martin, ‘The Original War and Peace’, in *Caxtonian* vol. 20, no.7 (July 2012), pp.1-5; Tolstoy, Alexandra, *Tolstoy, a Life of my Father* (New York: 1953), p.179.

Two parts in one volume, octavo (208 x 135mm). With both half-titles (light marginal spotting; small abrasion affecting a few letters in the last leaf where the rear wrapper adhered.) Later black half cloth with the original blue paper wrappers bound-in (front wrapper repaired in the inside margin; some soiling).

£15,000-20,000

\$20,000-26,000
€17,000-22,000



076

TOLSTOY, Leo (1828-1910). *Voina i Mir*. [War and Peace.] Moscow: T. Ris [for the author], 1868-69.

The first edition of 'the most important work in the whole of Russian realistic fiction', Tolstoy's use of details gave the book 'alone perhaps among all books – the appearance of actual life' (Mirsky, p.271). *War and Peace* is one of the great nineteenth-century novels in any language, and stands at the peak of the realist mode. Isaak Babel once quipped that 'if the world could write by itself it would write like Tolstoy'. Even Turgenev, whose quarrel with Tolstoy almost led to a duel, conceded that 'nothing better has been written by anyone in Russia, and probably nothing so good has ever been written'. *War and Peace* was self-published; Tolstoy contracted Ris, advanced 4500 rubles for the printing of 4800 copies, and promised 30 percent of the gross profit to the printer and the proofreader. The enterprise showed a handsome return: *War and Peace* retailed for 10 rubles, and quickly went into a second edition following enthusiastic reviews. Kilgour 1196.

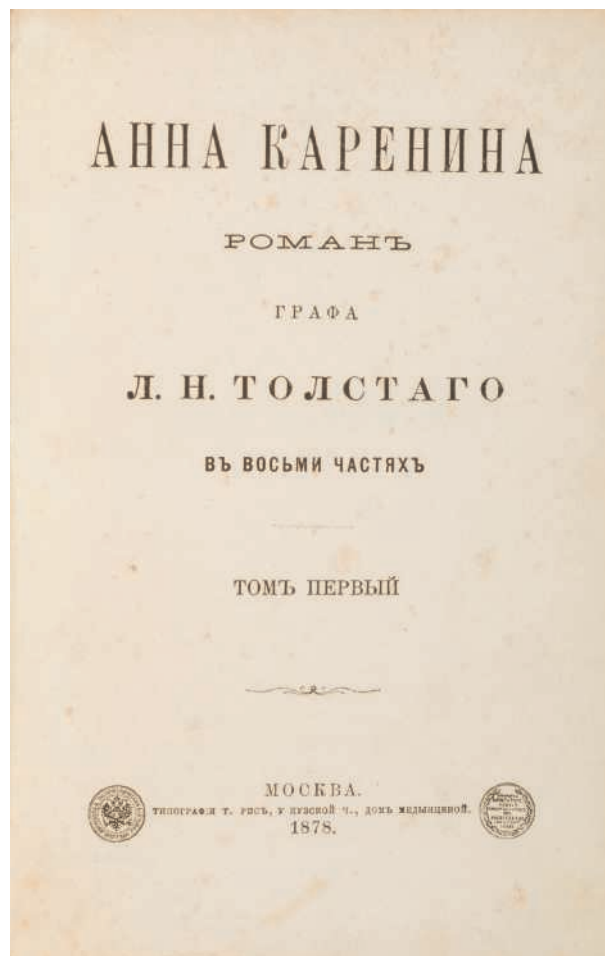
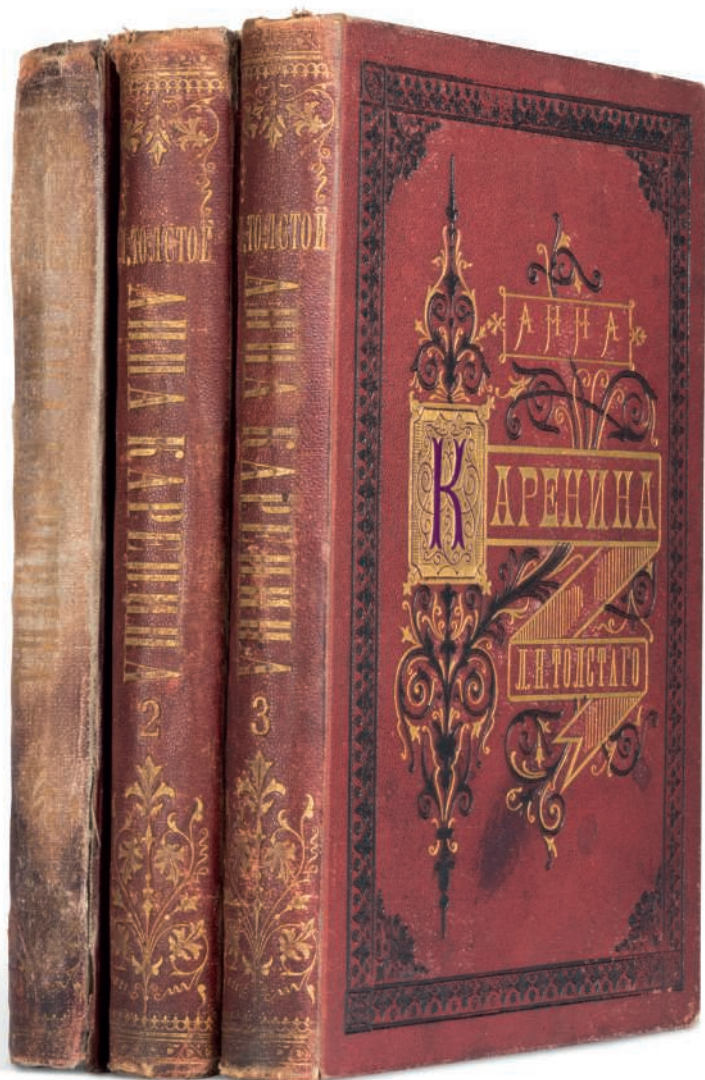
Six volumes in three, octavo (232 x 153mm). With some of the blank leaves. (Title page of volume 4 with a repaired tear, repaired in the inside margin, and perhaps supplied; occasional light dampstain; two bifolia in volume 5 bound out-of-sequence but present; scattered spotting; occasional mostly marginal soiling.) Early 20th-century Russian quarter leather with green spot-marbled sides, flat spines ruled and lettered in gilt (gilt faded; lightly rubbed). *Provenance*: 'M.S.' (Cyrillic initials at the foot of the spines).

(3)

£12,000-18,000

\$16,000-23,000

€14,000-20,000



677
TOLSTOY, Leo (1828-1910). *Anna Karenina*. Moscow: T. Ris, 1878.

The first edition of Tolstoy's masterpiece, in a contemporary cloth binding. 'As art it is perfection', declared Dostoevsky, who felt that there was nothing in European literature that could be compared with *Anna Karenina* (quoted in Simmons); Thomas Mann thought it 'without equal'. RBH and ABPC record no copy of *Anna Karenina* in contemporary cloth having been offered at auction. Tolstoy's second great novel was serialized in *Ruskii Vestnik* from 1873 to 1878, but a clash between its editor Mikhail Katkov and Tolstoy prevented publication of the final installment. This first edition marks the first appearance of the complete text. Kilgour 1196; Simmons, pp.340, 346-7.

Three volumes, octavo (214 x 140mm, with some deckle edges). With the final blank in volumes 2 and 3 (light scattered spotting; margins with occasional light soiling and occasional light staining). Contemporary decorative red cloth by V. Kiun with his printed label in the first volume; front covers with a large decorative block in gold, black and red; foliate border in black on the front covers and in blind on the back covers; spines titled and tooled in gilt; plain endpapers (spine of volume 1 faded and with repairs at the spine ends and along the lower joint; front hinge starting; some staining; extremities rubbed).

(3)

£15,000-20,000

\$20,000-26,000
€17,000-22,000

678

TOLSTOY, Leo (1828-1910). *Pervyi vinokur ili kak chertenok kraishku zasluzhil. Komediia* [The First Distiller, or How the Little Devil Earned his Crust. A Comedy]. St Petersburg: by I.D. Sytin for Posrednik (1886).

The rare first edition of Tolstoy's first play, in the original wrappers.

RBH and ABPC record no copy having been offered at auction. *The First Distiller* is a comedy on the evils of drink. Its first performances, in an open-air theatre, are said to have been so popular that censors became concerned and banned subsequent performances. Tolstoy's *The Power of Darkness* – the only other play published in his lifetime – was written later in the same year. Tolstoy would have published more plays, but found censors particularly critical of his dramatic works.

16mo (170 x 118mm). (A few leaves coming loose; some creases.)

Original illustrated pink paper wrappers printed in red and black (some creasing and light wear; edges lightly faded). *Provenance*: Aleksandr Bogodurov (1873-1952, Nizhny Novgorod landowner; stamp and manuscript shelf mark on the front wrapper; stamp in the margin of p.1) – 'O' (stamp on the front wrapper and margin of p.1).

£1,500-2,000

\$2,000-2,600
€1,700-2,200



679

TOLSTOY, Leo (1828-1910). *Cem liudi zhivi* [What Men Live By]. Moscow: I.D. Sytin & Co for Posrednika, 1886.

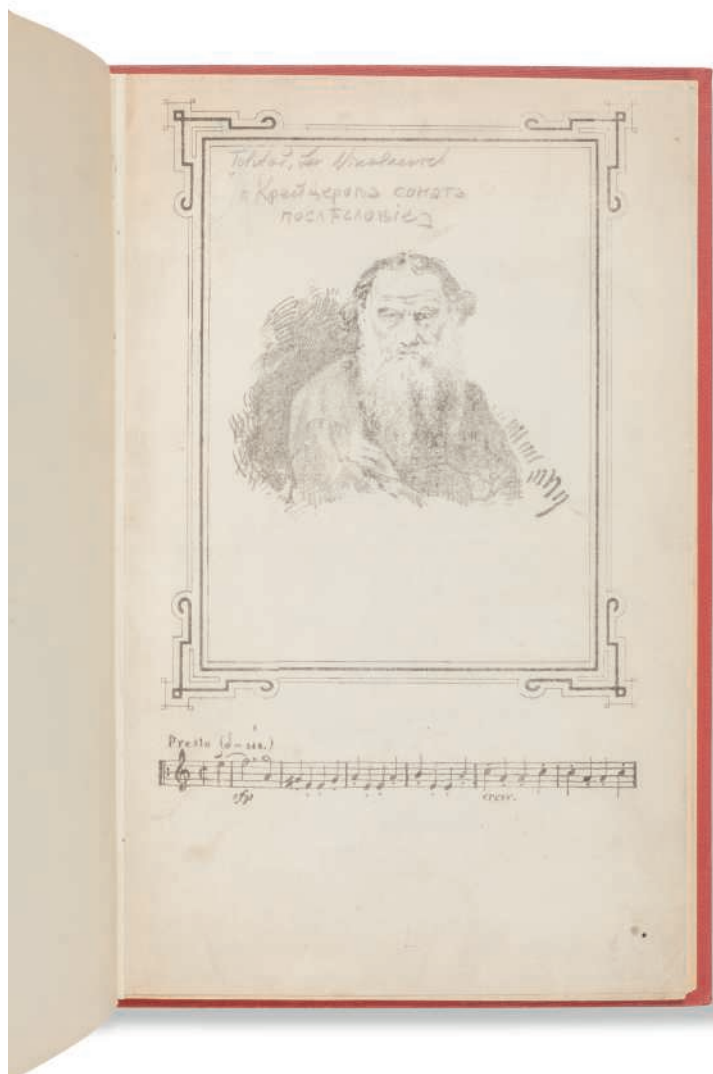
An early, lifetime edition of 'a simple beautiful retelling of a story based on the widespread theme of the angel whom God sent to earth, but whose actions men could not understand' (Simmons). Simmons, *Leo Tolstoy*, p.419.

18mo (165 x 110mm). (Small light dampstain in the bottom margin of the last few leaves.) Original illustrated wrappers, printed in red and black (short tear in the front cover illustration; some staining on the back cover).

£400-600

\$520-780
€450-670





o80

TOLSTOY, Leo (1828-1910). [Kreitserova Sonata (The Kreutzer Sonata).] [Moscow: privately printed, c.1889.]

The Yudin—Library of Congress copy of a rare samizdat edition of Tolstoy's banned novella of sexual love, with the epilogue. 'It would be hard to find anything to compare with the importance of its theme and the beauty of its execution' (Chekhov, letter to Pleshcheev, 15 February 1890). While censors prohibited publication on grounds of moral turpitude – in America as well as Russia – Tolstoy was in fact advocating for sexual abstinence, both in and out of wedlock. In his 'Epilogue', which appeared later c.1890, Tolstoy clarifies the message of his *Sonata*: 'infatuation and conjunction with the object of our carnal love – whatever the authors of romances and love poems claim to the contrary – will never help worthwhile pursuits, but only hinder them'. *The Kreutzer Sonata* was notorious in Russian literary circles even before the prohibition: in November 1889, the story was read in public at the publishing house of Tolstoy's friend Chertkov. The manuscript was copied the same night, despite Tolstoy's reluctance, and within three days 300 lithographed copies were already in circulation in St Petersburg; in December 1889, the work was officially condemned. Yudin sold his extensive library of c.80,000 volumes *en bloc* to the Library of Congress in late 1906; it is the cornerstone of the Library's Russian-language collection.

Tall octavo (273 x 182mm); [2], 108, [12] pp.; mimeographed/hectographed manuscript in black ink, bar a supplied section of 15pp mimeographed/hectographed in purple ink from a part manuscript/part typescript source (the Epilogue leaves with the fore-edges chipped and strengthened; these leaves slightly wider and folded to fit). 20th-century red cloth, spine lettered in Cyrillic (small abrasion on the front board from a removed label). *Provenance*: Gennadii Vasil'evich Yudin (1840-1912, bibliophile; bookplate, sold in 1907 to: – Library of Congress (bookplate, binding, small perforated initials; deaccessioned and sold as a duplicate in the 1960s).

£1,500-2,000

\$2,000-2,600
€1,700-2,200

081

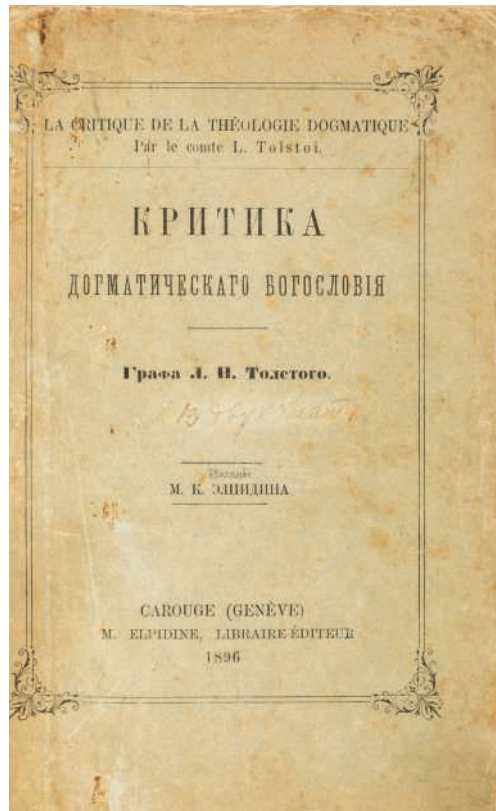
TOLSTOY, Leo (1828-1910). *Kritika dogmaticheskago bogosloviia* [Critique of Dogmatic Theology]. Geneva: M. Elpidine, 1891-1896.

The rare first edition of one of Tolstoy's main anti-clerical text, in which he methodically rejects all the tenets of traditional religion. Tolstoy considered organized religion an obfuscation of the true Christian spirit, and maintained that if his faith was based solely on theological books, then reading them would certainly make him an atheist. RBH and ABPC record no copy having been offered at auction; WorldCat apparently locates just three copies outside of Russia: UCLA, Bibliothèque de Genève, British Library. Not in Kilgour.

Two parts in one volume, octavo (202 x 134mm). (Margins yellowed; some spotting on the second title page and last few leaves; some small marginal repairs.) Contemporary half leather with the original front wrapper bound-in (neatly re-cased; free endpapers possibly renewed; inscription [‘v dvukh chastiakh’] deleted from the front wrapper). *Provenance*: A.K. (initials on the first title).

£3,000-5,000

\$3,900-6,500
€3,400-5,600



082

TOLSTOY, Leo (1828-1910). *Soedinenie i perevod chetyrekh evangeli* [Integration and Translation of the Four Gospels]. Geneva: M. Elpidine, 1892, 1893, 1894.

The rare first edition of Tolstoy's controversial translation of the gospels, which led to his eventual excommunication from the Orthodox Church. The work was banned soon after the first volume was published, with parts two and three particularly rare. RBH and ABPC record no copy having been offered at auction. Tolstoy's translation is from the Greek, which he taught himself from 1870. Consistent with his view that religion is a falsification and exploitation of spirituality, Tolstoy omitted any passages that he deemed miraculous, legendary or contradictory. His more widely read *Gospel in Brief* consists of extracts from this longer, earlier work. WorldCat apparently locates just three copies outside of Russia: at Harvard's Houghton Library, Bibliothèque de Genève, and the British Library. Not in Kilgour.

Three volumes in one, octavo (193 x 138mm). (Margins yellowed; occasional light wear and soling to the edges.) Contemporary Russian brown half leather, spine gilt (light wear to the extremities). *Provenance*: N.S. (initials gilt on the spine); occasional light penciled marginalia.

£3,000-5,000

\$3,900-6,500
€3,400-5,600





083

TOLSTOY, Leo (1828-1910). *Skazka ob Ivane Durake i ego dvukh brat'iakh* [The Tale of Ivan the Fool and his Two Brothers]. Leipzig: Wolfgang Gerhard, 1892.

The second edition of this literary fable, first published in Moscow in 1886; all early editions are rare in commerce. No editions in Kilgour.

Octavo (180 x 122mm). (Occasional light marginal wear; one corner bumped.) Original illustrated green paper wrappers (spine and corners chipped; edges lightly faded).

£400-600

\$520-780
€450-670

084

TOLSTOY, Leo (1828-1910). *Sochineniia* [Works]. Moscow: I.N. Kushnerev, 1893, 1898.

Prince Ioann's copy of Tolstoy's works. The final volume, published five years after the others, collects for the first time various works of the late 1880s and 1890s; the first thirteen volumes constitute the ninth collected edition of Tolstoy's works. Each binding is signed with the ticket of Nikolai Trukhachev, principal binder for the Konstantinovich family from 1901 to 1915.

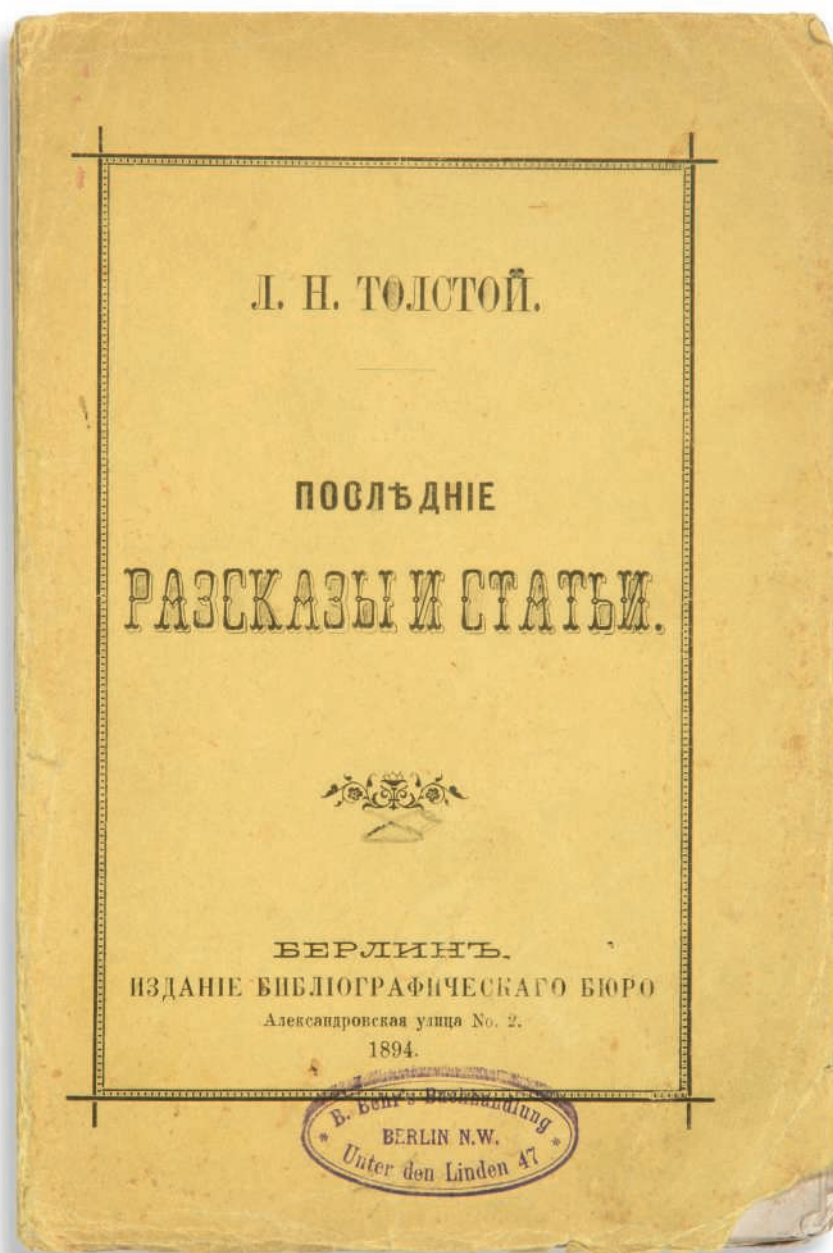
Fourteen volumes, octavo (253 x 175mm). Twelve portrait frontispieces and six plates (title of vol. 11 detached; frontispieces in vol. 12 lightly creased). Russian red half morocco by N. Trukhachev, with his ticket, red cloth sides, spines lettered directly in gilt, marbled endpapers (extremities rubbed; some spine caps chipped). *Provenance:* Ioann Konstantinovich, Prince of Russia (1886-1918; binding) – Academy for the History of Material Culture (stamps, press-mark 'O.20.801' – 'Printed in Russia' (small import stamp on each title).

(14)

£1,500-2,000

\$2,000-2,600
€1,700-2,200





085

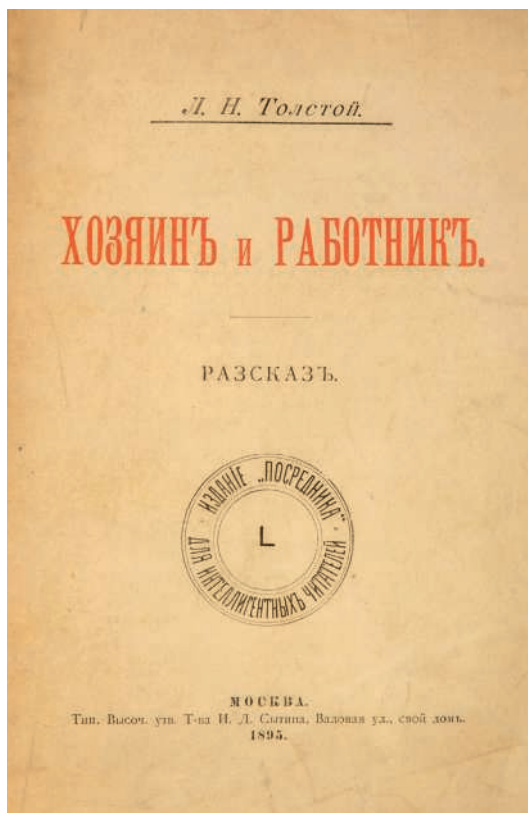
TOLSTOY, Leo (1828-1910). *Poslednie razskazy i stat'i* [Recent Stories and Articles]. Berlin: Izдание Bibliograficheskago Biuro, 1894.

The rare first edition, in the original wrappers, of this collection of essays and short stories published in Berlin at a time when Tolstoy was heavily censored in Russia. WorldCat locates no copy outside of Russia; RBH and ABPC record no copy having been offered at auction. Some of these writings were published earlier, but appear here uncensored for the first time.

Octavo (195 x 130mm, with deckle edges). (Occasional light marginal soiling.) Original yellow paper wrappers printed in black (small chip to the lower corner of the front cover; spine with minor, expert repair; light wear to the extremities; shallow crease on the back cover). *Provenance*: B. Behr (bookseller's stamp on the front cover; small shelf mark in ink on the title).

£1,000-1,500

\$1,300-2,000
€1,200-1,700



086

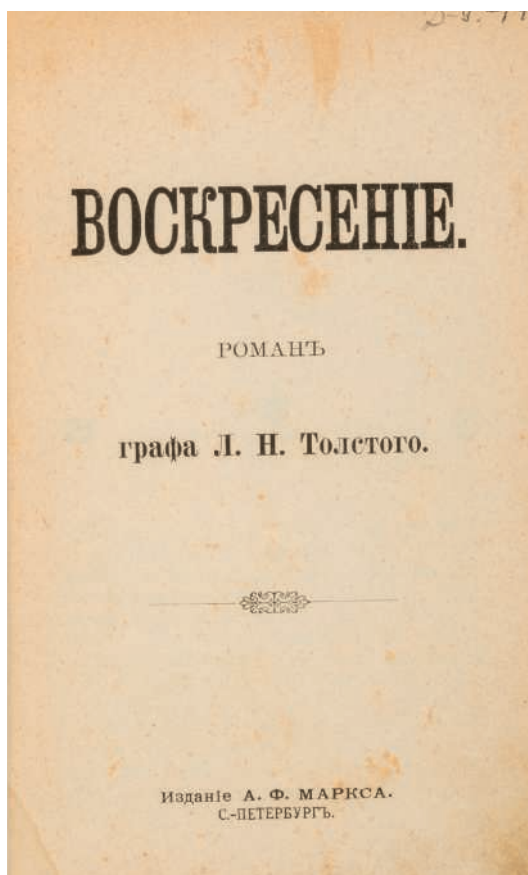
TOLSTOY, Leo (1828-1910). *Khoziain i rabotnik. Razskaz* [Master and Man. A Story]. Moscow: by I.D. Sytin for Posrednik, 1895.

The first edition of one of Tolstoy's greatest and most popular short stories, with the original wrappers. This copy bears the correct first issue points: the printed wrapper is priced 20 kopeks, and the text shows the printed censorship date of 17 February 1895. *Master and Man* proved hugely popular, selling 15,000 copies within four days of its publication on 05 March 1895. To meet demand, Posrednik – Tolstoy's own publishing house – issued another edition on 09 March, priced at 3 kopeks. *Master and Man* reflect aspects of Tolstoy's own spiritual conversion, and is sometimes seen as a companion piece to *Death of Ivan Ilyich* (1886). RBH and ABPC record no copy having been offered at auction.

Twelvemo (198 x 131mm). (Occasional faint marginal soiling.) 20th-century red quarter morocco preserving the original wrappers and spine, these printed in red and black on cream paper (wrapper spine worn, light wear to the covers). *Provenance*: Prochian (bookplate).

£1,500-2,000

\$2,000-2,600
€1,700-2,200



087

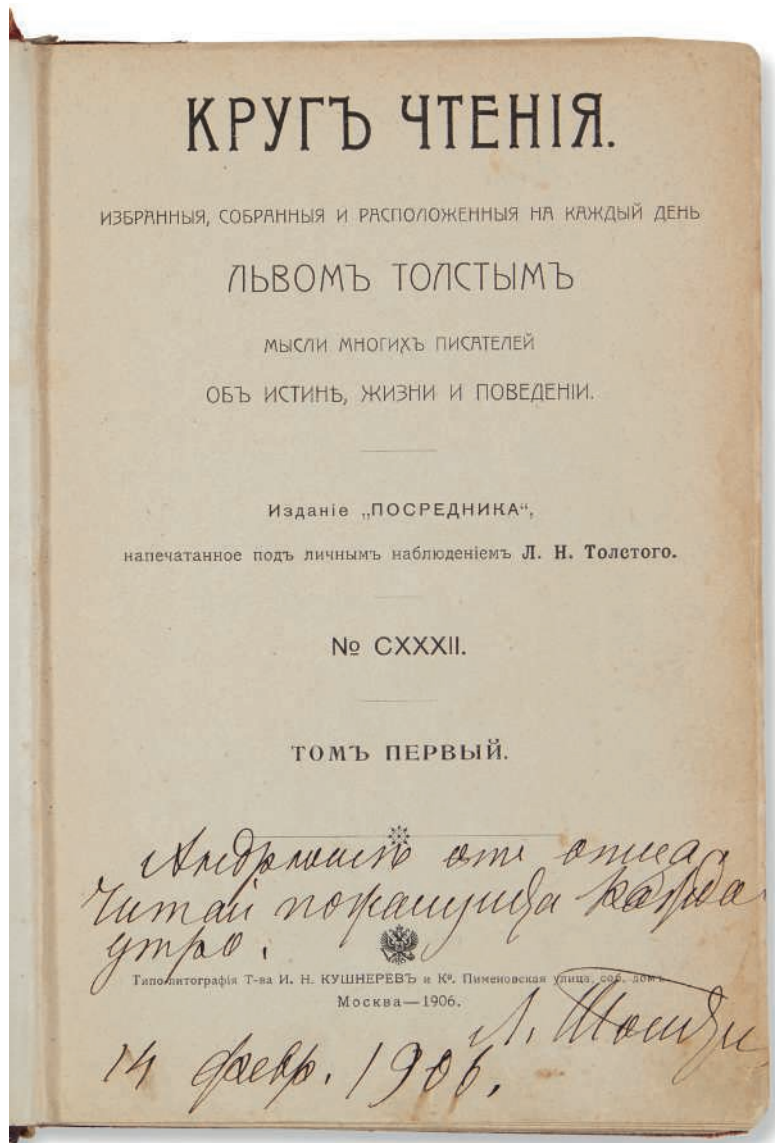
TOLSTOY, Leo (1828-1910). *Voskresenie* [Resurrection]. St Petersburg: A. F. Marks [1899].

The first edition of Tolstoy's last great novel. Its success was 'phenomenal and unprecedented' [...] there were soon forty different editions in print in Russia, while fifteen different editions appeared in France in 1900' (Bartlett). *Resurrection* had been serialized in *Niva* (also published by Marks) earlier in 1899. Bartlett, *Tolstoy: A Life* (2010), p.378.

Octavo (190 x 120mm). (Leaf 30.2 with a repaired loss in the margin affecting some words; leaf 33.1 repaired in the inside margin; small repair in the margin of the last leaf; margins yellowed; occasional staining.) 20th-century Russian dark green half leather. *Provenance*: 'D-Y.-14' (manuscript pressmark in the title margin) – Russian bookseller's small stamp on the blank verso of the last leaf.

£800-1,200

\$1,100-1,600
€900-1,300



088

TOLSTOY, Leo (1828-1910, editor) – *Krug chteniia. Izbrannyya, sobrannyya i raspolozhennyya na kazhdii den* [Circle of Reading. Selected, Collected and Arranged for Each Day]. Moscow: by I.N. Kushnerev for Posrednik, 1906.

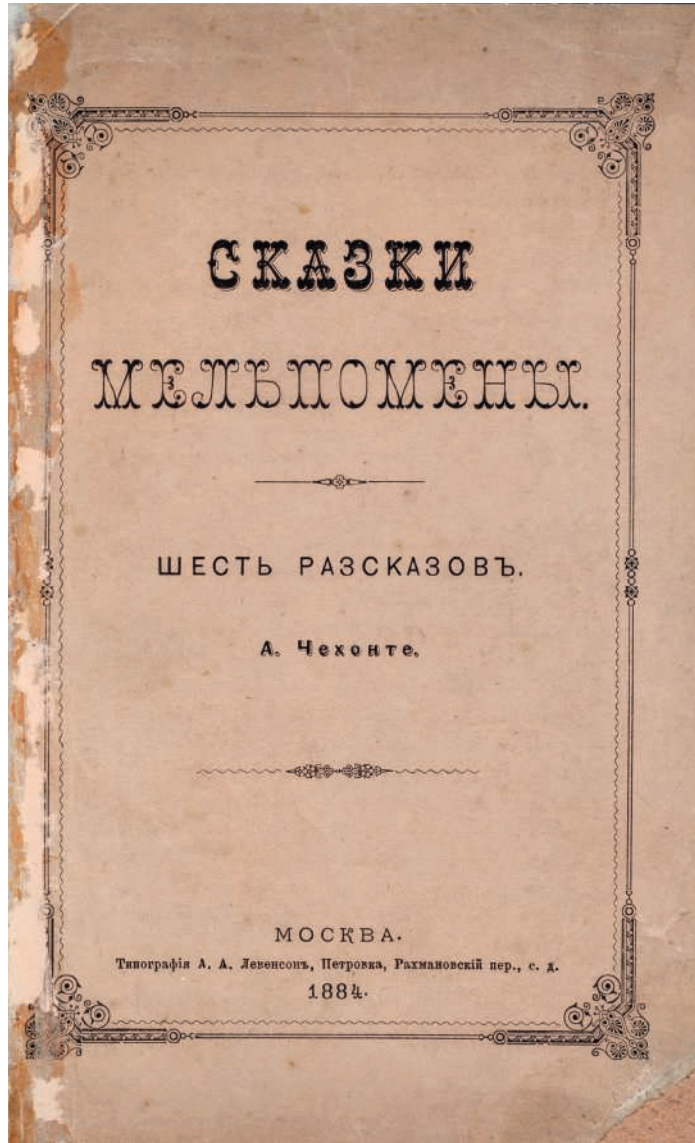
A presentation copy of the first edition, inscribed by Tolstoy to his wayward favourite son Andrei: 'For Andriusha from father. Read, please, every morning. L. Tolstoy. 14 February 1906'. Andrei led a dissolute life, and had a weakness for women of all ranks. His father lectured him incessantly but with empathy, since Leo's own epiphany only came late in life. According to Andrei's nephew, Sergei Tolstoy, Leo 'loved Andrei perhaps more than his other sons, though he strongly disapproved of his behavior. He would say "I do not want to love him, but I love him because he is genuine"' (Tolstoy). The gift of this book, in which Tolstoy compiled wisdom for each day of the year, was one more attempt to encourage Andrei to mend his ways. It is, with its pleading inscription, the embodiment of a strained but loving relationship. Andrei paid no heed: the following year he abandoned his wife and two children, and eloped with the wife of the Governor of Tula – a friend of his father's – leaving him in the lurch with six children. Tolstoy, S. M. *Les enfants de Tolstoy* (Paris: 1989).

Two volumes, octavo (195 x 133mm). (Margins yellowed; occasional short marginal tears, and occasional light staining.) Contemporary burgundy quarter leather with cloth sides (spines worn; joints starting and held with clear tape; corners rubbed). *Provenance:* Leo Tolstoy (presentation inscription to:) – Andrei L'vovich Tolstoy (1877-1916) – Mariia Andreevna Tolstaia (1908-1993, Andrei's daughter; signature on the front endpapers).

(2)

£12,000-18,000

\$16,000-23,000
€14,000-20,000



089

CHEKHOV, Anton Pavlovich (1860-1904; writing as 'Antosha Chekhonte'). *Skazki Mel'pomeny. Shest' razskazov.* [The Tales of Melpomene. Six Short Stories.] Moscow: A. Levenson, 1884.

The first edition of Chekhov's first published book, with the original printed wrappers. ABPC and RBH record only two copies having been offered at auction (the Kiseleva and Falktoft copies, neither with the wrappers). All six stories are united by one theme: the theatre. Chekhov's first appearance in print, while he was in medical school, was in the St. Petersburg periodical *Strekoza* [Dragonfly] in March 1880. His contributions were signed Antosha Chekhonte, a nickname he acquired in Taganrog, his birthplace. From the collection of N.P. Glukharev, whose shelves, according to Ivask, comprised 3000 volumes; his name today is associated primarily with the history of Borovsk, just south of Moscow. Kilgour 225; Smirnov-Sokol'skii 1225 ('survives in only very few examples').

Octavo (185 x 119mm). (Light scattered spotting.) Near contemporary Russian half sheep with the original printed wrappers bound in (front wrapper with one corner repaired, some wear and some soiling; binding spine rubbed).

Provenance: Nikolai Polikarpovich Glukharev (c.1870-1920, industrialist, historian, philanthropist; bookplate) – Simeon (penciled title signature).

£4,500-6,000

\$5,900-7,800
€5,100-6,700

€90

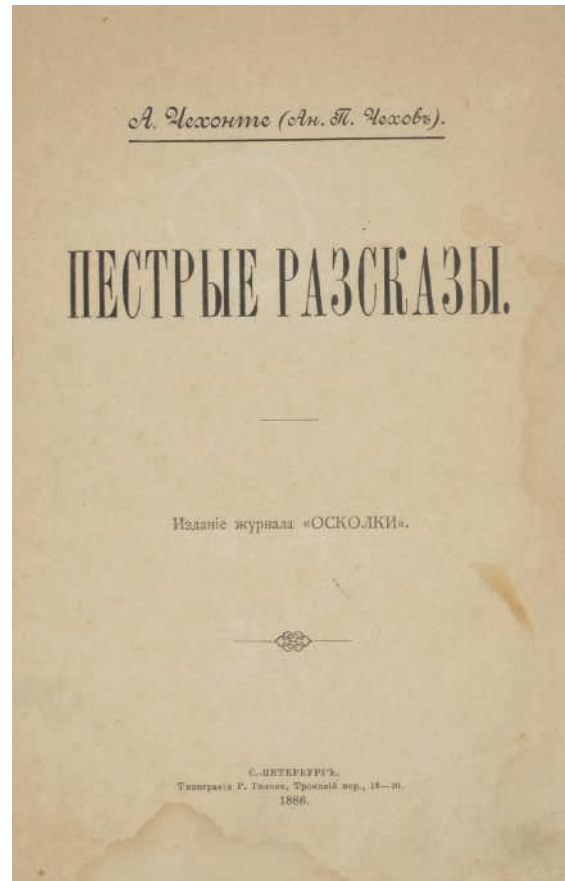
CHEKHOV, Anton Pavlovich (1860-1904). *Pestrye razskazy*. [Varicoloured Tales, sometimes Motley Tales.] St Petersburg: R. Golike, 1886.

The rare first edition of Chekhov's second book, the first published under his own name. This collection of seventy-seven short stories was wildly popular and brought Chekhov national fame. RBH and ABPC record only one copy having been offered at auction (Christie's East, 17 April 2001, lot 17). Before Chekhov 'the short story in Russian literature had been only an incidental art form [...] Chekhov quickly realized the artistic virtue of this form in which he ultimately became one of the world's great masters' (Simmons). Kilgour 226; Simmons, *Chekhov* (Boston: 1962), pp.73, 107; Smirnov-Sokol'skii, *Moia biblioteka*, 1226.

Octavo (210 x 138mm). (Marginal dampstain in the title and first few leaves; faint spotting and penciled marginalia throughout.) Contemporary quarter calf with brown cloth sides (possibly a remboitage; front hinge split; extremities rubbed).

£2,200-3,000

\$2,900-3,900
€2,500-3,400



€91

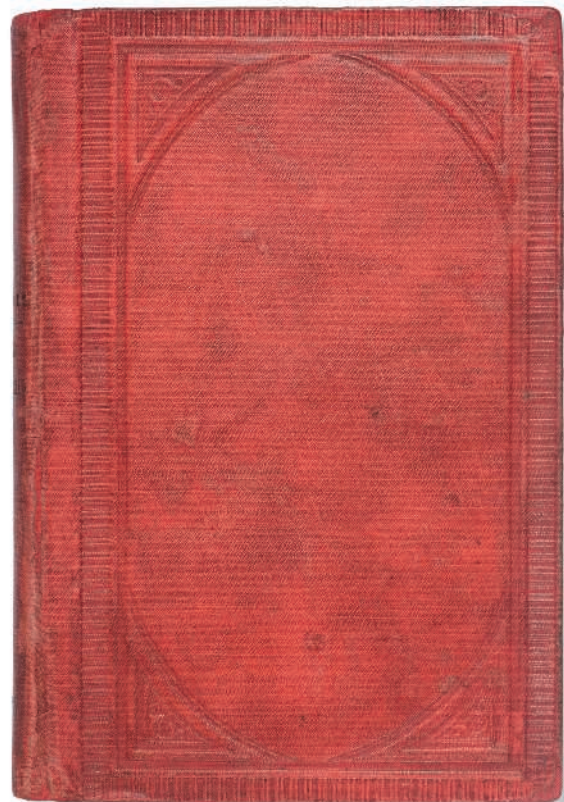
CHEKHOV, Anton Pavlovich (1860-1904). *V Sumerkakh*. [At Dusk.] St Petersburg: Suvorina, 1887.

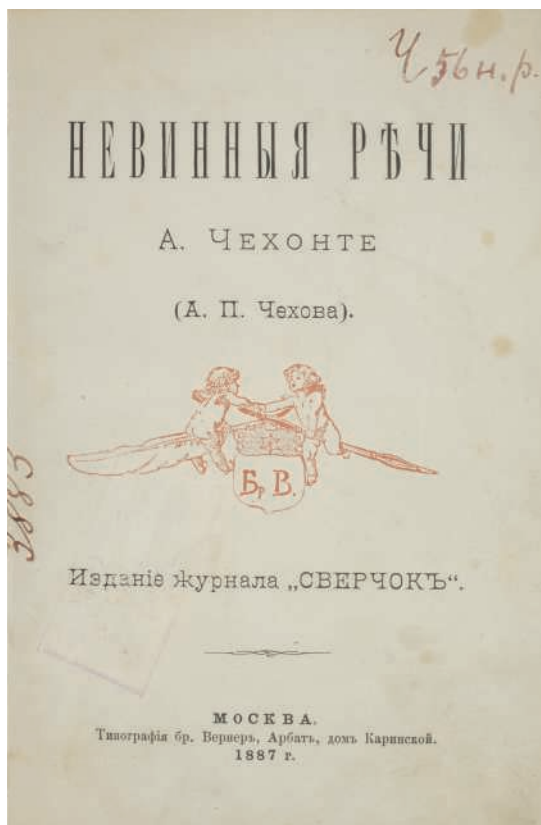
The first edition. This collection of short stories – a form that Chekhov revolutionised – earned Chekhov the Pushkin Prize for literature. Kilgour 228; Smirnov-Sokol'skii, *Moia biblioteka*, 1227.

Octavo (173 x 112mm). (Occasional marginal dampstain; some soiling and spotting; a few leaves repaired in the inside margin; tear in leaf 17.8; final blank chipped.) Contemporary red cloth, spine titled in blind, sides with a border blocked in blind (rebacked preserving the original spine; corners repaired; some soiling). *Provenance*: Machul'skii (title stamp) – Nikolai Vasil'evich Sablin (1880-1958, naval officer, author; title stamp).

£1,500-2,000

\$2,000-2,600
€1,700-2,200





092

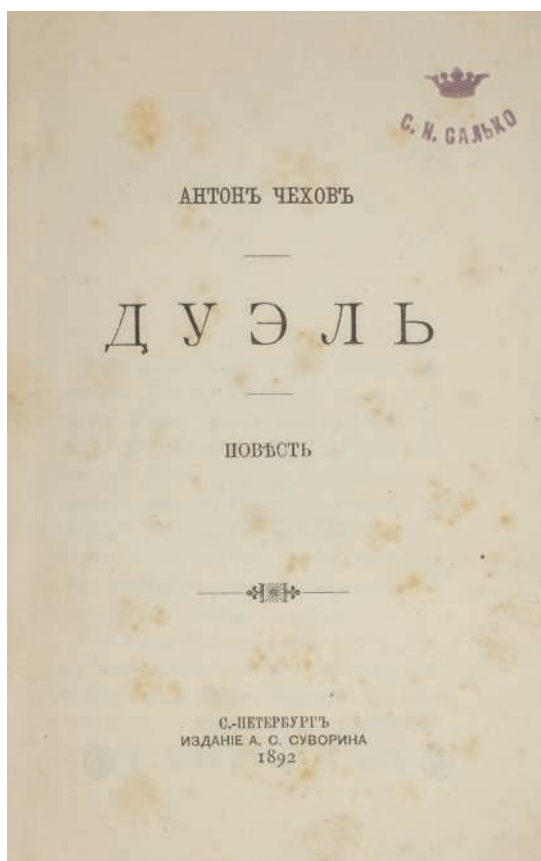
CHEKHOV, Anton Pavlovich (1860-1904). *Nevinnyia rechi*. [Innocent Talk.] Moscow: Verner Brothers, 1887.

The first edition of Chekhov's fourth collection of short stories – a form that Chekhov revolutionised. The author described the early work collected here as 'a dozen of my youthful sins'; Chekhov sold the volume 'to a shyster publisher when he was desperately short of money' (Simmons). RBH and ABPC record only one copy having been offered at auction (the Falktoft copy, sold, Christie's East, 17 April 2001, lot 18). Kilgour 227; Simmons, *Chekhov* (Boston: 1962), p.132.

Octavo (177 x 120mm). Title vignette printed in sepia; engraved tail-pieces (occasional marginal soiling). Contemporary Russian green quarter leather and green marbled sides, flat spine ruled and lettered in gilt (gilt perished; spine head chipped; hinges and extremities rubbed). *Provenance*: M.I. Kairovskii (binding, blind-stamp, deleted title stamp) – 'Ch.56 n.r.', '3883' (manuscript press-marks on first and last leaves).

£1,200-1,800

\$1,600-2,300
€1,400-2,000



093

CHEKHOV, Anton Pavlovich (1860-1904). *Duel'. Povest*. [The Duel. A Tale.] St Petersburg: A.S. Suvorin, 1892 [but December 1891].

The rare first edition. RBH and ABPC record no copy having been offered at auction; WorldCat locates no copy outside of Russia, and just one copy of the second edition (the Kilgour copy at Harvard's Houghton Library). This novella was first serialised in the pages of *Novoe Vremia* in October-November 1891. Kilgour 230 (second edition only).

Small quarto (180 x 122mm, with deckle edges). With the half-title (light scattered spotting, more pronounced in the first and last few leaves; half-title evenly toned). Contemporary Russian half leather with purple silk sides, top edge red (silk sides worn with some colour filled in). *Provenance*: S.N. Sal'ko (stamps; binding).

£1,200-1,800

\$1,600-2,300
€1,400-2,000

€94

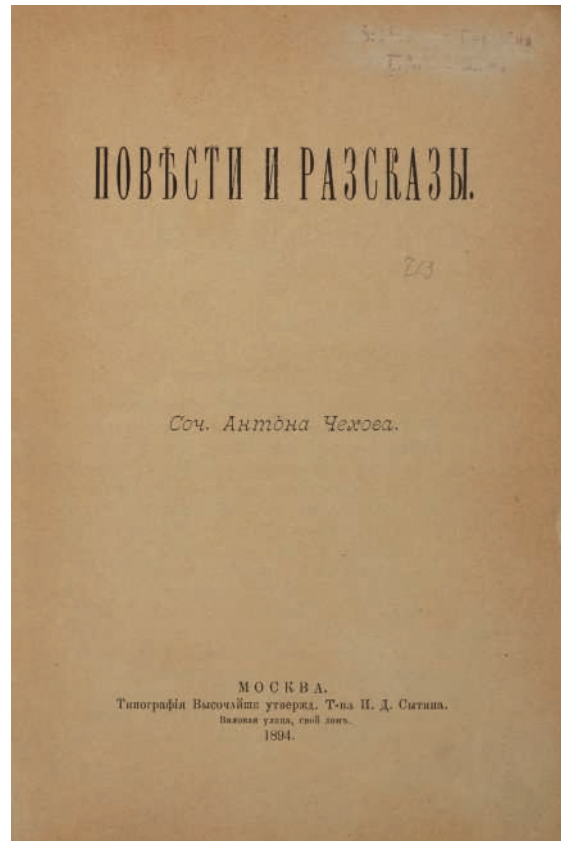
CHEKHOV, Anton Pavlovich (1860-1904). *Povesti i razskazy*. [Tales and Stories.] Moscow: by I.D. Sytin, 1894.

The first edition of this collection of eleven short stories, including 'The Black Monk', 'Rothschild's Fiddle', 'A Woman's Kingdom', and 'The Teacher of Literature'. RBH and ABPC record only two copies having been offered at auction. Fekula 4589; Kilgour 232.

Octavo (188 x 127mm). (Title lightly and evenly yellowed; occasional spotting and soiling; some short marginal tears.) Contemporary Russian green half leather, burnt orange glossy paper covered sides; red morocco label; endpapers printed in green with an Art Nouveau floral pattern (spine evenly faded; extremities rubbed). *Provenance*: A.B. (deleted title stamp; binding).

£1,500-2,000

\$2,000-2,600
€1,700-2,200



€95

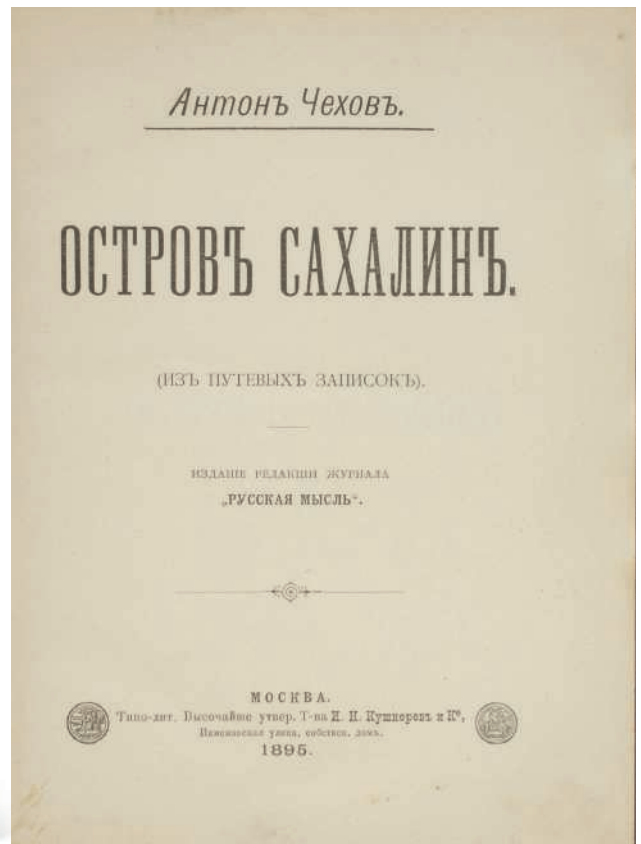
CHEKHOV, Anton Pavlovich (1860-1904). *Ostrov Sakhalin*. [Sakhalin Island.] Moscow: I.N. Kushnerev and Co., 1895.

The first edition. An attractive copy of 'the best work of journalism written in the nineteenth century' (Sharma). Chekhov's investigation of penal colonies in eastern Siberia appeared as a series of articles in 1893-94, in periodicals including *Russkaia mysl*. RBH and ABPC record only one copy having been offered at auction (Sotheby's New York, 13 December 2000, lot 27). Kilgour 233; Sharma, 'Chekhov's beautiful nonfiction', in *The New Yorker*, 2 February 2015.

Octavo (185 x 140mm). (Occasional faint marginal dampstain; occasional light penciled underlining.) Contemporary Russian quarter leather, brown cloth sides, spine ruled and lettered in gilt (spine foot chipped; corners rubbed). *Provenance*: N.K. (Cyrillic initials at spine foot).

£900-1,200

\$1,200-1,600
€1,100-1,300





096

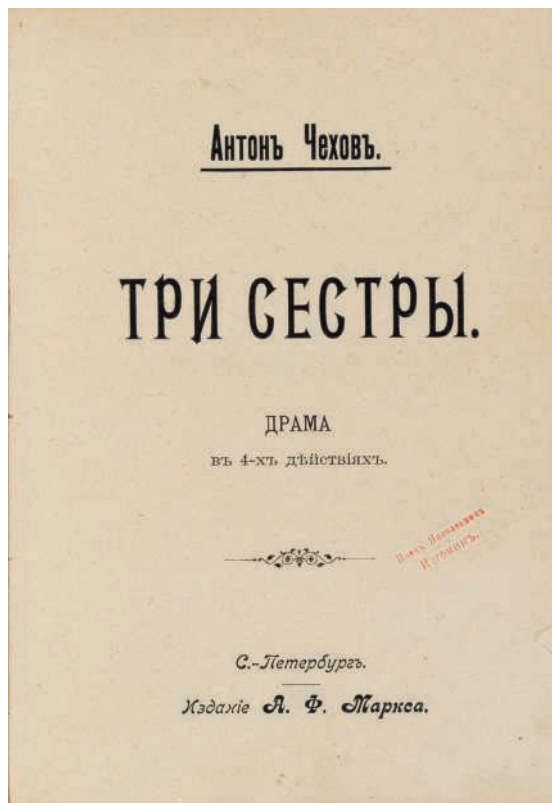
CHEKHOV, Anton Pavlovich (1860-1904). 'Chaika. Komediia v 4 deistviakh' [The Seagull. A Comedy in 4 Acts], in *Russkaia mysl'*. God 17. Kniga XII [Russian Thought. Year 17. Book 12]. Moscow: I.N. Kushnerev, 1896.

The rare first printing of Chekhov's first masterpiece, in the original wrappers. RBH and ABPC record no copy having been offered at auction. *The Seagull* is the first of four masterpieces that established Chekhov's reputation as one of the preeminent dramatists of modern times, together with *Uncle Vanya*, *Three Sisters*, and *The Cherry Orchard*. *The Seagull* first appeared in book-form the following year, in Chekhov's first collection of plays.

Large octavo (255 x 155mm, with deckle edges). With the adverts (occasional light marginal wear and soiling). Original printed wrappers (spine worn and with discreet repairs; some wear at the extremities; some soiling); custom black cloth clamshell case.

£2,500-3,500

\$3,300-4,600
€2,800-3,900



097

CHEKHOV, Anton Pavlovich (1860-1904). *Tri Sestry. Drama v 4-kh deistviakh*. [Three Sisters. A Drama in Four Acts.] St Petersburg: A.F. Marks [1901].

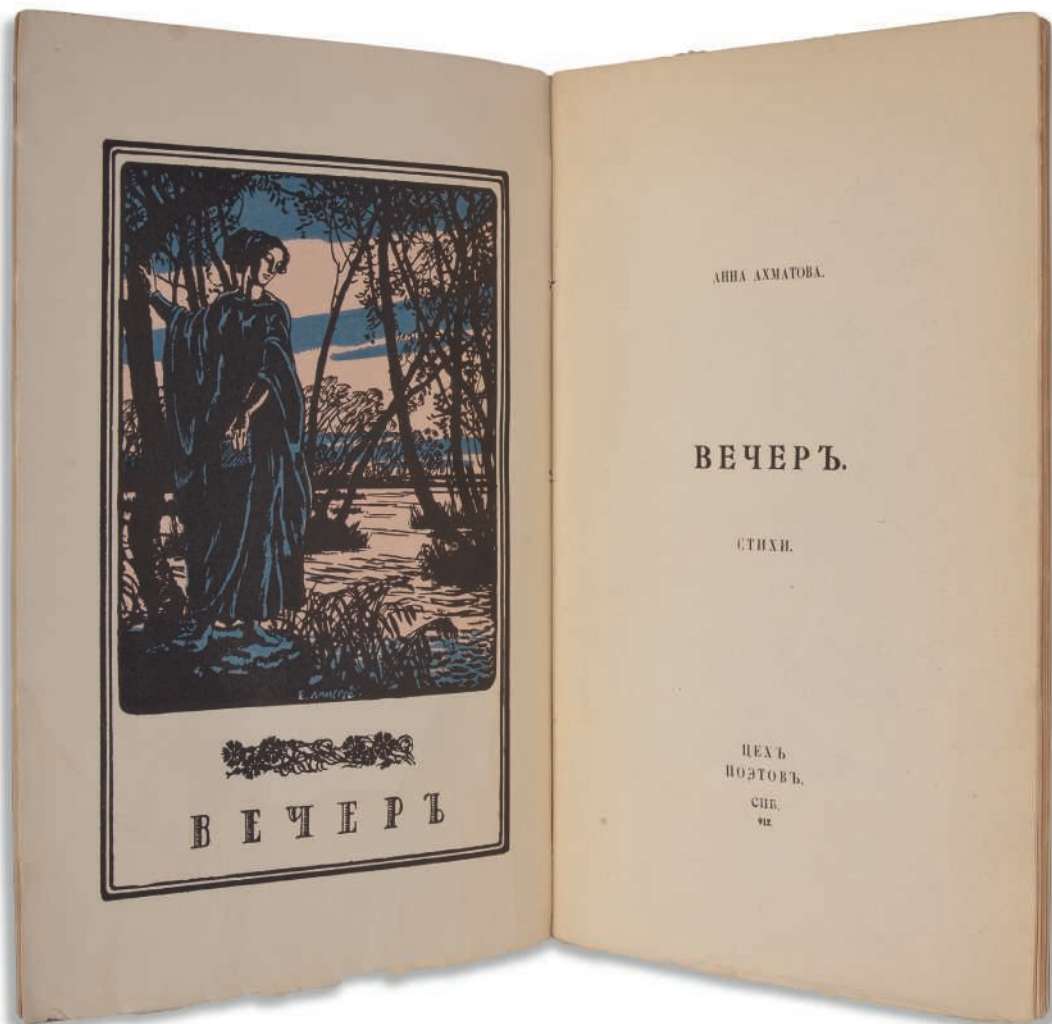
The rare first separate edition of 'the profoundest and most effective of Chekhov's plays' (Simmons). RBH and ABPC record no copy having been offered at auction; WorldCat locates no copy in any public collection worldwide; not in Kilgour. Stanislavsky directed the first production of *Three Sisters*, which opened in Moscow on 31 January 1901. The text first appeared in the February 1901 issue of the periodical *Russkaia Mysl'*. Marks published two further editions in the same year, which are sometimes confused with this first edition; all three editions are rare. The copy in the Library of Congress (the Yudin copy) is from the second edition. Simmons, p.522.

Octavo (190 x 133mm). (Short marginal tear in the title; lightly yellowed; occasional light soiling.) Contemporary quarter leather over green cloth, contrasting label lettered in gilt, author's name and owner's initials in blind at the spine ends (spine caps chipped, light soiling and light wear). *Provenance*: Ivan Nikolaevich Istomin (binding, small stamp in the title and in each gathering) – Russian bookseller (printed description mounted to front pastedown).

£4,000-6,000

\$5,200-7,800
€4,500-6,700

PART II: THE SILVER AGE & THE 20TH CENTURY
(LOTS 98-228)



98

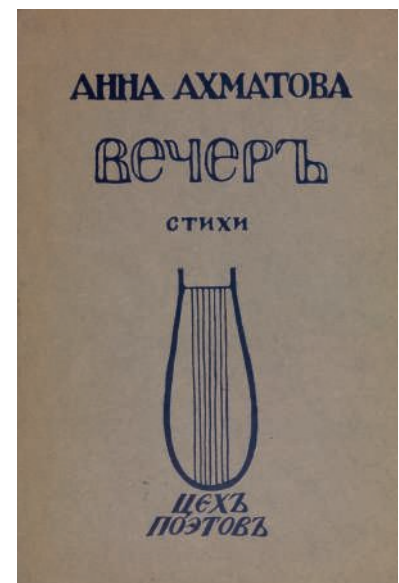
АХМАТОВА, Anna (1888-1966). *Večer*. [Evening.] St Petersburg: Tsekh poetov, 1912.

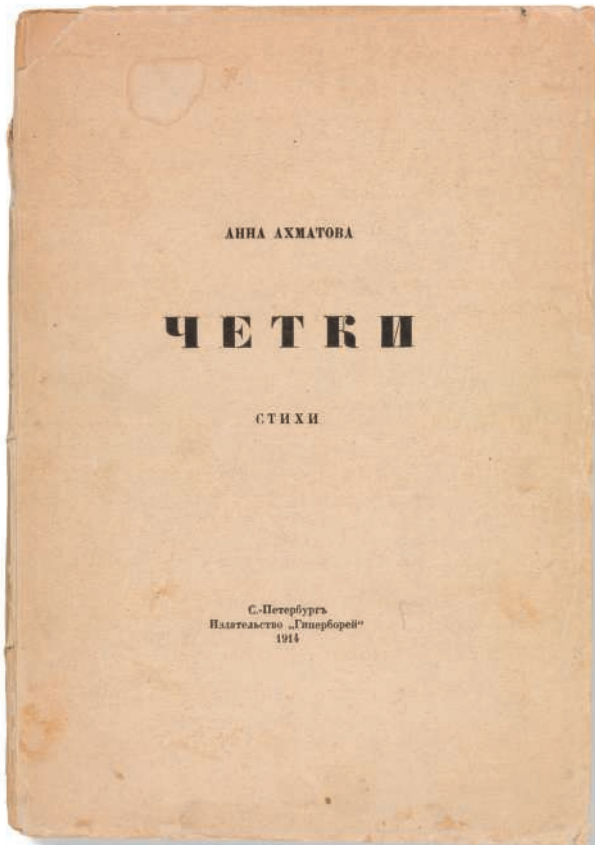
The rare first edition of Akhmatova's first book, one of only 300 copies published. RBH and ABPC record no copy having been offered at auction. The book brought Akhmatova immediate fame, and was reprinted more than a dozen times in several translations, even if Akhmatova herself described it as the work of a 'frivolous little girl'.

Octavo (213 x 142mm). Frontispiece after Evgenii Lansere, printed in pink and blue on glossy white paper; engraved head- and tailpieces (very faint dampstain in the bottom corner of the frontispiece). Original illustrated wrappers printed in dark blue (expertly rebaked; faint dampstain on back cover; light wear to the extremities; small repair to a short tear). *Provenance*: penciled inscription on the half title ('Van'ka skazala...').

£7,000-9,000

\$9,100-12,000
€7,900-10,000





099

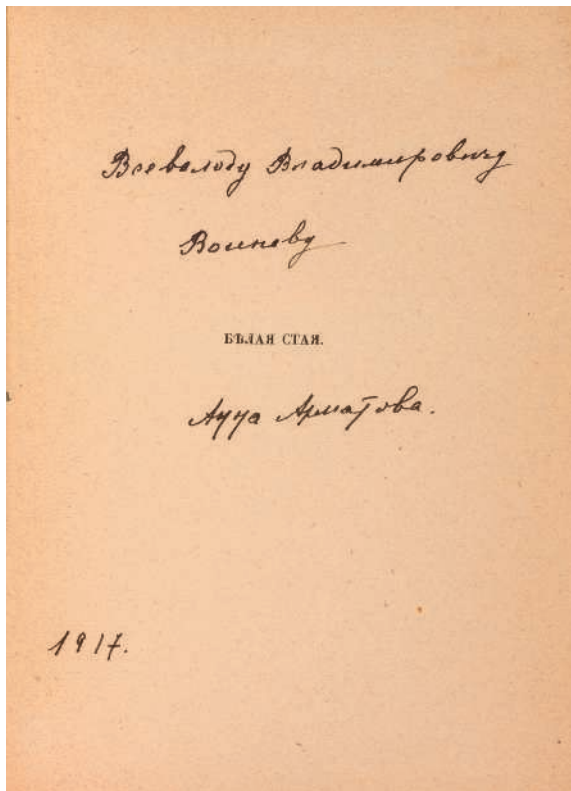
AKHMATOVA, Anna (1888-1966). *Chetki. Stikhi*. [Rosary, sometimes Beads.] St Petersburg: Giperborei, 1914.

The rare first edition of Akhmatova's second collection of poems – one of her most popular books. Many of the poems spring from her various affairs, and from the feeling of unrequited love, a theme not often considered from the female perspective in Russian poetry before Akhmatova. RBH and ABPC record only one copy having been offered at auction (sold, Sotheby's, 15 November 1982, lot 297). Kilgour 3.

Octavo (214 x 150mm, with deckle edges). Original wrappers printed in black (spine worn and chipped at the ends; some staining and soiling).

£1,200-1,800

\$1,600-2,300
€1,400-2,000



0100

AKHMATOVA, Anna (1888-1966). *Belaia stia. Stikhotvoreniia*. [White Flock. Poems.] St Petersburg: Giperborei, 1917.

A presentation copy of the first edition, inscribed by Akhmatova in the year of publication to Vsevolod Voinov, the graphic artist and art critic. Akhmatova's third collection of poetry was published in September 1917, soon after the Revolution and right before the fall of Kerensky's provisional government. Joseph Brodsky remarked that these poems are tinged with a 'note of controlled terror'; 'with this collection, Russian poetry hit "the real, non-calendar twentieth century" but didn't disintegrate on impact' (quoted in Martin). RBH and ABPC record only one other inscribed copy having been offered at auction (a rebound copy, sold, Sotheby's, 15 November 1982, lot 320). Kilgour 4; Martin, 'Collecting Anna Akhmatova', in *Caxtonian*, vol. XV, no.4, April 2007, pp.5-6.

Octavo (177 x 130mm, with deckle edges). (Margins lightly and evenly yellowed; a previous owner has tipped a reproduction of Altman's portrait of Akhmatova to a front blank.) Original paper wrappers printed in black (spine chipped and worn, with small repairs; light spotting). *Provenance*: Anna Akhmatova (presentation inscription to: – Vsevolod Vladimirovich Voinov (1880-1945, graphic artist, painter, art critic).

£3,800-5,500

\$5,000-7,200
€4,300-6,200

0101

AKHMATOVA, Anna (1888-1966). *Podorozhnik*. [Plantain.] St Petersburg: Petropolis, 1921.

The first edition, limited issue; the Chuvanov copy. One of 100 numbered copies, this one number 56, for private distribution and not for sale. Mikhail Ivanovich Chuvanov, who was personally acquainted with many authors including Bulgakov, built a celebrated collection of books and manuscripts now in the Russian State Library. The cover design and frontispiece are by Mstislav Dobuzhinskii (1875-1957). RBH and ABPC record only two copies having been offered at auction, both rebound. Kilgour 7; Tarasenkov p.24.

Small octavo (120 x 85mm). Frontispiece by M.V. Dobuzhinskii (margins faintly yellowed). Original illustrated wrappers, by Dobuzhinskii, printed in yellow and black (short tears at extremities; light softening); custom grey linen clamshell case. *Provenance:* M.I. Chuvanov (1894-1988, bibliophile; pictorial bookplate dated 1931 in the engraving).

£800-1,200

\$1,100-1,600
€900-1,300



0102

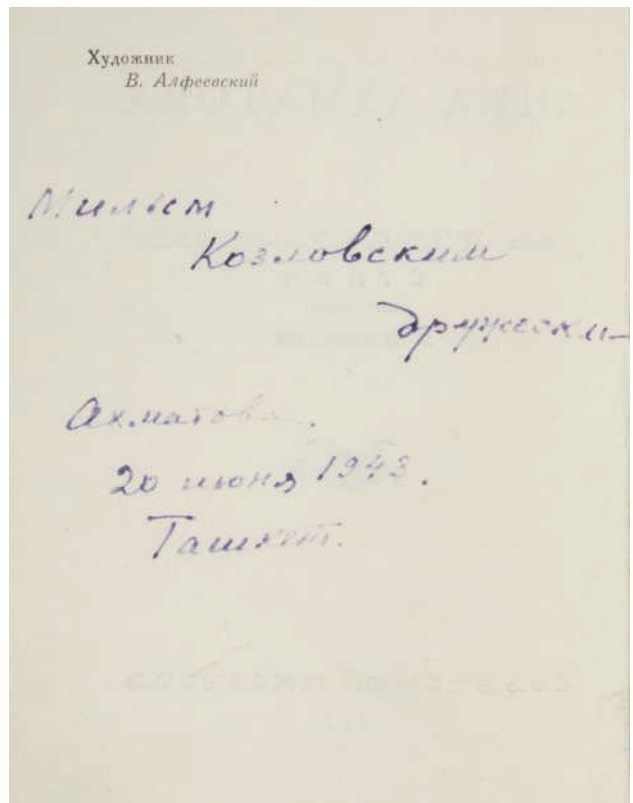
AKHMATOVA, Anna (1888-1966). *Izbrannoe stikhi* [Collected Poetry]. [Tashkent:] Sovestkii pisatel', 1943.

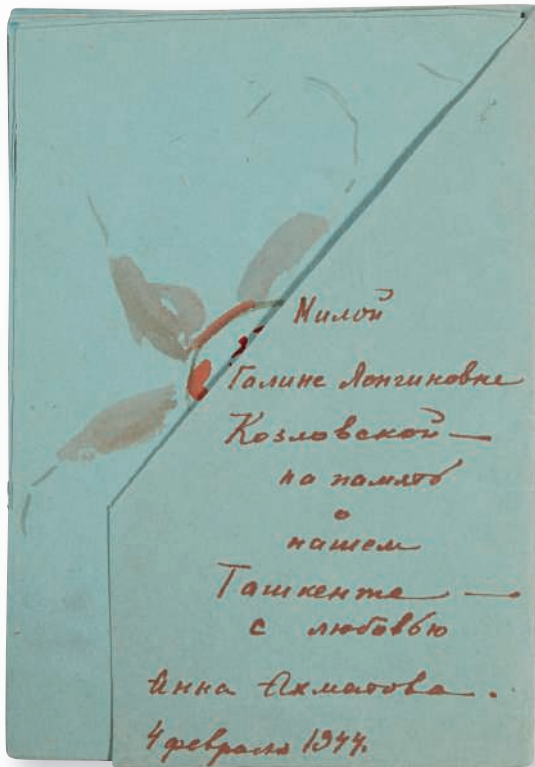
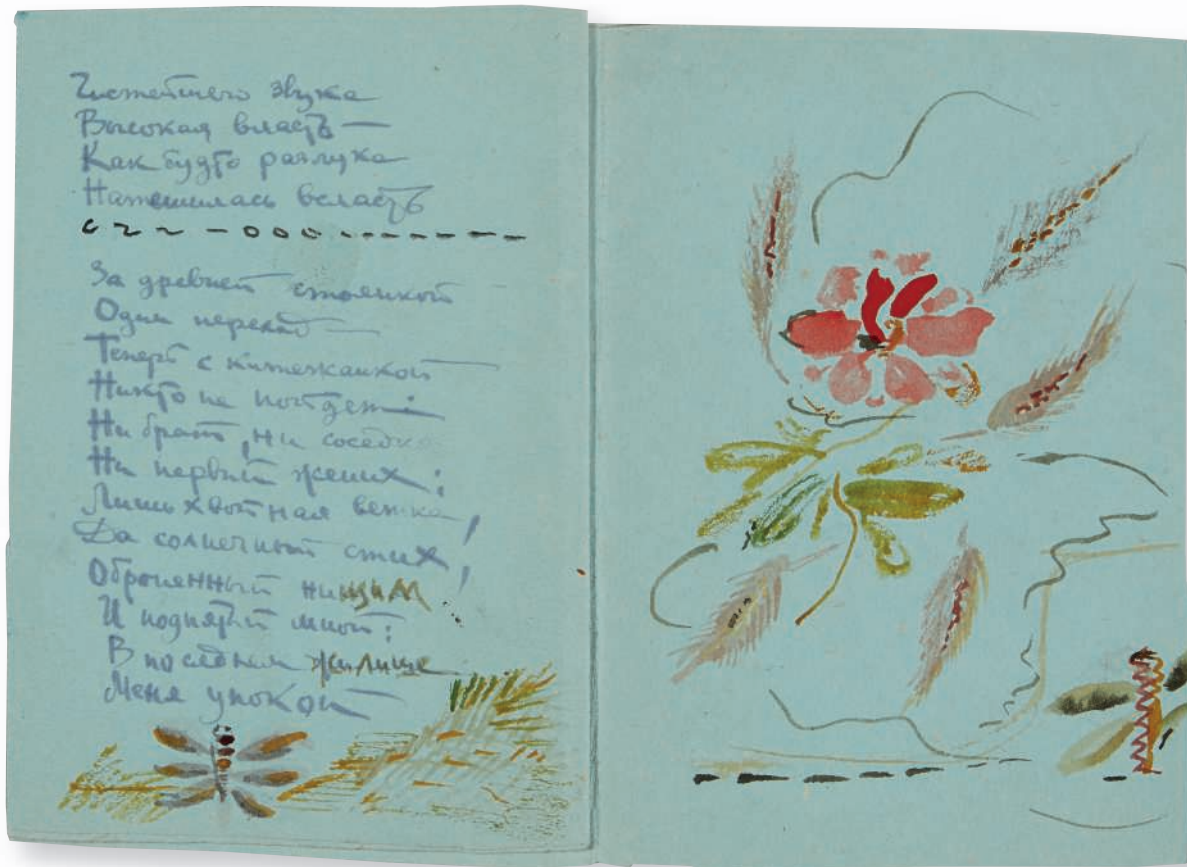
A presentation copy of the first edition, inscribed by Akhmatova: 'To my dear Kozlovskii. In friendship. Akhmatova. 20 June 1943. Tashkent'. This edition represents a rare instance that Akhmatova was permitted to publish after state censorship of her work began in 1926; Pasternak described this edition as 'a new and noble occasion for the resurrection of a famous woman writer, her role as an innovator is of gigantic proportions' (unpublished draft for a review in *Ogonek*, Summer 1943). Akhmatova formed a very close friendship with the Kozlovskii when she was evacuated to Tashkent, from late 1941 to May 1944; she visited them at their home often, and attended all Aleksei's concerts. Akhmatova dedicated the poem 'lavlenie luny' from her 'Luna v zenite' cycle (1944) to Kozlovskii. RBH and ABPC record no copy of this edition having been offered at auction. (See also lots 103 and 104.)

16mo (140 x 110mm). (Occasional light marginal soiling.) Original white paper wrappers, printed in black (tear to front joint near spine head; some soiling; some wear). *Provenance:* Anna Akhmatova (inscription to:) – Aleksei Fedorovich and Galina Longinovna Kozlovskii (1905-1977, composer; 1906-1991, memoirist).

£3,800-5,500

\$5,000-7,200
€4,300-6,200





***103**

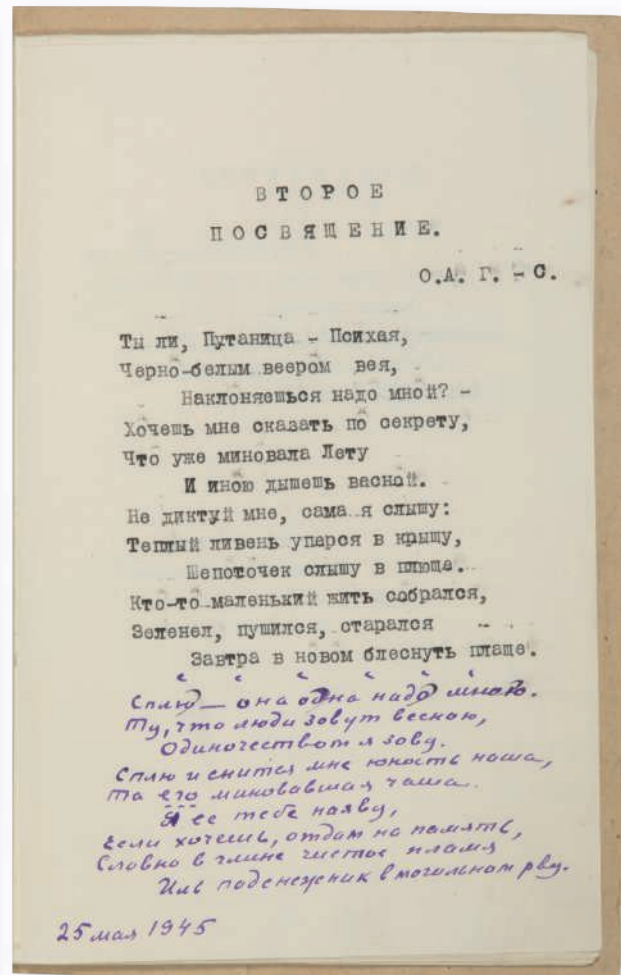
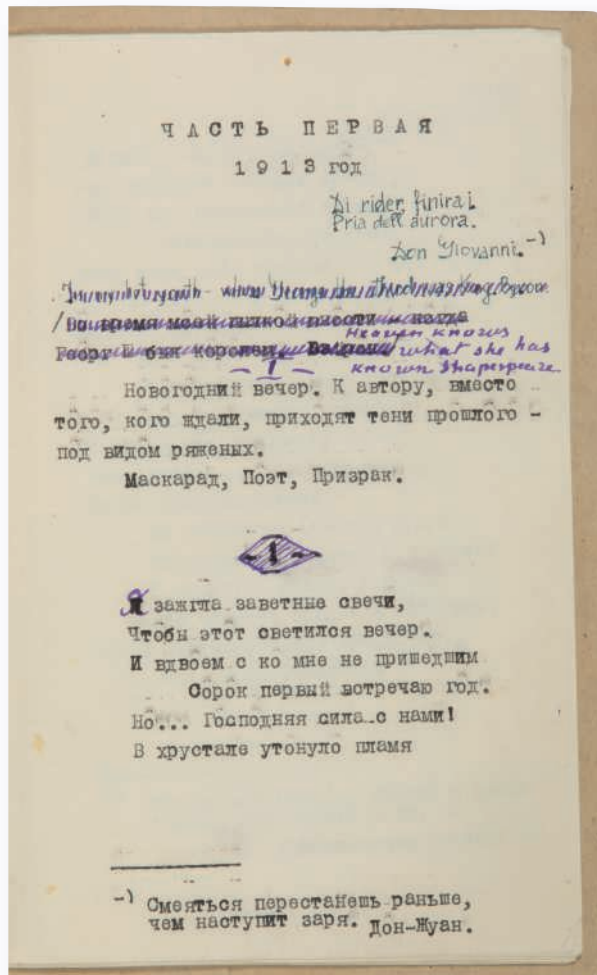
AKHMATOVA, Anna (1889-1966) – An illuminated manuscript of 'Kitezhan'ka (putem vseia zemli)' [The Woman from Kitez (The Way of all the Earth)], presented to Galina Longinovna Kozlovskaja, Tashkent, 4 February 1944.

In Russian, 14 pages including the flap made by folding the last leaf, 170x120mm, bifolia; manuscript in black, red and blue inks, on blue construction paper, illuminated with nine watercolour drawings and various decorative elements (minor soiling to covers). *Provenance:* Galina Longinovna Kozlovskaja (1906-1997, librettist, memoirist; presentation inscription from Anna Akhmatova).

A unique illuminated manuscript presented by Akhmatova to Galina Kozlovskaja: 'To dear Galina Longinovna Kozlovskaja – in memory of our Tashkent. With love, Anna Akhmatova. 4 February 1944'. 'Kitezhan'ka' was not published in full until 1965, more than twenty years after this manuscript. In Russian folklore, Kitez is a mythical city said to have vanished when warring Mongols approached it, and which reappears only to the pure-hearted. In this autobiographical poem, Akhmatova is the titular woman from Kitez, the wanderer who has been summoned home, dodging bullets through burning towns, across trenches, and 'by way of the crucified capital'. It is appropriate that Akhmatova chose to give this poem, just as her exile in Tashkent was coming to an end: in mid-May 1944 Akhmatova was granted permission to return to St Petersburg. Akhmatova formed a close friendship with Kozlovskaja, who she nicknamed 'Scheherazade', and with her husband the composer Aleksei Kozlovskii. During her time in Tashkent, from 1941 until 1944, Akhmatova visited them at home often, and attended all Aleksei's concerts. Galina's circle also included Tsvetaeva, Pasternak, Chukovsky, and others. Martin, 'Collecting Anna Akhmatova', in *Caxtonian* vol.15, no.4, pp.1-13; Kozlovskaja, *Shakherazada. Tysiacha i odno vospominanie* (N.p.: Izdatel'stvo AST, 2015). (See also lots 102 and 104.)

£15,000-20,000

\$20,000-26,000
€17,000-22,000



0104

AKHMATOVA, Anna (1889-1966). 'Poema bez geroia. Triptikh 1940-1946' [Poem Without a Hero. Tryptic 1940-1946], a corrected carbon typescript, c. 15 July 1946.

Carbon typescript, 32 leaves octavo (210 x 150mm), recto only, with manuscript additions or emendations on 11 leaves in purple and blue inks (negligible wear). Stab-stitched and bound between two leaves of cream card (light staining; short tears); custom red morocco backed slipcase and chemise. Provenance: Anna Akhmatova (inscription dated 15 July 1946 to: – Aleksei Fedorovich Kozlovskii (1905-1977, composer).

An early corrected typescript of her masterpiece, presented and inscribed by Akhmatova to her friend the composer Aleksei Kozlovskii. Akhmatova began work on 'Poem Without a Hero' in 1940, completed much of it while in Tashkent – where she met Kozlovskii – and continued reworking it into the 1960s. Corrected typescripts from the 1940s are very rare: the Pushkin Museum's jubilee exhibition dedicated to Akhmatova featured various corrected typescripts but all dated between 1955 and 1963 (cf. cat. nos. 11-17).

Akhmatova formed a close friendship with Kozlovskii when she was evacuated to Tashkent, where she lived from late 1941 to May 1944; she visited often, and attended all his concerts. The friendship continued after Akhmatova's return to St Petersburg; she dedicated the poem 'Iavlenie luny' from her 'Luna v zenite' cycle (1944) to Kozlovskii, and sent him this corrected typescript in 1946.

Akhmatova made salient manuscript emendations to at least eleven leaves of this typescript, including: three verses in Russian added to the end of 'Vtoroe posviashchenie'; a poignant epigram from Shakespeare added to open 'Chast pervaiia' ('Heaven knows what she has known'); approximately thirty words in English in the final leaf of notes, presumably because Akhmatova's typewriter lacked the Latin alphabet characters. A few additional leaves bear more minor marks and emendations. The text of this typescript conforms to the third of nine versions of the draft identified by Professor Natalia Kraineva, what she terms an early 'Tashkent' version composed in 1944 (Kraineva, p.99). Anna Akhmatova 1889-1966. Materialy iubileinoi vystavki (St Petersburg: Pushkin Museum, 2009); Kraineva, Anna Akhmatova. Poema bez geroia. Proza o poeme (St Petersburg: 2009). (See also lots 102 and 103)

£20,000-30,000

\$26,000-39,000
€23,000-34,000



(part lot)

€105

AKHMATOVA, Anna (1889-1966). A collection of fourteen wartime periodicals featuring first appearances in print of various poems. Moscow and St Petersburg; various publishers, 1940-1950.

A collection of Akhmatova's rare wartime periodical publications, featuring the first appearance in print of various poems. Akhmatova had been forbidden from publishing her work during the 1920s and 1930s, but was briefly rehabilitated during the war years, in the hope that her poetry would help lift the national mood. Her days in the sun came to an abrupt end in 1946, when Andrei Zhdanov, Stalin's culture advisor, led an investigation of the poetry she published in *Leningrad* and *Zvezda*, and accused Akhmatova of corrupting the minds of the young. This group features eight issues of *Leningrad*, including no. 16, published in August 1941 at the beginning of the German attack on the city; it features her patriotic 'Vrazhe znamia / Rastaet kak dym'. The issue of *Pravda* features the first appearance of 'Muzhestvo', her most famous patriotic poem, which immediately became a focal point of national pride. The issue of *Znamia* includes one of her best-known poems on being a poet: 'Nashe sviashchennoe remeslo / Sushchestvuet tysiatchi let'. *Ogonek* no. 36 includes the first appearance of 'V Tashkente'. The issues of *Ogonek* from 1950 feature the first appearance of poems from 'Iz tsikla "Slava miru"' [From the Cycle 'In Praise of Peace'] eulogizing Stalin and Soviet communism – the only poems she was permitted to publish between 1947 and 1958 – these were her desperate attempt to placate Stalin and to win the freedom of her son. The group comprises: *Ogonek* no. 36 (1945), nos 14, 36, 42 (1950); *Leningrad* no. 2 (1940), 16 (1941), nos 5, 8 (1943), double issue 10-11 (1944), no. 3 (1945), double issues 1-2 and 3-4 (1946); *Znamia* no. 4 (1945); and *Pravda* no. 67, 8 March 1942.

Fourteen volumes, mainly quarto (c.280-333 x 220-250mm) but also one octavo and one broadside folio. Numerous illustrations (occasional light wear or light spotting.) All as issued in the original wrappers, most of them illustrated (light wear). *Provenance*: the issue of *Znamia* with the stamp of A.S. Rumiantsev, perhaps the World War II hero (1923-1997).

(14)

£3,800-5,500

\$5,000-7,200
€4,300-6,200

106

AKHMATOVA, Anna (translator) – *Tsiui Iuan. Stikhi. Perevod s kitaiskago*. [Tsui Yuan. Poems. Translated from the Chinese.] Moscow: Gos. izdat. Khudozhestvennoi literatury, 1954.

A presentation copy of the first edition, inscribed by Akhmatova to linguist Aleksandr Kholodovich, with whom Akhmatova later collaborated extensively on the translation of Korean poetry (see lots 107 and 109). For this publication, Akhmatova translated two long poems: 'Sorrow' (p.29) and 'Invocation of the soul' (p.127). After the Second World War, when Stalin's intended successor Andrei Zhdanov denounced her, Akhmatova was once again prevented from publishing her own work and limited to translation work. Akhmatova did not know Chinese; a friend supplied her with the literal meaning of the works, and she created verses to capture their essence. (See also lot 108.)

Octavo (196 x 125mm). Frontispiece; title printed in blue and black. Original decorative dark red cloth blind-stamped with an all-over cloud pattern, title stamped in gold and black on the front cover and spine (light wear; small faint dampstain near the bottom edge of the endpapers). *Provenance*: Anna Akhmatova (presentation inscription in purple ink to: – Aleksandr Alekseevich Kholodovich (1906-1977, linguist).

£1,500-2,000

\$2,000-2,600
€1,700-2,200



107

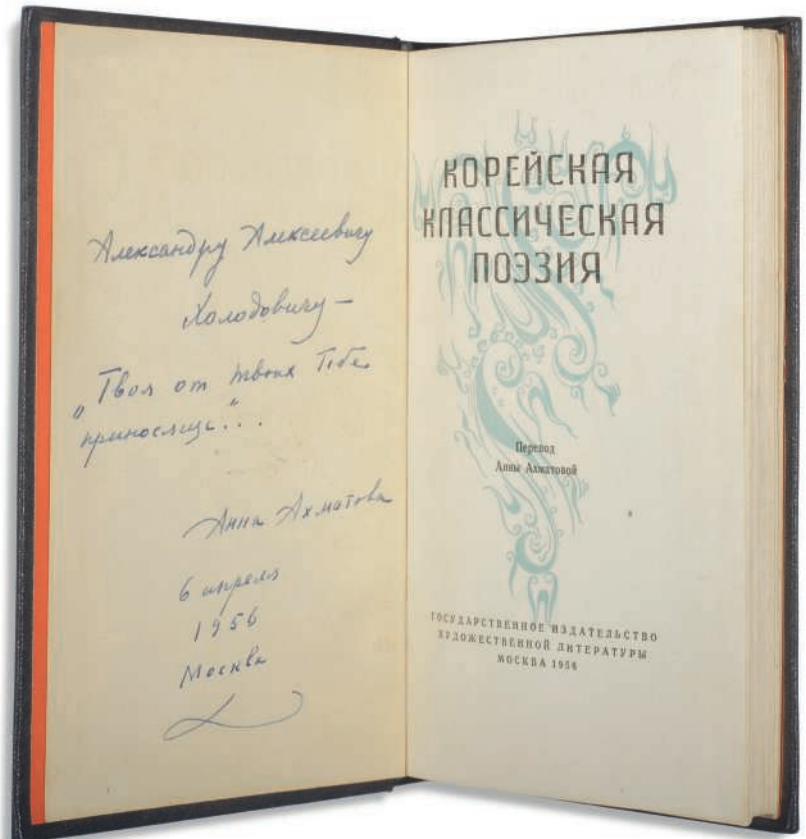
AKHMATOVA, Anna (translator) – *Koreicheskaia klassicheskaia poezija. Perevod Anny Akhmatovoi*. [Korean Classical Poetry. Translated by Anna Akhmatova.] Moscow: Gos. izdat. Khudozhestvennoi literatury, 1956.

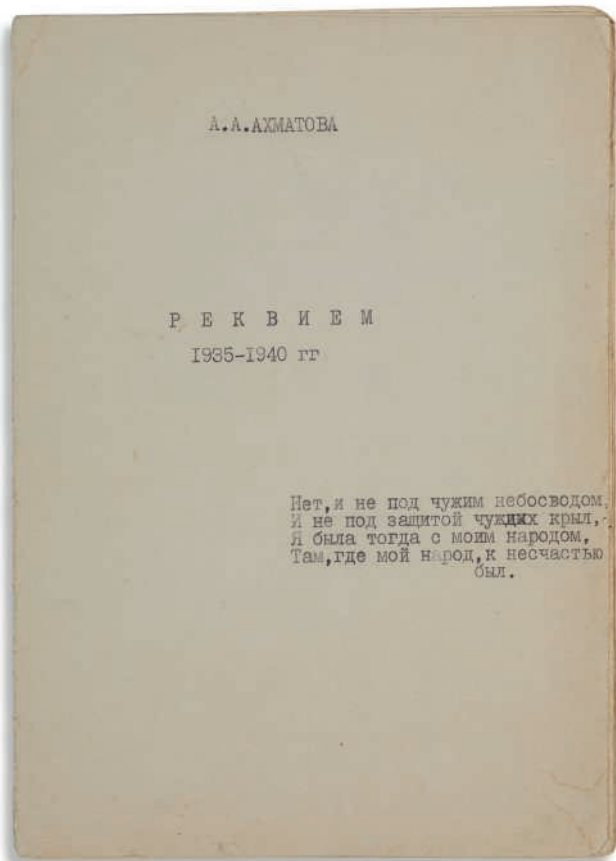
A presentation copy of the first edition, inscribed by Akhmatova to her editor and co-translator, the linguist Aleksandr Kholodovich, with a quote from the Orthodox Eucharist reflecting their collaboration: 'Yours from your own offering to you [Tvoia ot tvoikh tebe prinosiashch'] Anna Akhmatova 6 April 1956 Moscow'. Akhmatova worked on all 175 poems in this collection: Kholodovich prepared a preliminary translation, which Akhmatova then translated into appropriate verses. After the Second World War, when Stalin's intended successor Andrei Zhdanov denounced her, Akhmatova was once again prevented from publishing her own work. With Stalin's death in 1953, the grip of totalitarianism loosened somewhat, and Akhmatova began to be given paid translation work. Martin, 'Collecting Akhmatova', in *Caxtonian*, vol. XV, no.4, April 2007, p.12. (See also lots 106, 108, and 109.)

Octavo (165 x 109mm). Title ornament and head- and tailpieces printed in blue. Original pictorial black cloth, stamped with a Korean-style bird and branch ornament, orange endpapers printed in black, title stamped in gold on the front cover and spine (minimal wear). *Provenance*: Anna Akhmatova (presentation inscription in blue ink to: – Aleksandr Alekseevich Kholodovich (1906-1977, linguist).

£2,200-3,000

\$2,900-3,900
€2,500-3,400



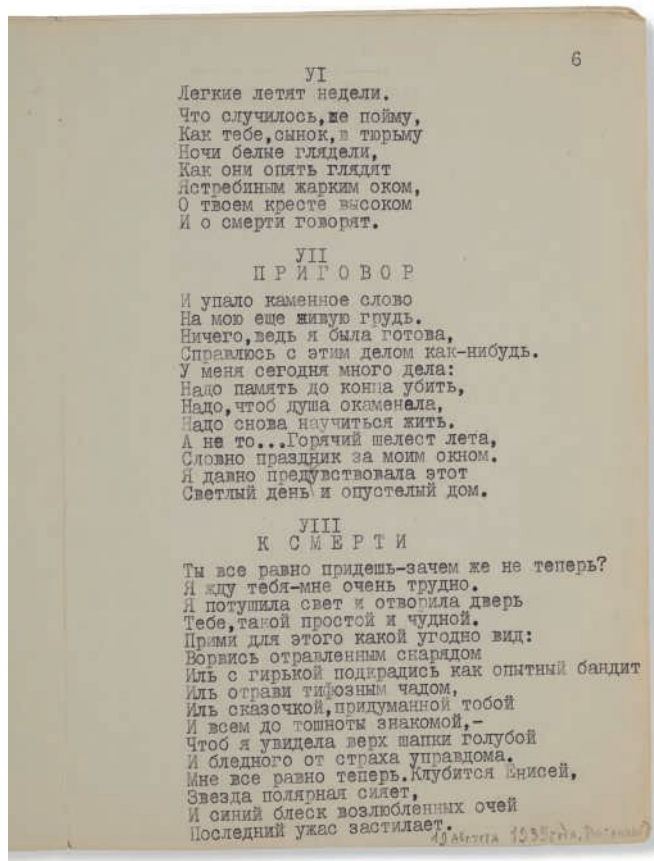


А.А.АХМАТОВА

РЕКВИЕМ

1935-1940 гг

Нет, и не под чужим небосводом,
И не под защитой чужих крыл,
Я была тогда с моим народом,
Там, где мой народ, к несчастью
был.



VI

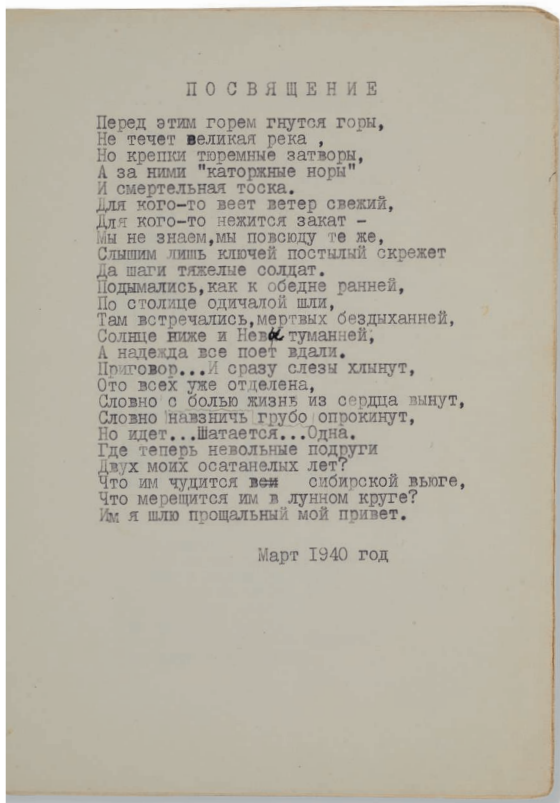
Легкие летят недели,
Что случилось, не пойму,
Как тебе, ошнок, в тюрьму
Ночи белне глядели,
Как они опять глядят
Ястребиным жарким оком,
О твоём кресте высоком
И о смерти говорят.

VII
ПРИГОВОР

И упало каменное слово
На мою еще живую грудь.
Ничего, ведь я была готова,
Справлюсь с этим делом как-нибудь.
У меня сегодня много дела:
Надо память до конца убить,
Надо, чтоб душа окаменела,
Надо снова научиться жить.
А не то... Горячий шест летя,
Словно праздник за моим окном,
Я давно предвостовала этот
Светлый день и опустелый дом.

VIII
К СМЕРТИ

Ты все равно придешь-зачем же не теперь?
Я жду тебя-мне очень трудно.
Я потушила свет и отворила дверь
Тебе, такой простой и чудной.
Прими для этого какой угодно вид:
Ворвись отравленным снарядом
Иль с гирькой подтрадишь как опытный бандит
Иль отрави тифозным чадом,
Иль связочкой, придуманной тобой
И всем до тошноты знакомой,-
Чтоб я увидела верх шапки голубой
И следного от страха упавшюма.
Мне все равно теперь. Клубится внисей,
Звезда полярная сияет,
И синий блеск возлюбленных очей
Последний ужас застилает.



ПОСВЯЩЕНИЕ

Перед этим горем гнутся горы,
Не течет великая река,
Но крепки тюремные затворы,
А за ними "каторжные норы"
И смертельная тоска.
Для кого-то веет ветер свежий,
Для кого-то нежится закат -
Мы не знаем, мы повсюду те же,
Слышим лишь ключей постылый скрежет
Да шаги тяжелые солдат.
Подымались, как к обеду ранней,
По столице одичалой шли,
Там встречались, мертвых бездыханней,
Солнце ниже и Нева туманней,
А надежда все поет вдали.
Приговор... И сразу слезы хлынут,
Ото всех уже отделена,
Словно с болью жизнь из сердца вынут,
Словно навзничь грубо опрокинут,
Но идет... Шатается... Одна,
Где теперь невольные подруги
Двух моих осатанелых лет?
Что им чудится вен сибирской вымге,
Что мерещится им в лунном круге?
Им я шлю прощальный мой привет.

Март 1940 год

*108

AKHMATOVA, Anna (1889-1966). Typescript, 'Rekviem 1935-1940gg', the preface dated St Petersburg, 1 April 1957.

In Russian, 9 pages, 206x145mm, bifolia, carbon typescript with some penciled emendations and the addition of the date '19 August 1939. Fontanka' (short tear in the blank margin of the last leaf; occasional light staining). *Provenance*: Aleksandr Alekseevich Kholodovich (1906-1977, linguist; given to him by Akhmatova in 1962).

A samizdat typescript of *Rekviem*, 'one of the greatest lyrical sequences in the Russian language' (Feinstein), given by Akhmatova to Kholodovich, the linguist with whom she collaborated on various translation projects in the 1950s to support herself when she was not allowed to publish her own work. During those decades of prohibition, which Akhmatova calls her 'vegetarian years', she relied on memory and such samizdat editions distributed among friends for the preservation of her work. This one was given to Kholodovich in 1962, probably also the year that it was typed; Akhmatova made a few manuscript emendations and added the composition date '19 August 1939. Fontany dom' under 'K smerti'. *Rekviem* is her towering monument to the suffering of the Russian nation during Stalin's purges. This masterpiece was eventually published, in Russian, in Munich in 1963, but the full text was not published in Russia until 1987. RBH and ABPC record no samizdat *Rekviem* having been offered at auction. Feinstein, *Anna of all the Russias* (London: 2005), p.171; Martin, 'Collecting Anna Akhmatova', in *Caxtonian* vol.15, no.4, pp.1-13. (See also lots 106, 107 and 109.)

£12,000-18,000

\$16,000-23,000
€14,000-20,000

0109

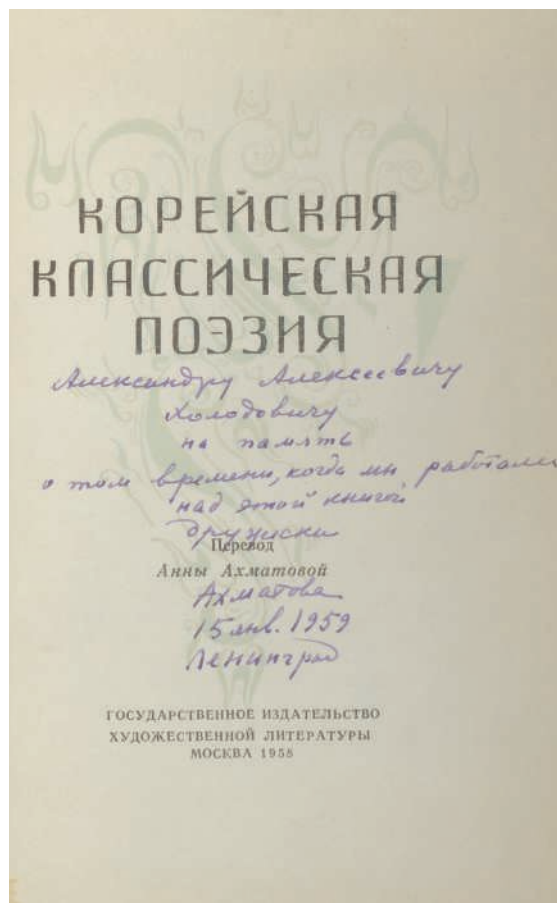
AKHMATOVA, Anna (translator) – *Koreicheskaia klassicheskaia poeziiia. Perevod Anny Akhmatovoi.* [Korean Classical Poetry. Translated by Anna Akhmatova.] Moscow: Gos. izdat. Khudozhestvennoi literatury, 1958.

A presentation copy of the first expanded edition, inscribed by Akhmatova to her editor and co-translator, the linguist Aleksandr Kholodovich: 'As a memento of that time when we worked on this book. Amicably, Akhmatova, 15 January 1959'. This edition adds 37 poems to the edition issued in 1956. Akhmatova worked on all 212 poems in this collection: Kholodovich prepared a preliminary translation, which Akhmatova then translated into appropriate verses. The demand for such a niche subject, prompting an expanded edition so soon after the first, may reflect general interest in Korea following the war on the peninsula; but more likely reflects the enduring demand for any work by Akhmatova, after she had been silenced for so long. With Stalin's death in 1953, the grip of totalitarianism loosened somewhat, and Akhmatova began to be given paid translation work. Martin, 'Collecting Akhmatova', in *Caxtonian*, vol. XV, no.4, April 2007, p.12. (See also lots 106, 107 and 108.)

16mo (166 x 105mm). Title ornament and head- and tailpieces printed in pale green (small faint dampstain in the bottom margin of the first few leaves). Original pictorial blue cloth, stamped with a Korean-style bird and branch ornament, pale green endpapers printed in black, title stamped in gold on the front cover and spine (light rubbing to the extremities). *Provenance:* Anna Akhmatova (presentation inscription in blue ink to: – Aleksandr Alekseevich Kholodovich (1906-1977, linguist).

£2,200-3,000

\$2,900-3,900
€2,500-3,400



*110

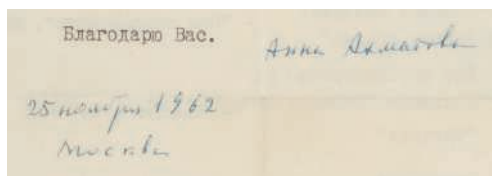
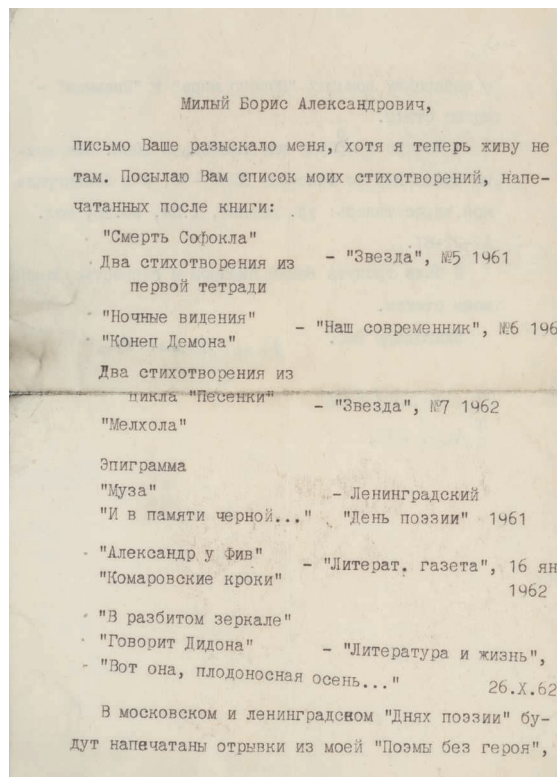
AKHMATOVA, Anna (1889-1966). Typed letter signed ('Anna Akhmatova') to Boris Tarasov ('Dear Boris Aleksandrovich'), Moscow 25 November 1962.

In Russian, two pages, 213 x 147mm (light soiling). *Provenance:* Boris Aleksandrovich Tarasov (1914-1985).

Akhmatova writes with a list of her recent publications, and about the forthcoming 'Poem Without A Hero' – the first publication of part of her masterpiece within Russia; in 1960-1961 sections had appeared in the New York émigré periodical *Vozdushnye puti*. Akhmatova found it considerably easier to publish new work after Khrushchev's denunciation of Stalin in the 1961 Congress of the Communist Party. In this letter Akhmatova primarily lists poems published since the appearance of *Stikhotvoreniia* (Moscow: 1961), including: 'Smert Sofokla', 'Nochnye videniia', 'Konets Demona', 'Vot ona, plodonosnaia osen', and various others. In each case Akhmatova provides the name of the periodical and the issue number in which the poem appeared. But Akhmatova continues: 'In the Moscow and Leningrad *Dniakh poezii*, extracts of my "Poem Without A Hero" will be published, and new poems will appear in the January issues of *Novogo mira* and *Znamei*'. Akhmatova closes her letter: 'I was touched by your letter and your dedication to my poetry'.

£2,200-3,000

\$2,900-3,900
€2,500-3,400



(detail)



0111

Apollon. Edited by Sergei Makovskii and Nikolai Vrangl. St Petersburg: by Iakor, Golike and Vil'borg, Sirius, and others, for Makovskii and Ushkov, 1909-1917.

A complete set of the leading art and literature periodical in the decade before the Revolution, in the original wrappers, and in the publisher's original bindings for the years 1909-1911; this set includes the often-missing volumes of annals ['letopis'] for 1911, and the almanac for 1912. *Apollon* is the precious record of a vanished world, the embodiment of a remarkable flourishing of creativity immediately before the old order was swept away - with profound consequences for Russia and the rest of the world. It is a lavish publication, richly illustrated with fine chromolithographs, and featuring the first publication of important works by the prominent authors and artists of the time: Akhmatova, Bakst, Balmont, Benois, Blok, Briusov, Belyi, Dobuzhinskii, Gumilev, Ivanov, Kandinsky, Lukomskii, Mandel'shtam, Muratov, Meierkhold, Petrov-Vodkin, Roerich, Somov, Vrangl, and many others.

103 parts in 55 vols, large octavo (226-260 x 192-205mm). Plates and illustrations throughout (occasional negligible wear). Issues for 1913-1917 in the original wrappers; issues for 1909-11 gathered in the publisher's printed paper covered boards with spine label, the issues for 1911 preserving the original wrappers (wrappers of double issue 1-2 for 1914 worn at the spine with some repair; wrapped issues with occasional light wear, and some fading mainly at the spine); a very few wrappers detached or loosening; 1912 almanac with defective spine and some repairs; some bound volumes with wear at the joints).

(55)

£6,000-9,000

\$7,800-12,000
€6,800-10,000

80

Other fees apply in addition to the hammer price - see Section D of our Conditions of Sale at the back of this Catalogue

0112

ANNENSKII, Innokentii Fedorovich (1855-1909). *Famira-Kifared. Vakkhicheskaiia drama.* [Thamyris, the Cithar Player. A Bacchic Drama.] St Petersburg: E.I. Grzhebin, 1919.

The plates include five reproductions of Alexandra Exter costume designs for the Moscow Kamerny Theatre's production in the winter of 1916-1917. The cover design is by Nikolai Radlov; the engraved tailpieces include designs by Sergei Sudeikin and Dmitrii Mitrokhin. RBH and ABPC record no copy having been offered at auction; WorldCat locates just two copies: at the British Library and at the University of Toronto. One of 500 numbered copies, this one number 27; 50 *ad nominem* copies were also issued under the imprint of Giperborei.

Octavo (210 x 158mm, with deckle edges). Frontispiece printed in orange and black, and seven plates, of which two printed in orange and black, the rest mounted halftone reproductions after Alexandra Exter; engraved tailpieces, some by Mitrokhin and Sudeikin (occasional minor spotting). Original illustrated wrappers, by N. Radlov, printed in red and black on orange card (some soiling; light wear at the extremities). *Provenance*: indistinct contemporary signature on the front cover and title page – Russian bookseller's small stamp on back cover.

£300-500

\$390-650
€340-560



0113

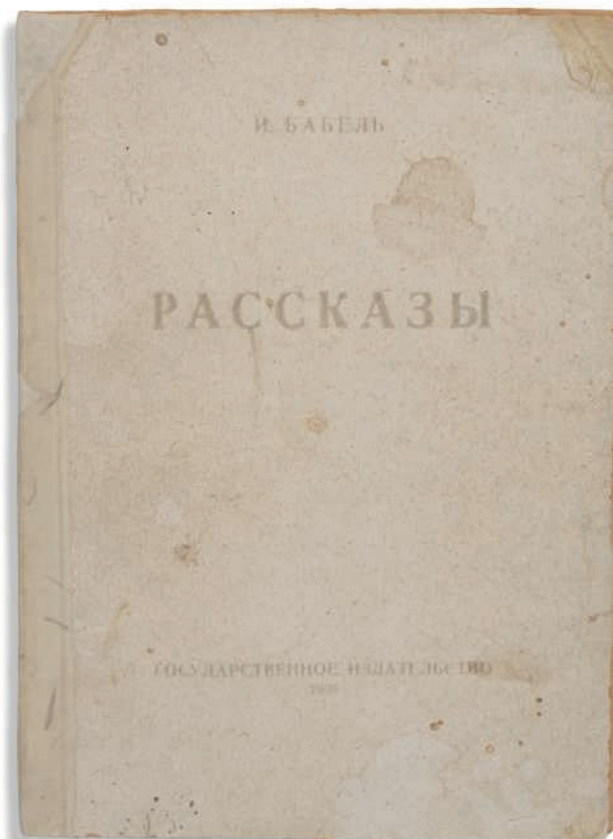
BABEL, Isaak Emmanuilovich (1894-1940). *Rasskazy.* [Short Stories.] Moscow: State Press, 1925.

The first edition of Babel's first book, a collection of short stories. Babel 'was, perhaps, the first Soviet prose writer to achieve a truly stellar stature in Russia [and] to enjoy a wide-ranging international reputation as a grand master of the short story' (Freidin). RBH and ABPC record no copy having been offered at auction. Another work with the same title and date was printed later that year under the imprint of Ogonek. Freidin, 'Isaac Babel (1894-1940)', in *European Writers: The Twentieth Century*, p.1885. Smirnov-Sokol'skii, *Moia biblioteka*, 3024.

Octavo (172 x 124mm). (Margins yellowed; small dampstain in the margin of some leaves.) Original white wrappers printed in blue (rebacked with some of the original spine; one corner repaired; some staining). *Provenance*: a contemporary reader (occasional light marginalia in ink).

£400-600

\$520-780
€450-670





0114

BABEL, Isaak Emmanuilovich (1894-1940). *Konarmia*. [Red Cavalry.] Moscow and St Petersburg: Gosudrastvennoe Izdatel'stvo, 1926.

The first edition of 'the first true masterpiece of Russia's post-Revolutionary prose fiction' (Freidin). *Red Cavalry* was an instant success, which met with near universal acclaim and established Babel's reputation internationally. Marshall Semyon Budyonny was enraged by Babel's account of Budyonny's cavalry, but Maxim Gorky's protection ensured that Babel's book could be published unmolested. Stalin, to whom Budyonny was closely allied, eventually ordered Babel's torture and execution. Babel 'was, perhaps, the first Soviet prose writer to achieve a truly stellar stature in Russia, to enjoy a wide-ranging international reputation as a grand master of the short story, and to continue to influence—directly through his own work as well as through criticism and scholarship— literature produced in our own day' (Freidin). RBH and ABPC record only one copy having been offered at auction. Freidin, 'Isaac Babel (1894-1940)', in *European Writers: The Twentieth Century*, p.1885.

Octavo (208 x 142mm, with deckle edges). (Margins lightly yellowed; occasional light soiling; occasional pencil underlining.) Original illustrated wrappers printed in red and black (rebacked; small repairs; small stain on the front cover); custom grey cloth clamshell case.

£800-1,200

\$1,100-1,600
€900-1,300



0115

BABEL, Isaak Emmanuilovich (1894-1940). *Istoriia moei golubiatni*. [Story of my Dovecote.] Moscow and St Petersburg: Zemlia i Fabrika, 1926.

The first edition of Babel's celebrated collection of semi-autobiographical short stories, 'among the minor masterpieces of short fiction' (Freidin). The cover design is by the avant-garde artist Natan Al'tman (1889-1970). Freidin, 'Isaac Babel (1894-1940)', in *European Writers: The Twentieth Century*, p.1886.

Octavo (285 x 138mm, with deckle edges). Original illustrated wrappers printed in grey, red and black, designed by Natan Al'tman (fore-edge of front wrappers neatly strengthened on verso; small chips at corners; some wear near the extremities); custom grey cloth clamshell case and chemise.

£350-450

\$460-590
€400-500

116

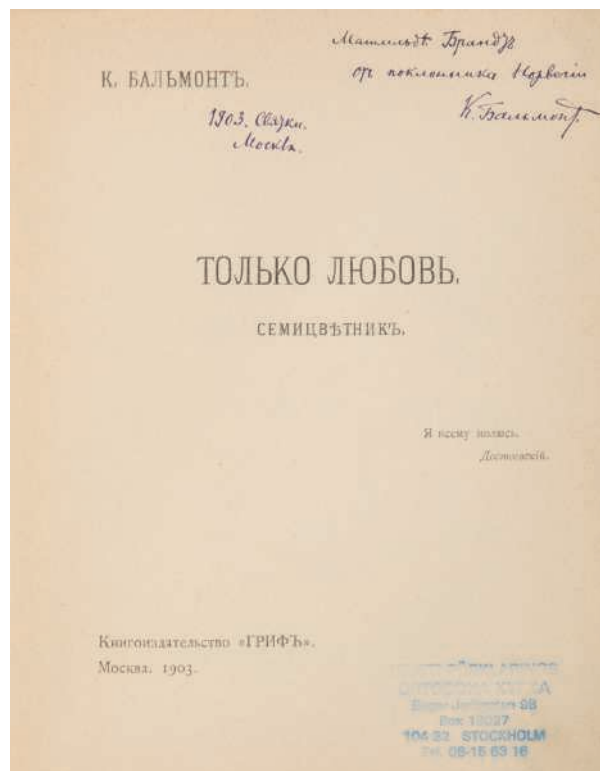
BAL'MONT, Konstantin Dmitrievich (1867-1942). *Tol'ko liubov. Semitsvetnik* [Only Love. The Seven-blossomed Flower]. Moscow: Grif, 1903. [Bound with:] - *Liturgiia krasoty* [Liturgy of Beauty]. Moscow: Grif, 1905.

First editions; the first work inscribed by Bal'mont in the year of publication, in Russian: 'To Mathilde Brandt from an admirer of Norway. Konstantin Bal'mont. 1903 Sviazki Moscow'. Bal'mont was a leading Symbolist poet and a major figure of the Silver Age of Russian poetry. *Only Love* proved popular, going through three more editions before the Revolution. Kilgour 62, 65.

Two works bound in one volume, octavo (186 x 149mm). (The second work with marginal wear in one leaf and occasional light soiling.) 20th-century half calf (extremities lightly rubbed). *Provenance*: Konstantin Bal'mont (presentation inscription in the first work to:) - Mathilde Brandt (her signature on the title of the second work) - The Swedish-Russian Bunin Society, Stockholm (cancelled stamps) - Kristi Förklarings Orthodox Church, Stockholm (stamps).

£1,500-2,000

\$2,000-2,600
€1,700-2,200



117

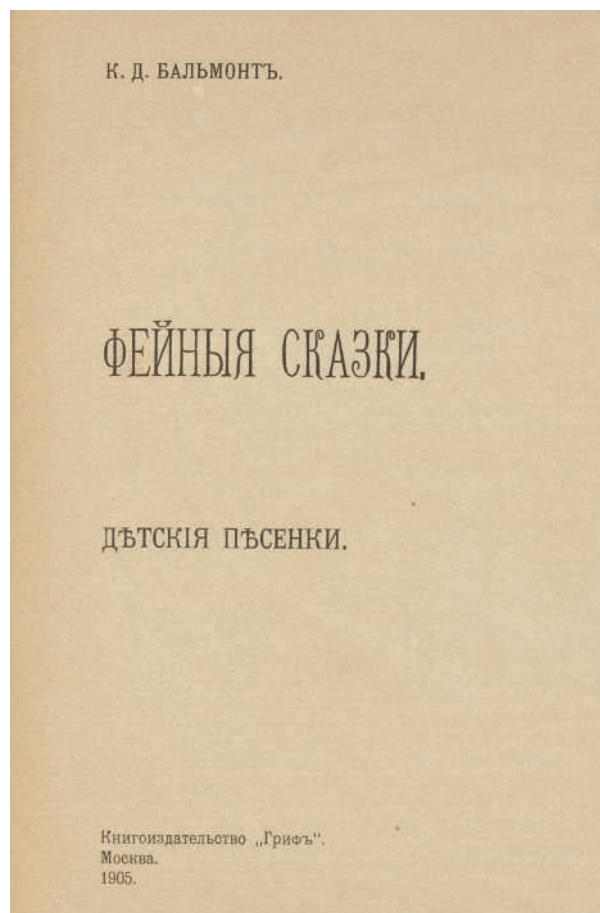
BAL'MONT, Konstantin Dmitrievich (1867-1942). *Feinyia skazki. Detskii pesenki*. [A Fairy's Fairy Tales.] Moscow: Grif, 1905.

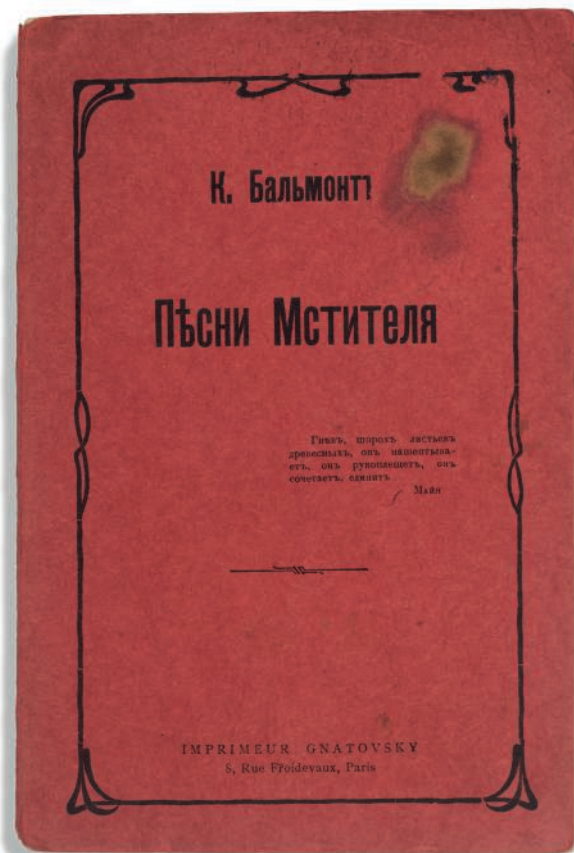
The first edition of this fairy tale written for his daughter Nina Bal'mont.

Octavo (218 x 149mm). (Margins lightly yellowed; occasional faint dampstain.) Contemporary Russian quarter leather, flat spine ruled and titled in gilt (extremities and spine rubbed). *Provenance*: D. Stenberg (binding; ownership signature).

£400-600

\$520-780
€450-670





0118

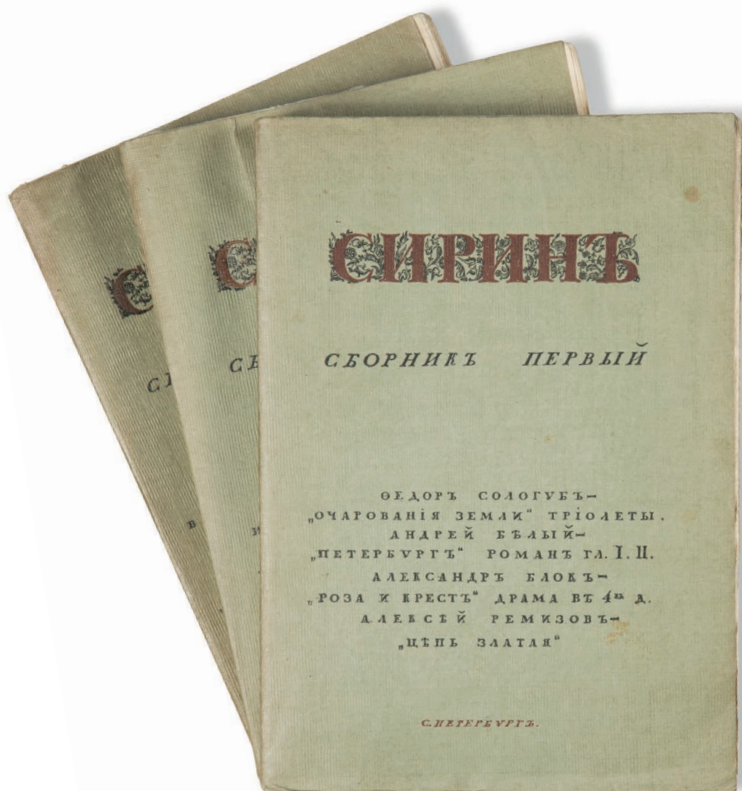
BAL'MONT, Konstantin Dmitrievich (1867-1942). *Pesni Mstitelia*. [Songs of the Avengers.] Paris: by Gnatovsky, 1907.

The first edition of this collection of radical rhymes written in the wake of the Revolution of 1905, advocating the murder of the Tsar ('If you want to sweep away a cobweb / Then look and start with the spider'). Such explosive content required this book to be published abroad. RBH and ABPC record no other copy having been offered at auction.

Octavo (204 x 135mm). (One corner bumped; occasional light marginal soiling.) Original red wrappers printed in black (scorch mark on the front cover; spine ends with small chips). *Provenance*: Russian bookseller's small stamps on the rear cover - Bloomsbury, 21 May 2008, lot 14.

£900-1,200

\$1,200-1,600
€1,100-1,300



0119

BEL'YI, Andrei (pseudonym of Boris Nikolaevich Bugaev; 1880-1934). 'Peterburg' in *Sirin*, vols. 1-3 [all published]. St Petersburg: by M.M. Stasiulevich for *Sirin*, 1913-1914.

The first appearance of Belyi's modernist masterpiece, in the original wrappers. Drawing on Pushkin, Gogol and Dostoevsky, this 'astral novel' (Berdiaev) is often compared to Joyce's *Ulysses*, and is celebrated by Nabokov, Pasternak, and others, as one of the best novels of the century. The first separate edition appeared in 1916. Other contributors to the three volumes of this Symbolist periodical include Blok, Briusov, Gippius, Ivanov, Piast, Remizov, and Sologub. RBH and ABPC record only one copy having been offered at auction.

Three volumes, octavo (234 x 164mm, with deckle edges). Vols 2 and 3 mostly unopened (occasional minor wear to edges.) Original green card wrappers printed in black and brown (vol.3 spine discoloured; light wear to the extremities); together in one custom clamshell case. *Provenance*: I.I. Mitiurnikov, bookseller (label in vols 1 and 2).

(3)

£1,000-1,500

\$1,300-2,000
€1,200-1,700

€120

BELYI, Andrei (1880-1934) and BLOK, Aleksandr (1880-1921), editors – *Zapiski mechtatelei* [The Notes of Dreamers]. Nos. 1-6 [all published]. St Petersburg: Alkonost, 1919-1922.

A complete set, in first edition, of this rare Symbolist periodical. Contributors include Akhmatova, Belyi, Blok, Ivanov, Khodasevich, Remizov, Sologub, Zamiatin, and others. RBH and ABPC record only one set having been offered at auction. Not in MoMA.

Six volumes in five [including double issue 2-3], octavo (265 x 185mm). With the lithograph in no. 6 commemorating Blok; publisher's device by Annenkov (margins yellowed; occasional short tears.) Original illustrated wrappers by A. Golovin, printed in black and brown (spines worn; some covers reattached; covers of no. 4 chipped; some browning). *Provenance*: M. Gnevushev (discreet signature on the half-title, in purple ink) – Russian booksellers' small stamps.

(5)

£500-800

\$650-1,000

€560-900



€121

BELYI, Andrei (1880-1934; editor) and EL LISSITZKY (1890-1941; designer) – *Epopeia. Literaturnyi ezhemesiachnik* [Epic. A Literary Monthly]. Nos 1-4 [all published]. Moscow and Berlin: Gelikon, 1922-1923.

A complete set, in first edition, of Belyi's influential literary journal, with cover design by El Lissitzky. Contributors include Belyi himself, Blok, Khodasevich, Remizov, Tsvetaeva, and others. MoMA, *The Russian Avant-Garde Book*, 403.

Four volumes, octavo (215 x 143mm, with deckle edges). With the adverts in volume 1. (Margins yellowed; faint dampstain in the bottom margin of vol. 2; occasional light wear in the margins; a few leaves loose.) Original wrappers printed in various colours, after a design by El Lissitzky (some joints starting; some wear at the extremities; some soiling). *Provenance*: vol. 3 with indistinct signature on the half title, and Yugoslav bookseller's label on the title.

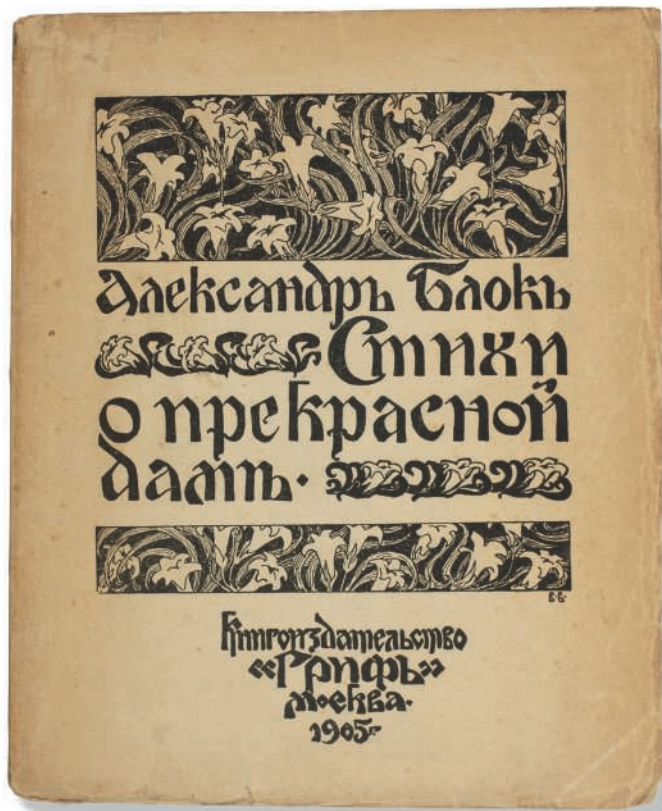
(4)

£1,200-1,800

\$1,600-2,300

€1,400-2,000





0122

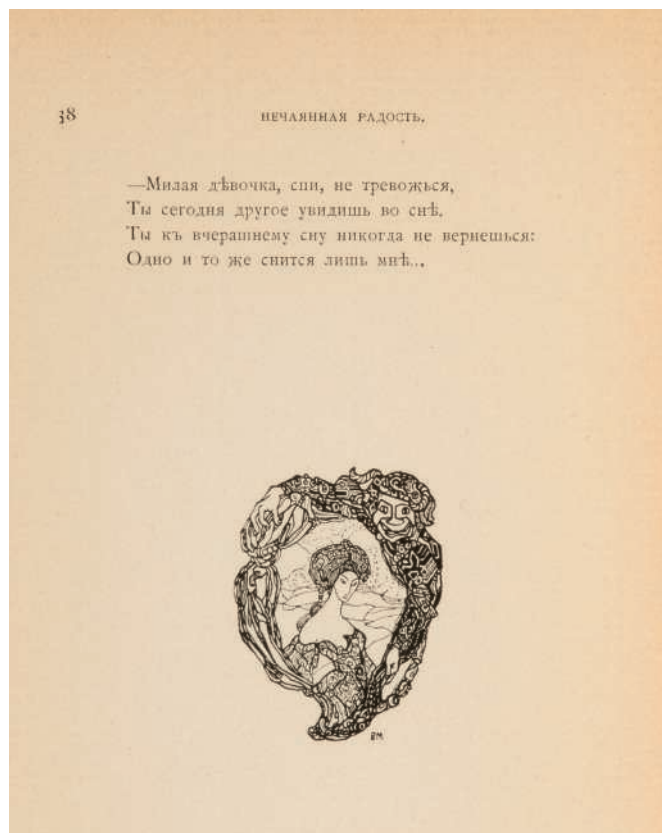
BLOK, Aleksandr Aleksandrovich (1880-1921). *Stikhi o prekrasnom dame*. [Poems about a beautiful Woman.] Moscow: Grif, 1905.

The first edition, in the original wrappers, of the first book by 'the greatest of all Symbolists' (Mirsky). These poems brought Blok immediate fame; 'they are quite original and their style is strangely mature for a young man of twenty to twenty two. The principal feature of this poetry is its complete freedom from everything sensual or concrete. It is a nebula of words' (Mirsky). Blok dedicated the work to his wife Liubov Dmitrievna, daughter of the great chemist Mendeleev. RBH and ABPC record only two copies having been offered at auction (in 2008 and 1981; both rebound). Kilgour 120; Mirsky, pp. 210-212.

Octavo (203 x 164mm). With the adverts. Printed on laid paper (lightly yellowed; occasional light wear). Original illustrated wrappers, by V. Vladimirov, printed in black (light soiling; some wear at the extremities). *Provenance:* Russian bookseller's small stamp on rear cover.

£2,000-3,000

\$2,600-3,900
€2,300-3,400



0123

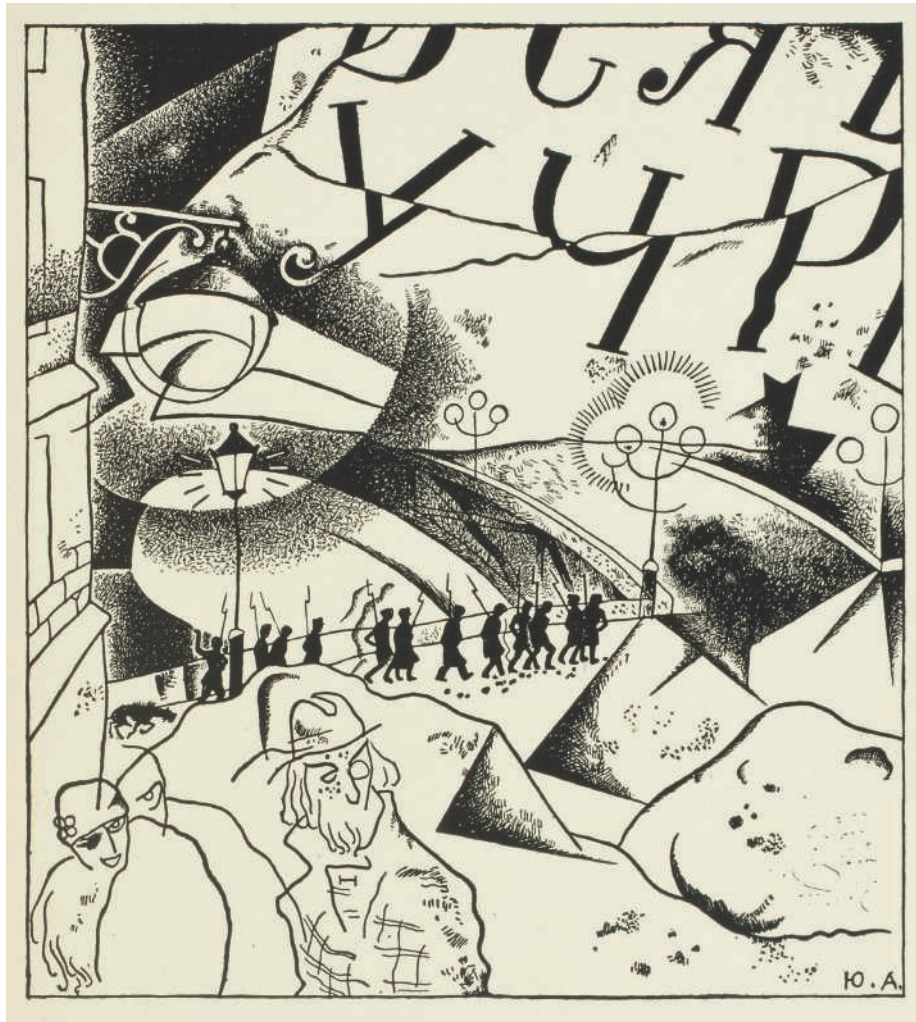
BLOK, Aleksandr Aleksandrovich (1880-1921). *Nechaiannaia radost* [Unexpected Joy]. Moscow: Skorpion, 1907.

The first edition, in the original wrappers, of the second collection of poetry by 'the greatest of all the Symbolists' (Mirsky, p.210). Not in Kilgour (which has otherwise extensive holdings of Blok). RBH and ABPC record no copy having been offered at auction.

Octavo (235 x 155mm). Complete with the printed catalogue; tail-pieces by Vasilii Milioti (title and margins evenly yellowed). Original lilac wrappers printed in green and black (evenly faded to grey; small old repair at spine foot; light spotting and light wear).

£500-800

\$650-1,000
€560-900



o124

BLOK, Aleksandr Aleksandrovich (1880-1921, author) and ANNENKOV, Iurii Pavlovich (1889-1974, illustrator). *Dvenadtsat*. [The Twelve.] St Petersburg: Alkonost, 1918.

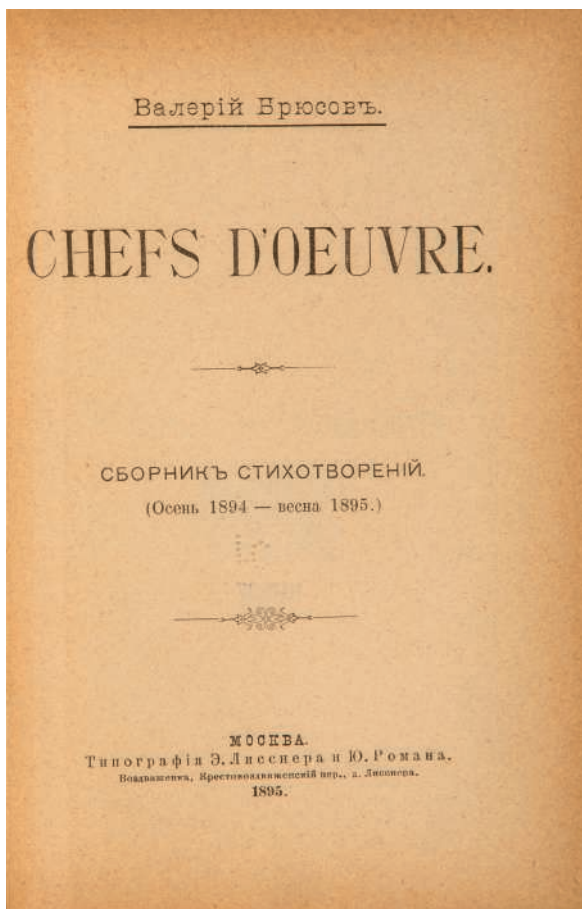
The rare first edition, in the original wrappers. One of only 300 copies, this one numbered 119 and initialed by Annenkov. *Dvenadtsat* is one of the most important poems in Russian, one of the first artistic responses to the October Revolution, and a masterpiece of book illustration. RBH and ABPC record only one other copy of this edition having sold at auction, that one in a modern binding without the wrappers (Christie's South Kensington, 25 November 2014, lot 164). MoMA, *The Russian Avant-Garde Book*, 170.

Folio (314 x 245mm). Complete with 15 full-page illustrations and 9 vignettes by Annenkov, all printed on thick laid paper (occasional negligible soiling). Original illustrated wrappers printed in red and black (light wear and short tears at the extremities).

£2,500-3,500

\$3,300-4,600
€2,800-3,900





0125

BRIUSOV, Valerii Iakovlevich (1873-1924). *Chefs d'oeuvre. Sbornik stikhotvorenii* [Chefs d'oeuvre. A Collection of Verses]. Moscow: E. Lissner and Iu. Roman, 1895.

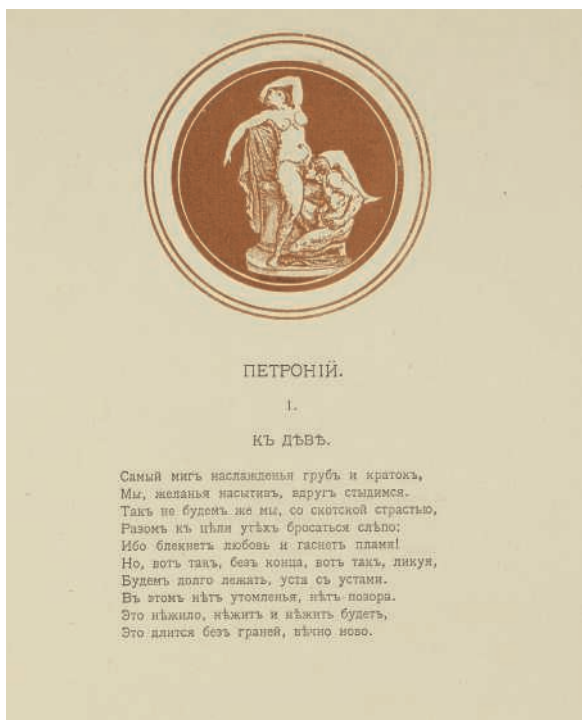
The first edition of Briusov's first book of poetry; the Yudin copy.

Briusov was one of the leading lights of Russian Symbolism. RBH and ABPC record no copy having been offered at auction. Yudin sold his extensive library of c.80,000 volumes *en bloc* to the Library of Congress in late 1906; it is the cornerstone of the Library's Russian-language collection. Not in Kilgour.

Octavo (181 x 124mm). (Margins yellowed.) 20th-century boards with the front wrapper mounted on the front board and with the rear wrapper bound in, black cloth spine (front wrapper with some wear and with the deaccession stamp of the Library of Congress). *Provenance*: V. Klochkov (bookseller's small label) – Gennadii Vasil'evich Yudin (1840-1912, bibliophile; bookplate, sold to:) – Library of Congress (bookplate, small perforated initials; deaccessioned and sold as a duplicate in the 1960s).

£1,200-1,800

\$1,600-2,300
€1,400-2,000



0126

BRIUSOV, Valerii Iakovlevich (1873-1924), translator and editor – *Erotopaegnia*. [Liubovnye igry.] Moscow: Al'tsion, 1917.

The first edition of this clandestine publication with explicit erotic illustrations

– an anthology in Russian of Classical verse by Ovid, Petronius, Seneca, Martial and others, translated by Briusov, usually from French and German versions. The illustrations are reproduced from explicit editions of *Les Monuments de la vie privée des douzes Césars*, and from *Les Monuments des cultes secrets des dames romaines*. Briusov read the poems at an erotic evening organised by the 'Muzykalnaia tabakerka' cafe in April 1918. The poet Vladislav Khodasevich noted that the book sold very well and was a must for any fashionable collection; he recalls that, during the lean years of 1918-1922, the *Erotopaegnia* was a 'currency book', easily bartered for flour, butter and sugar – Kodasevich himself survived on a copy for nearly a month in 1921. RBH and ABPC record no copy having been offered at auction.

Quarto (311 x 258mm). Printed on strong laid paper watermarked 'FM'; decorative border and 18 explicit erotic roundels, all printed in brown (occasional light marginal soiling). Original wrappers, front cover with the title printed in brown and with a vignette printed in black (some wear to the edges; spine ends chipped).

£1,200-1,800

\$1,600-2,300
€1,400-2,000

0127

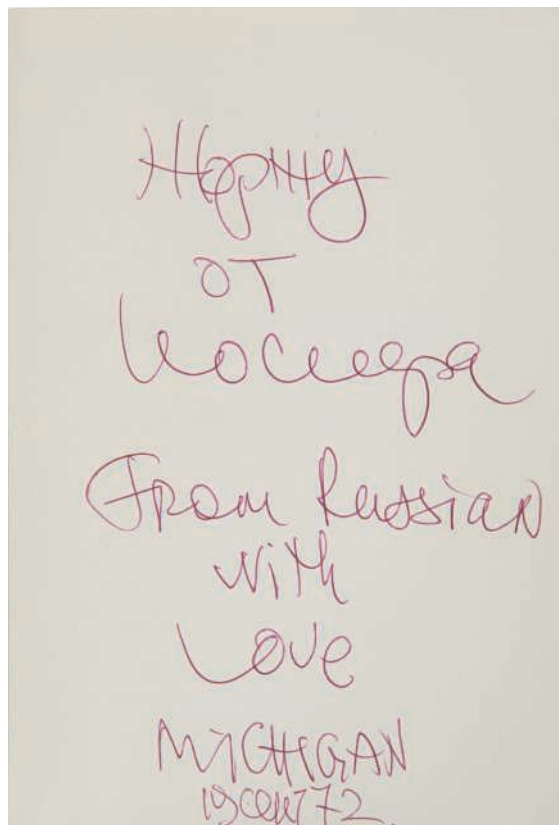
BRODSKY, Joseph (1940-1996). *Stikhotvoreniia i Poemy*. [Verses and Poems.] Washington, D.C. and New York: Inter-Language Literary Associates, 1965.

A fine presentation copy of the first edition, inscribed by the Nobel winner to George Kline, his champion and translator with a punning inscription: 'Zhorzhu ot Iosifa [To George from Joseph]. From Russian with love. Michigan. 19 Sept 1972'. Brodsky had been expelled from Russia just a few weeks earlier, on 4 June 1972, settling in Ann Arbor, Michigan, after a short stay in Vienna. Brodsky's gift acknowledges Kline's crucial role in helping to bring him to America. Kline had been an early champion, who visited Brodsky often in St Petersburg, and smuggled his poems out of Russia. Kline was the first Western scholar to recognize Brodsky as a major figure, and the first to translate him extensively. Kline's translation of Brodsky for *Selected Poems* (1973) is the work which above all others established Brodsky's reputation in the English-speaking world – a critical step in earning Brodsky the Nobel Prize for Literature in 1987. The punning inscription refers both to Kline's work translating from Russian, and to the Bond film of 1963. This collection of early poems is compiled from samizdat editions, and was published without Brodsky's knowledge. (See also lot 128.)

Octavo (196 x 138mm). Original grey card wrappers printed in black (minimal wear). *Provenance*: Joseph Brodsky (presentation inscription to:) – George Kline (1921-2014, translator, Slavist, philosopher).

£1,500-2,000

\$2,000-2,600
€1,700-2,200



0128

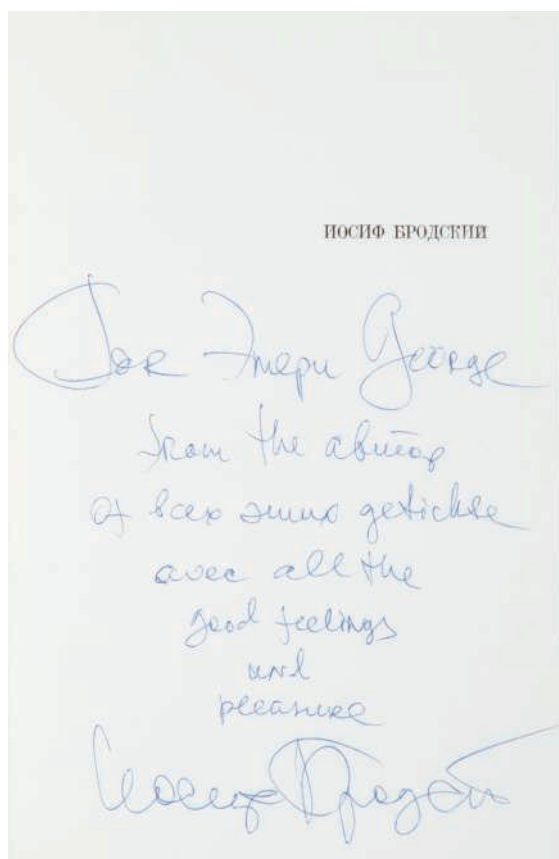
BRODSKY, Joseph (1940-1996). *Ostanovka v pustyne*. [A Stop in the Desert.] New York: Chekhov Press, 1970.

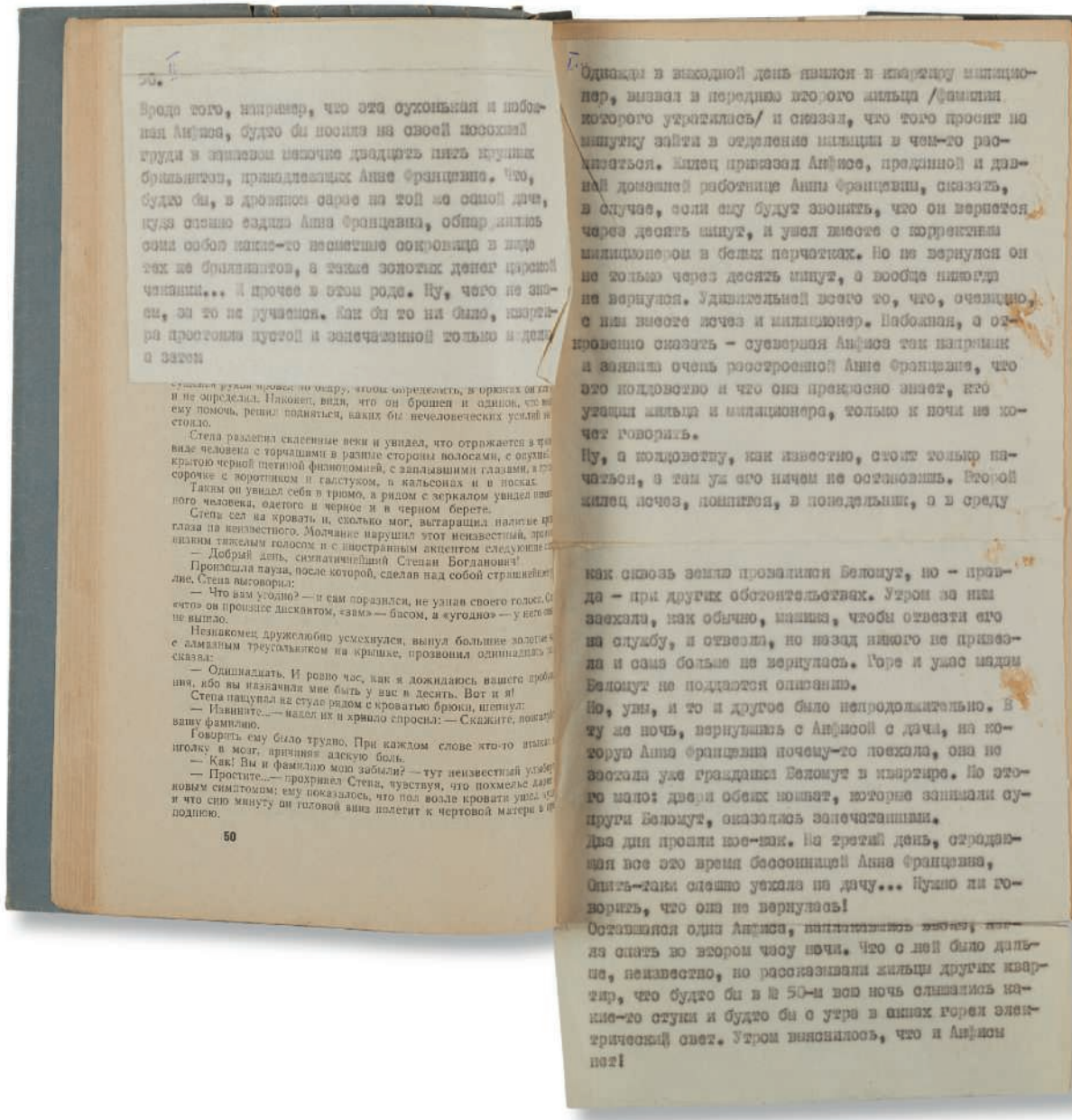
A fine presentation copy of the first edition of the Nobel winner's best book of poetry, inscribed by Brodsky to George Kline, his translator, with a humorous polyglottic inscription: 'For dieri George from the avtor of vsekh etikh gedichte avec all the good feelings und pleasure [signed] Joseph Brodsky' [i.e. For dear George from the author of all these poems (etc.)]. Kline was the first Western scholar to recognize Brodsky as a major figure, and the first to translate him extensively. He was an early champion, who helped smuggle his poems out of Russia, and who helped bring Brodsky to America in 1972. Kline's translation of Brodsky's *Selected Poems* (1973) is the work which above all others established Brodsky's reputation in the English-speaking world. *Ostanovka v pustyne* – described by Loseff as Brodsky's first 'real' book – is primarily new work together with some of his best verse to date. It is the first Russian-language edition of his works for which Brodsky made the main editorial decisions. Brodsky was still in Russia at the time, with Kline acting as the de facto editor of this book (covertly, for Brodsky's safety). Brodsky won the Nobel Prize for Literature in 1987. Loseff. *Joseph Brodsky. A Literary Life* (New Haven: 2011), p.124. (See also lot 127.)

Octavo (214 x 139mm). Original glossy white card wrappers printed in red and black (minimal wear). *Provenance*: Joseph Brodsky (presentation inscription to:) – George Kline (1921-2014, translator, Slavist, philosopher).

£1,000-1,500

\$1,300-2,000
€1,200-1,700





0129

BULGAKOV, Mikhail Afanas'evich (1891-1940). 'Master i Margarita' [The Master and Margarita], extracted from *Moskva* no. 11 (1966) and no. 1 (1967). Moscow: Moskva, 1966-1967.

The first appearance of any part of this masterpiece of 20th-century literature, with contemporary samizdat typescript inserts restoring the censored text. This rare survival is a remarkable reminder of Russian readers' refusal to submit, and the risks that they willingly embraced to keep the flame of subversive thought burning in the face of repression. Bulgakov's explosive critique of Soviet society could only be published long after his death, after Khrushchev's denunciation of Stalin, and the relaxation of state control that followed had taken root. Even so, more than 10% of the text was censored for this first publication. A contemporary reader has restored much of that censored text with samizdat typescript inserts, including nine pages to complete 'Nikanor's Dream' (chapter 15), one of the most celebrated chapters in the book, in which Bulgakov attacks the persecution of dissidents and the rampant corruption and misguided policies of the Soviet state. The text from such samizdat inserts was used for the 1969 Frankfurt edition, the first to publish the uncensored text. RBH and ABPC record no copy with samizdat inserts having been offered at auction.

Two parts in one volume, octavo (258 x 165mm). With c.12pp. of carbon typescript tipped-in and inserted by a contemporary reader (margins lightly yellowed; some of the inserts with wear in the margins). Contemporary paper wrappers (extremities rubbed; spine sunned).

£1,500-2,000

\$2,000-2,600

€1,700-2,200

€130

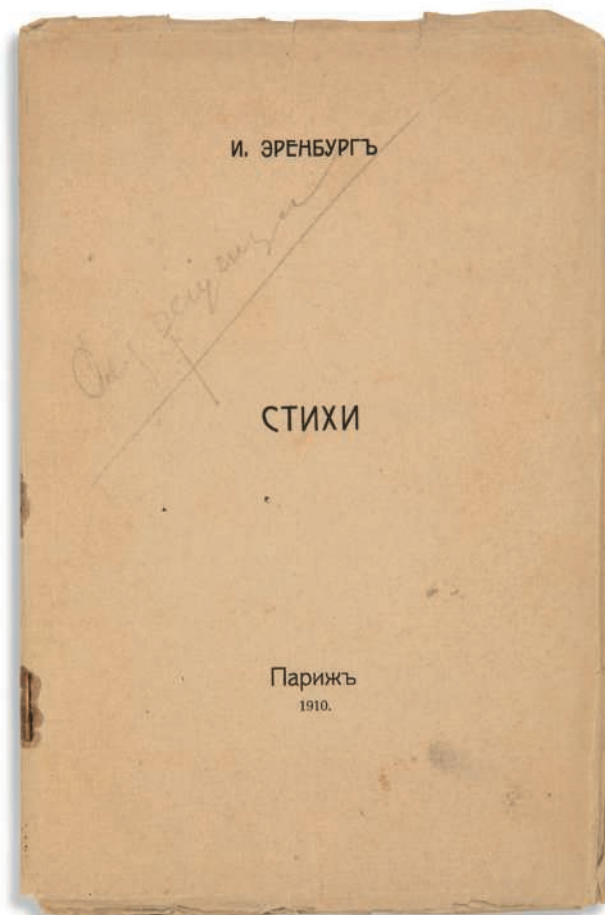
ARENBURG, Il'ia Grigor'evich (1891-1967). *Stikhi* [Poems]. Paris: [privately printed for the author] 1910.

The first edition of Erenburg's first book; a review copy, so designated ('dlia retsenzi') in pencil on the front cover and on the title page. The unidentified reviewer has annotated the book in pencil, numbering the untitled poems, and occasionally challenging the quality of certain rhymes. *Poems* is said to have been published in an edition of 100 copies only. RBH and ABPC record only one copy having been offered at auction (sold, Bloomsbury New York, 21 May 2008, part lot 48, \$5400). Not in Kilgour.

Octavo (203 x 135mm). (Some staining in leaves 1.4-1.7.) Original grey wrappers printed in black (short tears and light wear to yapp edges; light soiling; rust marks near the staples). *Provenance*: a contemporary reviewer's penciled marginalia – Anatoly Bysov (purchased from him April 2006).

£1,500-2,000

\$2,000-2,600
€1,700-2,200



€131

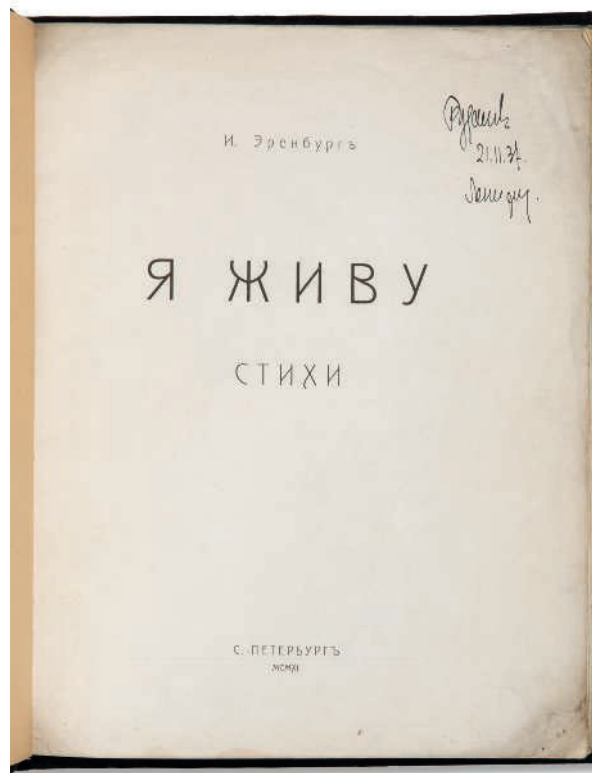
ARENBURG, Il'ia Grigor'evich (1891-1967). *Ja zhivu. Stikhi* [I Live. Poems]. St Petersburg: printed by Oshchestvennaia pol'za, 1911.

The first edition of Erenburg's second book, the first published in Russia; the Rudakov copy. One of only 350 copies published, probably at Erenburg's expense. RBH and ABPC record no copy having been offered at auction. Sergei Rudakov (1909-1944) befriended Anna Akhmatova and the Mandel'shtams, and was entrusted with Gumilev and Mandel'shtam manuscripts at a time when few would dare take the risk. In her memoir, *Hope Against Hope*, Nadezhda Mandel'shtam remarks that Rudakov 'himself wrote elegant verse (a little under the influence of Tsvetaeva) which was popular at the time' (p.274). When Rudakov died at the front in 1944, Akhmatova dedicated the poem 'Pamiati druga' to his memory.

Octavo (245 x 190mm). (Corners bumped; some marginal soiling and occasional staining.) 20th-century black cloth. *Provenance*: Rudakov, Sergei Borisovich (1909-1944, critic and literary historian; title signature in black ink, dated Leningrad, 21 November 1937).

£400-600

\$520-780
€450-670





0132

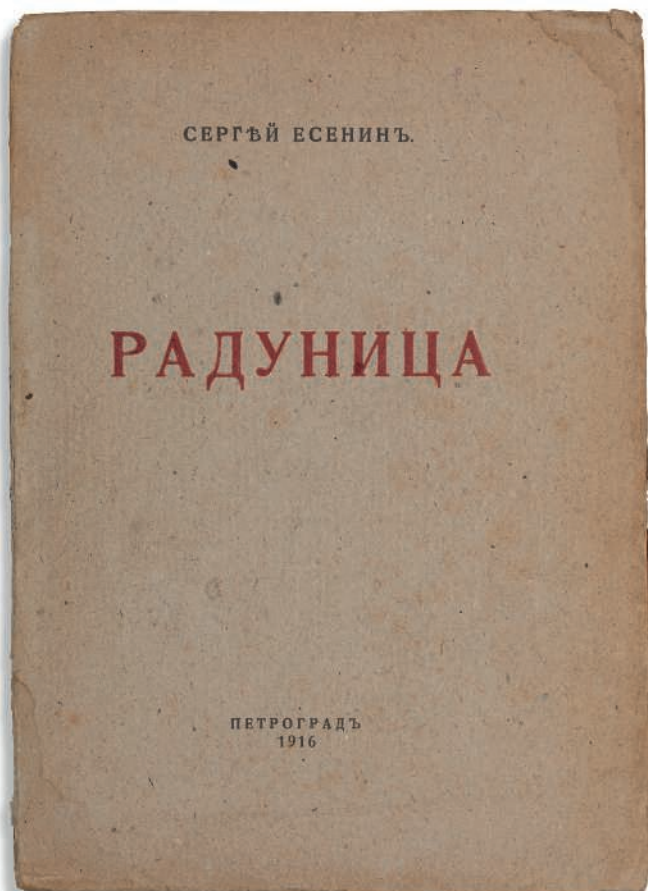
ERENBURG, Il'ia Grigor'evich (1891-1967) and EL LISSITZKY (1890-1941). *Moi Parizh*. [My Paris.] Moscow: IZOGIZ, 1933.

The first edition. 'A significant addition to the photographic bibliography of this most photographed of cities... Ehrenburg contributes a frank, unsparing view of the Parisian proletariat, of which the socialist dissident Atget himself would surely have approved' (*The Photobook*). Auer, p.197; *The Open Book*, pp.112-3; *The Photobook*, vol. I, pp.132-3; *Regards à travers le livre* 58; *The Russian Avant-Garde Book*, pp.218-19.

Oblong octavo (157 x 180mm). 121 black and white photographs and 2 black and white photomontages (without the half title; slightly cut down by the binder; occasional light marginal soiling). 20th-century half leather preserving the original blue paper covered boards (sides lightly scuffed).

£600-900

\$780-1,200
€680-1,000



0133

ESENIN, Sergei Aleksandrovich (1895-1925). *Radunitsa*. [Ritual for the Dead.] St Petersburg: M.V. Aver'ianov, 1916.

The rare first edition of Esenin's first-published book. WorldCat locates no copy in public collections outside of Russia; not in Kilgour. Esenin is perhaps the best-known 'peasant poet'; his fame spread quickly, bringing him to the imperial palace to read for the Empress and her daughters. Mirsky observed that Esenin 'has a rare gift of song. He is genuinely akin to the spirit of the Russian folk song, though he does not adopt its meters'. Hopeful of the Revolution, at first, Esenin became increasingly despondent and his mental health deteriorated; after five marriages in quick succession, one of them to Isadora Duncan, Esenin committed suicide aged 30, leaving a farewell poem written in his own blood. Cf. Kilgour 301 (the second edition only); Mirsky, p.265.

Octavo (195 x 140mm, with deckle edges). With the adverts (margins faintly yellowed). Original grey wrappers printed in red and black (spine worn and chipped; light dampstain on the front cover). *Provenance*: ?Mordvintsev (title inscription in purple pencil, dated Leningrad, 23 July 1945).

£2,000-3,000

\$2,600-3,900
€2,300-3,400



0134

FUTURISM - BURLIUK, David and Vladimir, KHLEBNIKOV, Velimir, GORODETSKII, Aleksandr, KAMENSKII, Vasilii, and others - *Sadok Sudei*. [A Trap for Judges.] [St. Petersburg: Zhuravl', 1910.]

The rare first edition of the first Russian Futurist book, a presentation copy inscribed by Gorodetskii: 'To dear friends Nadezhda Evseevna [Dobychina] and Petr Petrovich [Dobychin]. Aleks. Gei. 1910'. Gei is the pseudonym of the poet Aleksandr Mitrofanovich Gorodetskii (1886-1914), brother of Sergei Gorodetskii, and friendly with Blok and Kulbin; this volume includes his poem 'Lebed belyi' [The White Swan]. The recipient, Nadezhda Dobychina, was an important gallerist in the early years of the Russian avant-garde; she staged the 0.10 exhibition in which Malevich's 'Black Square' was shown in late 1915 - early 1916. One of only 300 copies issued, all printed on the back of wallpaper without title and using newly reformed orthography. The choice of this cheap material signaled a deliberate disregard for the conventions of publishing, and referred obliquely to the authors, comparing them to the roaches and bugs that lived under wallpaper feasting on the glue. David Burliuk's memoirs suggest that part of the edition was almost certainly destroyed (1994, p.25). MoMA, *The Russian Avant-Garde Book*, 1 (p.63).

Octavo (111 x 118mm). 131 leaves, all printed on the back of two types of wallpaper. 9 plates and one vignette, and 10 illustrations (the first and the last leaf with small marginal losses and backed; some page numbers trimmed by the binder). Later blue silk over boards with the original front wrapper bound in (front wrapper worn and repaired). *Provenance:* Aleksandr 'Gei' Gorodetskii (1886-1914; presentation inscription to: - Nadezhda Evseevna Dobychina (1884-1950, gallerist) and Petr Petrovich Dobychin (1881-1942, mathematician).

£3,000-4,000

\$3,900-5,200
€3,400-4,500

0135

FUTURISM - BURLIUK, David and Vladimir, KRUCHENYKH, Aleksei, GONCHAROVA, Natalia, MAYAKOVSKY, Vladimir, KHLEBNIKOV, Velimir, and GURO. Elena. *Sadok Sudei II* [A Trap for Judges II.] [St. Petersburg:] Zhurval, 1913.

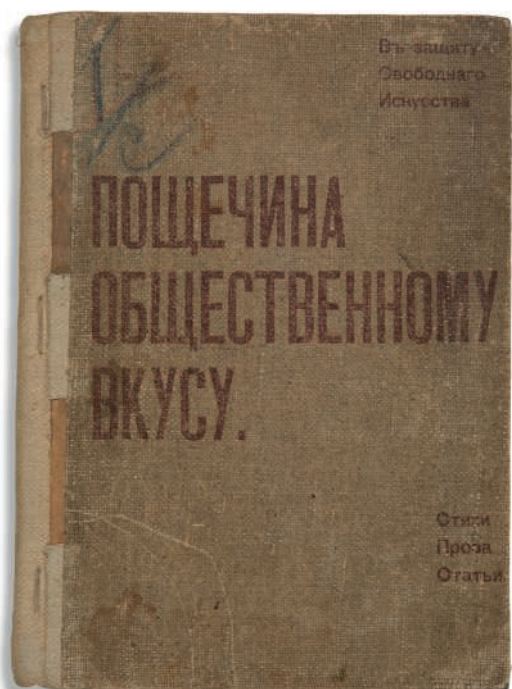
The first edition, in the original wallpaper covers. This important anti-artistic collaboration marks an important stage in the Russian avant-garde movement; it includes a long Hylaeian manifesto calling for a new style of personal freedom and verbal richness, and for a new, 'trans-rational' language called 'zaum'. One of 800 copies. MoMA, *The Russian Avant-Garde Book*, 53.

Quarto (195 x 172mm). Printed on pale green paper; 15 illustrations, including 5 by Guro and 2 by Goncharova (margins lightly yellowed). Original flowered wallpaper covers, printed paper label on the upper cover (spine neatly repaired; light wear at the extremities).

£1,500-2,000

\$2,000-2,600
€1,700-2,200





136



137

0136

FUTURISM – MAYAKOVSKY, Vladimir, KANDINSKY, Vasilii, KRUCHENYKH, Aleksei, KHLEBNIKOV, Velimir, BURLIUK, David and Nikolai, and others. *Poshchechina obshchestvennomu vkusu* [A Slap in the Face of Public Taste: In Defence of Free Art. Verse, Prose, Essays]. Moscow: G.L. Kuz'min, 1912.

The first edition of this early Futurist book and iconoclastic manifesto, 'the first in a series of Futurist books of 1910-16 that produced an effect analogous to the *succès de scandale* of the exhibitions of the avant-garde painters' (MoMA, p.62). It also features one of Mayakovsky's earliest appearances in print. *A Slap* attacks popular authors like Pushkin, Dostoevsky, Blok and others, promoting a way of making art that is free of retrospection or sophistry, and that encourages neologisms and innovation. Kandinsky's prose vignettes were included without his consent; the artist later distanced himself from the movement. In keeping with the spirit of the title, the covers have a deliberately raw appearance, using coarse sack cloth. One of 600 copies only; RBH and ABPC record no copy having been offered at auction for more than ten years. MoMA, *The Russian Avant-Garde Book*, 12.

Octavo (217 x 155mm). (Light marginal browning; occasional light wear or light soiling in the margins.) Original burlap over stiff boards, front cover printed in brown (rebacked and repaired; worn; pen marks).

£1,200-1,800

\$1,600-2,300
€1,400-2,000

0137

FUTURISM – KHLEBNIKOV, Velimir, and BURLIUK, David, Vladimir and Nikolai. *Zatyчка*. [The Bung.] [Kherson:] Futuristy 'Gileia' [1913].

The first edition of this early Futurist publication. One of 450 copies only. Copies of this work are also known printed on red paper stock, but copies printed on blue paper, as here, are rarer; copies are also known with a varying number of the plates having been finished with hand-colouring, but most commonly with one hand-coloured plate (as here). MoMA, *The Russian Avant-Garde Book*, 20 and p.64.

Quarto (232 x 182mm). Complete with 14 leaves of text printed on strong blue paper; and with four plates by V. Burliuk printed on white paper, one of these hand-coloured (edges very faintly yellowed). Original purple paper wrappers printed in black, the imprint on the front cover printed in gold (spine ends chipped; some wear to the edges; fore-edge of the rear cover with a crude early repair).

£1,500-2,000

\$2,000-2,600
€1,700-2,200



0138

FUTURISM - ROZANOVA, Ol'ga (1886-1918), and others. *Soiuz Molodezhi*. N.1-3. [Union of Youth. Number 1-3.] St Petersburg: Soiuz Molodezhi, April 1912 [vol. 1], June 1912 [vol. 2] and March 1913 [vol. 3].

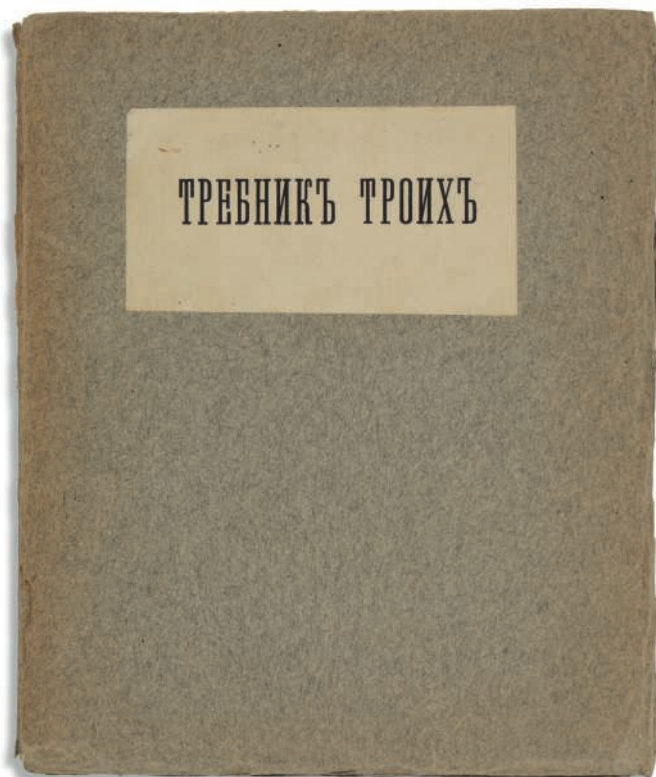
A complete set in first edition of this important Futurist periodical, including the rare first number: RBH and ABPC record only one copy of issue number 1 having been offered at auction. The plates include recent works by Rozanova, Shkol'nik, Filonov, and others. The texts include Rozanova's 'The Foundations of the New Art and Reasons for its Ununderstanding'; poetry by Hylea group authors including Khlebnikov and Kruchenykh; and the first Russian translation of the highly important 'Manifesto of Futurist Painters', published in Milan in 1910. Volumes 1 and 2 were printed in an edition of 500 copies, and volume 3 in an edition of 1000 copies. MoMA, *The Russian Avant-Garde Book*, 10, 11, and 45.

Three volumes, octavo (244 x 163mm, vols 1-2) and square octavo (240 x 240mm, vol. 3). 6 plates in vol. 1, 6 plates in vol. 2, and 11 plates in vol. 3 (one corner of vol. 2 bumped; vol. 3 with occasional short tears and occasional light spotting). Original illustrated wrappers, vols 1-2 with title label and illustration mounted on the front cover, vol. 3 printed in black (vols 1-2 with light wear at the extremities; vol. 3 with some wear, the spine faded and with rust stains at the staples).

(3)

£2,200-3,000

\$2,900-3,900
€2,500-3,400



€139

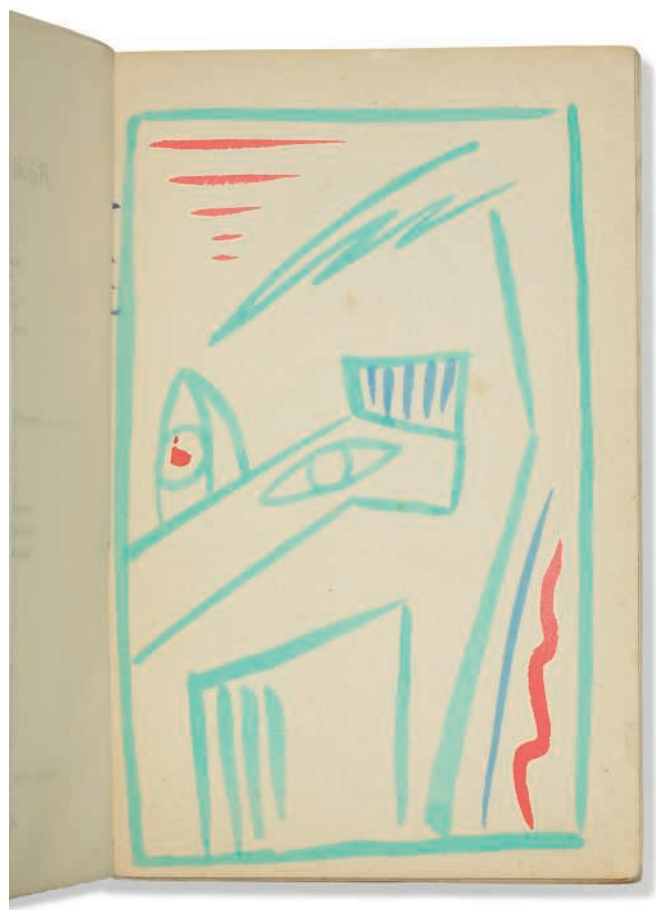
FUTURISM – MAYAKOVSKY, Vladimir, KHLEBNIKOV, Velimir, BURLIUK, David and Nikolai, authors, and TATLIN, Vladimir, illustrator. *Trebnik Troikh. Sbornik stikhov i risunkov*. [Missal of the Three. A Collection of Poems and Drawings.] Moscow: Kuz'min and Dolinskii, 1913.

The first edition of the first anthology dedicated to Futurist poetry; probably David Arkin's copy, the historian of art and architecture. This important collection includes lithographs by Mayakovsky and by Tatlin. MoMA, *The Russian Avant-Garde Book*, 54 (incorrectly calling for 13 plates only).

Octavo (209 x 170mm). Complete with fifteen lithographs by Mayakovsky, Tatlin and the Burluk brothers. Original drab wrappers with printed label on the front cover (joints starting; edges lightly yellowed; light wear at the extremities). *Provenance:* D. Arkin (probably David Efimovich Arkin, art and architecture historian, 1899-1957; contemporary inscription in a constructivist style).

£800-1,200

\$1,100-1,600
€900-1,300



€140

FUTURISM – KRUCHENYKH, Aleksei, BURLIUK, David and Vladimir, MAYAKOVSKY, Vladimir, EXTER, Alexandra, KHLEBNIKOV, Velimir, and others. *Moloko kobilits. Futuristi 'Gileia' sbornik. Risunki, stikhi, proza*. [The Milk of Mares. A Collection of Hylea Futurists. Drawings, Verse, Prose.] Moscow: Hylea, 1914.

The first edition, complete with two original watercolours by David and Vladimir Burluk. This early Futurist publication collects contributions by Khlebnikov, Mayakovsky, Kruchenykh, Livshits, Severianin and Kamenskii. It also includes reproductions of two works by Alexandra Exter ('Natiur-mort' and 'Peizazh'), and a catalogue of avant-garde editions published between 1908-1914. One of only 400 copies. MoMA, *The Russian Avant-Garde Book*, 63 and p.65.

Octavo (190 x 125mm). Two full-page original watercolours, one each by David and Vladimir Burluk; 8 lithographs on blue paper by David (2) and Vladimir (6) Burluk, and two half-tone reproductions of paintings by Alexandra Exter (occasional light spotting; occasional light marginal fading). Original yellow wrappers, printed in green and black (re-backed, front wrapper repaired, light soiling). *Provenance:* light contemporary marginalia in the poems by Kamenskii; Russian bookseller's stamp on rear cover.

£1,800-2,500

\$2,400-3,300
€2,100-2,800



0141

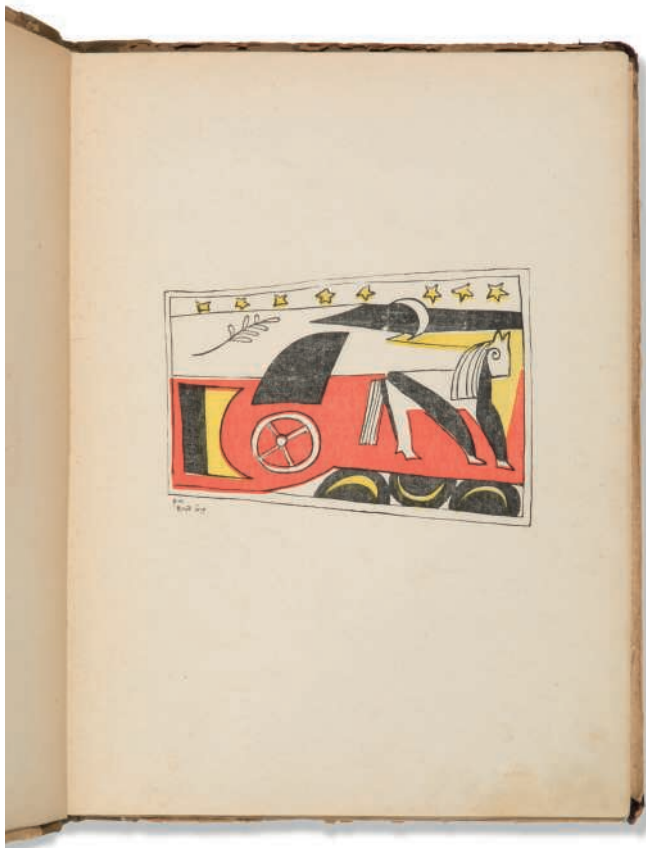
FUTURISM - KRUCHENYKH, Aleksei, ROZANOVA, Ol'ga, BURLIUK, David, MAYAKOVSKY, Vladimir, and others. *Futuristy. Rykaiushchii parnas.* [Futurists. Roaring Parnassus.] St Petersburg: Zhurval, 1914.

The first edition. This ground-breaking collection opens with the notorious Futurist manifesto with a title instructing the reader to 'Go to hell!'. In his memoirs Benedikt Livshits records that some of Filonov and Burliuk's illustrations were deemed indecent, and that the publication was confiscated and suppressed as soon as it was printed; it is rumored that only about a dozen copies were spirited out of the printing house (cf. Markov, *Russian Futurism*, pp.168-172), but the number is probably higher. RBH and ABPC record no copy having been offered at auction since 2008. MoMA, *The Russian Avant-Garde Book*, 92 & p.71.

Quarto (224 x 169mm). Printed throughout on papers of various weight and colour, partly unopened; illustrations throughout by Vladimir and David Burliuk, Rozanova, Ivan Puni, and others (occasional light marginal wear). Original illustrated wrappers by Ivan Puni (spine chipped and with a small repair; light soiling; light wear). *Provenance:* Russian bookseller's stamp on the rear cover.

£3,000-5,000

\$3,900-6,500
€3,400-5,600



0142

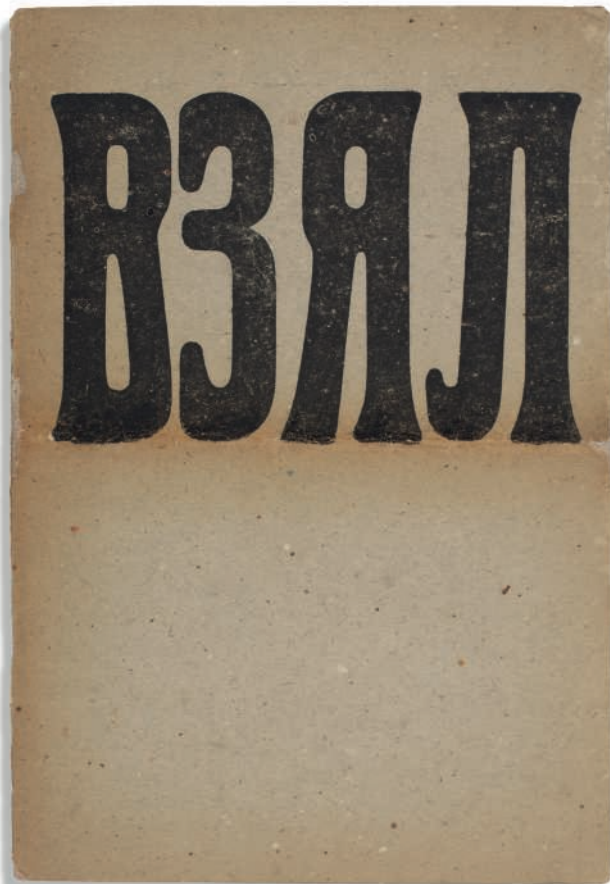
FUTURISM – BURLIUK, David (publisher), KAMENSKII, Vasilii (editor), MAYAKOVSKY, Vladimir, EXTER, Alexandra, SHERSHENEVICH, Vadim, and others. *Futuristy. Pervyi zhurnal russkikh futuristov*. No. 1-2 [Futurists. The First Journal of the Russian Futurists. Nos. 1-2]. Moscow: D. Burliuk, 1914.

The rare first edition of the only issue of this early Futurist publication; complete with the two colour plates by Vladimir Burliuk and the two plates reproducing works by Alexandra Exter. MoMA, *The Russian Avant-Garde Book*, 90.

Two parts in one volume, large octavo (254 x 188mm). Four plates, two of these colour reproductions and two reproductions of works by Exter; full-page illustrations (some tears, often in the inside margin, some longer but not touching text or image; some leaves detaching; margins yellowed). Near contemporary cloth-backed boards with the original front and back covers mounted (worn; spotting and soiling; blue pencil press mark on the front cover).

£1,000-1,500

\$1,300-2,000
€1,200-1,700



0143

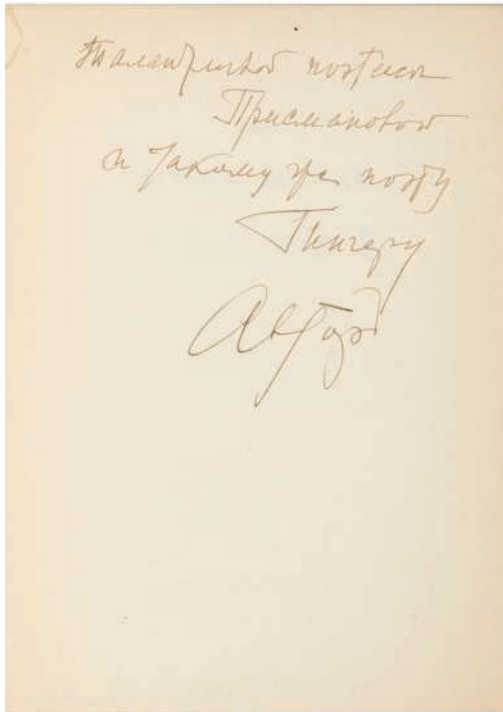
FUTURISM – MAYAKOVSKY, Vladimir, BURLIUK, David, KHLEBNIKOV, Velimir, PASTERNAK, Boris, SHKLOVSKII, Viktor, ASEEV, Nikolai, and KAMENSKII, Vasilii. *Vzial. Baraban Futuristov*. [Took: The Futurists' Drum.] [St Petersburg: Osip Brik] 1915.

The first edition. Contributor Viktor Shklovskii's copy, signed by him with the inscription 'S opozdaniem v 360°' [Too late by 360°]. Shklovskii, an important figure in Russian literary theory, contributes an essay on Mayakovsky's poem 'Oblako v shtanakh'. Rare: RBH and ABPC record only one copy having sold at auction (Sotheby's 27 November 2006, lot 23). MoMA, *The Russian Avant-Garde Book*, 99 and p.89.

Quarto (355 x 242mm). (Folding crease, with an occasional short tear; margins lightly yellowed.) Original printed wrappers (shallow folding crease; neat repairs at the spine and to the crease on the front wrapper). *Provenance*: Viktor Borisovich Shklovskii (1893-1984, author, literary theorist; ownership inscription on the title).

£1,200-1,800

\$1,600-2,300
€1,400-2,000



0145

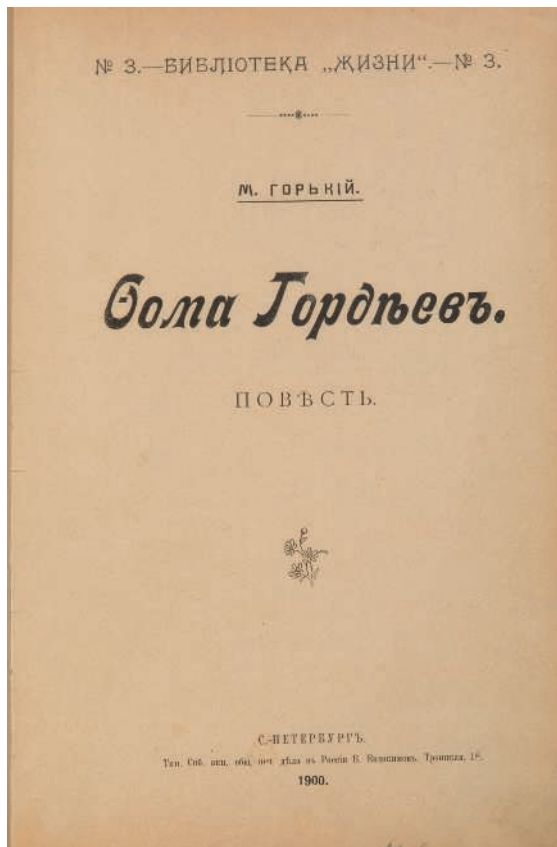
GIPPIUS, Zinaida Nikolaevna (1869-1945). *Siania* [The Shining Ones]. Paris: Dom Knigi, 1938.

A fine, unopened copy of the first edition, inscribed by Gippius to the poets Anna Prismanova and Aleksandr Ginger: 'To the talented poetess Prismanova and to the equally talented poet Ginger. The author'. *The Shining Ones* was published in an edition of 200 copies only. RBH and ABPC record no copy having been offered at auction. The inscription on this rare book links three poets of the emigration that followed the 1917 Revolution. Prismanova emigrated in 1921, first to Berlin then Paris; her first book, *Ten' i telo*, had appeared in 1937, the year before Gippius's inscription. Her husband, Ginger, emigrated to Paris in 1919; *Zhaloba i torzhestvo*, his third book, was published by Dom Knigi in 1939. Not in Kilgour.

Octavo (168 x 125mm). Unopened in the original white card wrappers printed in black (negligible wear). *Provenance:* Zinaida Gippius (presentation inscription to:) – Anna Semenova Prismanova (1892-1960, poet) and Aleksandr Samsonovich Ginger (1897-1965, poet).

£1,500-2,000

\$2,000-2,600
€1,700-2,200



0146

GORKY, Maxim (1868-1936). *Foma Gordeev. Povest* [Foma Gordeev (sometimes: The Man Who Was Afraid). A Tale]. St Petersburg: E. Evdokimov, 1900.

The rare first edition of Gorky's first novel, which established him as a major novelist and spokesperson of the revolutionary intelligentsia. RBH and ABPC record no copy having been offered at auction; WorldCat locates only one copy outside of Russia: the Kilgour copy at Harvard. *Foma Gordeev* is Gorky's first major effort at a panoramic presentation of what he thought to be the essence of recent Russian social history: the ascendancy of the bourgeois entrepreneur and the growth within the ranks of the bourgeoisie of a young generation of dissidents who become enemies of their own class' (Terras). The novel was serialized in *Zhizn* magazine, (censored), between February and September 1899. Kilgour 365.

Octavo (241 x 158mm). (Margins evenly yellowed; occasional faint dampstain; small ink spot on the fore edge.) Contemporary green morocco backed green cloth (spine head chipped; sides scuffed; extremities lightly rubbed; rear free endpaper trimmed). *Provenance:* Ivan Smirnov (ownership signature dated 1900; binding).

£4,000-6,000

\$5,200-7,800
€4,500-6,700



6147

GUMILEV, Nikolai Stepanovich (1886-1921). *Put' konkvistadorov. Stikhi.* [The Way of the Conquistadors. Poems.] [St Petersburg: R.S. Vol'pin, 1905.]

The first edition of Gumilev's first book, in the original wrappers. Published when Gumilev – one of Russia's best-loved poets – was just nineteen, in an edition of only 300 copies funded by his parents. RBH and ABPC record no copy having been offered at auction; WorldCat locates just one copy outside of Russia, at Yale University. Not in Kilgour.

Octavo (214 x 140mm). With the half-title and the final blank (occasional light marginal soiling). Original green wrappers printed in black (light soiling and light staining).

£4,000-6,000

\$5,200-7,800
€4,500-6,700



148

0148

GUMILEV, Nikolai Stepanovich (1886-1921). *Zhemchuga. Stikhi* [Pearls. Verses]. Moscow: Skorpion, 1910. [Bound with:] – *Chuzhoe nebo* [Foreign Sky]. St Petersburg: Apollon, 1912.

The first edition of both works. RBH and ABPC record only one copy of either title having been offered at auction (*Pearls*, sold in 2008). *Pearls* represents Gumilev's mature style in the Symbolist mode, which impressed contemporary readers with its lush and daring imagery; it was published in the year that Gumilev married Akhmatova. In *Foreign Sky*, on the other hand, Gumilev abandons Symbolism completely, his poetry now striking for its concision and clarity; that work was published in the year that he co-founded the Guild of Poets with Gorodetskii. Kilgour 420, 421.

Two works in one volume, octavo (224 x 178mm). With the half-title, adverts, and blanks (occasional marginal soiling; the first work with the margins lightly yellowed; the first half-title and the front blank of the second with some staining; the front blank detached but present). Contemporary printed cloth, leather spine label (light wear).

£400-600

\$520-780
€450-670

0149

GUMILEV, Nikolai Stepanovich (1886-1921) and GORODETSKII, Sergei Mitrofanovich (1884-1967), editors. *Giperborei* [Hyperboreans]. Nos 1-10 [all published]. St Petersburg: M. Lozinskii, October 1912-December 1913.

A complete set in original wrappers of this rare and fundamental Acmeist periodical, from the collection of theatre director Konstantin Tverskoi. Contributors include co-founders Gumilev and Gorodetskii, Mandel'shtam, Akhmatova, Ivanov, Kuzmin, and others. RBH and ABPC record no copy having been offered at auction. Tverskoi was artistic director of the Bolshoi Drama Theatre from 1929 until 1935, when he was caught-up in the mass expulsion that followed Kirov's assassination; in 1937 he was murdered by the NKVD for alleged anti-Soviet activities.

10 volumes in 9 [including double-issue no. 9-10], octavo (204-220 x 139-147mm). (Occasional negligible marginal spotting.) Original variously coloured printed papers wrappers (light wear; some short tears and small chips). *Provenance*: Konstantin Konstantinovich [Kuzmin-Karavaev] Tverskoi (1890-1937; theatre director and critic; ownership signature in or on nos. 4, 5 and 7) – '2735 1 Nov 1939' (small press-mark on the front cover of most vols); indistinct signature on the cover of no. 2; Russian booksellers' small stamps on some back covers.

(9)

£1,200-1,800

\$1,600-2,300
€1,400-2,000



149



€150

IMAGINISTS – *Gostinitsa dlia Puteshestvuiushchikh v Prekrasnom* [Hotel for Travelers in the Marvelous]. Nos. 1-4 [all published]. Edited by Nikolai Savkin. Moscow: Vol'nitsa and others, 1922-1924.

A complete set in first edition of this important Imaginist periodical, with contributions from Mandel'shtam ('Senoval'), Mariengof, Gruzinov, Esenin, Kuznetsov, Shershenevich, Erdman, and others. MoMA, *The Russian Avant-Garde Book*, 439.

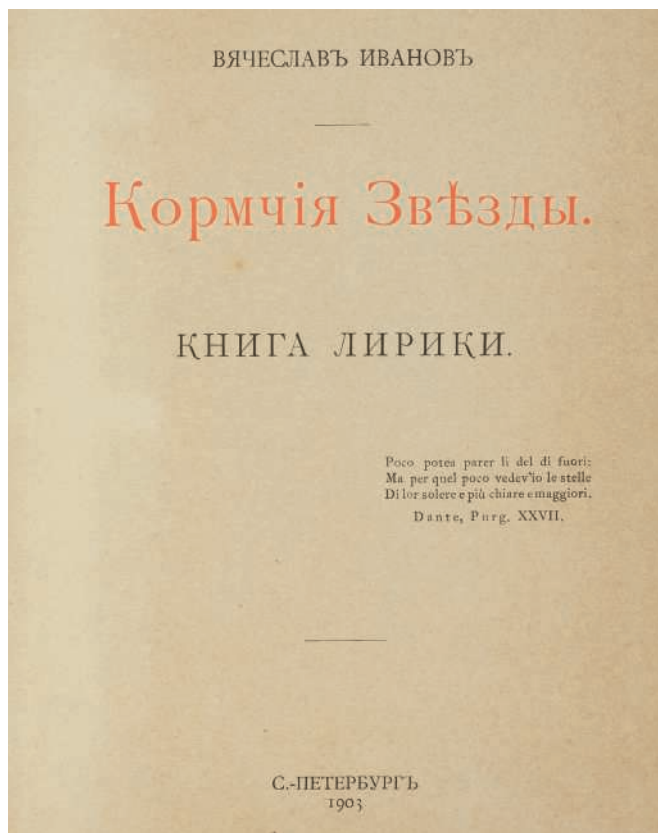
Four volumes, quarto (344 x 261mm). Illustrations throughout after various artists; no.4 printed on stronger paper and with illustrations tipped in (margins yellowed; occasional spotting and soiling; occasional tears; no.2 has one bifolium detached but present). Original wrappers, printed in black and varying colours (some wear; some staining). *Provenance*: I.A. Solovev (penciled signature dated September 1923 on the front cover of no.2); Russian booksellers' usual small stamps.

(4)

£1,200-1,800

\$1,600-2,300

€1,400-2,000



0151

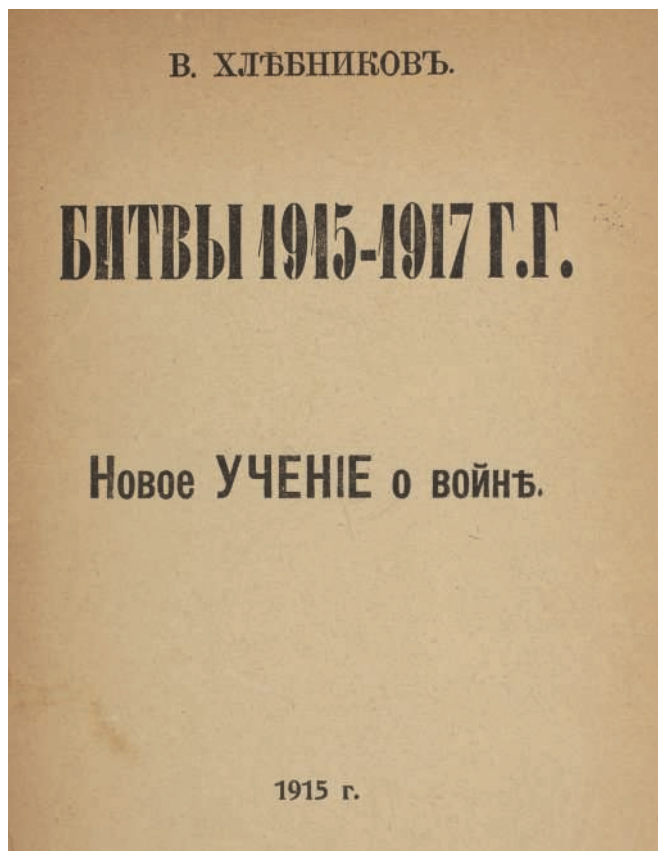
IVANOV, Viacheslav Ivanovich (1866-1949). *Kormchiia zvezdy. Kniga liriki*. [Pilot Stars. A Book of Lyrical Poetry.] St Petersburg: by A.S. Suvorin, 1903.

The first edition of Ivanov's first book. 'From 1905 to 1911 Ivanov remained the uncrowned prince of Petersburg poets'; his work represents the 'marriage of Russian Symbolism and Greek tradition' (Mirskey, pp.205-6). WorldCat records no copy in American institutions. Kilgour 471.

Octavo (173 x 114mm). (Half-title and last leaf lightly and evenly browned.) Modern black brocade cloth. *Provenance*: I. Saiakov (signature in purple ink on the half-title).

£500-800

\$650-1,000
€560-900



0152

KHLEBNIKOV, Velimir (1885-1922). *Bitvy 1915-1917. Noye Uchenie o voine*. [Battles 1915-1917. New Studies of War.] [St Petersburg: by Svet for Zhuravl] 1915.

The first edition of this rare publication by one of the most important figures in the prewar Futurist movement; with a preface by Kruchenykh. In *Bitvy*, Khlebnikov establishes mathematical relations between historical dates to predict the course of the first World War, and to predict the outbreak of the Bolshevik Revolution. RBH and ABPC records only three copies offered at auction. Not in MoMA, *The Russian Avant-Garde Book*.

Octavo (230 x 178mm). Printed on thick pale-green paper (light marginal fading; one corner bumped). Original printed wrappers (rebacked with white paper tape; edges chipped). *Provenance*: Russian bookseller's small stamps on the back cover.

£1,000-1,500

\$1,300-2,000
€1,200-1,700

153

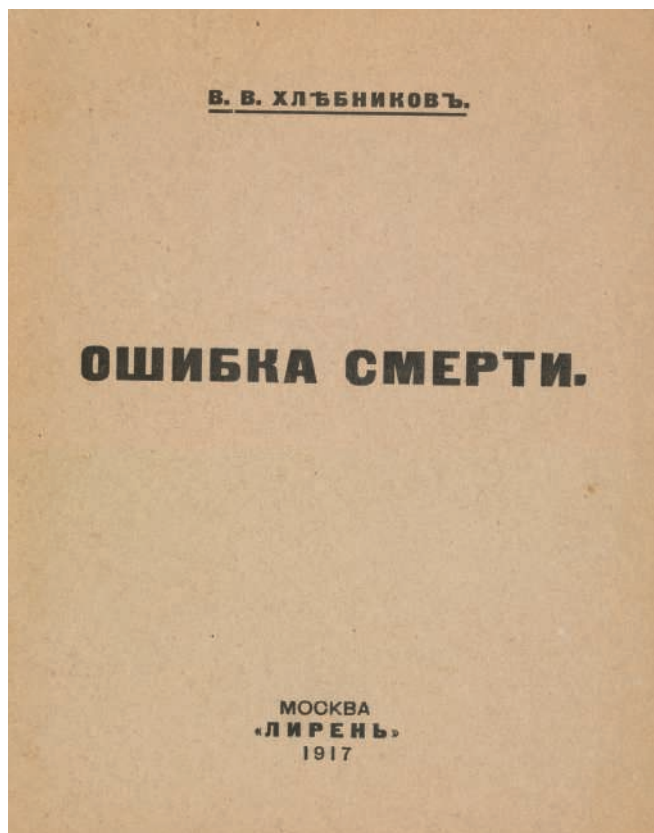
KHLEBNIKOV, Velimir (1885-1922). *Oshibka Smerti*. [Death's Mistake.] Moscow: Liren, 1917.

The rare first edition of Khlebnikov's absurdist folk play. A very good copy. RBH and ABPC record only one copy having sold at auction (Christie's, 29 November 2007, lot 211). In November 1917, Khlebnikov attempted to stage a production, in partnership with Vladimir Tatlin and with music by Artur Lur'e. Punin, Meyrkhhold, and others, also tried but, ultimately, the play was first performed in Rostov-on-Don in August 1920. Not in MoMA.

Octavo (205 x 160mm). (Small, very faint marginal dampstain.) Original printed wrappers (minor wear to the extremities). *Provenance*: '4 December 1934. Kiev. 2r50k' (very small inscription in purple ink on the lower cover).

£800-1,200

\$1,100-1,600
€900-1,300



154

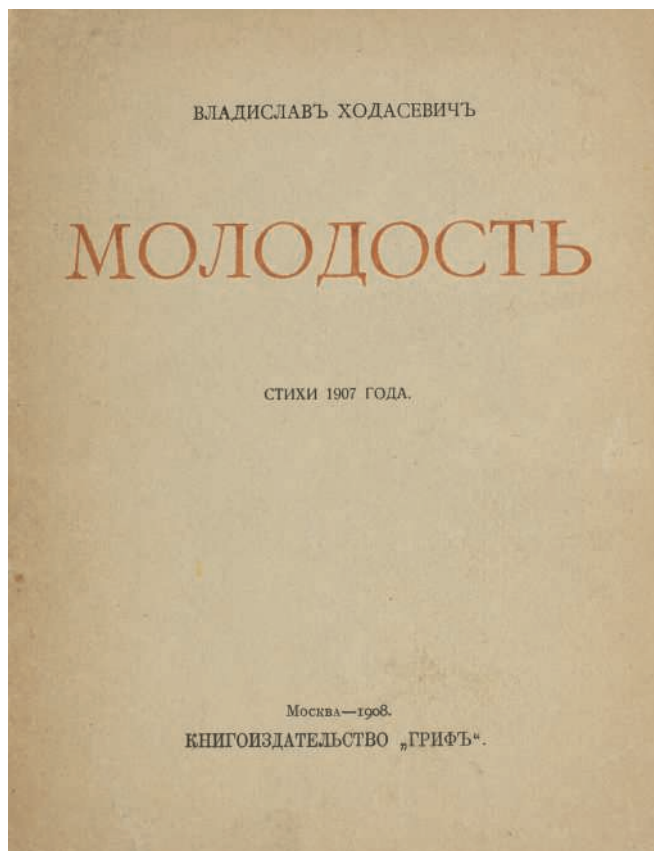
KHODASEVICH, Vladislav Felitsianovich (1886-1939). *Molodost'*. [Youth.] Moscow: Grif, 1908.

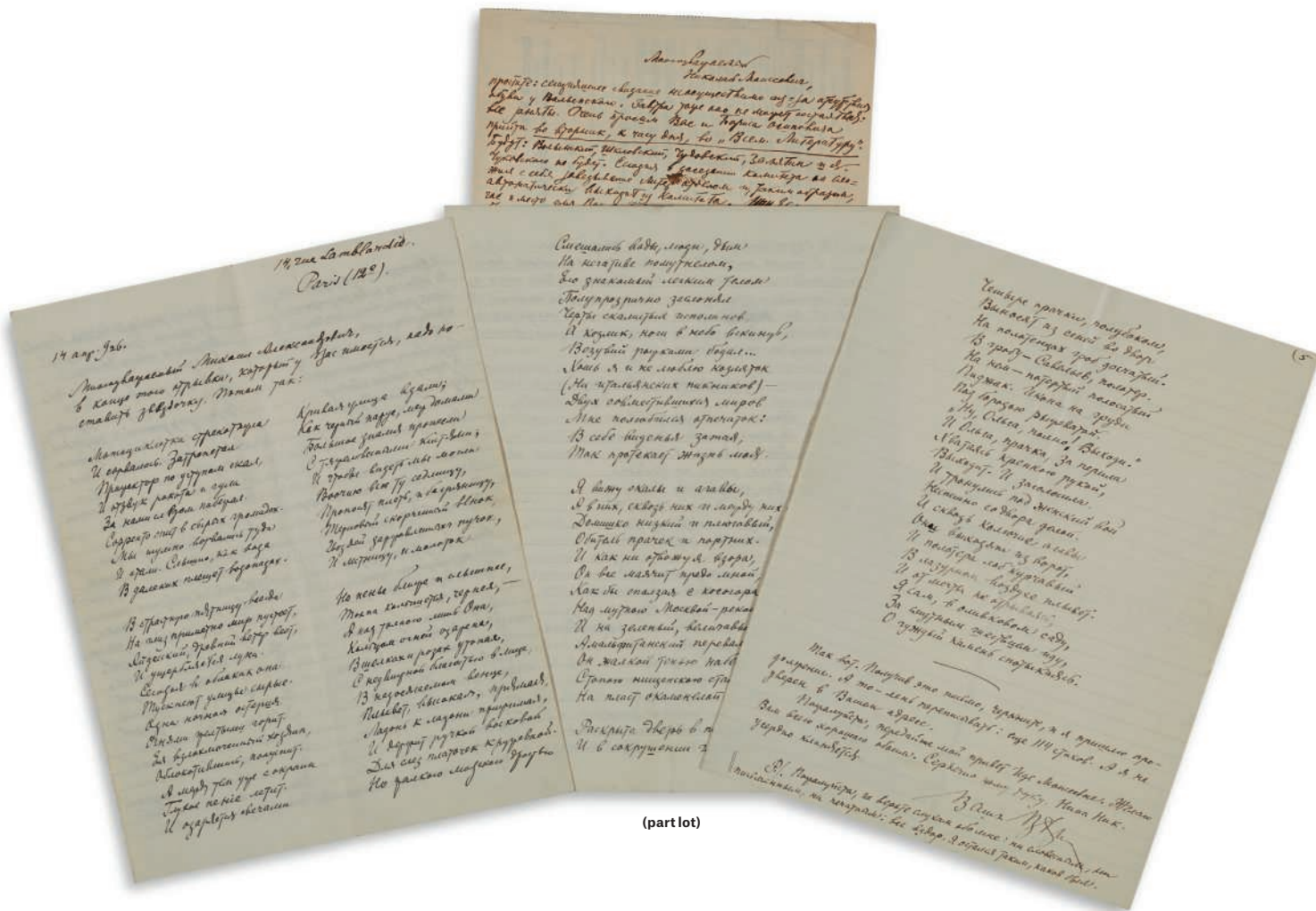
The first edition of the poet's first book, much of it inspired by his intense but short-lived romance with Marina Ryndina. Maxim Gorky raved that 'Khodasevich writes utterly amazing verse' and that 'Khodasevich, to my mind, is modern-day Russia's best poet' (quoted in Bethea, p.xv). Khodasevich eventually left Russia with Gorky's support, settling in Berlin and then Paris, where he became an important figure of Russian emigre literature. Nabokov was an enthusiastic supporter of this overlooked master, as was the critic Wladimir Weidlé who, following Blok's death, described Khodasevich as Russia's leading poet. Bethea, *Khodasevich: His Life and Art*, Princeton University Press, 1983.

Octavo (178 x 137mm). (Some wear to the edges.) Original paper wrappers, title printed in brown on the front cover (spine ends chipped; some wear to the edges; light soiling).

£500-800

\$650-1,000
€560-900





(part lot)

***155**

KHODASEVICH, Vladislav Felitsianovich (1886-1939). Three autograph letters signed ('Vladislav Khodasevich', 'V.K.'). one of these to Nikolai Volkovskii ('Dearest Nikolai Moiseevich'), dated Dom Iskusstva [St Petersburg], 21 November 1921; the others two to Mikhail Froman ('Dearest Mikhail Aleksandrovich'), one of these undated but Paris, c. December 1925, and the other dated Paris, 14 April 1926.

In Russian, 10 pages in total, 182 x 182mm to 270 x 210mm (light soiling on the final leaf).

Khodasevich sends his poem 'Sorrento Photographs'. In his first letter to Froman, Khodasevich sends the first 68 lines, from 'Vospominanie prikhotlivo' through to 'O chuzhdyi kamen spotykaias'. He remarks that he has never sought fame, though he appreciates knowing that his work endures in the memory of others; he notes having been very upset by Esenin's suicide, but suspected the possibility after reading Esenin's last book: 'his life was a chain of terrible mistakes [...] writing for him was not a matter of "literature" but a matter of life and conscience [...] to the end he was always truthful'. In the second letter, Khodasevich sends Froman the remaining 114 lines, from 'Mototsikletka strekotnula' through to 'Ten sorrentinskikh fotografii?' Khodasevich closes his second letter with an extensive listing of all his compositions since June 1922. 'Sorrento Photographs' was published in *European Nights* (1927), the poet's last collection of verse. Mikhail Froman (1891-1940) was a poet, translator, and admirer of Khodasevich. The two letters addressed to him are published in *Khodasevich's collected works* (Moscow: 1996-1997), volume 4, pp.495-497 and 500-501. The letter to Nikolai Volkovskii appears to be unpublished; here Khodasevich writes to convene a meeting of the editorial board of *Vsemirnaia literatura*, the publishing house founded at the instigation of Maxim Gorky. In 1922 Volkovskii was arrested and deported to Berlin. Khodasevich is a major figure of 20th-century Russian literature; Maxim Gorky raved that 'Khodasevich writes utterly amazing verse' and that 'Khodasevich, to my mind, is modern-day Russia's best poet' (quoted in Bethea, p.xv). Khodasevich eventually left Russia with Gorky's support, settling in Berlin and then Paris, where he became an important figure of Russian emigre literature. Nabokov was an enthusiastic supporter of this overlooked master, as was the critic Vladimir Weidli who, following Blok's death, described Khodasevich as Russia's leading poet. Bethea, *Khodasevich: His Life and Art*, Princeton University Press, 1983.

(3)

£10,000-15,000

\$13,000-20,000
€12,000-17,000



€156

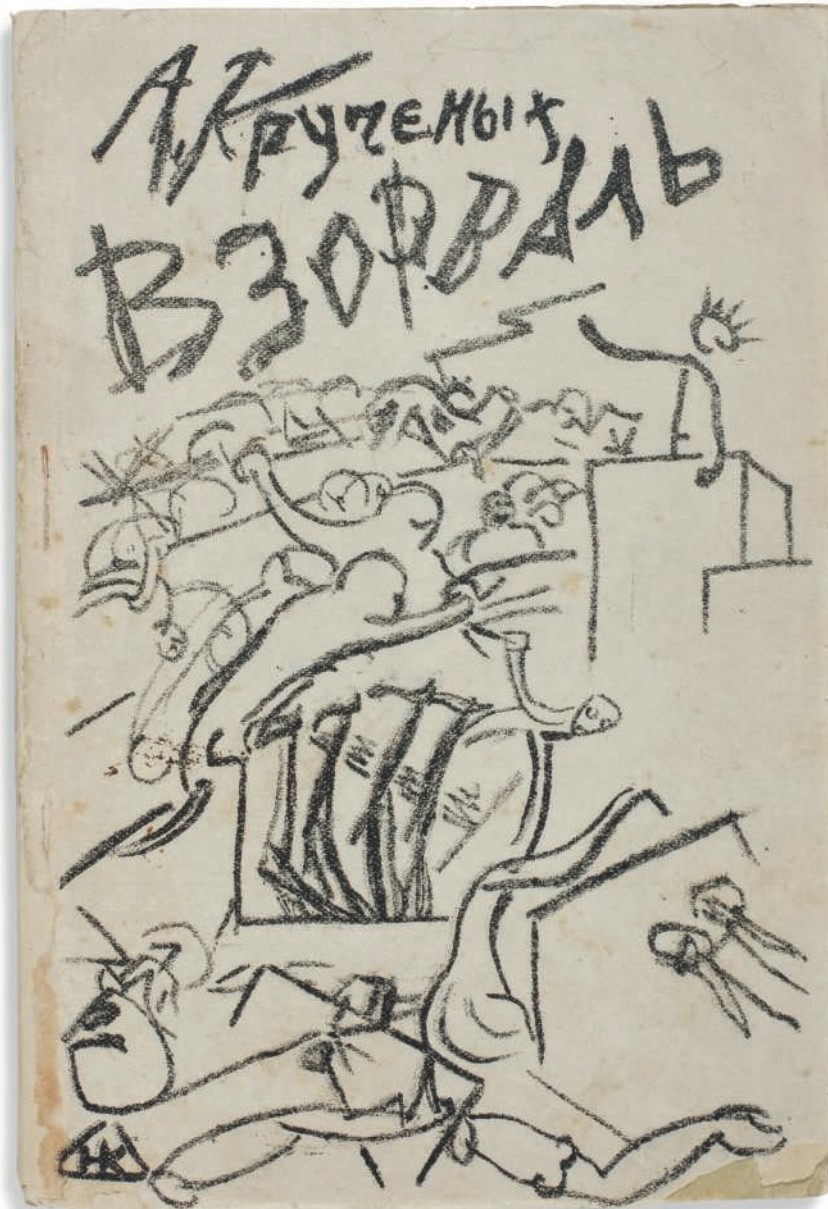
KRUCHENYKH, Aleksei (1886-1968) and KHLEBNIKOV, Velimir (1885-1922), and GONCHAROVA, Natalia (1881-1962; illustrator). *Mirskontsa*. [Worldbackwards.] Moscow [G.L. Kuzmin and S.D. Dolinskyi, 1912].

The first edition of this important Russian avant-garde collaboration, with its original cover decoupage by Goncharova. *Mirskontsa* 'occupies a unique place in the history of the Russian avant-garde. [It] was the first lithographic collection of the Russian futurists and the outcome of an intricate collaboration, in which a group of poets and painters worked closely together to create a new form of book art' (Perloff). The illustrations include thirteen by Goncharova, nine by Larionov, four by Rogovin and one by Tatlin. One of 220 copies only, each with a unique cover by Goncharova. *Mirskontsa* was published in the same period as the other great iconoclastic experiments *Igra v Adu* (see lot 160) and *Starinnaia liubov* (see lot 161). MoMA, *The Russian Avant-Garde Book*, 14-18 and pp. 68-9; Perloff, 'Mirskontsa' in *Getty Research Journal*, vol. 5 (2013), p.101.

Quarto (187 x 145mm). 39 leaves, one of these with a manuscript addition ['dramu pishem']; text lithographed or rubber-stamped throughout; with 28 lithographed illustrations (light browning; light wear in a few margins). Original tan wrappers, original decoupage by Goncharova and lithographed title label on the upper side (text block detached; spine chipped; extremities and label chipped; some soiling).

£4,500-6,000

\$5,900-7,800
€5,100-6,700



0157

KRUCHENYKH, Aleksei, author, and GONCHAROVA, Natalia, MALEVICH, Kazimir, ROZANOVA, Ol'ga, illustrators, and others. *Vzorval*. [Explodity.] [St Petersburg: self-published, 1913.]

The rare first edition. One of only 350 copies. One of the most effective examples of the Futurist wish to explode traditional categories, and break-down the distinctions between text and image. A second edition of 450 copies, with a cover by Rozanova, appeared later in the same year. MoMA, *The Russian Avant Garde Book*, p.72.

Small folio (175 x 120mm). Lithographed throughout with illustrations after Goncharova, Kulbin, Rozanova, Al'tman and Malevich; rubber-stamped text; some printing on coloured paper (occasional minor wear; light pencil marks in the frontispiece). Original stapled lithographed wrappers (spine and corners very neatly repaired; small chips near the edges; light spotting). *Provenance*: indistinct contemporary signature in green ink – Christie's, 2 December 2003, lot 22.

£2,800-3,500

\$3,700-4,600
€3,200-3,900

0158

KRUCHENYKH, Aleksei (1886-1968), KHLEBNIKOV, Velimir (1885-1922), and ROZANOVA, Ol'ga (1886-1918), and others. *Bukh Lessinnii*. [Forestry Rapid.] St Petersburg: EUY, 1913.

The first edition. Lithographed throughout, with illustrations by Rozanova and reproducing her calligraphy. One of only 400 copies published. The text revises Kruchenykh's *Starinnaya lyubov*, the first Russian book of Futurist poetry, and adds an introduction by Khlebnikov and a portrait of Kruchenykh by N. Kul'bin. EUY was Kruchenykh's own imprint, which he established that year when he moved to St Petersburg. The innovative partnership between Kruchenykh and Rozanova was fruitful and produced more than 10 collaborations. Hellyer 212; MoMA, *The Russian Avant-Garde Book*, p.72.

Twelvemo (147 x 99mm). Three lithographs by Rozanova, one by Kul'bin, and vignettes by Rozanova or Kruchenykh; lithographed throughout on thin, pale green paper (some wear in margins). Original illustrated thin paper covers, with lithographs by Rozanova (front cover repaired, with a small area supplied in pen; tears with loss in the margins; some fading; some soiling). *Provenance:* State University, Tbilisi (stamps on frontispiece and back cover; penciled shelf-marks).

£1,500-2,000

\$2,000-2,600
€1,700-2,200



0159

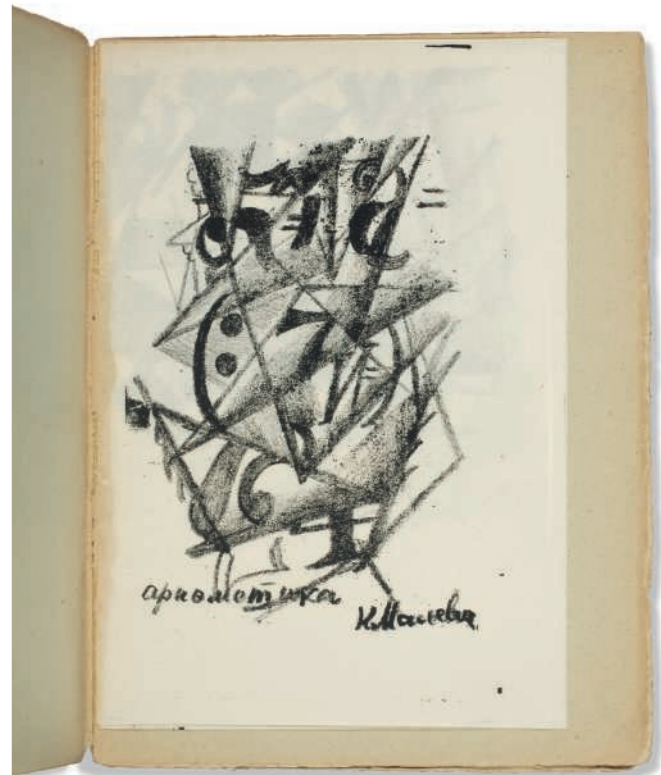
KRUCHENYKH, Aleksei (1886-1968), ROZANOVA, Ol'ga (1886-1918), and MALEVICH, Kazimir (1878-1935). *Vozropshchem*. [Let's grumble.] [St Petersburg:] Svet [1913].

The first edition of Kruchenykh's first typeset book, with early Malevich lithographs. A very good copy. The text comprises a poem, a polemical essay and a short play celebrating Futurism and *zaum* ('transrational') poetry. Although printing with conventional types, Kruchenykh experiments here with capital letters, punctuation and justification. Hellyer 255; MoMA, *The Russian Avant-Garde Book*, p.75.

Octavo (184 x 140mm). Printed on green-tinted paper throughout; 3 lithographs on white paper, two of these by Malevich, one by Rozanova; one illustration by Rozanova (margins lightly yellowed). Original printed wrappers (extremities lightly faded; light wear). *Provenance:* Russian bookseller's small stamp on rear cover - Christie's, 2 December 2004, lot 26.

£1,500-2,000

\$2,000-2,600
€1,700-2,200





№160

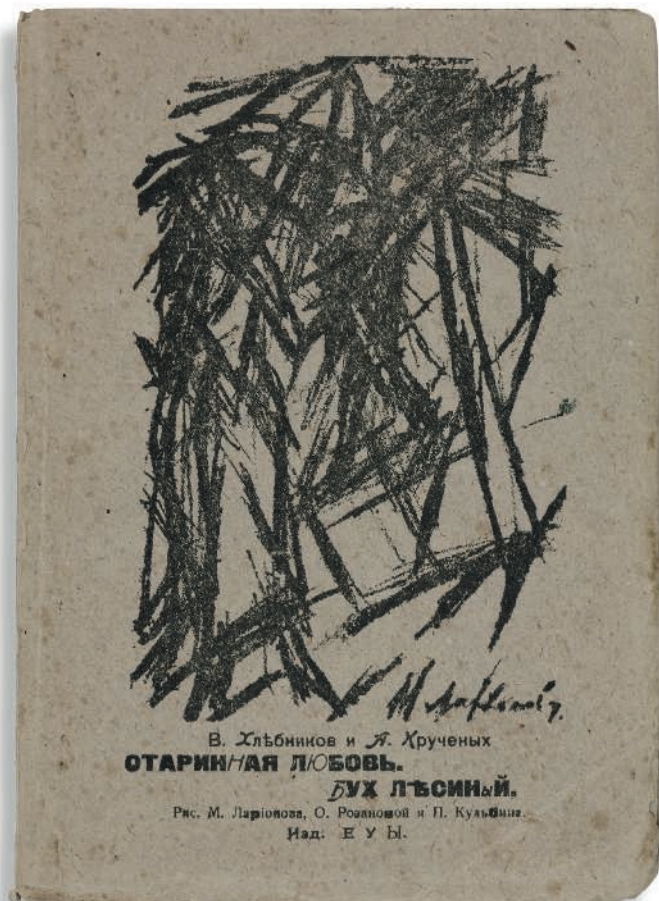
KRUCHENYKH, Aleksei, KHLEBNIKOV, Velimir, ROZANOVA, Ol'ga and MALEVICH, Kazimir. *Igra v adu. Poema*. [A Game in Hell. A Poem.] [St Petersburg:] Svet [1914].

The first edition illustrated by Malevich and Rozanova. One of 800 copies of this Futurist landmark. Another edition illustrated by Goncharova was published in 1912. MoMA, *The Russian Avant Garde Book*, 79-80.

Octavo (185 x 133mm). Lithographed text and illustrations after Malevich and Rozanova throughout (occasional minor wear). Original lithographed wrappers (two chips in the bottom margin of the front cover, affecting two letters in the title; light wear to extremities; faint staining and spotting).

£900-1,200

\$1,200-1,600
€1,100-1,300



№161

KRUCHENYKH, Aleksei and KHLEBNIKOV, Velimir, authors, and LARIONOV, Mikhail, ROZANOVA, Ol'ga and KUL'BIN, Nikolai, illustrators. *Starinnaia liubov. Bukh Lesinyi*. [Old-Time Love. Forestly Rapid.] St Petersburg: EUY [c.1914].

The first collected and enlarged edition of these two important Futurist works published in 1912 and 1913. Not in Hellyer, not in MoMA *The Russian Avant-Garde Book*. Ex-Libris 422 ('rare').

Octavo (180 x 130mm). Printed on grey and blue paper stocks; lithographic frontispiece and 15 illustrations, 5 of these full-page, by and after Larionov, Rozanova, Kul'bin and Kruchenykh (some light spotting and fading). Original lithographic wrappers with design on the upper cover by and after Larionov (spine skillfully repaired; light spotting and light soiling). *Provenance*: Library of the Glazkov brothers (stamp and manuscript shelf-mark on title) - ?Kochevnikov (indistinct title signature).

£800-1,200

\$1,100-1,600
€900-1,300

¶162

KRUCHENYKH, Aleksei Eliseevich (1886-1968), MALEVICH, Kazimir Severinovich (1879-1935), and KLIUN, Ivan Vasil'evich (1873-1943). *Tainye poroki akademikov*. [Secret Vices of the Academicians.] [Moscow: Rabotnov for Budetlian] 1916.

The first edition, comprising Malevich's first appearance in print. This polemic against the decadence of Symbolism in Russian arts and letters promotes instead the potential of a Modernist literature unrestrained by any type of convention. One of only 450 copies published. MoMA, *The Russian Avant-Garde Book*, 105 (incorrectly listing the publication date as 1915).

Octavo (228 x 188mm). Halftone frontispiece reproducing a painting by Kliun; two illustrations (light soiling and light marginal spotting to the frontispiece; some wear). Original printed wrappers, illustrated with a vignette by Kliun (wrappers detached and split down the spine; some soiling; some wear to the edges). *Provenance*: A.S. Bobrov (small stamp and press-mark on the front cover).

£1,200-1,800

\$1,600-2,300
€1,400-2,000



¶163

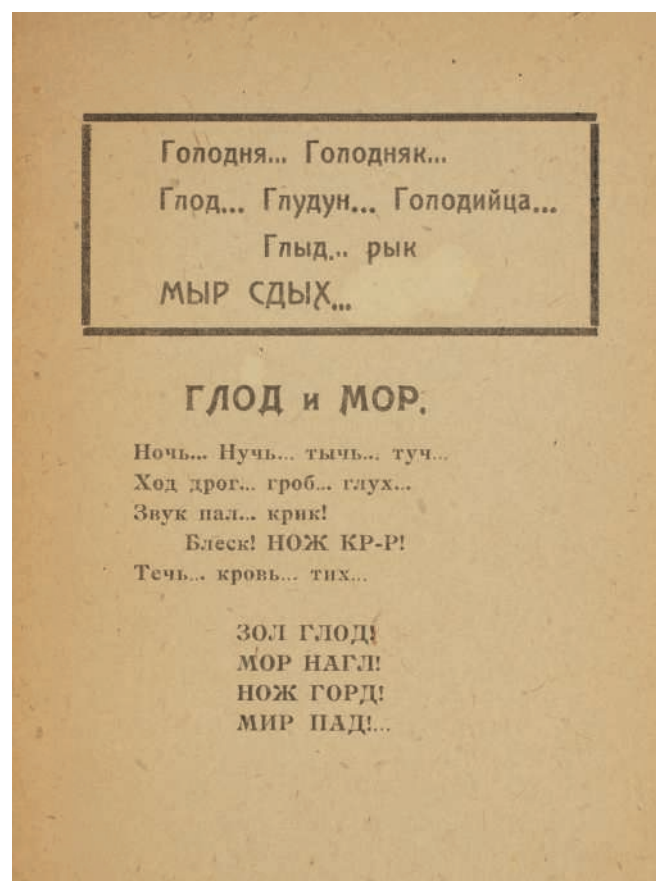
KRUCHENYKH, Aleksei (1886-1966). *Golodniak*. [Hunger.] Moscow: by the Ts.I.T. press for the author, 1922.

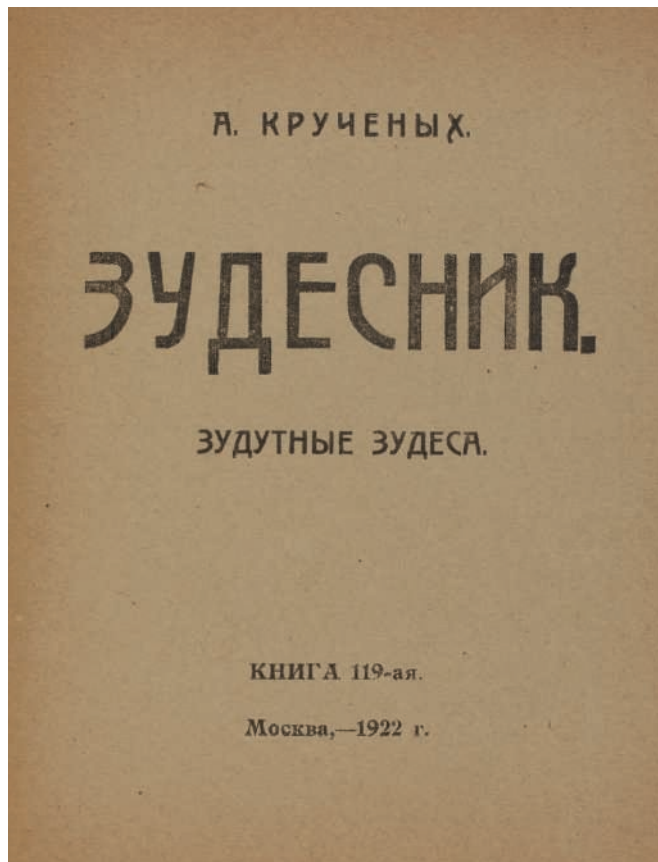
The first edition. One of the rarest of the 'transrational' poet's verse publications. RBH and ABPC record no copy having sold at auction. MoMA, *The Russian Avant-Garde Book*, 425.

Octavo (172 x 126mm). Original printed wrappers (one corner repaired; faint dampstain near the spine head).

£300-500

\$390-650
€340-560





¶164

KRUCHENYKH, Aleksei (1886-1966). *Zudesnik. Zudutnye zudes.* [The Itchician. Itchy Itchiness.] Moscow: for the author, 1922.

The first edition. MoMA, *The Russian Avant-Garde Book*, 433.

Octavo (180 x 130mm). (Faint dampstain in one margin.) Original printed wrappers (neatly rebacked, corners repaired).

£400-600

\$520-780

€450-670



¶165

KRUCHENYKH - TRET'IAKOV, Sergei, PASTERNAK, Boris, RAFALOVICH, Sergei and others. *Zhiv Kruchenykh!* [Kruchenykh Lives!] Moscow: Vserossiiskii soiuz poetov, 1925.

The first edition, in the original Klutsis-designed covers. A very good copy. MoMA, *The Russian Avant-Garde Book*, 595 and p. 204.

Octavo (188 x 143mm). Three illustrations by Klutsis (lightly and evenly yellowed; light wear to some edges). Original illustrated wrappers printed in blue, designed by Gustav Klutsis (short tears and small chips to yapp edges; small stains to lower cover). *Provenance:* '31 K' (manuscript shelf label on the front cover).

£400-600

\$520-780

€450-670

№166

KRUCHENYKH, Aleksei Eliseevich (1886-1968), and KULAGINA-KLUTSIS, Valentina Nikiforovna (1902-1987). *Zaumnyi iazyk u: Seifullinoi Vs Ivanova Leonova Babelia I Sel'vinskogo A Veselogo i dr. Kniga 127-ia.* [The Transrational Language of: Seifullina, Vs. Ivanov, Leonov, Babel', I. Sel'vinskii, A. Veselyi, and others. Book 127.] Moscow: All-Russian Union of Poets, 1925.

The first edition; with covers designed by Kulagina-Klutsis. This collection of essays on experimental language by one of its most prominent practitioners closes with an exhaustive bibliography of Kruchenykh's works to date. MoMA, *The Russian Avant-Garde Book*, 599 & p.205.

Octavo (180 x 139mm). Two typographic vignettes (marginal tear in one leaf; one corner lightly bumped). Original wrappers printed in red and black, after a design by Valentina Kulagina-Klutsis (large repair in blank lower wrapper; small chips at spine ends). *Provenance:* V.B. (title signature dated 8 June 1929).

£400-600

\$520-780
€450-670



№167

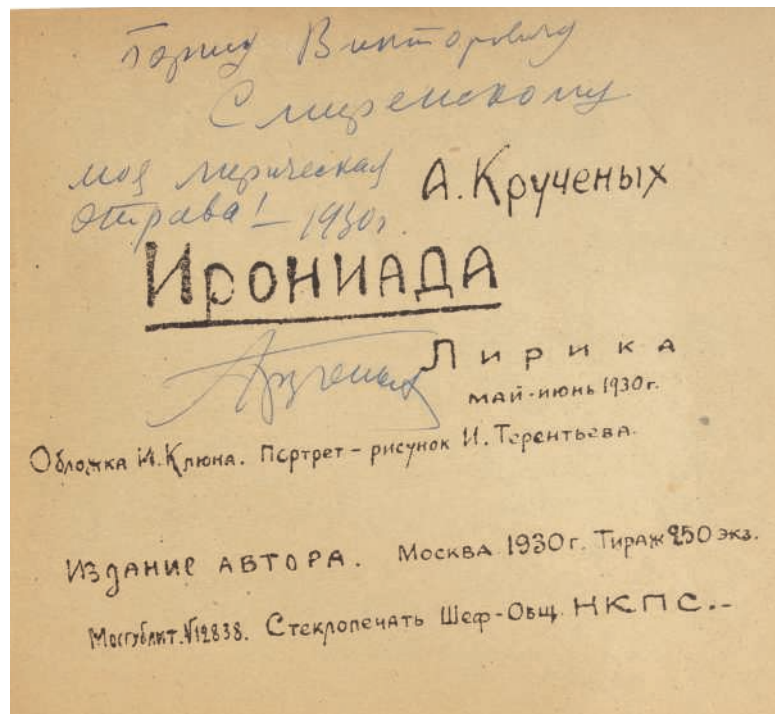
KRUCHENYKH, Aleksei (1886-1968), and KLIUN, Ivan (1873-1943) and TEREŦ'EV, Igor (1892-1937), illustrators. *Ironiada.* [The Ironiad.] Moscow: for the author, 1930.

A presentation copy of the first edition, inscribed by Kruchenykh, in Russian: 'To Boris Viktorovich Smirenskii. My lyrical poison! 1930'. Rare: the limitation on the title page states that just 250 copies were published; bibliographers vary on the exact number published, but the consensus suggests that only 150 copies were issued. This publication – one of Kruchenykh's last – echoes the raw, do-it-yourself aesthetic of earlier Futurist productions. MoMA, *The Russian Avant-Garde Book*, 873 and p. 247.

Small oblong quarto (178 x 215mm). Complete with 19 leaves, lithographed throughout; one full-page reproduction after Terent'ev (small paper flaw in the margin of one leaf). Original pictorial wrappers, the upper cover with a design by Kliun (tear at spine fold; shallow creases; one edge of front wrapper lightly yellowed). *Provenance:* Aleksei Kruchenykh (presentation inscription to:) – Boris Viktorovich Smirenskii (1900-1970, author; bookplate).

£2,200-3,000

\$2,900-3,900
€2,500-3,400





o168

KUZMIN, Mikhail Alekseevich (1872-1936). *Kryl'ia. Povest v trekh chastiakh*. [Wings. A Tale in Three Parts.] Moscow: Skorpion, 1907.

The first edition of the first Russian homoerotic novel. The 1905 revolution forced Nicholas II to endorse a parliamentary system, and to abolish practically all preemptive censorship of the press. A generation of gay and lesbian authors seized the opportunity to describe their thoughts and lives more openly – chief among them Kuzmin, the most vocal and prominent gay writer in Russia at that time. Rare: RBH and ABPC record no copy having been offered at auction; WorldCat locates only three copies outside of Russia: at the University of Minnesota, New York University, and University of Bern. *Kryl'ia* first appeared in issue 11 of *Vesy* in November 1906; the issue sold out quickly, prompting this first separate edition which sold out quickly too.

Octavo (202 x 164mm). Printed on laid paper (small chips to the corners of the first and last few leaves; some short marginal tears). Original light brown papers wrappers printed in brown, the upper cover with an illustration by Nikolai Feofilaktov (stitching and covers detached; some chips; light soiling on the front cover). *Provenance*: Russian bookseller's small stamps on the rear cover.

£2,200-3,000

\$2,900-3,900
€2,500-3,400

№169

KUZMIN, Mikhail Alekseevich (1872-1936). *Kuranty liubvi*. [The Seasons of Love.] Moscow: Skorpion, 1910.

The first edition. An unopened copy in excellent condition, with illustrations by Sudeikin and Feofilaktov. RBH and ABPC record only one copy having been offered at auction (Bloomsbury New York, 21 May 2008, lot 71 – a rebaked copy). WorldCat locates only two complete copies outside of Russia: at Monash University, in Australia, and at the Bavarian State Library. Kilgour 598.

Quarto (279 x 241mm). Four phototype plates printed on strong wove paper, and four full-page illustrations, by N. Feofilaktov and S. Sudeikin; musical notation (blank margin of half-title trimmed). Original illustrated wrappers printed in blue and brown, title label print in red on the front cover, designed by Feofilaktov (minor wear).

£400-600

\$520-780
€450-670



№170

KUZMIN, Mikhail Alekseevich (1872-1936). *Vtornik meri. Predstavlenie v trekh chastiakh dlia kukol zhivyykh ili dereviannykh*. [Mary's Tuesday. A Spectacle in Three Parts for Live or Wooden Puppets.] St Petersburg: [Petrpolis] 1921.

The first edition. One of 100 copies, this one numbered 69. With a cover design by Dobuzhinskii. RBH and ABPC record no copy of this numbered issue having been offered at auction. Kilgour 609.

Octavo (121 x 84mm). Printed on cream laid paper. Original illustrated paper wrappers, the upper side with a design by Mstislav Dobuzhinskii (light wear and short tears at extremities, light soiling).

£800-1,200

\$1,100-1,600
€900-1,300





0171

MANDEL'SHTAM, Osip Emil'evich (1891-1938). *Kamen*. [Stone.] St Petersburg: Akme [printed at the author's expense by Iu. Mansfeld], 1913.

An important association copy of the first edition of the first book by Russia's greatest 20th-century poet, inscribed by the author to Viacheslav Ivanov in the year of publication: 'Viacheslavu Ivanovichu Ivanovu s glubokoi priznatel'nost'iu i nastoiashchei liubov'iu. Avtor 2 Oktiabria 1913 Peterburg.' [To Viacheslav Ivanovich Ivanov with deep respect and genuine love. The author. 2 October 1913. Petersburg.] Ivanov was a key figure in Russia's literary Silver Age, 'the uncrowned king of Petersburg poets' (Mirsky), and de facto co-leader, with Alexander Blok, of the Symbolist movement – the prevailing school of poetry in Russia at the turn of the century. Ivanov held weekly gatherings of writers at his apartment: 'every Wednesday all poetic and modern Petersburg met there, and the more intimate adepts stayed there, in mystical conversation and literary readings, till eight or nine on Thursday morning' (Mirsky). Mandel'shtam began attending Ivanov's gatherings in April 1909; Akhmatova remember first meeting him there. For the next few years, young Mandel'shtam maintained a worshipful correspondence with Ivanov: 'your seeds have lodged deep in my soul and it frightens me when I look at the enormous shoots coming out' (20 June 1909); and, along with these letters, Mandel'shtam sent Ivanov some fifteen of his early poems, asking Ivanov for his advice about what to do with them. The first edition of *Kamen* is very rare, and inscribed copies exceptionally so: ABPC and AE record only one other, a copy inscribed a year later to Aleksandr Vir (sold, Christie's, 21 May 2014, lot 59, £80,500). Two poems are parsed in penciled manuscript, probably by Ivanov: 'Zmei', and 'Segodnia durnoi den'. Martin, 'Collecting Mandel'shtam' in *Caxtonian*, vol. 14, no. 11, 2006, pp. 1-16; Mirsky (p.206).

Octavo (210 x 139mm). (Light staining on the title.) Original green wrappers printed in black and repeating the design of the title page (light fading near the edges; light wear to the extremities). *Provenance:* Osip Mandel'shtam (presentation inscription to:) – Viacheslav Ivanovich Ivanov (1866-1949).

£60,000-90,000

\$78,000-120,000
€68,000-100,000

0172

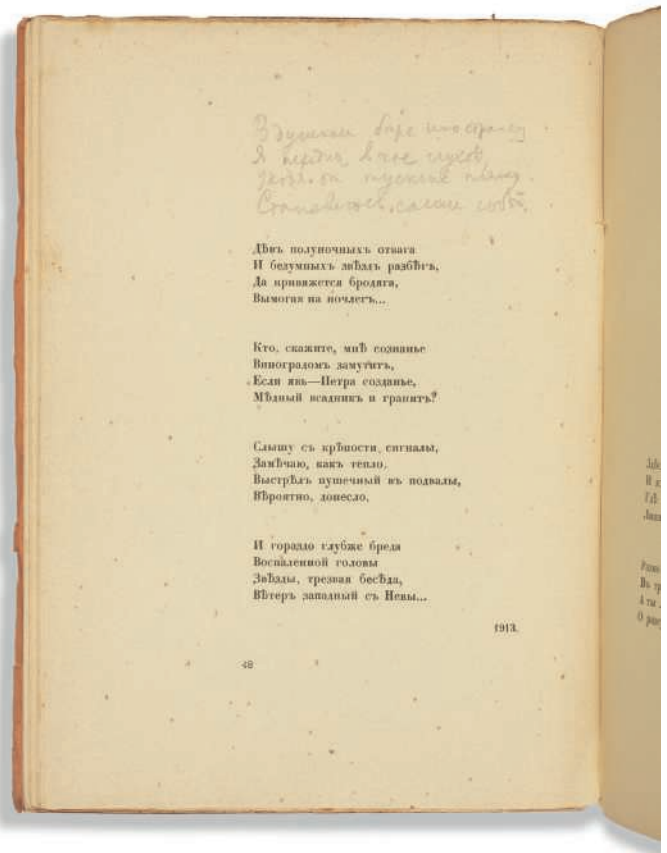
MANDEL'SHTAM, Osip Emil'evich (1891-1938). *Kamen. Stikhi*. [Stone. Poems.] St Petersburg: Giperborei, 1916.

A review copy of the first enlarged edition of Mandel'shtam's masterpiece, inscribed by the poet with four lines of verse: 'V dushnom bare inostranets / Ia neredko, b chas glukhoi, / Ukhodia ot tuslykh p'ianits / Stanovlius samim soboi.' This stanza is inscribed at the beginning of the poem 'Dev polunochnykh otvaga'; it had been included in the version of this poem published in the 1913 edition of *Kamen*, but was omitted from the present edition. This second, enlarged edition, adds 43 poems to the 23 poems published in the first edition.

Octavo (219 x 155mm). (Scattered spotting throughout.) Original terracotta paper wrappers printed in black (spine ends chipped; some tears to the edges; small repair at the foot of the front hinge; light soiling). Four lines of verse added in pencil at the top of page 48. *Provenance:* 'Dlia otzyva' [For Review] (stamp on the inside front cover) – Anatoly Byzov (purchased from him January 1999).

£4,000-6,000

\$5,200-7,800
€4,500-6,700



0173

MANDEL'SHTAM, Osip Emil'evich (1891-1938). *Tristia*. St Petersburg and Berlin: Petropolis, 1922.

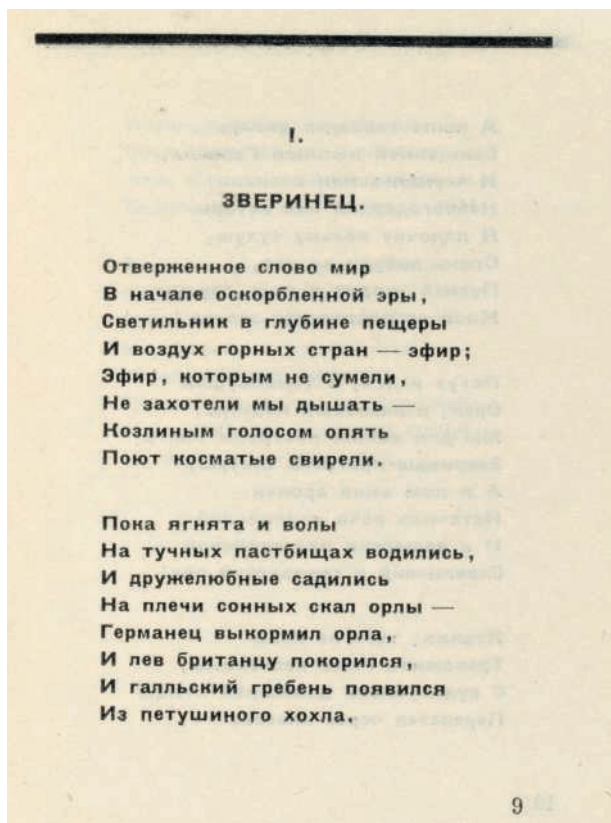
The first edition of the author's second collection of poetry. These important poems, written since the 1916 publication of *Kamen*, reflect on the great war, revolutionary turmoil, and the poet's increasing sense of alienation in the new world order. The striking cover design, showing a classical gate in a modernist style, is by the artist Mstislav Dobuzhinskii (1875-1957). Kilgour 698; MoMA, *The Russian Avant Garde Book*, 377.

Octavo (152 x 112mm). (Occasional light spotting.) Original off-white printed wrappers, upper cover design by M.V. Dobuzhinskii printed in black (small ink stains on the front cover near the edges; light wear to the extremities).

£800-1,200

\$1,100-1,600
€900-1,300





¶174

MANDEL'SHTAM, Osip Emil'evich (1891-1938). *Vtoraia kniga*. [Second Book.] Moscow, St Petersburg: Krug, 1923 [November 1922].

The important first revised edition: the author's preferred version of his second collection of poetry. Mandel'shtam was very unhappy with the Berlin edition of his second book, published as *Tristia* earlier in 1922; he gave copies of that edition to friends remarking that it had been put together by ungrammatical people without his knowledge and against his will (Martin). For this edition, Mandel'shtam completely rearranged the sequence, added fourteen new poems and deleted sixteen others. The sequencing is especially important, because Mandel'shtam wrote interlinked poems in a chronological sequence; his wife remarked that his poems 'came in groups, or in a single flow, until the initial impulse was spent' (Martin). Briusov reviewed *Vtoraia kniga* as insufficiently Marxist or modern, which precipitated Mandel'shtam's fall from grace: soon after, his name was removed from all lists of authors permitted to contribute to literary periodicals. Kilgour 698; Martin, 'Collecting Mandel'shtam', in *Caxtonian*, vol. XIV, no.11, p.7.

Octavo (135 x 105mm). (Small stains in the margins of the first leaves, occasional light soiling.) Original white printed wrappers (spotting; some wear, including tears to the rear cover).

£800-1,200

\$1,100-1,600
 €900-1,300



¶175

MANDEL'SHTAM, Osip Emil'evich (1891-1938). *Shum vremeni*. [The Noise of Time.] St Petersburg: Vremia, 1925.

The first edition of this important collection of autobiographical sketches; it is the source of many of the details that are known about Mandel'shtam's childhood, and which are published here for the first time. Following his fall from political grace in 1923, Mandel'shtam was not able to publish these sketches in periodicals: his name had been removed from all the lists of permitted contributors to all the literary magazines. ABPC and RBH record only one copy having been offered at auction (a rebound copy, Sotheby's, 28 November 2012, lot 176).

Octavo (190 x 138mm). (Some repaired marginal tears.) Original illustrated wrappers by E.F. Kiliusheva (corner of rear cover and head of spine repaired; some wear at the extremities).

£400-600

\$520-780
 €450-670



0176

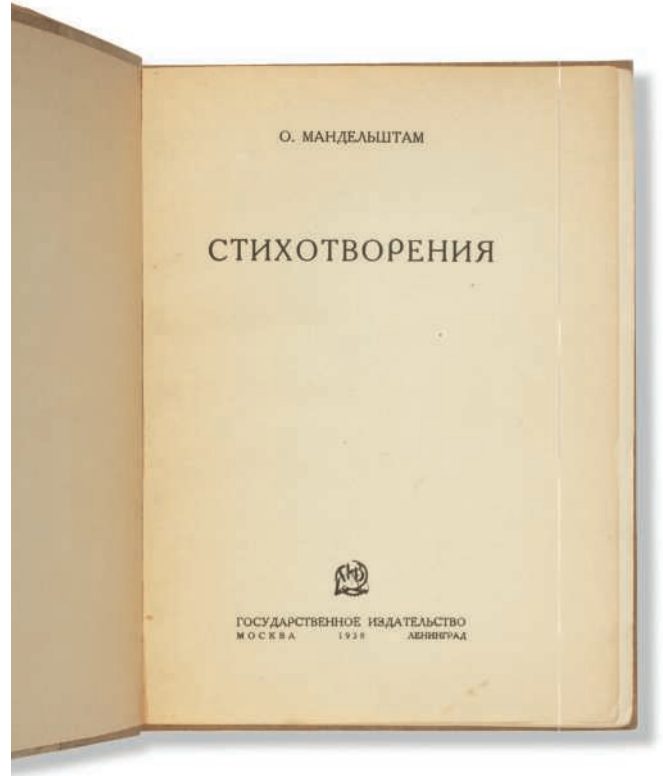
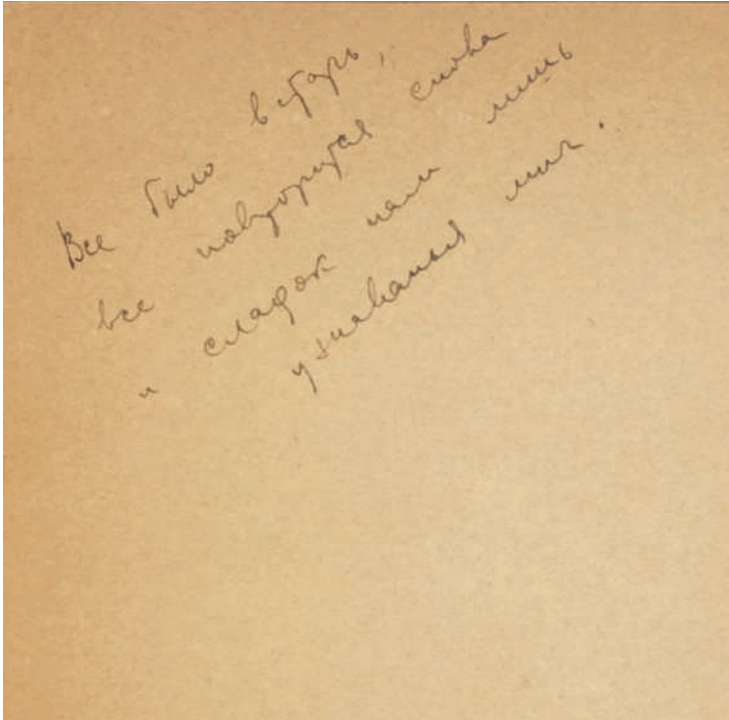
MANDEL'SHTAM, Osip Emil'evich (1891-1938), author, and DOBUZHINSKII, Mstislav Valerianovich (1875-1957), illustrator. *Primus. Detskie stikhotvoreniia*. [The Primus Stove. Poems for Children.] St Petersburg: Vremia, 1925.

The first edition. A very good unrestored copy of one of the rarest Russian children's books. RBH and ABPC record no copy having been offered at auction. *Primus* is the first and rarest of the children's books produced by Mandel'shtam in this period, with *Shary* (1926) and *Kukhnia* (1926). WorldCat locates no copy outside of Russia though a copy is at MoMA. Not in the British Library, or in the Mark Rats collection. MoMA, *The Russian Avant-Garde Book*, 1227.

Quarto (290 x 220mm). Colour illustrations throughout (some short marginal tears; some shallow creases). Original colour-printed wrappers (small chips and short tears along the edges; light soiling).

£8,000-12,000

\$11,000-16,000
€9,000-13,000



0177

MANDEL'SHTAM, Osip Emil'evich (1891-1938). *Stikhotvoreniia*. [Poems.] Moscow and St Petersburg: Gosudarstvennoe izdatel'stvo, 1928.

The first edition, inscribed by Mandel'shtam with two lines from *Tristia*, one of his best-loved poems: 'Vse bylo vstar', vse povtoritsia snova, / I sladok nam lish' uznava'n'ia mig.' [Everything has been before, everything will be repeated / And the moment of recognition alone is sweet to us.] *Stikhotvoreniia* is the last collection of poems published in Mandel'shtam's lifetime; it includes twenty new poems from the 1921-1925 period, and reprises selections from his two earlier collections. From about 1923, Mandel'shtam had been prevented from publishing poetry; this collection would have not appeared had it not been for the intervention of Nikolai Bukharin, the popular Bolshevik revolutionary and theoretician, editor of *Pravda* and *Izvestia*, and Mandel'shtam's political protector.

Octavo (170 x 125mm). (Occasional light marginal soiling.) Original light brown paper covered boards, sides and spine printed in black, contemporary printed price label on the back cover (rebacked preserving some of the original spine; edges repaired). Mandel'shtam's inscription in black ink in the top left corner of the front endpaper. *Provenance*: Alex Rabinovich – Peter B. Howard, Serendipity Books (purchased August 2004).

£4,000-6,000

\$5,200-7,800
€4,500-6,700

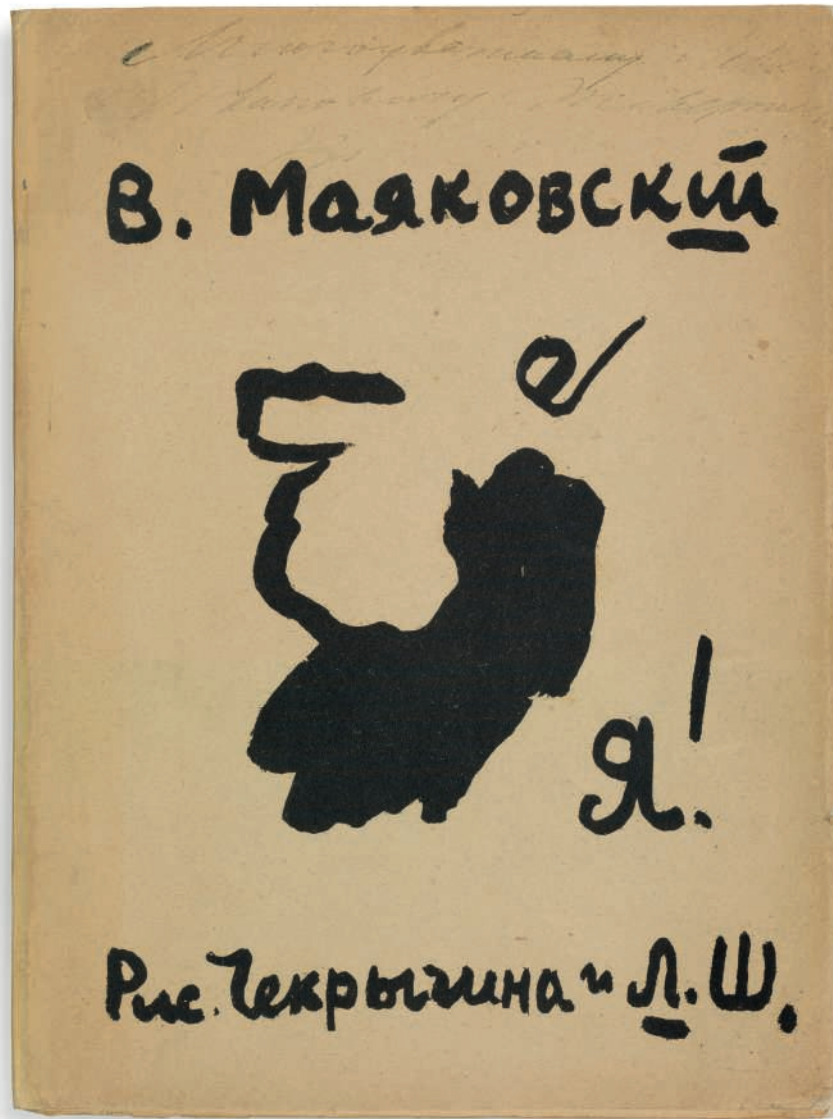
В редакцию "Звезда"
Собрав вам рукописное
моего жабра наг новых канур
сладов, которое я пишу в
Воронеже.
Прислав "контрольный список"
списков за декабрь-январь.
Предметные жабра (воронежские) хаб
и вбсе в книгу - в редакцию ману
мене не успеют. Каратки се успеют
в Кр. Нове. Остаются у мене.
Скв. "Росские жабра" - тоуто сеи-
же опростано Грарко совет спому
врата Варнаков.
О. Мандельштам
Зел. Ш. В.

***178**

MANDEL'SHTAM, Osip Emil'evich (1891-1938). Autograph letter signed ('O. Mandel'shtam') to Nikolai Semenovich Tikhonov ('to the editor of *Zvezda*'), Voronezh ('V'), 13 January 1937.

In Russian, one page, 140 x 100mm (light spotting; small chip in the bottom margin; staple holes in the top margin). *Provenance*: Sofiiia Poliakova (1914-1994, philologist; by repute).

Mandel'shtam on the Voronezh Notebooks – his final masterpiece. 'I write to tell you about the continuation of my work on a new book of poetry, which I am writing in Voronezh. I attach a control list of poems for December to January. My earlier Voronezh work, though included in the book, does not concern me at the moment. Drafts are in *Krasnaya Nov* [a literary periodical]. The remainder are with me. The poem 'Birth of a Smile' is only now just completed; consider the earlier text a variant'. The Voronezh poems – a cycle of poems composed in exile between 1935 and 1937 – were very nearly lost to posterity: publishing them might cost an editor – like Tikhonov – his life, and being found with manuscript versions of the poems would certainly lead to penal servitude. In her memoirs, Nadezhda Mandel'shtam records how they survived: she memorized many, and entrusted others to Sergei Rudakov. 'During the whole of our three years in Voronezh, I made copies of everything and distributed them to such people as I could find, but apart from my brother Evgeni (who in any case kept nothing at his own home) I had nobody I could rely on to take them. Not, that is, until Sergei Borisovich Rudakov turned up' (*Hope against Hope*, p.271). The poet and public figure Nikolai Tikhonov (1896-1979) was close to Pasternak and many other contemporary authors. He published promising collections of poetry in the 1920s and, after the Second World War, headed the Writers' Union; he was awarded numerous prizes, both for his poetry, and for his civic work, including as Chairman of the Soviet Peace Committee. The poem referred to in the letter, 'Birth of a Smile', is included in Mandel'shtam's published works as part of the Second Voronezh Notebook. This letter was published in *Glagol*, no. 3 (Ann Arbor: 1981), pp.293-294.



o179

MAYAKOVSKY, Vladimir Vladimirovich (1893-1930), author, and CHEKRYGIN, Vasilii (1897-1922) and ZHEGIN, Lev (1892-1969, as Lev Shekhtel), illustrators. *Ja! [I!]* Moscow: G.L. Kuz'min and S.D. Dolinskii, 1913.

An important association copy of the rare first edition of Mayakovsky's first book. One of only 300 copies published, this one inscribed by the author to Levkii Zheverzheev – the principal patron of the pioneering Russian Futurist group 'Union of Youth'. Zheverzheev, a wealthy St Petersburg manufacturer and patron of literature and theatre, formed an important library comprising nearly 20,000 volumes. Notably, Zheverzheev sponsored 'Victory over the Sun', the Futurist opera with set designs by Malevich, in a performance of which Malevich exhibited his celebrated 'Black Square' painting for the first time. A very attractive copy of a rare book which, when found at all, is typically in very poor condition. MoMA, *The Russian Avant-Garde Book*, 50 and p.89.

Quarto (240 x 178mm). Complete in 16 leaves; lithographed text throughout and 8 illustrations (one leaf neatly repaired in the fore-edge). Original illustrated wrappers, designed by Mayakovsky (neatly rebacked; fore-edges neatly repaired; light soiling on the rear cover); Mayakovsky's inscription on the front cover in black ink (inscription faded, especially the signature); housed in a custom clamshell case. *Provenance*: Vladimir Mayakovsky (presentation inscription to:) – Levkii Ivanovich Zheverzheev (1881-1942; case label; dispersed in 1918 by) – A. S. Suvorin, bookseller – K.A. Shimkevich (stamps).

£8,000-12,000

\$11,000-16,000
€9,000-13,000

€180

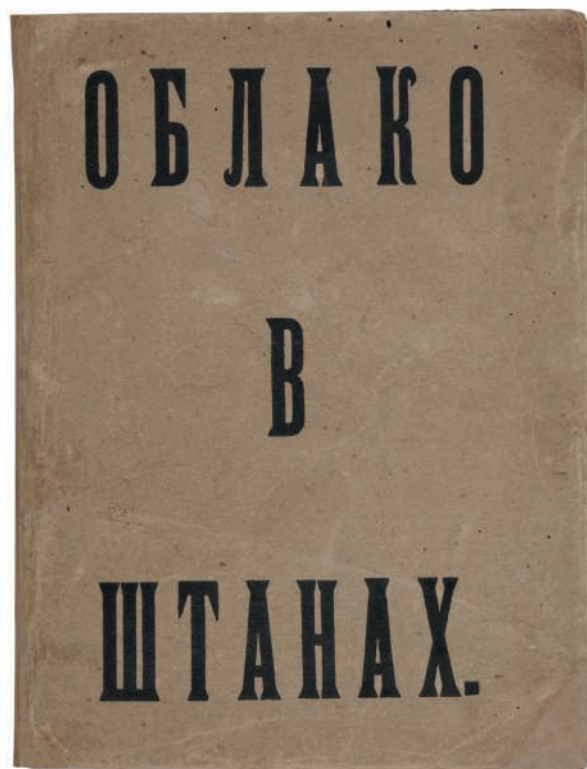
MAYAKOVSKY, Vladimir Vladimirovich (1893-1930). *Oblako v shtanakh. Tetraptikh* [The Cloud in Trousers. A Tetraptich]. St Petersburg: Gramotnost Press [for Osip Brik] [1915].

The rare first edition. RBH and ABPC record only two other complete copies having been offered at auction. The poem was originally titled "The Thirteenth Apostle", but changed at the request of the censor. The text proved popular, with three further editions published by 1937. MoMA, *The Russian Avant-Garde Book*, 112.

Octavo (169 x 130mm). (Occasional light marginal soiling.) Original orange printed wrappers (spine and one corner neatly repaired; upper side evenly faded; light wear and soiling). *Provenance:* Russian bookseller's stamps.

£1,200-1,800

\$1,600-2,300
€1,400-2,000



€181

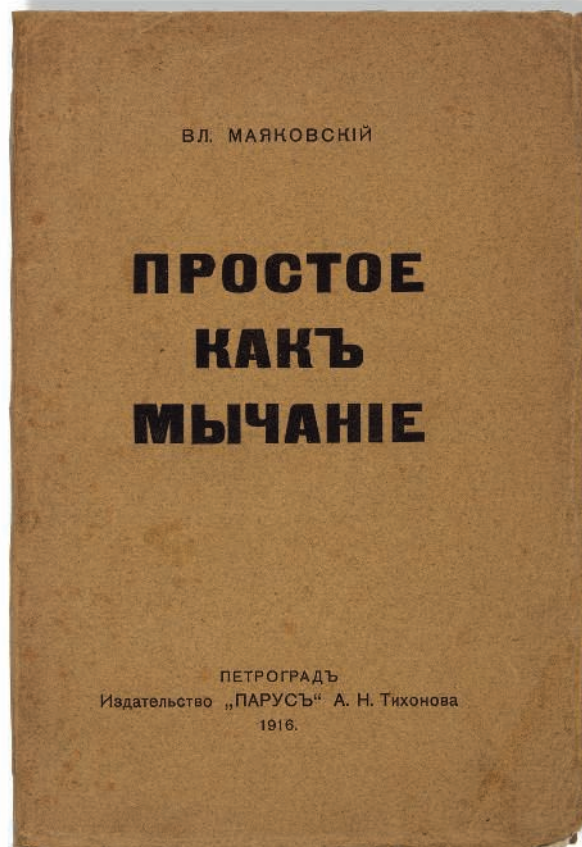
MAYAKOVSKY, Vladimir Vladimirovich (1893-1930). *Prostoe kak mychanie*. [As Simple as Mooing.] St Petersburg: Parus, 1916.

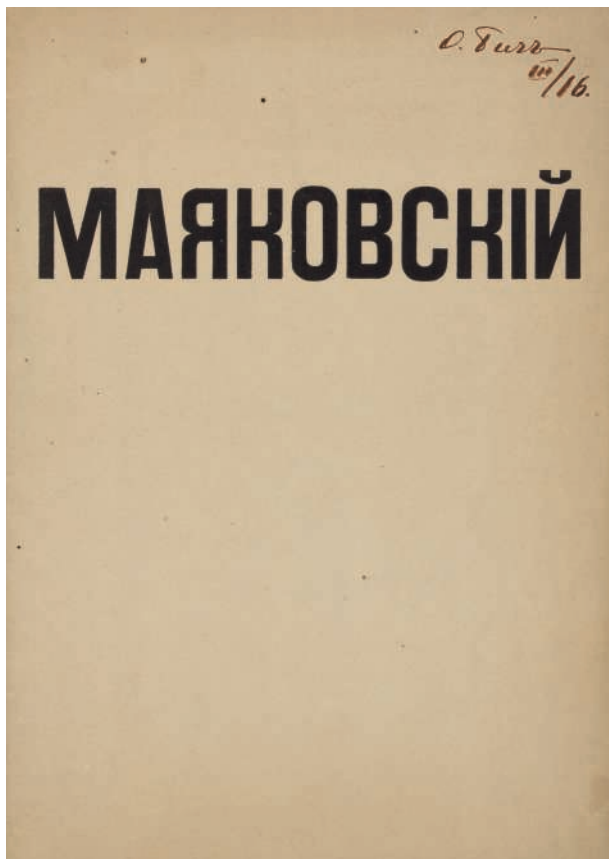
The first edition of Mayakovsky's first major collection of verse, which includes one of his best-known works: 'Oblako v shtanakh', a poem that defined the course of Mayakovsky's future career. Upon hearing it, Osip Brik sponsored the publication of this and much of Mayakovsky's subsequent work. The version of this important poem as published here shows fewer censorship cuts than the version published in 1915. Brik's wife, Lily, maintained a long affair with Mayakovsky. MoMA, *The Russian Avant-Garde Book*, 134.

Octavo (218 x 150mm). (Margins lightly yellowed.) Original printed wrappers (repairs at spine ends; small repairs at edges; light wear). *Provenance:* cancelled ownership signature on the title and inside front cover.

£1,000-1,500

\$1,300-2,000
€1,200-1,700





0182

MAYAKOVSKY, Vladimir Vladimirovich (1897-1930). *Fleita pozvonochnik*. [The Backbone Flute.] St Petersburg: Vzjal [by Osip Brik], 1916.

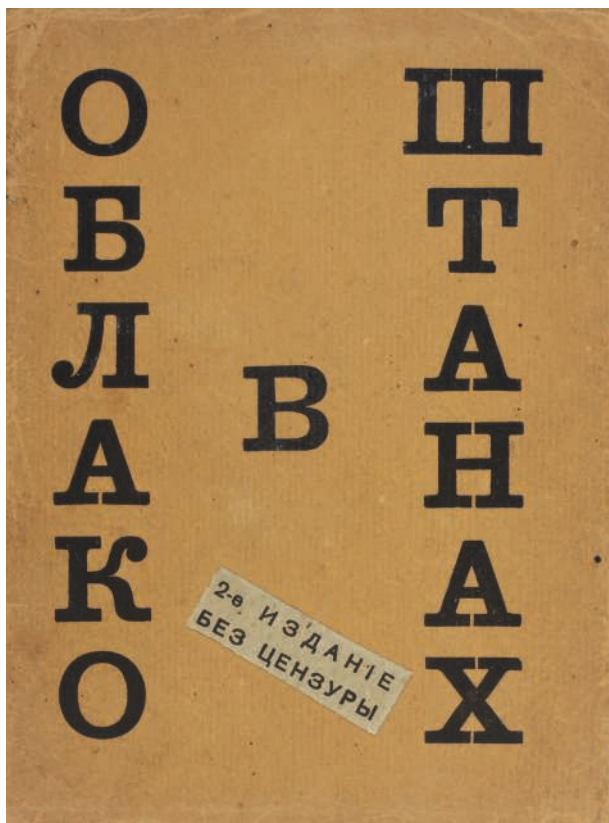
The first edition of a major early work by Mayakovsky. A very good copy of this blasphemous, sexually-charged (and heavily censored) poem dedicated to Lilia Brik, the object of Mayakovsky's all-consuming passion. It is this poem that convinced Maxim Gorky of Mayakovsky's genius, and to champion him as Russia's greatest poet when most critics characterised him as a talentless charlatan. An early reader has supplied some of the censored text and punctuation in pencil. One of 600 copies only. MoMA, *The Russian Avant-Garde Book*, 132-3.

Octavo (243 x 167mm). Printed on heavy wove paper. Original stapled wrappers printed in black (small chip to one corner; light wear). *Provenance*: neat contemporary ownership signature on the front wrapper; an early owner has supplied some of the censored text in pencil.

£1,200-1,800

\$1,600-2,300

€1,400-2,000



0183

MAYAKOVSKY, Vladimir Vladimirovich (1893-1930). *Oblyako v shtanakh. Tetraptikh* [The Cloud in Trousers. A Tetraptich]. Moscow: ASIS [1918].

The second (first uncensored) edition. RBH and ABPC record no copy having been offered at auction. This edition restores the original text, which had been substantially censored for the first edition of 1915. In his introduction to the present edition, Mayakovsky writes that he considers this text a 'catechism for contemporary art', and gives his working titles for each of the previously unnamed parts in his tetraptich: 'Down with your love', 'Down with your art', 'Down with your system', 'Down with your religion'. This copy bears a printed label pasted on the front cover, stating that the edition is uncensored; copies with and without this label are known, with no precedence established. MoMA, *The Russian Avant-Garde Book*, 204.

Octavo (180 x 135mm). (Minor marginal soiling.) Original tan wrappers printed in black, small printed label on the front cover as issued (spine ends chipped; some wear and soiling). *Provenance*: Russian bookseller's stamps.

£450-600

\$590-780

€510-670



0184

MAYAKOVSKY, Vladimir (author), and KOZLINSKII, Vladimir, PUNI, Ivan, and others (illustrators). *Geroi i zhertyvi revoliutsii. Oktiabr 1917-1918* [Heroes and Victims of the Revolution. October 1917-1918]. St Petersburg: Department of Fine Arts of the Commissariat for Public Education, 1918.

The first edition of 'the first attempt at agitpoetry' (Mayakovsky) – a series of satirical prints with verse captions by Mayakovsky, issued to commemorate the first anniversary of the October Revolution. In the same article in which Mayakovsky describes this as the first piece of agitpoetry, the author remarks 'from this portfolio evolved the revolutionary poster'; and, reflecting on its rarity, 'I do not have this portfolio, I wonder if anyone does?' Some of the types in the series include The Banker, The Worker, The Soldier, The Bureaucrat, The Merchant, etc. Six of the plates are by Kozlinskii, five by Puni, four by Bogaslavskaia, and three by Makletsov. Mayakovsky, 'Tol'ko ne vospominaniia', in *Polnoe sobranie sochinenii* (1959), vol.12, p.152. MoMA, *The Russian Avant Garde Book*, 207.

Folio (332 x 237mm). Complete with 18 plates and the caption leaf (margins lightly yellowed). Loose, as issued, in the original cream paper portfolio with flaps, printed in red and black (chip near the spine head of the front cover; long tear to the spine at the head and foot; some wear at the extremities). *Provenance*: price to the rear cover corrected in ink manuscript, with associated faded bookseller's stamp.

£900-1,200

\$1,200-1,600
€1,100-1,300



0185

MAYAKOVSKY, Vladimir Vladimirovich (1893-1930). *13 let raboty* [13 Years of Work]. Moscow: Vkhutemas, 1922.

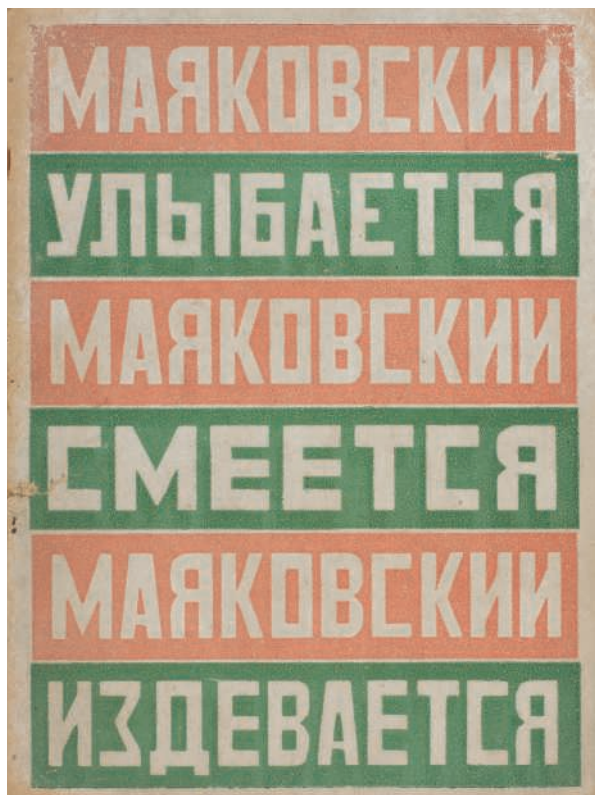
The first collected edition of Mayakovsky's works, in the original wrappers; Pavel Novitskii's copy. Novitskii was a noted author on Russian art and literature, a proponent of constructivism, and rector of the Vkhutemas school from 1926 to 1930. This fragile production is rarely found in its original wrappers designed by Anton Lavinskii (1893-1968); RBH and ABPC record only two copies having been offered at auction, both rebound. MoMA, *The Russian Avant-Garde Book*, 397-398.

Two volumes, octavo (185 x 119mm). With the half-tone photographic portrait and with the half-tone facsimile manuscript (margins yellowed; occasional marginal wear). Original wrappers, by Anton Lavinskii, printed in red and black (vol. 1: browned; spine worn with some losses; front cover detached; vol. 2: small chips and short tears near the extremities). *Provenance:* Novitskii, Pavel Ivanovich (1888-1971, critic and educator; signature on the title page of volume 2, and his substantial penciled marginalia and underlining in this volume only) – Russian bookseller's small stamp on the back cover of vol. 1.

(2)

£400-600

\$520-780
€450-670



0186

MAYAKOVSKY, Vladimir Vladimirovich (1893-1930), and RODCHENKO, Aleksandr Mikhailovich (1891-1956). *Maiakovskii ulybaetsia. Maiakovskii smeetsia. Maiakovskii izdevaetsia.* [Mayakovsky Smiles, Laughs, Scoffs.] Moscow and St Petersburg: Krug, 1923.

The first edition; with covers designed by Rodchenko.

RBH and ABPC record no copy having been offered at auction. This fine collection of satirical poems, dedicated to Lily Brik, take the theme of revolution to consider the foibles of daily life. MoMA, *The Russian Avant-Garde Book*, 503 and p.189.

Octavo (175 x 130mm). (Two leaves with small pieces of adhesive in the top margin; margins lightly and evenly yellowed.) Original wrappers printed in green, red and white, after a design by Rodchenko (spine defective and covers reattached; some wear near the edges).

£400-600

\$520-780
€450-670



o187

MAYAKOVSKY, Vladimir (1893-1930; editor) and RODCHENKO, Alexander (1891-1956; designer) – *LEF. Zhurnal levogo fronta iskusstv* [LEF. The Journal of the Left Front of the Arts]. Moscow and St Petersburg: State Press, 1923-1924.

A complete set, in wrappers, of this pioneering and influential avant-garde periodical designed by Rodchenko. The contributors include: Aseev, Babel, Brik, Eisenstein, Kamenskii, Kruchenykh, Khlebnikov Pasternak, Popova, Stepanova, Terentev, Tretiakov, and others. The final issue features Mayakovsky's celebrated elegy for Lenin. MoMA, *The Russian Avant-Garde Book*, 500.

Seven volumes, octavo (230 x 153mm). Some volumes partly unopened. Illustrations throughout, some of these printed in colours (margins yellowed; last volume with faint marginal dampstaining). Original illustrated wrappers (vol. 1 rebounded and with the covers lined; other vols with the spines chipped but present; some joints starting, some nearly detached; some browning and spotting). *Provenance*: Konstantin Antonovich Shimkevich (1883-c.1965, literary critic; stamps in some volumes).

(7)

£4,500-6,000

\$5,900-7,800
€5,100-6,700



№188

MAYAKOVSKY, Vladimir Vladimirovich (1893-1930). *Letaiushchii proletarii*. [The Flying Proletarian.] Moscow: Aviokhim, 1925.

The first edition, in the original covers with a striking design by Bershadskii.

Octavo (225 x 153mm). (Dampstain in the margin of the last few gatherings.) Original pictorial wrappers printed in red, blue and grey, after a design by G.S. Bershadskii (spine chipped and with two small repairs; lightly and evenly browned). *Provenance*: V. Matisen (perhaps the actor Viktor Matisen, fl.1920s; small stamp on the front cover).

£400-600

\$520-780
€450-670



№189

MAYAKOVSKY, Vladimir Vladimirovich (1897-1930). *Pesni rabochim*. [Songs for the Worker.] Moscow: Doloi Negramotnost, 1925.

The first edition. RBH and ABPC record only one copy having been offered at auction (Sotheby's, 6 February 1981, lot 493). MoMA, *The Russian Avant-Garde Book*, 572-3.

Sixteenmo (175 x 129mm). Illustrations throughout (margins lightly yellowed; one corner bumped). Original illustrated wrappers printed in red and black (spine ends chipped; light soiling; light wear). *Provenance*: indistinct title signature; Russian bookseller's small stamp on the rear cover.

£400-600

\$520-780
€450-670

€190

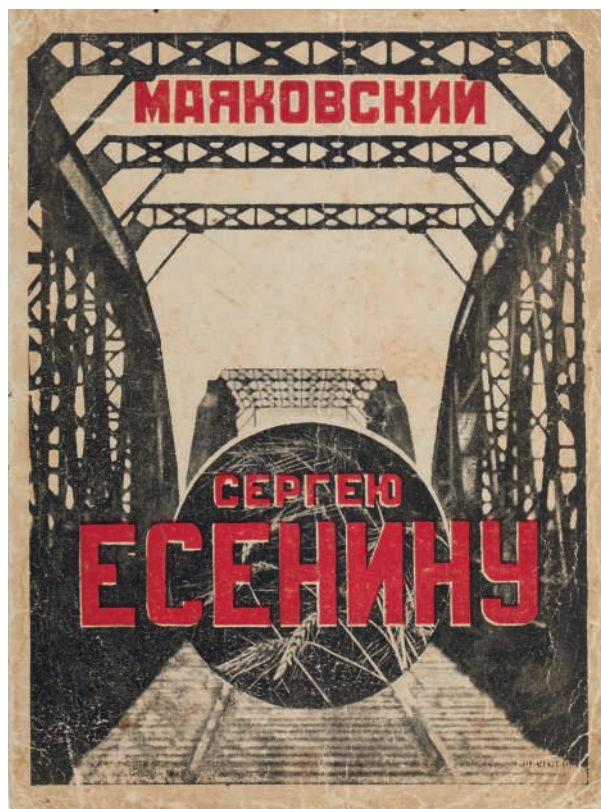
MAYAKOVSKY, Vladimir Vladimirovich (1893-1930). *Sergeiu Eseninu* [For Sergei Esenin]. Tbilisi: Zakkniga, 1926.

The first edition, with cover design and photomontages by Rodchenko in which the designer contrasts the traditional and the modern, Mayakovsky the urbane 'city poet' to Esenin the raw 'country poet'. The photomontages include his famous pen-in-hand/typewriter design. Mayakovsky's poem is in tribute to Esenin, who had killed himself in December 1925, aged 30; Mayakovsky would do the same a few years later. MoMA, *The Russian Avant-Garde Book*, 659.

Octavo (175 x 128mm). Two photomontage illustrations by Alexander Rodchenko (some mostly marginal spotting and staining; some marginal wear; deleted title inscription). Original illustrated wrappers, by Rodchenko, printed in red and black (worn; small inscription in red pen in the margin of the back cover).

£400-600

\$520-780
€450-670



€191

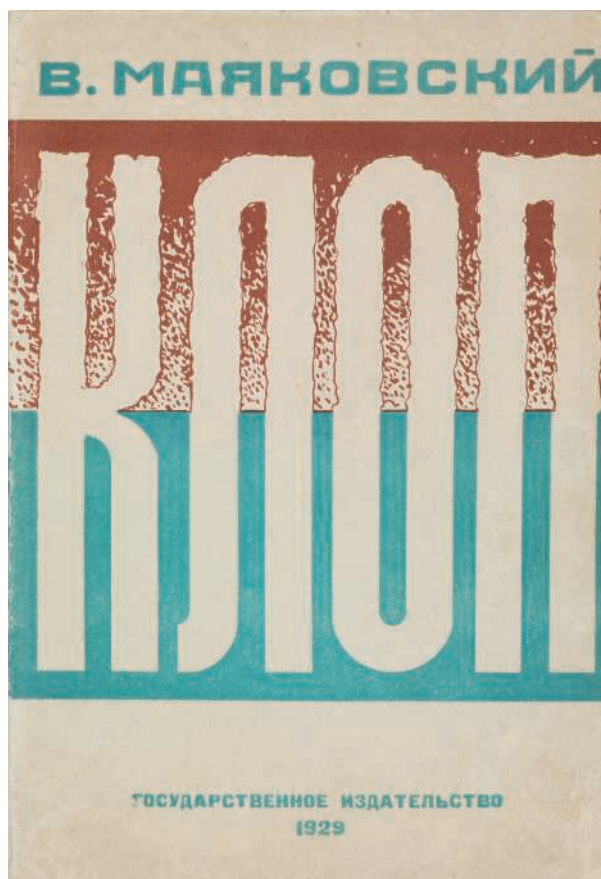
MAYAKOVSKY, Vladimir Vladimirovich (1893-1930), author, and RODCHENKO, Aleksandr Mikhailovich (1891-1956), designer. *Klop. Feericheskaiia komediia deviat kartin.* [The Bedbug. A Fairy Tale in Nine Scenes.] Moscow and St Petersburg: State Press, 1929.

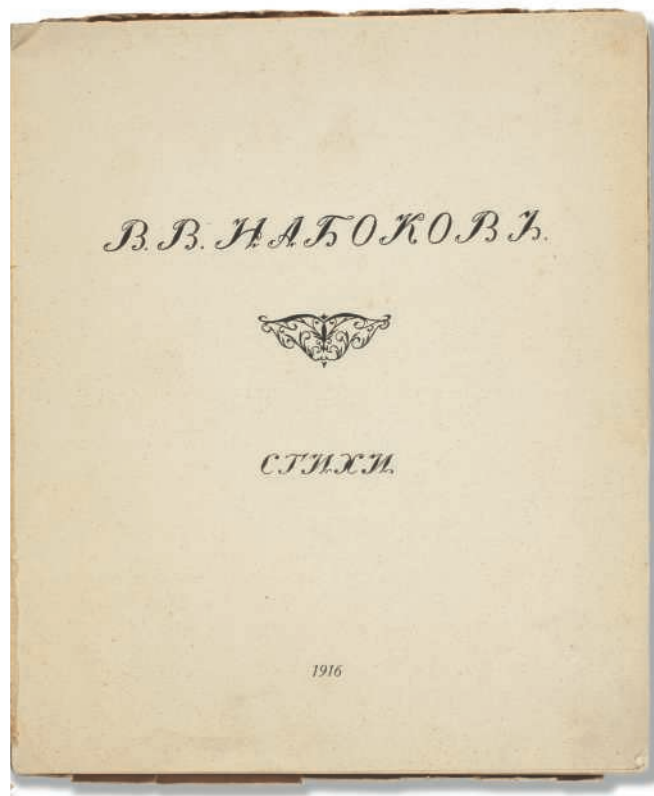
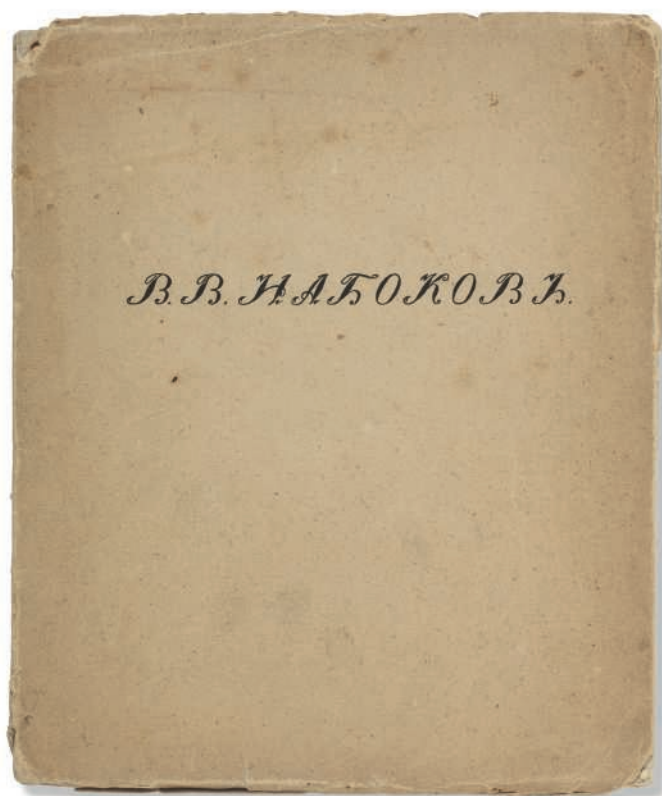
The first edition; in the original wrappers designed by Rodchenko. Rare: ABPC and RBH record no copy having been offered at auction. *The Bedbug* was written for Meyerhold's theatre, where it was produced with Rodchenko stage designs. The cover design by Rodchenko echoes the dual nature of the story and of a production set half in the present (stage-designed by young cartoonists) and half in the future (stage-designed by Rodchenko). This quasi science fiction satire follows a lapsed and deceased party member whose frozen body is brought back to life by a future generation living ten Five Year Plans hence. The play was serialized earlier in the same year in two issues of *Molodaia gvardiia*. MoMA, *The Russian Avant-Garde Book*, 823-824.

Octavo (193 x 131mm). (Faint marginal dampstain in the first gathering; short marginal tears.) Original wrappers printed in brown and blue, designed by Rodchenko (spine with expert small repairs). *Provenance*: 'S.K...' (indistinct title signature dated November 1929).

£400-600

\$520-780
€450-670





0192

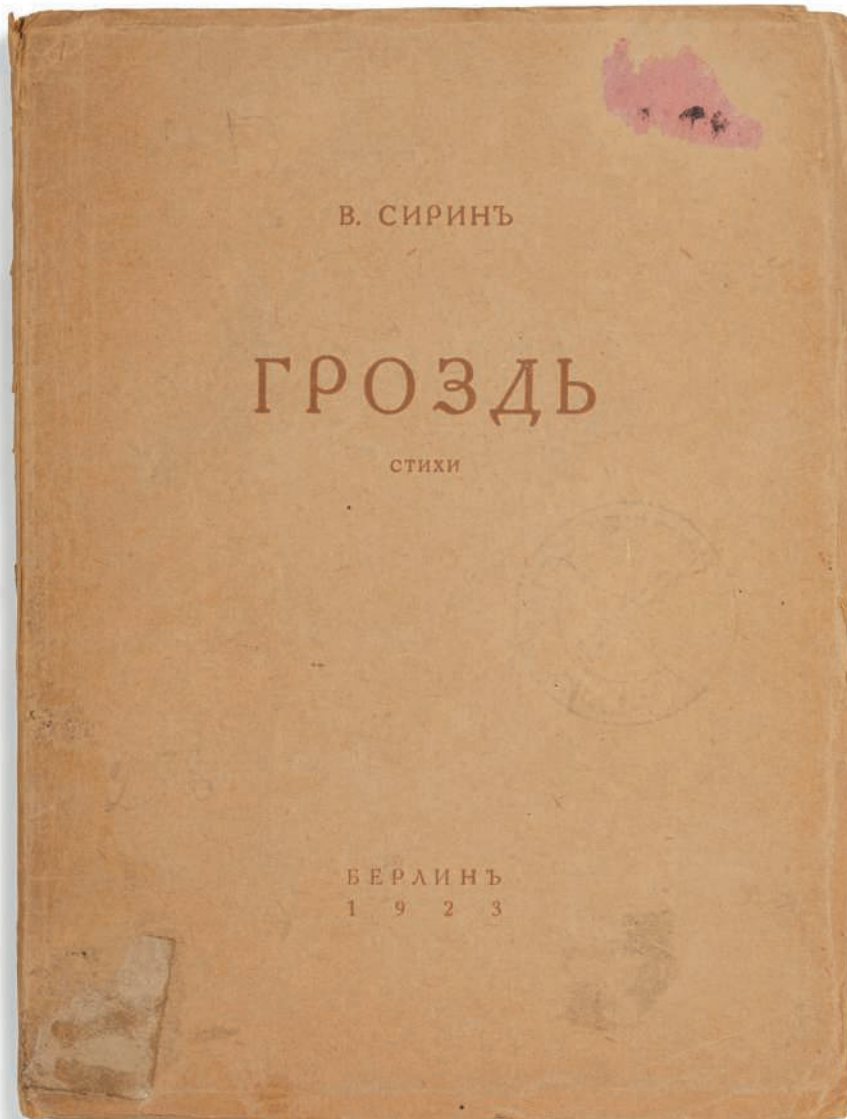
NABOKOV, Vladimir Vladimirovich (1899-1977). *Stikhi*. [Poems.] St Petersburg: by Union [for the author], 1916.

The first edition of Nabokov's rare first book published by Nabokov when he was still at school, at his own expense from an inheritance. *Stikhi* reportedly fell foul of censors, who seized and destroyed most of the edition; it is also possible that some copies were lost when the Nabokovs left Russia following the 1917 Revolution. Juliar locates between 8-10 copies worldwide. This publication comprises 68 love poems mostly inspired by his first love Valentina Shulgin; none were included by Nabokov in later editions of his collected poems. Upon reading these poems, Zinaida Gippius instructed Nabokov's father: 'Please tell your son that he will never be a writer'. One of 500 copies, this one numbered 377. Juliar A2.1.

Octavo (185 x 157mm). Typographic ornament on the title (faint scattered spotting on the title). Original paper wrappers with yapp edges, the front cover printed in black (spine ends and yapp edges chipped; some short tears; light soiling and light spotting); custom brown cloth clamshell case. *Provenance*: 'T' (Roman initial stamped on the rear cover) – Sotheby's (sold, 28 November 2007, lot 104).

£15,000-20,000

\$20,000-26,000
€17,000-22,000



o193

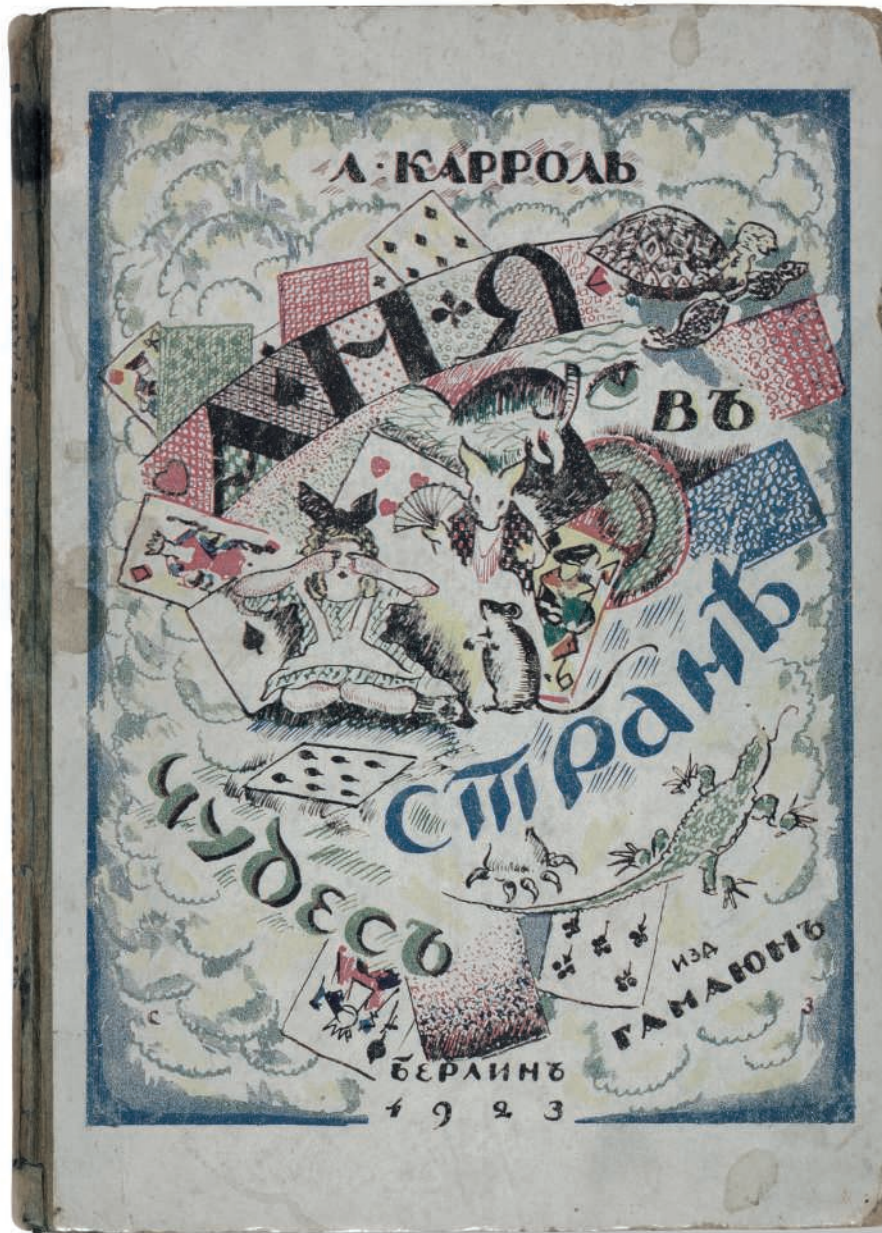
NABOKOV, Vladimir Vladimirovich (1899-1977, writing as 'V. Sirin'). *Grozd. Stikhi*. [The Cluster. Poems.] Berlin: Gamaion, 1923.

The first edition of Nabokov's first major collection of poetry. It is the first commercially published, following the youthful effort *Stikhi*, which Nabokov had published at his own expense when he was just sixteen and which he later disowned. *Grozd* is the first publication to use Nabokov's pseudonym 'Sirin', a name that evokes a fabulous bird from Russian folklore; Nabokov continued to use this pseudonym for many years thereafter. *Grozd* includes many love poems inspired by his fiancée Svetlana Siewert; he presented a copy to her just before Christmas, but her parents called off the engagement within weeks, concerned by Nabokov's lack of gainful employment. The collection also includes a poem on the death of Alexander Blok, a poem dedicated to Ivan Bunin, and 'Paskha' [Easter], written after Nabokov's father was killed in March 1922, when Russian monarchists attempted to assassinate Pavel Milyukov. Juliar A5.1.

Octavo (158 x 128mm). (Small adhesive stains in some margins throughout; some short tears and light wear in some margins.) Original tan paper wrappers printed in brown (text block detached, staples perished; final leaf detached; remnants of paper labels on the spine and front cover; some wear and light soiling). *Provenance*: Jewish Students Association, Berlin (stamp on the covers, title page and occasionally throughout).

£4,000-6,000

\$5,200-7,800
€4,500-6,700



6194

NABOKOV, Vladimir - DOGSON, Charles (1832-1898, writing as 'Lewis Carroll'). *Ania v strane chudes'*. [Alice in Wonderland.] Berlin: Gamaion, 1923.

The first edition of Nabokov's valuable Russian translation, produced by Nabokov while an undergraduate at Cambridge. His faithful yet imaginative version is one of the most successful renderings of *Alice* into another language. 'Within twenty years of its publication, copies of [this] translation [...] would be deemed rarities. [Nabokov] later attributed his invitation to teach at Wellesley in 1941 in part to the fact that they had this edition in their Lewis Carrol collection' (Funke, p.47). Juliar A7.1a.

Octavo (221 x 153mm). Illustrations by Sergei Zalshupin (lightly and evenly yellowed). Original blue paper backed pictorial boards, the upper side reproducing a design by Zalshupin (spine foot chipped; some wear to the extremities; light staining to the upper board; light soiling; traces of adhesive from removed bookplate on the front pastedown). *Provenance*: bookseller's stamp on the rear pastedown.

£5,000-8,000

\$6,500-10,000
€5,600-9,000

№195

NABOKOV, Vladimir Vladimirovich (1899-1977; writing as 'V. Sirin'). *Gornii put'*. [The Empyrean Path.] Berlin: Grani, 1923.

The first edition of this early publication of Nabokov poems. Author and artist Milko Bambic's copy, in the original wrappers. RBH and ABPC record no other copy in the original wrappers having been offered at auction. The poems in this collection were written primarily between 1918 and 1921; Nabokov dedicated the volume to the memory of his father, who had been assassinated in March of 1922. Juliar A6.1.

Octavo (185 x 128mm). (Light scattered spotting, mainly to the edges; corners lightly bumped.) Original white paper wrappers printed in black (spine neatly repaired; light wear; bookseller's stamp on rear cover). *Provenance:* Milko Bambic (1905-1991, author, artist; blindstamp).

£2,200-3,000

\$2,900-3,900
€2,500-3,400



№196

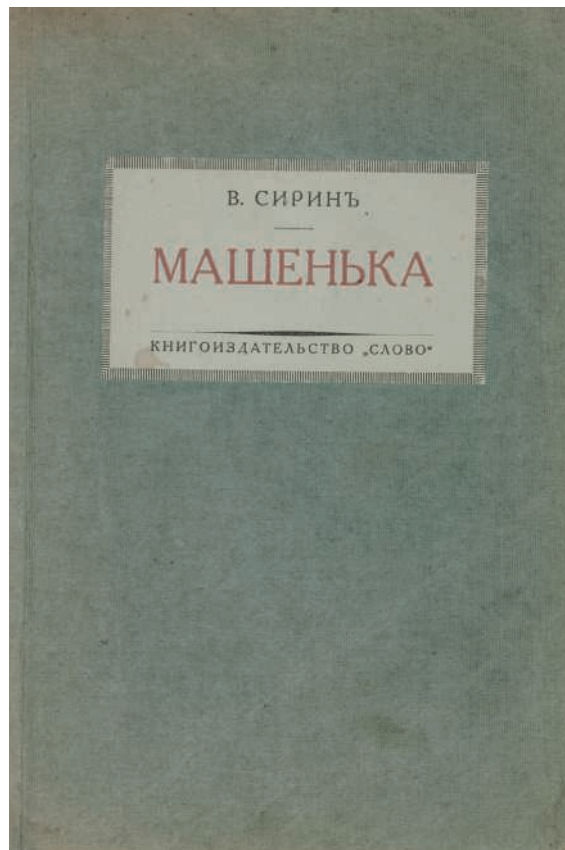
NABOKOV, Vladimir Vladimirovich (1899-1977, writing as "V. Sirin"). *Mashen'ka*. [Mary.] Berlin: Slovo, 1926.

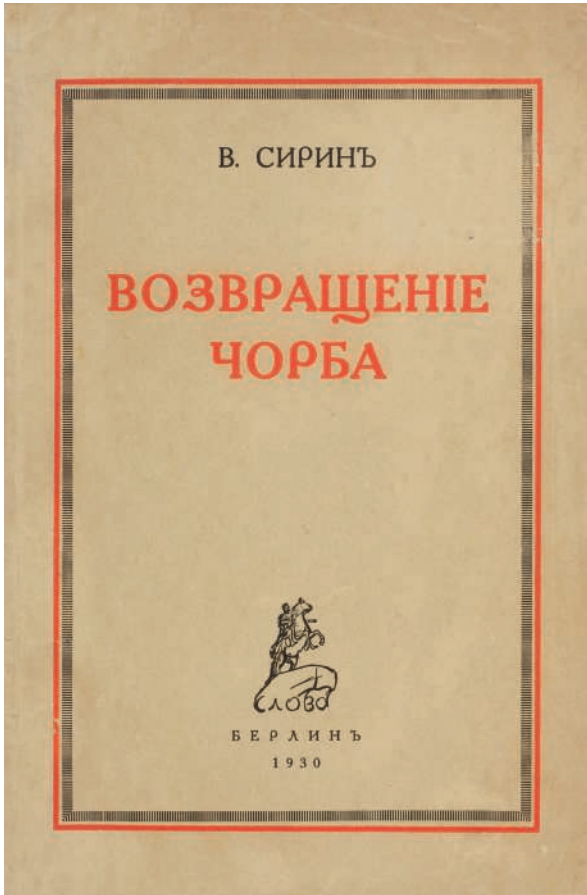
The first edition of Nabokov's first novel, a partly autobiographical work set during the peak of the Russian emigration to Berlin. After attending a reading, the critic Yuli Aykhenvald declared Nabokov 'a new Turgenev'. Juliar A8.1.

Octavo (195 x 130mm). Complete with the adverts (light marginal spotting; light marginal soiling). Original green wrappers, label printed in red and black on the upper side, spine label printed in black (spine and extremities faded; shallow creases; short repaired tear near spine foot; light wear to edges). *Provenance:* contemporary Parisian bookseller (stamps).

£1,500-2,000

\$2,000-2,600
€1,700-2,200





№197

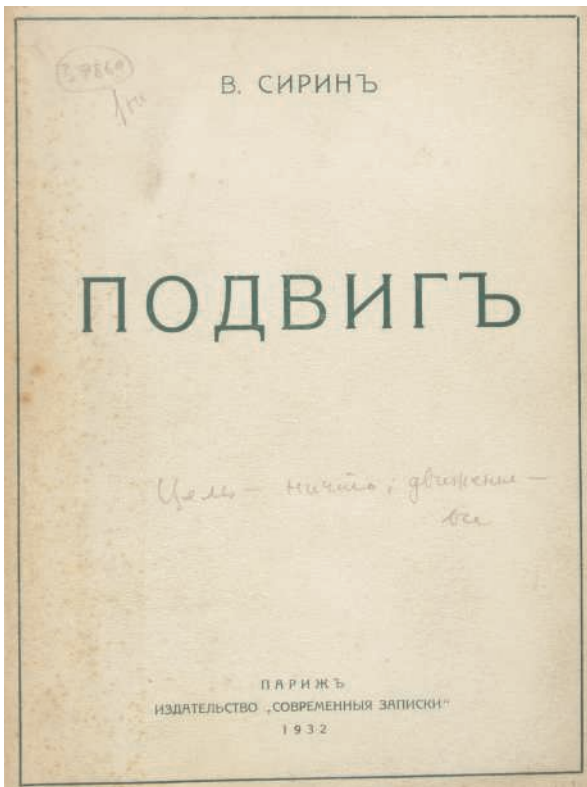
NABOKOV, Vladimir Vladimirovich (1899-1977, writing as 'V. Sirin'). *Vozvrashchenie Chorba*. [The Return of Chorb.] Berlin: Slovo, 1930.

The first edition of Nabokov's first collection of short stories, together with some poems composed between 1924 and 1928. Juliar A11.1.

Octavo (210 x 145mm). (Without the half-title; margins yellowed and with some of the usual edge wear.) Original wrappers, printed in red and black (spine and edges neatly repaired); custom red cloth clamshell case. *Provenance*: S.P. (Cyrillic stamp).

£500-800

\$650-1,000
€560-900



№198

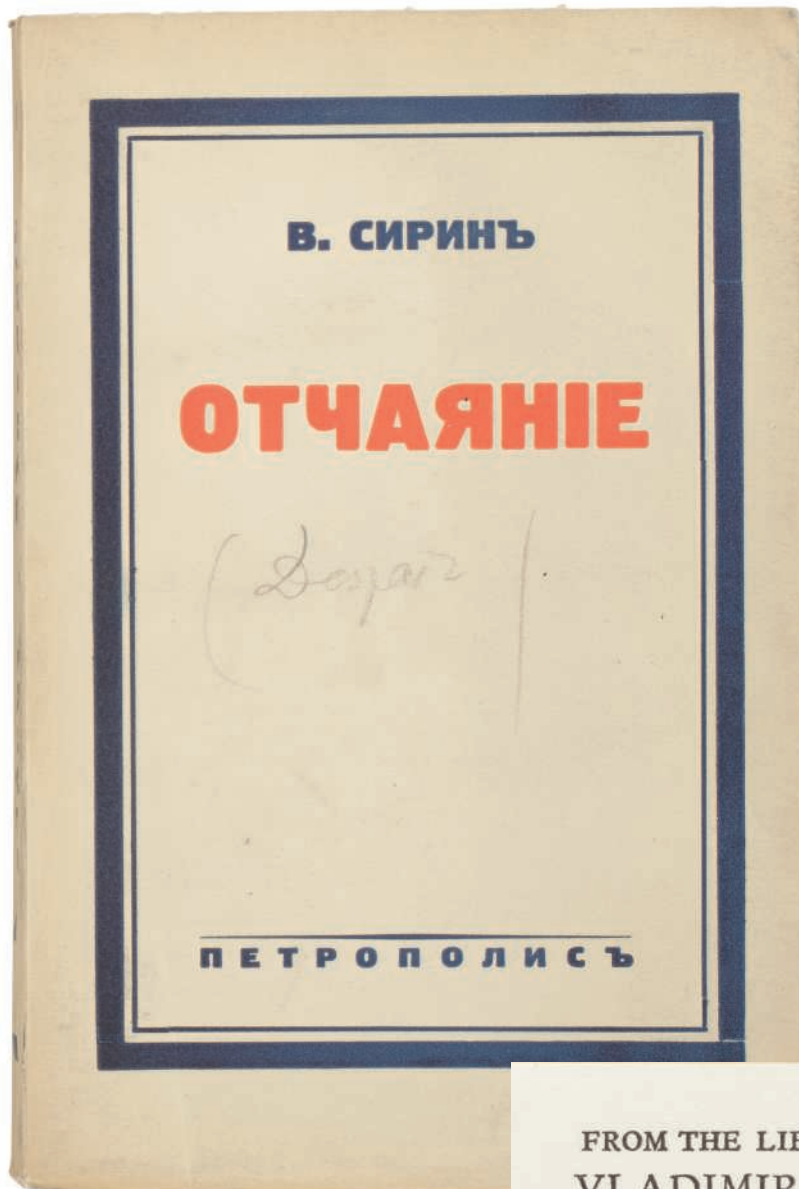
NABOKOV, Vladimir Vladimirovich (1899-1977, writing as 'V. Sirin'). *Podvig*. [Glory.] Paris: Sovremennyya Zapiski, 1932.

The first edition. In the introduction to the English translation, Nabokov writes that this novel, 'my only one with a purpose', 'soars to heights of purity and melancholy that I have only attained in the much later *Ada*'. Juliar A13.1.

Octavo (193 x 142mm). (Margins lightly yellowed.) Original grey wrappers printed in green (spine evenly yellowed; light wear to extremities). *Provenance*: Russian inscription, in pencil, on the front cover (Tsel' nitchto; dvizhenie vse) – Costello (signature on front blank).

£500-800

\$650-1,000
€560-900



FROM THE LIBRARY OF
VLADIMIR NABOKOV
PALACE HOTEL
MONTREUX • SWITZERLAND

0199

NABOKOV, Vladimir Vladimirovich (1899-1977). *Otchaianie*. [Despair.] Berlin: Petropolis, 1936.

Nabokov's own copy of the first edition, from his personal library in his apartment at the Palace Hotel, Montreux. Nabokov has written the title's translation in English, in pencil, on the front wrapper. A fine, unopened copy. *Despair* was serialized in *Sovremennie Zapiski* in 1934. Juliar A15.1.

Octavo (196 x 130mm). Original wrappers, printed in blue and red (French customs stamp on the rear cover). *Provenance*: Vladimir Nabokov (book label; penciled translation of the title in his hand on the front cover).

£1,500-2,000

\$2,000-2,600
€1,700-2,200



ø200

NABOKOV, Vladimir (1899-1977, writing as 'V. Sirin'). *Priglasenie na kazn.* [Invitation to a Beheading.] Paris: Dom Knigi, 1938.

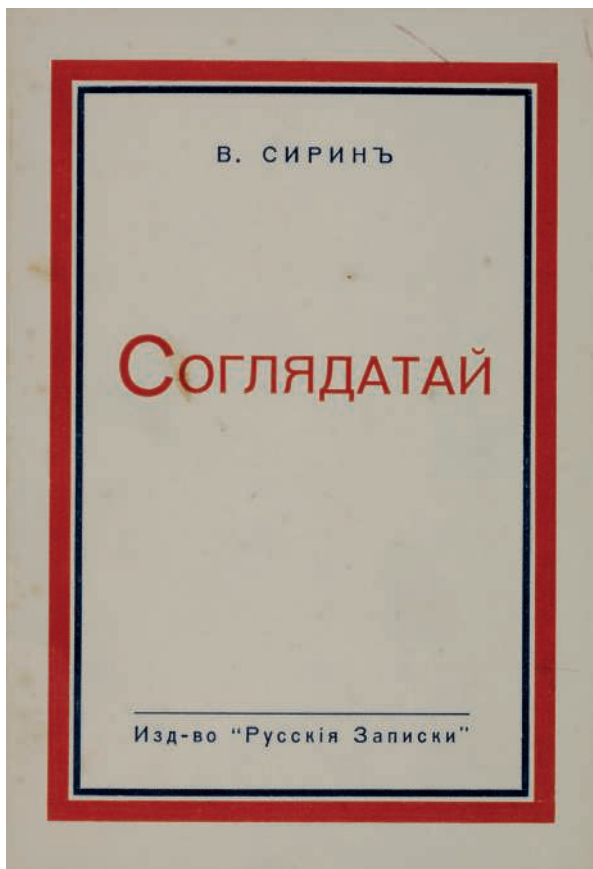
The first edition; an attractive, unopened copy in the original wrappers. *Invitation to a Beheading* is one of Nabokov's best known titles – a darkly comic indictment of totalitarianism, which Nabokov esteemed above *Lolita*, *Pale Fire*, and *The Gift*. Juliar A16.1.

Octavo (200 x 140 mm). Unopened (margins faintly yellowed). Original wrappers printed in brown and red (negligible wear).

£400-600

\$520-780

€450-670



ø201

NABOKOV, Vladimir Vladimirovich (1899-1977, writing as 'V. Sirin'). *Soglyadatoi.* [The Eye.] Paris: Russkie Zapiski, 1938.

The first edition. The title novella is followed by a collection of short stories first published serially in *Sovremennie Zapiski*. Juliar A12.1.

Octavo (193 x 135mm). Complete with the adverts (light spotting to edges). Original printed wrappers (spine with slight lean; light spotting; light wear at the extremities).

£400-600

\$520-780

€450-670

€202

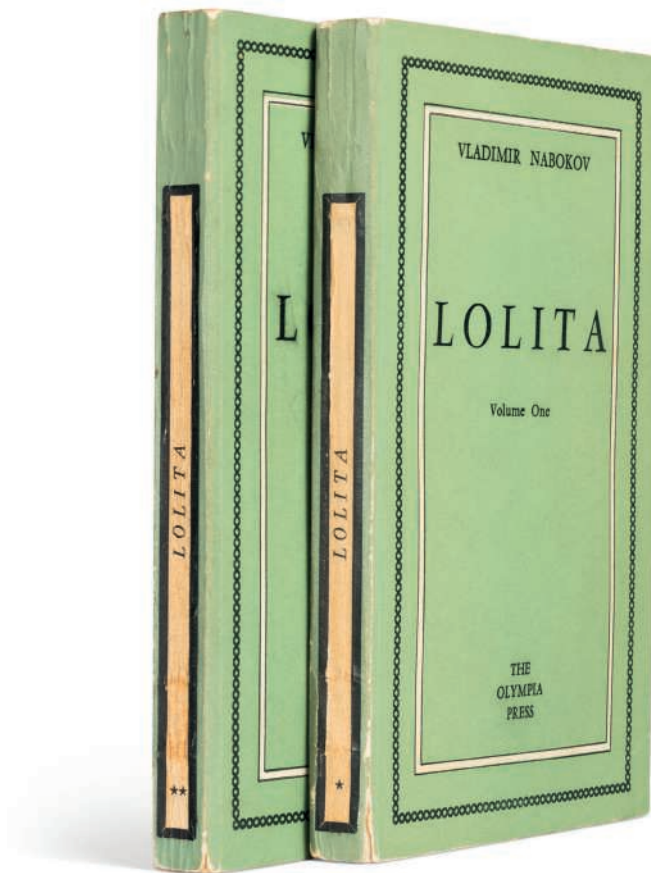
NABOKOV, Vladimir Vladimirovich (1899-1977). *Lolita*. Paris: The Olympia Press, 1955.

The first issue of the first edition of Nabokov's best-known book. Nabokov's still-controversial masterpiece was rejected by several American and British publishers, before being accepted by Maurice Girodias and his Paris-based Olympia Press. Upon publication, Nabokov defended his 'serious work of art' to friends and publishers: 'I know *Lolita* is my best book so far'. The British Home Office ordered all copies entering the UK to be seized, and lobbied the French government so that, surprisingly, *Lolita* was also banned in France for nearly two years. *Lolita* was not published in the U.S. and the U.K. until 1959. The first issue has the price 'Francs: 900' printed on both back covers. Juliar A28.1.1; Kearney 5.66.

Two volumes, octavo (178 x 112mm). (Light spotting on the edges and very few margins.) Original green printed wrappers (light wear to extremities; short tears at spine ends).

£1,500-2,000

\$2,000-2,600
€1,700-2,200



€203

NARBUT, Vladimir Ivanovich (1888-1938). *Allilua*. [Hallelujah.] St Petersburg: Tsekh poetov, 1912.

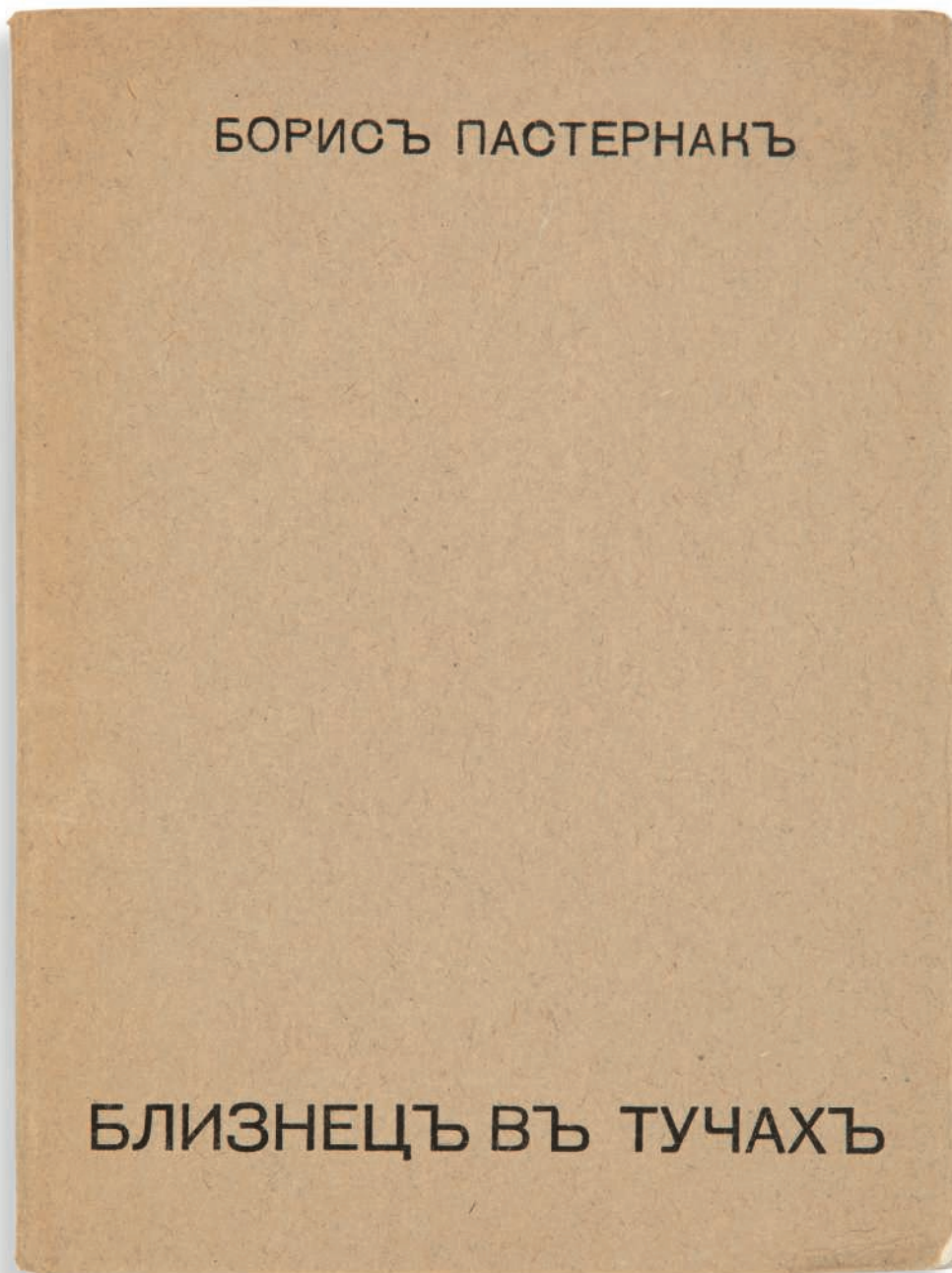
The first edition. This attractively produced collection of verse was published in an edition of just 100 copies. The censor deemed the work grotesque in its satirical treatment of the provincial aristocracy, and confiscated most copies on the charge of obscenity. Narbut went into exile in East Africa to avoid prosecution, and returned to Russia after the amnesty of 1913. RBH and ABPC record only two copies having been offered at auction.

Octavo (243 x 163mm). Frontispiece portrait; decorative initials; printed throughout in red and black on blue laid paper watermarked "Ingres d'Arches". Original card wrappers printed in brown, each cover centered with a vignette (minor wear).

£800-1,200

\$1,100-1,600
€900-1,300





6204

PASTERNAK, Boris Leonidovich (1890-1960). *Bliznets v tuchakh* [A Twin in Storm Clouds]. Moscow: by P.P. Riabushinskii for Lirika, 1914 [but 19 December 1913].

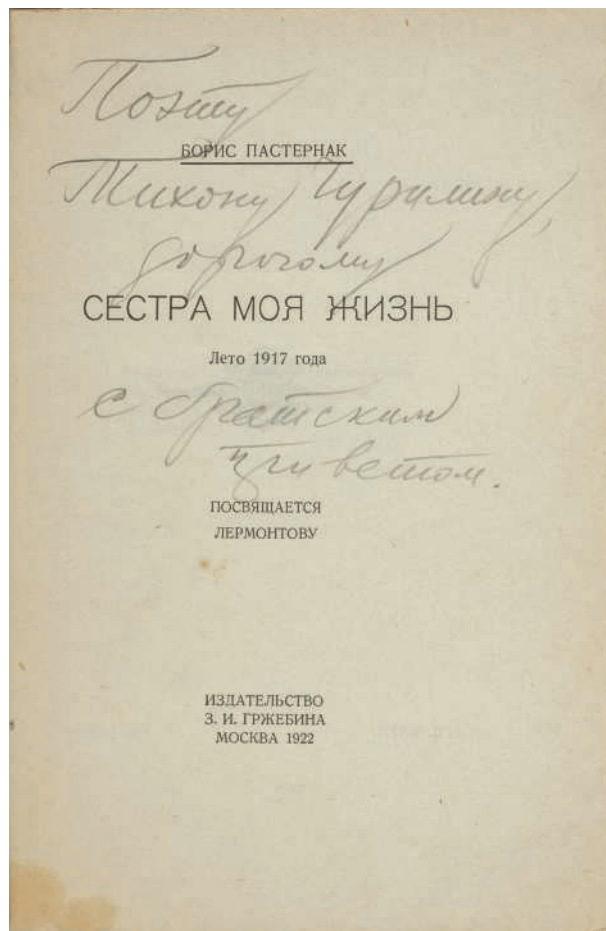
A fresh copy of the first edition of the Nobel's winner's rare first book, published in an edition of 200 copies only. RBH and ABPC record no copy having been offered at auction. This collection of poems hints at the greatness to come; as Tsvetaeva prophesied 'the majority of significant poets were, there were few who are, only Pasternak will be'. The foreword was contributed by the poet Nikolai Aseev (1899-1963).

Octavo (170 x 127mm). (Minor soiling in the bottom margin of the title; one corner bumped.) Original brown card wrappers printed in black (minor wear to the edges); custom black morocco backed clamshell case. *Provenance*: S. Pavlukhin (title inscription dated 15 September 1925 to:) – Arsenii Grigor'evich' [?Ostrovskii] (perhaps the translator and literary critic, 1899-1987).

£9,000-12,000

\$12,000-16,000

€11,000-13,000



0205

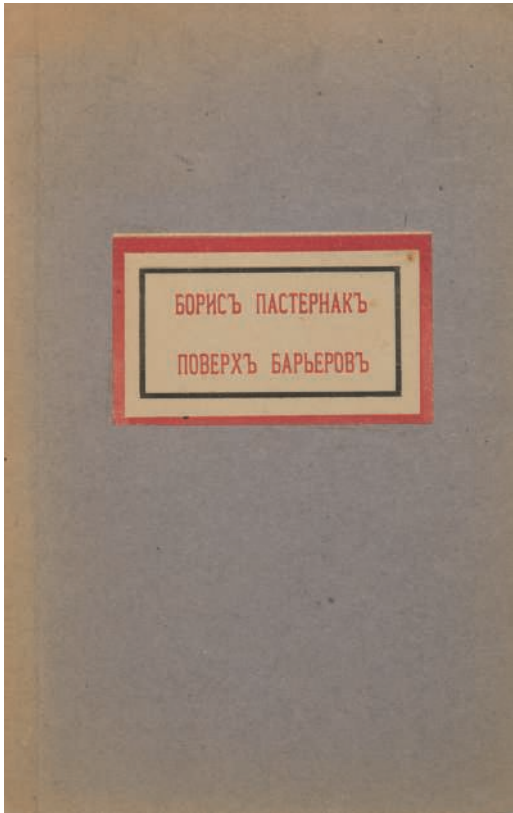
PASTERNAK, Boris Leonidovich (1890-1960). *Sestra moia zhizn. Leto 1917 goda. Posviashchaetsia Lermontovu.* [My Sister Life. Summer 1917. Dedicated to Lermontov.] Moscow: Z.I. Grzhebin, 1922.

A presentation copy of the first edition of Pasternak's early masterpiece, inscribed by the author: 'For dear poet Tikhon Churilin, with brotherly greetings'. Churilin is best known for his *Vesna posle smerti* [Spring after Death] published in 1915 with illustrations by Natalia Goncharova; his poetry was highly regarded by Marina Tsvetaeva. It is likely that Pasternak inscribed this book in 1922, when Churilin returned to Moscow after four years in Ukraine and when Churilin introduced himself to Pasternak, Mayakovsky, Brik, and Aseev. 'This important poetic cycle circulated widely before its publication in 1922 and earned Pasternak acclaim as a major modern poet' (Terras). The poems were inspired by a love affair intensified by revolutionary fervor in the summer of 1917; they had a profound impact on many of his contemporaries, including Mandel'shtam and Tsvetaeva. RBH and ABPC record only one copy (not inscribed) having been offered at auction. Not in Kilgour. Terras, p.332.

Octavo (195 x 141mm). (Without the front blank; occasional mostly marginal light spotting.) Original tan paper wrappers, upper cover printed in black (spine neatly and expertly repaired; light wear to the edges). *Provenance:* Boris Pasternak (presentation inscription to:) – Tikhon Vasil'evich Churilin (1885-1946, poet).

£5,000-8,000

\$6,500-10,000
€5,600-9,000



0206

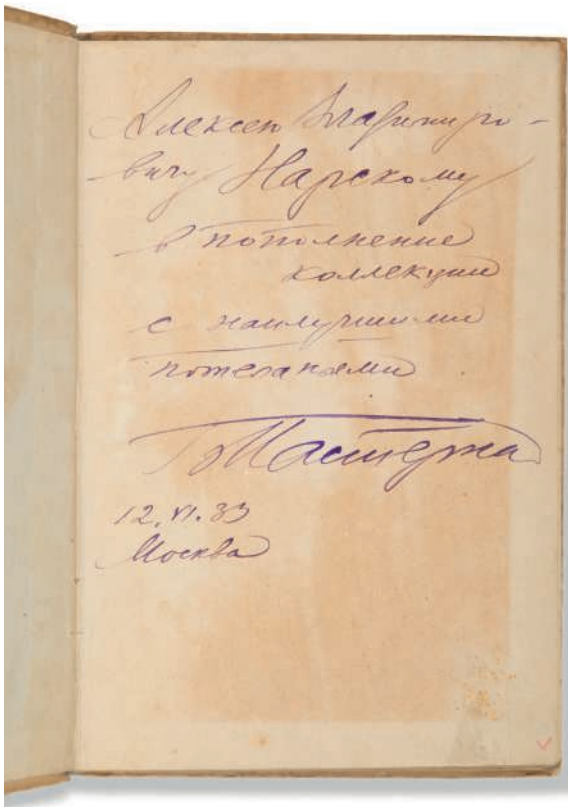
PASTERNAK, Boris Leonidovich (1890-1960). *Poverkh bar'erov. Vtoraiia kniga stikhov* [Over the Barriers. Second Books of Poems]. Moscow: Tsentrifuga, 1917.

The first edition, in the original wrappers. Pasternak's rare second collection of poetry was published during the October Revolution in an edition of 500 copies only. RBH and ABPC record no copy having been offered at auction. *Over the Barriers* 'demonstrated how emotion and the poet's romantic self-image could be successfully absorbed and used to dynamize metaphoric landscapes' (Terras, p.332).

Octavo (225 x 145mm). (Margins evenly yellowed.) Original purple card wrappers; the front cover with a title label printed in red and black; the back cover printed in black (spine and edges faded; light wear). *Provenance:* V. Sergeev (bookplate with portrait of Pushkin, and manuscript inventory number 42).

£1,500-2,000

\$2,000-2,600
€1,700-2,200



0207

PASTERNAK, Boris Leonidovich (1890-1960). *Vozdushnye puti* [Aerial Ways]. Moscow: State Press for Fiction, 1933.

A presentation copy inscribed by Pasternak in the year of publication: 'To Aleksei Vladimirovich Narskii for the expansion of his collection. With best wishes [signed] Boris Pasternak. 12 June 1933. Moscow'. *Aerial Ways* was published on 14 February 1933. It comprises four short stories, three of which had been collected in *Rasskazy* in 1925. RBH and ABPC record no inscribed copies having been offered at auction.

Octavo (190 x 125mm). (Margins evenly yellowed.) Original grey cloth-backed boards, spine and sides printed in green (browned; light damp-staining; corners rubbed). *Provenance:* Boris Pasternak (presentation inscription to:) - Aleksei Vladimirovich Narskii (pencil inscription dated 9 January 1937 presenting the book to his wife:) - Duna Narskaia.

£1,800-2,500

\$2,400-3,300
€2,100-2,800

€208

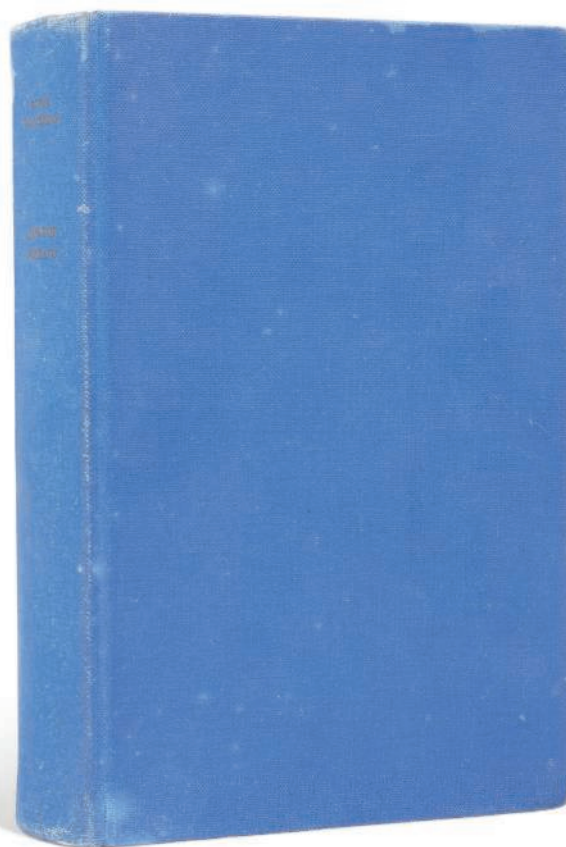
PASTERNAK, Boris Leonidovich (1890-1960). *Doktor Zhivago*. Milan [The Hague]: Feltrinelli [Mouton], 1958.

The rare CIA-sponsored first edition in Russian. The Library of Congress Copy. RBH and ABPC record only one copy having been offered at auction. Declassified documents revealed that the CIA sought to embarrass the Soviet government by facilitating the publication of this edition and by distributing copies to Russian visitors via the Vatican Pavilion of the 1958 World Fair in Brussels (see: Finn & Couvee). Feltrinelli had spirited the manuscript out of Russia and published the first edition in an Italian translation in 1957. He began discussing a Russian edition with Mouton, but before negotiations were completed Mouton proceeded to print 1000 copies for the CIA's sole use. 365 of these were sent to the Vatican Pavilion, 200 were sent to the CIA in Washington, and the remainder was distributed among CIA offices in Europe. According to Finn & Couvee, many of the Brussels copies were damaged: 'the book's blue linen covers were found littering the fairgrounds. Some who got the novel were ripping off the covers, dividing the pages, and stuffing them in their pockets to make the book easier to hide' (p.142). A small proportion of the edition, about 100 copies, does not credit Feltrinelli on the title. Finn & Couvee, *The Zhivago Affair: The Kremlin, the CIA, and the Battle over a Forbidden Book* (New York: 2014).

Octavo (220 x 141mm). (Margins faintly yellowed.) Original blue cloth, spine lettered in gilt (some staining, mainly on the back cover). *Provenance:* The Library of Congress (deaccession stamp).

£4,000-6,000

\$5,200-7,800
€4,500-6,700



€209

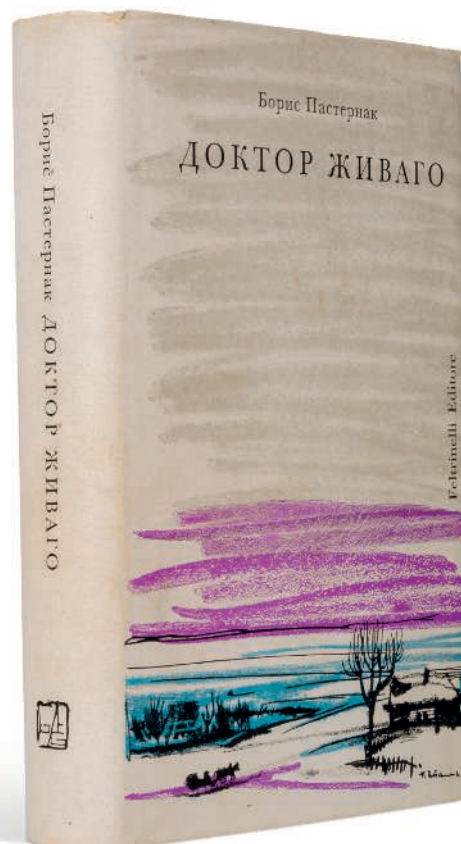
PASTERNAK, Boris Leonidovich (1890-1960). *Doktor Zhivago*. Milan: Feltrinelli, 1957 [but 1958].

The first trade edition in Russian of this celebrated novel, in an attractive example of the dust-jacket. Gian Giacomo Feltrinelli, although an active communist, smuggled the manuscript out of the USSR, resisted pressure against its publication, and brought wide acclaim to his publishing house when he was first to publish *Zhivago*, in an Italian translation, in 1957. After winning the Nobel Prize for Literature in 1958, Pasternak was forbidden by the Soviet authorities to accept it, and saw his works suppressed in Russia. Cataloguers usually describe this edition as published in 1957, based on the date printed on the verso of the title; in fact, it was printed in late 1958.

Octavo (213 x 139mm). (Margins faintly yellowed, as often.) Original green paper-covered boards, the spine and front cover printed in black; original illustrated dust-jacket (dust-jacket with minor wear and very small chips at the corners). *Provenance:* short gift inscription on the title, signed Benoit, Milan, 7 September 1960.

£500-800

\$650-1,000
€560-900





№210

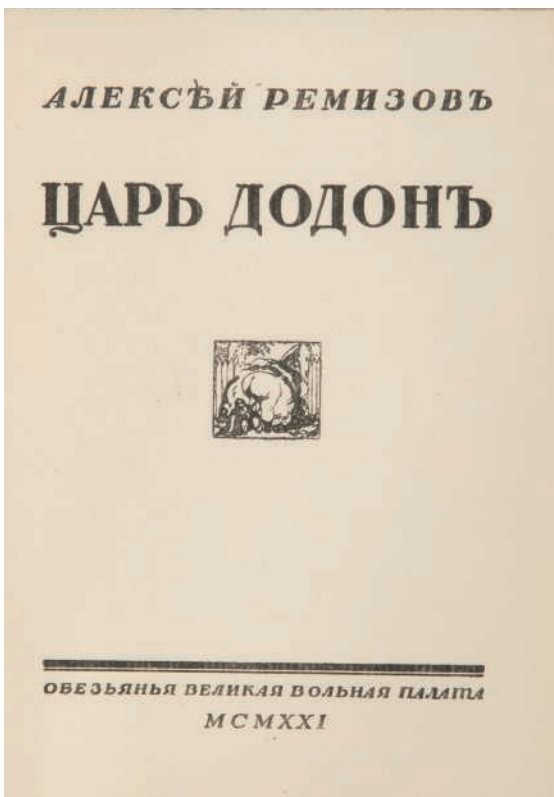
PIL'NIAK, Boris (pseudonym of Boris Andreevich Vogau, 1894-1938). *Povest' peterburgskaia ili sviatoi kamen-gorod*. [Stories of St Petersburg, the Holy Stone-City.] Moscow and Berlin: Gelikon, 1922.

The first edition. In these two stories illustrated by Vasilii Masiutin (1884-1955), Pil'niak characterises Peter I as the antichrist, and the city bearing his name as a perversion of the authentic Russian national character. *Povest' peterburgskaia* was published in the same year as his first novel, *Golyi god* [The Naked Year]. By the end of the 1920s, Pil'niak was one of the most popular authors in Russia. For a time he benefited from the protection of Nikolai Yezhov, future head of the NKVD, who acted as his personal censor during the early 1930s, but Pil'niak was executed in 1938, accused of plotting to kill Stalin and Yezhov. MoMA, *The Russian Avant-Garde Book*, 414.

Octavo (149 x 109mm). Illustrations throughout by Vasilii Nikolaevich Masiutin. Original pale green paper wrappers, spine and front cover printed in brown (lower corner of back cover chipped; light soiling).

£400-600

\$520-780
€450-670



№211

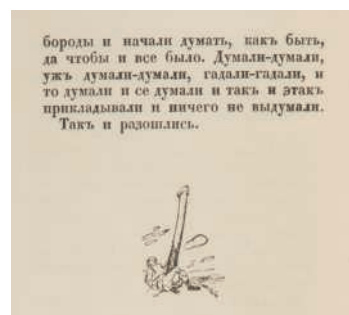
REMIZOV, Aleksei Mikhailovich (1877-1957). *Tsar Dodon*. St Petersburg: Obbez'ian'ia velikaia vol'naia palata [The Monkey's Great Free Hall; but probably Alkonost], 1921.

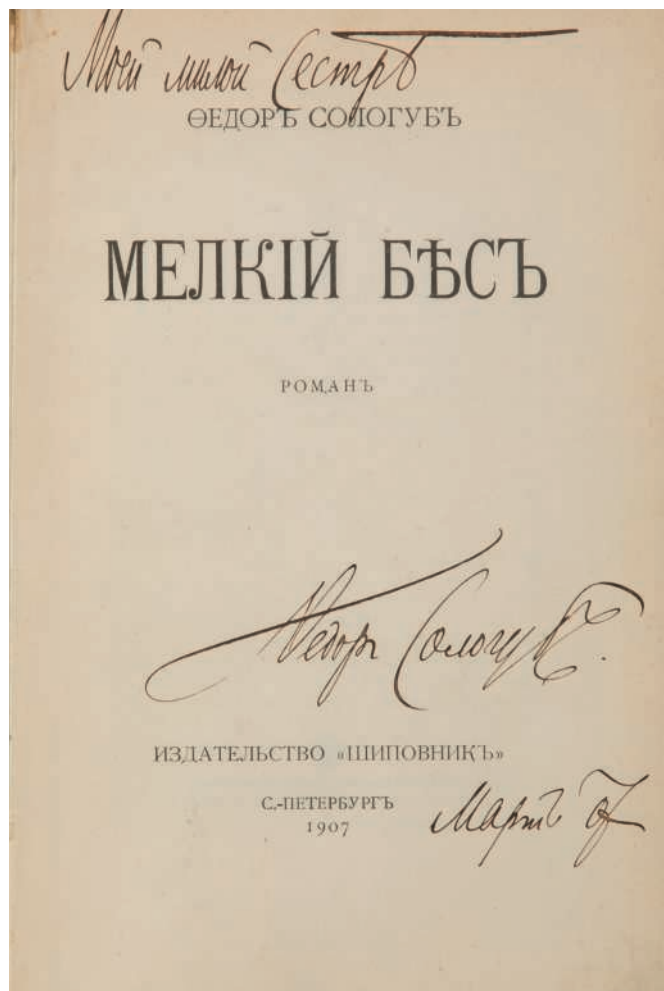
An attractive example of the rare first edition, with erotic vignettes by Leon Bakst. The text is an erotic treatment of one of the tales from Remizov's *Zavetnye skazy* [Confidential Tales] published by Alkonost the previous year; it illustrates Remizov's 'penchant for blasphemous humor' (Terras, p.368). RBH and ABPC record only one copy having been offered at auction (sold, Bonham's New York, 11 December 2013, lot 1043, \$20,000). One of 333 copies only, this one numbered 81 and with the printed statement that this copy was printed for the members of the Petropolis book cooperative ['chlena knizhnago kooperativa Petropolis']. Iurii Annnekov produced the very fine illustration representing the sign of the order of The Monkey, Remizov's comical secret society. Kilgour 937.

Octavo (165 x 120mm, with deckle edges). Three erotic vignettes by Leon Bakst, and one illustration by Iurii Annnekov; printed throughout on laid paper watermarked with a crowned fleur-de-lis; limitation number in manuscript in black ink (negligible wear to the edges). Original white paper wrappers, the front cover printed in black (light wear to the yapp edges). *Provenance:* Petropolis Book Cooperative (printed limitation statement).

£1,500-2,000

\$2,000-2,600
€1,700-2,200





0212

SOLOGUB, Fedor (1863-1927). *Melkii bes* [The Petty Demon, sometimes The Small Demon]. St Petersburg: Shipovnik, 1907.

A presentation copy of the first edition of his most famous novel, inscribed by Sologub: 'To my dear sister [signed] Fedor Sologub. March 07'. Mirsky described *The Little Demon* as 'the most perfect Russian novel since the death of Dostoevsky'; 'it met with an enormous success [and] brought Sologub universal recognition and an all-Russian reputation' (Mirsky, pp.197, 199). Sologub was very close to his younger sister; having lost their father when they were still under five, Fedor and Ol'ga followed their illiterate mother into the service of an aristocratic St Petersburg family. Later, Ol'ga looked after Fedor's own household; she lived with Fedor almost her entire life, experiencing with him every setback and every triumph as Fedor rescued them from the poverty of their childhood. When Ol'ga died, a few months after receiving this book, Sologub wrote to a friend 'you cannot know how great is my loss [...] my whole life is connected to my sister, and now I seem to crumble upon myself. Outwardly I live as always, and I write, but somehow it is wild to me that I too am not dead' (letter to M.N. Karvoskaia, July 1907). RBH and ABPC record no copy of this work having been offered at auction, and only one inscribed copy of any of his works. WorldCat apparently locates only one copy outside of Russia, at the British Library. Not in Kilgour (which has otherwise extensive holdings of Sologub).

Octavo (224 x 153mm). With the publisher's catalogue (faint damp-staining to the catalogue leaves). 20th-century blue cloth preserving the original illustrated front wrapper by Mstislav Dobuzhinskii; cloth spine titled in gilt (endpapers faintly damp-stained; light soiling and spotting to the front wrapper; wrapper possibly strengthened at the edges). *Provenance:* Fedor Sologub (presentation inscription to:) - Ol'ga Kuzminichna Teternikova (1865-1907).

£2,500-3,500

\$3,300-4,600
€2,800-3,900



0213

Strelets. Sbornik 1-3ii [The Archer. Volumes 1-3]. Edited by Aleksandr Belenson. St Petersburg: [Strelets] 1915, 1916, 1922.

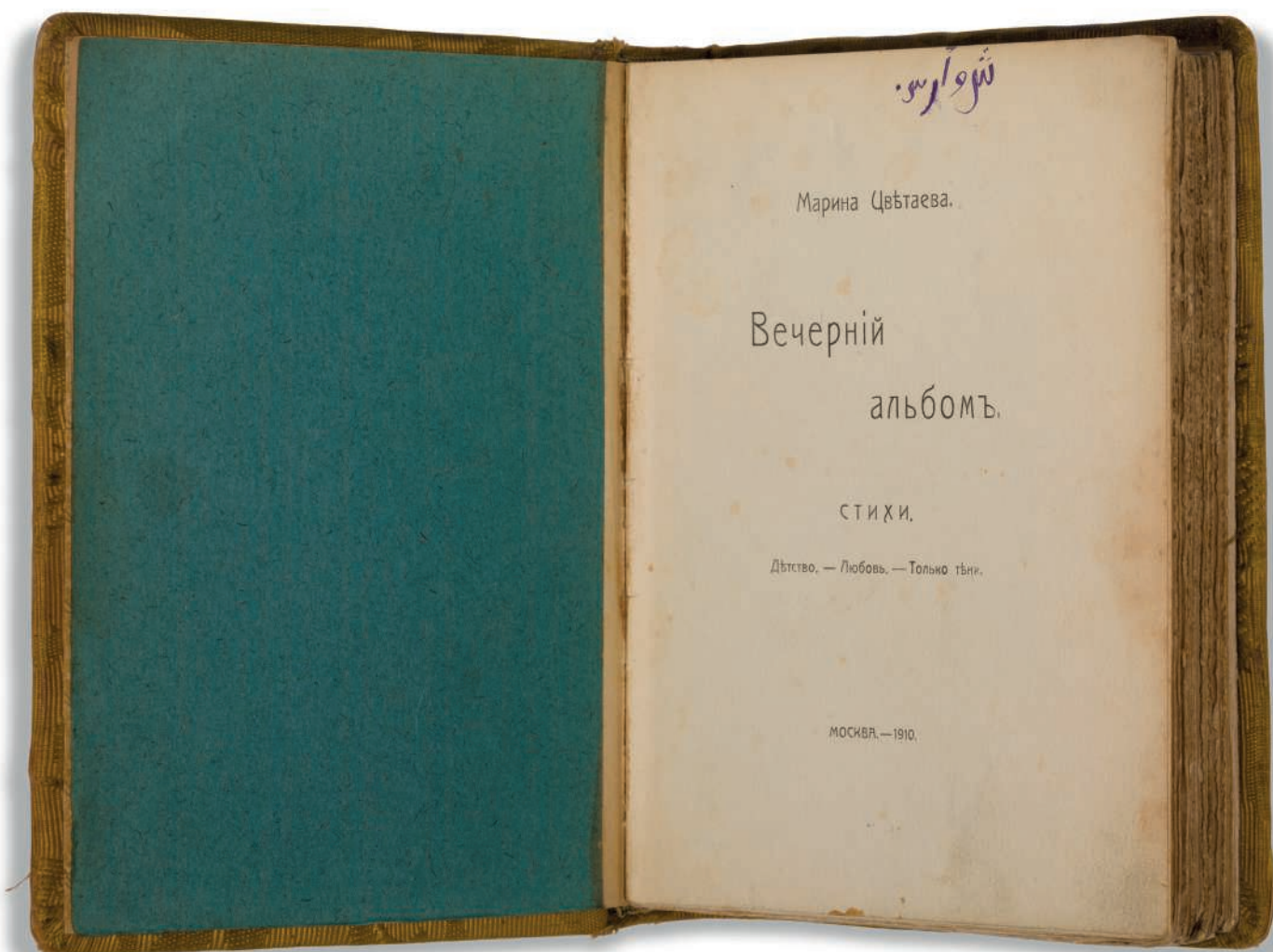
A complete set, in the original wrappers, of this important avant-garde periodical. Contributing artists include Chagall, Annenkov, Rozanova, Lebedev, Dobuzhinskii, Kul'bin, and others; contributing authors include Akhmatova, Mayakovsky, Blok, Remizov, Kruchenykh, Sologub, and others. 'The first issue evoked wide-ranging responses from acceptance of the Futurists to refusal to condone the association of the literary establishment with the radical Futurists. The second number caused general indignation and alienated many who had accepted the first issue. The only Futurist represented is Mayakovsky whose erotic poetry caused an uproar, and there were two anti-Semitic pieces by V. Rozanov which also alienated many. The tone of the third issue was pre-set by the response to the second' (Compton). The number of copies printed reduced dramatically with each issue, the final one - with the excellent plates by Chagall and Annenkov - printed in 300 copies only. Compton, *The World Backwards*, pp. 41-42; MoMA, *The Russian Avant-Garde Book*, 114, 124, 447.

Three volumes, quarto (257-286 x 185-199mm). Vol. 1: 12 plates on blue paper, illustrations; vol. 2: one colour-printed plate mounted on its printed caption leaf; vol. 3: 14 plates; (occasional marginal wear; vol. 1 margins lightly yellowed; vol. 2 with some spotting). Original printed wrappers (vol. 1: rebacked with some of the front cover illustration restored, worn with short repaired tears near the edges, some soiling; vol.2: front cover detached, spine chipped and worn, covers spotted and with some edge wear; vol. 3: long tear to front joint, some wear to the spine and yapp edges). *Provenance*: Russian booksellers' small stamps.

(3)

£1,500-2,000

\$2,000-2,600
€1,700-2,200



€214

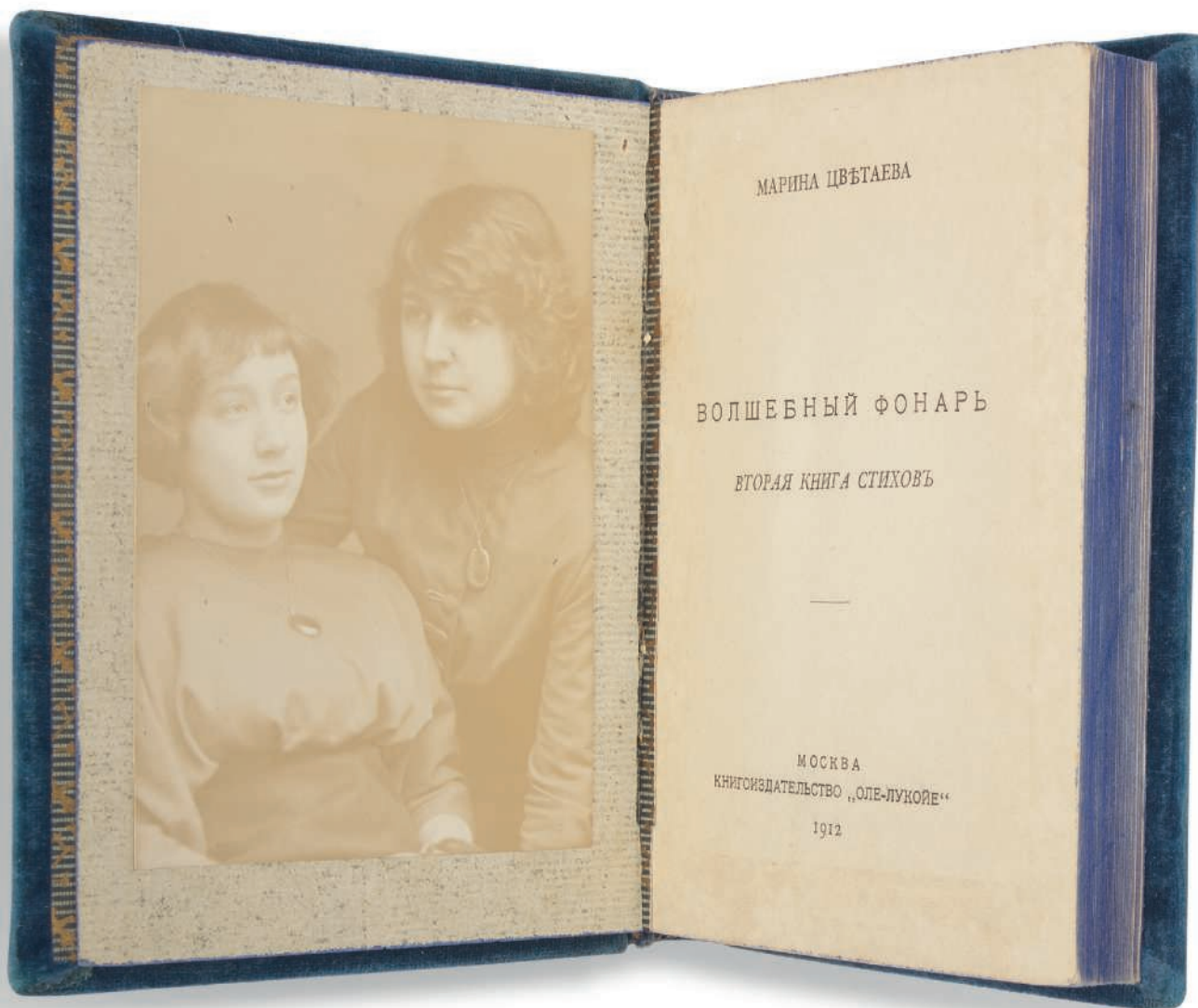
TSVETAeva, Marina Ivanovna (1892-1941). *Vechernii al'bom. Stikhi. Detsvo. Liubov. Tol'ko teni.* [Evening Album. Poems. Childhood. Love. Only Shadows.] Moscow: [A.I. Mamontov for the author] 1910.

The rare first edition of the first book by one of the 20th-century preeminent poets. One of only 500 copies, published at her own cost, this one with the original wrappers. RBH and ABPC record no copy having been offered at auction. Tsvetaeva is, with Mandel'shtam and Akhmatova, Russia's most important modern poet. Tsvetaeva 'always carried everything she has to say to its conceivable and expressible end. In both her poetry and her prose, nothing remains hanging or leaves a feeling of ambivalence. Tsvetaeva is the unique case in which the paramount spiritual experience of an epoch (for us, the sense of ambivalence, of contradictoriness in the nature of human existence) served not as the object of expression but as its means, by which it was transformed into the material of art' (Joseph Brodsky, quoted in Terras). This copy was previously in the collection of Lina Rudakova-Finkelshtein, and may have earlier belonged to her husband, the critic Sergei Rudakov (1909-1944) who befriended Mandel'shtam and Akhmatova in Voronezh. Terras, p.487.

Octavo (176 x 133mm, with deckle edges). Complete with the errata; printed throughout on heavy wove paper (occasional light marginal soiling). Contemporary Russian brocade with the original wrappers bound-in, wrappers printed in gold on blue paper stock, gilt spine label (light staining and spotting on the front wrapper; brocade rubbed at the extremities). *Provenance:* 'Shvarts' (title signature in blue ink in Arabic script) – Russian bookseller (printed ticket tipped in, dated 15 August 1942) – Polina Samoilovna Rudakova-Finkelshtein (1906-1977; sold to:) – Anatoly Byzov.

£6,000-9,000

\$7,800-12,000
€6,800-10,000



0215

TSVETAeva, Marina Ivanovna (1892-1941). *Vol'shebnyi fonar. Vtoraia kniga stikhov.* [The Magic Lantern. Second Book of Verse.] Moscow: Ole-Lukoie, 1912.

The rare first edition, in the original velvet binding and in the original slipcase. This copy has an original photographic print tipped-in, showing young Marina and her sister Anastasia, and suggesting that this copy may have once been in the Tsvetaeva or Efron families. Tsvetaeva's second book is dedicated to Sergei Efron, whom she had married in January of the same year. RBH and ABPC record no copy having been offered at auction. One of 500 copies published, some of these also found bound in red velvet.

Octavo (119 x 91mm). Extra-illustrated with a photographic print of Marina and Anastasia Tsvetaeva, tipped to the front free endpaper. Original blue velvet, blue edges, decorative endpapers printed in blue and gold with a repeating floral pattern, original card slipcase covered in paper matching the endpapers, full-length spine label printed in black on white paper (velvet spine evenly faded to grey; slipcase spine split). *Provenance:* Alexandre Polonsky, Paris (sold to:) – Anatoly Byzov (purchased from him January 1999).

£6,000-9,000

\$7,800-12,000
€6,800-10,000

€216

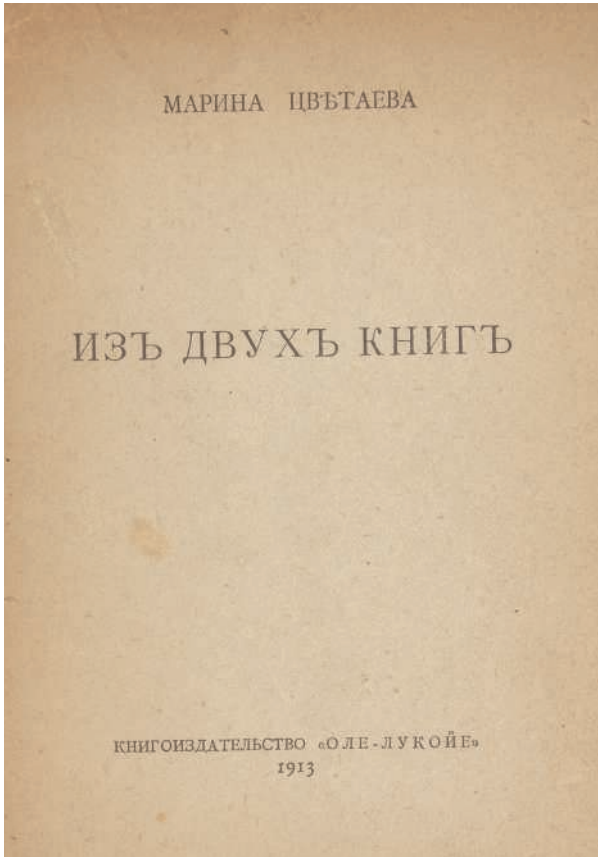
TSVETAeva, Marina Ivanovna (1892-1941). *Iz dvukh knig*. [From Two Books.] [Moscow:] Ole-Lukoie, 1913.

The first edition. Tsvetaeva's third book is a careful distillation of her previous two publications, both published before the age of twenty: she selects just forty poems from the 239 in her first two books, and adds a new composition. It is indicative of Tsvetaeva's artistic rigor and of readiness to dismiss youthful efforts as her style matured. In a later letter to George Ivask she quipped 'bad poetry [...] is like measles. It is something that is best gotten over in childhood' (4 April 1933). RBH and ABPC record no copy having been offered at auction.

Octavo (201 x 135mm, untrimmed). (Margins lightly yellowed; occasional light marginal soiling.) Original wrappers printed in black (spine ends worn; some browning and staining).

£800-1,200

\$1,100-1,600
€900-1,300



€217

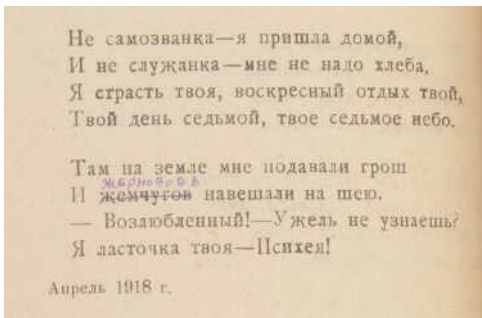
TSVETAeva, Marina Ivanovna (1892-1941). *Versty. Stikhi*. [Mileposts. Poems.] Moscow: Kostry, 1921.

The first edition of this major work, and among the rarest of Tsvetaeva's publications. *Mileposts* is Tsvetaeva's third collection of poetry – this one dedicated to Anna Akhmatova – and marks the beginning of her mature style. This work made a very strong impression on Pasternak, who remarked: 'I was immediately tamed by the lyrical power of Tsvetaeva's form, which become her very flesh and blood, which had strong lungs, had a tight, concentrated hold, which did not gasp for breath between lines but encompassed with a break in rhythm whole sequences of stanzas, developing their innate elements' (quoted in Terras). RBH and ABPC record only one copy having been offered at auction (possibly a second edition, which credits the designer of the wrappers); WorldCat locates just one copy outside of Russia, at Harvard's Houghton Library. This copy bears three manuscript corrections in purple ink in a contemporary hand: the cross-stroke is added to the 'A' in 'Anna' on the dedication leaf; 'zhemchugov' is corrected to 'zhernonov' on p. 38; 'kazhdaia' is corrected to 'vsiaikaia' on p. 49. Terras, p.487.

Octavo (142 x 103mm, with deckle edges). Original wrappers printed in black and orange (light wear). *Provenance:* S. Sammonova (title inscription dated Moscow 1923) – Russian bookseller's small stamps on the inside back cover.

£3,000-4,000

\$3,900-5,200
€3,400-4,500





o218

TSVETAEVA, Marina Ivanovna (1892-1941). *Versty. Stikhi*. [Mileposts. Poems.] Moscow: Kostry, 1921.

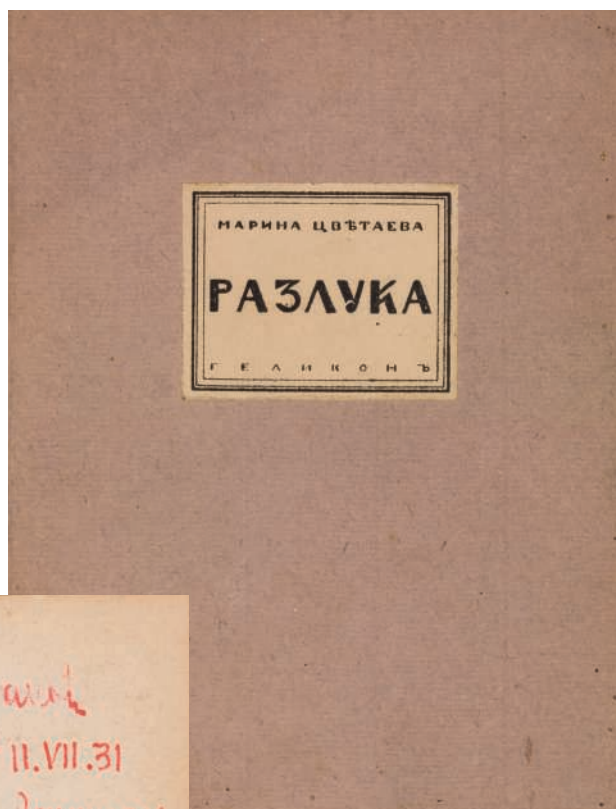
The Rudakov copy of the second edition of this major work by Tsvetaeva. Sergei Borisovich Rudakov (1909-1944) befriended the Mandel'shtams and Akhmatova in Voronezh, and was entrusted with the papers of Gumilev and Osip Mandel'shtam. In her memoir, *Hope Against Hope*, Nadezhda Mandel'shtam remarks that Rudakov 'himself wrote elegant verse (a little under the influence of Tsvetaeva) which was popular at the time' (p.274). When Rudakov died at the front in 1944, Akhmatova dedicated the poem 'Pamiati druga' to his memory.

Octavo (158 x 115mm, with deckle edges). (Margins evenly yellowed; some short tears.) Original wrappers, by Pavlinov, printed in black and red (some wear and soiling; spine ends chipped); protected in early glassine with a manuscript reproduction of the front cover design. *Provenance*: Sergei Borisovich Rudakov (1909-1944, critic and literary historian; title signature in black ink, dated Leningrad, 11 January 1934) – Polina Samoiloivna Rudakova-Finkelshtein (1906-1977; sold to) – Anatoly Byzov (purchased from him January 1999).

£400-600

\$520-780

€450-670



o219

TSVETAEVA, Marina Ivanovna (1892-1941). *Razluka*. [Separation.] Moscow and Berlin: Helikon, 1922.

The first edition; the Rudakov copy. Sergei Borisovich Rudakov (1909-1944) befriended the Mandel'shtams in Voronezh, and was entrusted with manuscripts of Osip's work at a time when few would dare take the risk. In her memoir, *Hope Against Hope*, Nadezhda Mandel'shtam remarks that Rudakov 'himself wrote elegant verse (a little under the influence of Tsvetaeva) which was popular at the time' (p.274). In 1942, upon hearing of Tsvetaeva's death, Rudakov penned a poem in her memory: '31 Avgusta'. In Voronezh, Rudakov also befriended Anna Akhmatova, and was entrusted with Gumilev's archive. When Rudakov died at the front in 1944, Akhmatova dedicated the poem 'Pamiati druga' to his memory. *Razluka* was published in exile after Tsvetaeva reunited in Berlin with her husband Sergei Efron; the collection includes 'Na krasnom kone', Tsvetaeva's first longer verse narrative. *Grafica russa 1917-1930*, 212; Kilgour 290.

Octavo (155 x 121mm). (Some spotting.) Original lavender paper-covered boards, front cover with a paper label printed in black (joints starting; small chip at spine foot). *Provenance*: Sergei Borisovich Rudakov (1909-1944, critic and literary historian; title signature in red ink, dated Leningrad, 2 July 1931).

£800-1,200

\$1,100-1,600

€900-1,300

€220

TSVETAeva, Marina Ivanovna (1892-1941). *Tsar'-devitsa. Poema-skazka*. [The Tsar-Maiden. A Fairytale-poem.] Moscow: State Press, 1922.

The first edition; the Rudakov copy. Tsvetaeva's interpretation of a traditional Russian folk tale, with illustrations throughout by Dmitrii Mitrokhin (1883-1973). Sergei Borisovich Rudakov (1909-1944) befriended the Mandel'shtams in Voronezh, and was entrusted with manuscripts of Osip's work at a time when few would dare take the risk. In her memoir, *Hope Against Hope*, Nadezhda Mandel'shtam remarks that Rudakov 'himself wrote elegant verse (a little under the influence of Tsvetaeva) which was popular at the time' (p.274). In 1942, upon hearing of Tsvetaeva's death, Rudakov penned a poem in her memory: '31 Avgusta'. In Voronezh, Rudakov also befriended Anna Akhmatova, and was entrusted with Gumilev's archive. When Rudakov died at the front in 1944, Akhmatova dedicated the poem 'Pamiati druga' to his memory. RBH and ABPC record no copy having been offered at auction. Kilgour 291.

Octavo (180 x 135mm). Illustrations throughout by Dmitrii Mitrokhin (short tear in the front blank near the gutter.) Original illustrated wrappers, by Mitrokhin, printed in brown and black (light soiling; light wear). *Provenance:* Sergei Borisovich Rudakov (1909-1944, critic and literary historian; title signature in blue ink, dated Leningrad, 6 December 1929).

£600-900

\$780-1,200
€680-1,000



€221

TSVETAeva, Marina Ivanovna (1892-1941). *Stikhi k Bloku*. [Poems for Blok.] Berlin: Ogon'ki, 1922.

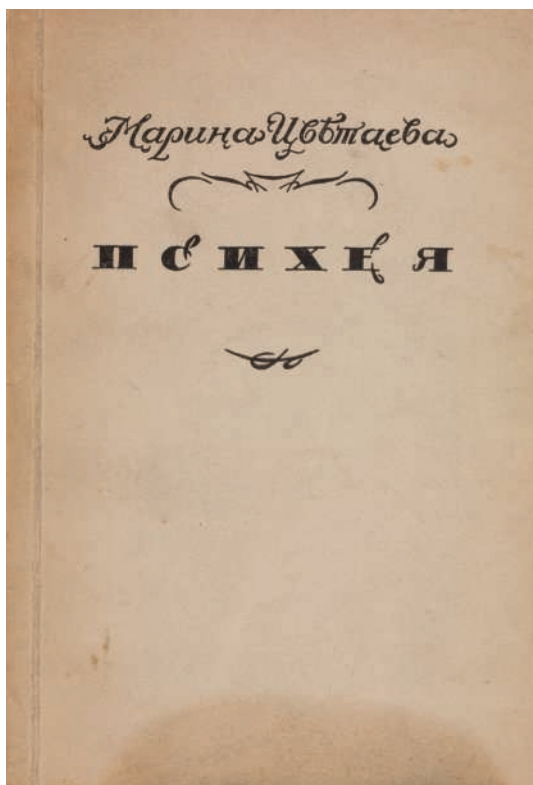
The first edition. In these poems, Tsvetaeva travels to the afterworld to meet the poet Aleksandr Blok, who had died in the previous year.

Small octavo (129 x 94mm). Engraved ornaments by Aleksandr Arnshtam. Original illustrated wrappers, by Arnshtam, printed in grey on cream card stock (light soiling; light wear).

£600-900

\$780-1,200
€680-1,000





0222

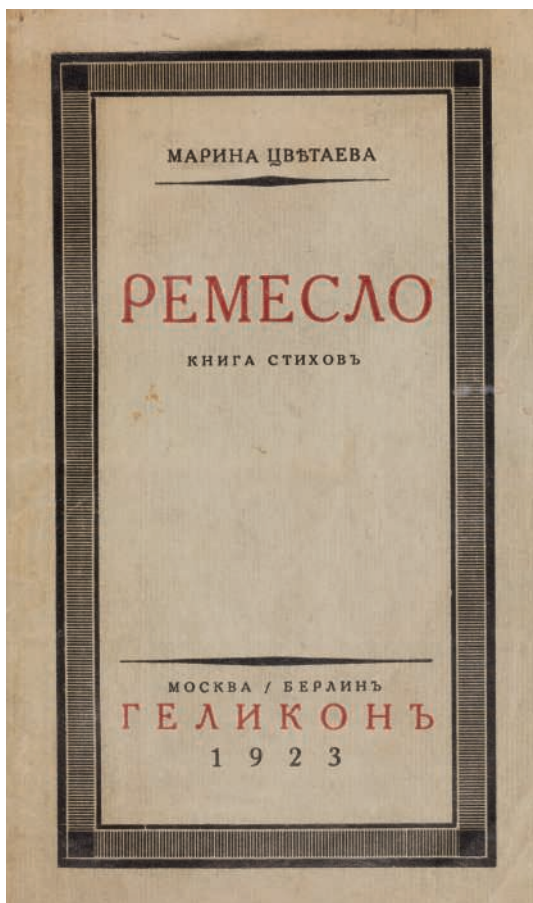
TSVETAEVA, Marina Ivanovna (1892-1941). *Psikheia. Romantika*. [Psyche. A Romance.] Berlin: Z.I. Grzhebin, 1923.

The first edition of one of Tsvetaeva's rarest books in commerce, comprising 'Insomnia' – one of her best-known cycles. RBH and ABPC record no copy having been offered at auction.

Octavo (155 x 108mm). (Half-title detached but present; margins evenly yellowed.) Original white paper wrappers printed in black (some wear to the yapp edges; dampstain near the bottom edge of covers).

£800-1,200

\$1,100-1,600
€900-1,300



0223

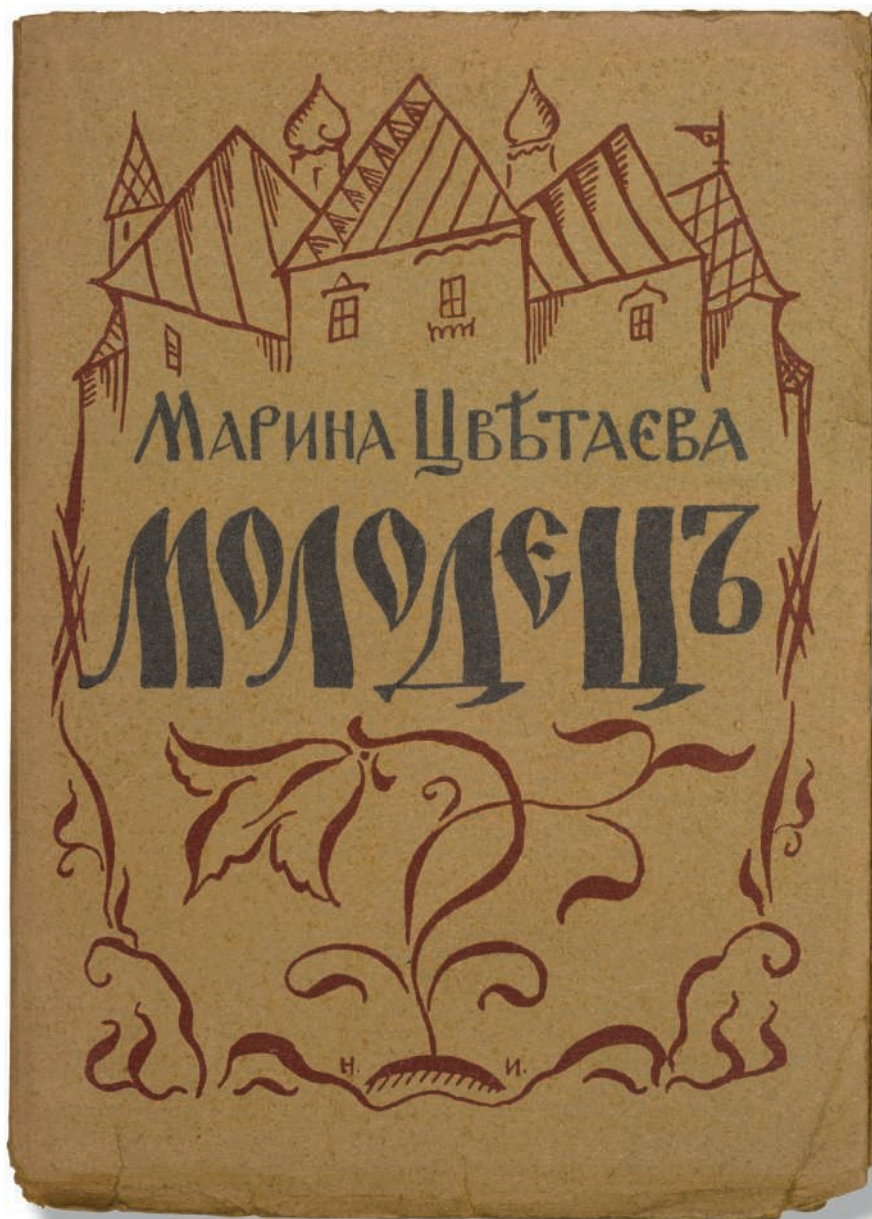
TSVETAEVA, Marina Ivanovna (1892-1941). *Remeslo. Kniga stikhov*. [Craft. A Book of Poetry.] Moscow and Berlin: Gelikon, 1923.

The first edition of this highly original and provocative collection marking 'the heights of Tsvetaeva's lyric power' (Terras). RBH and ABPC record no copy having been offered at auction. WorldCat locates just one copy outside of Russia, at New York's Yivo Insitute; another is in the Kilgour collection at Harvard. It is said that distribution of this book within Russia was prohibited. Kilgour 292; Terras, p.486.

Octavo (172 x 107mm). (Small round stamp neatly deleted from a few leaves; occasional light soiling.) Original grey paper wrappers printed in black and red (spine ends and short tears neatly repaired; light wear at edges; light soiling).

£800-1,200

\$1,100-1,600
€900-1,300



0224

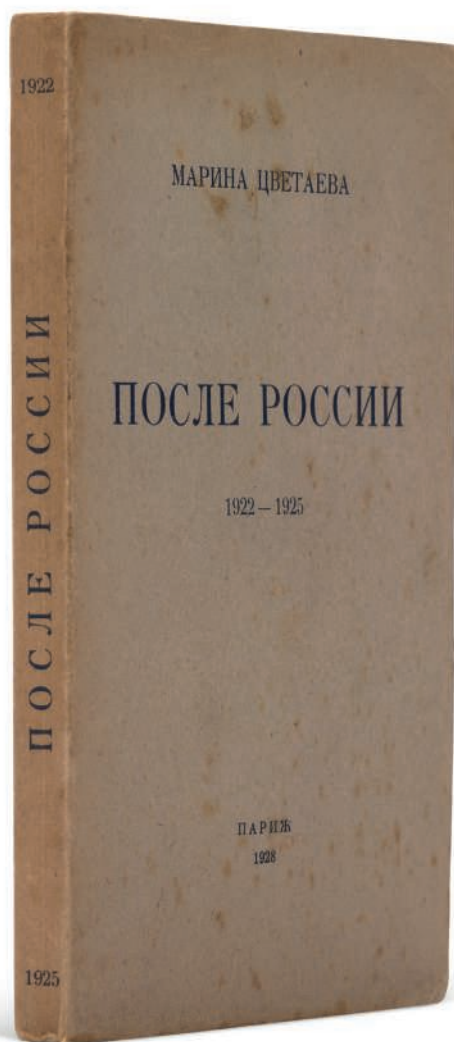
TSVETAeva, Marina Ivanovna (1892-1941). *Molodets. Skazka*. [The Swain. A Fairytale.] Prague: (Plamia) 1924.

The first edition; an unopened copy in the original wrappers. *The Swain* is the modernist poet's interpretation of the Russian folk tale 'The Vampire' ('Upry'). Contemporary critics, including Khodasevich, saw *The Swain* as a milestone of Russian poetry's experimentation with folkloric themes. It is one of Tsvetaeva's smallest editions, with just 425 copies printed. RBH and ABPC record just one copy having been offered at auction (Sotheby's, 29 March 1976, lot 300); WorldCat locates one copy outside of Russia, at Stanford University. Not in Kilgour.

Octavo (177 x 129mm, with deckle edges). Unopened in the original yellow-brown illustrated wrappers, by N.I., printed in red and black (short tears and light wear at the extremities).

£1,200-1,800

\$1,600-2,300
€1,400-2,000



0225

TSVETAeva, Marina Ivanovna (1892-1941). *Posle Rossii. 1922-1925*. [After Russia. 1922-1925.] Paris: [I.E. Povolotzky] 1928.

The first edition of Tsvetaeva's last book of poems, one of her major works. An unopened copy in the original wrappers. This collection gathers poems written by Tsvetaeva immediately after she had moved to Paris. After *Posle Rossii* Tsvetaeva published mainly prose. One of 500 copies, of which 100 *hors commerce*. RBH and ABPC record only one copy having been offered at auction.

Octavo (187 x 118mm, with deckle edges). (Light scattered spotting to the edges.) Unopened in the original grey paper wrappers printed in black (some spotting).

£1,500-2,000

\$2,000-2,600
€1,700-2,200

La Favière, par Barmes
(Var)
Villa Wrangel
6^{no} июля 1935г., сурдана

Милое Миксенов,

Меня смущают факты, что не удалось с Вами ознакомиться
у меня ещё какие-то порочные вещи, при своём своём языке
являются. Я же желаю Бориса: Вы мои предостережения
или некие каверзные - как сказать, и - как сказать ~~являются~~
отношения и в своём направлении. (Но Борис -
клян. Чего то в своём.)

Что Вам всё ещё пишу - к сердцу и к мысли - я
люблю и пишу. Вы сами - всё ещё пишу. Факты своего
жизни, а не свидетельствую о нём. Вы сами - всё ещё
моё, - кр. что, что сейчас так много страною. Везде
- казав еи многозначительно всегда, нежели ~~делают~~
книги, и рада, как всему, что - само.

С Вами - свидание.

Ваш Б. - у меня ещё есть являются. Но для меня
идея же такое, что всё, что для меня - право, для
него - ея, Бориса, пороки, боялись.

Как меня - тогда (Ваш, видимо, не было, - тогда

и ещё не было М.) - ~~Миксенов~~ ^{не} (сейчас: - Моряк
или там же? - Я же пишу, это правда сказать. - Все
я сейчас не знаю, что я. Просто берется изобрести
эти некие в каверзные. (Я вот я думаю - мне
нужно же представить каковы) - Он - то есть ~~Колосов!~~
... Во всё это на своём мне - "Колосов",

А вот это на своём мне - "Труженник!"

Словам, Бориса и действительно после Базарова, а -
и не его признали - предостережения.

А особенно - потому, что Борис, своим своим
во всем своём времени, на своём своём предостережении
каждый все своё и всё в себе - боялись. (Пусть -
"исполнит". Но он в своём не сказал. Не сказал так же
как всё боялся ему даже и Бориса, и, во всем - Бориса,
и это в Бориса ради. Это, ведь, все единственно у
меня : у Труженника.)

Улы - Ваш.

Рада был, все предостережения, но все не желаю,
как не свидетельствую - всё ещё пишу.

МТ.

А про Бориса - и правда кривая, конечно в своём
во-всё-таки: Вещь Т. Мичко не до конца.

Всё-таки же Ваша Татьяна Ваша Татьяна Ваша
это всё же Татьяна.

*226

TSVETAeva, Marina Ivanovna (1892-1941). Autograph letter signed ('M.Ts.') to Nikolai Semenovich Tikhonov ('Dear Tikhonov'), La Favière, 6 July 1935.

In Russian, two pages, 205 x 130mm. Envelope. Provenance: Sofiiia Poliakova (1914-1994, philologist; by repute).

Tsvetaeva confronts Pasternak and his views on poetry. The poet opens her powerful letter by thanking Tikhonov for encouraging her to contact Pasternak: 'you came to me as a bridge - a bridge forces people to go in its direction (for that it all that a bridge can do)'. Tsvetaeva continues: 'it troubles me that everything which is to me right, is to Boris sinful and diseased [...] Boris takes on the manly role of Bazarov [the coarse nihilist from Turgenev] and I - like the old timers - I'm in the cemetery [...] I cried because Boris, the best Lyrical poet of our time, betrayed Lyricism in front of my very eyes, calling himself and everything within himself diseased. (Let him claim the high ground [...] but what he does not say is that this disease is dearer to him than health itself)'. Autograph manuscripts by Tsvetaeva are very rare; RBH and ABPC record only two lots having been offered at auction. The poet and public figure Nikolai Tikhonov (1896-1979) was close to Pasternak and many other contemporary authors. He published promising collections of poetry in the 1920s and, after the Second World War, headed the Writers' Union; he was awarded numerous prizes, both for his poetry, and for his civic work, including as Chairman of the Soviet Peace Committee. This letter was published in *Marina Cvetaeva. Studien und Materialien* (Vienna: 1981), pp.209-211.

£12,000-18,000

\$16,000-23,000
€14,000-20,000



6227

VOLOSHIN, Maksimilian (1877-1932). *Stikhi o terrore* [Poems on the Terror.] Berlin: Knigoizdatel'stvo Pisatelei, 1923.

The first edition of Voloshin's last book, collecting powerful poems composed after the Red Terror that followed the evacuation of the White Army from Crimea. Voloshin was a courageous poet with an unshakeable belief in the quasi-magical power of the poetic word; he frequently made personal appeals to both White and Red officials, reciting his poems to gain access and win a reprieve for individuals in trouble, occasionally saving a fellow poet from execution (cf. Nadezhda Teffi's *Memories*). Miraculously, Voloshin died not at the hands of the Cheka, but from complications from the flu. Not in Kilgour.

Octavo (184 x 130mm). (Margins evenly yellowed.) Original wrappers printed in red and black (some spotting; short tear at spine foot neatly repaired). *Provenance*: 'B.B. russkaia biblioteka' (cancelled stamp on front cover and front blank, with manuscript inventory number 2084) – Circle of Lovers of Reading, Copenhagen (stamps on the front cover and front blank).

£400-600

\$520-780
€450-670

6228

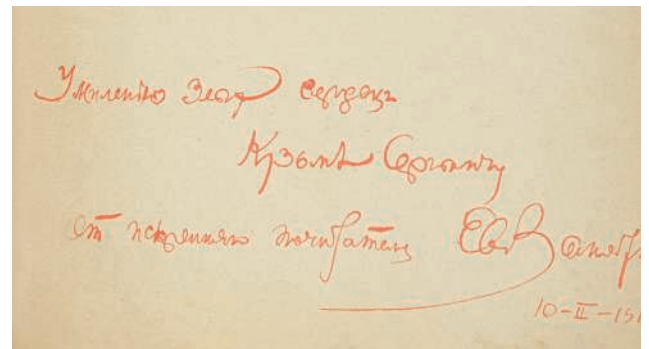
ZAMIATIN, Evgenii Ivanovich (1884-1937). *Uezdnoe. Povesti i razskazi*. [A Provincial Tale.] St Petersburg: M.V. Popov [1916].

A presentation copy of the first edition, inscribed by the author to Kuz'ma Petrov-Vodkin: 'Umileniiu zlykh serdets Kuzme Sergeevichy ot iskrennego pochmatelia. 10-II-1916' [To the Softener of Evil Hearts, Kuz'ma Sergeevich, from a sincere admirer. 10 February 1916.] Zamiatin's inscription alludes to the Orthodox Prophecy of Simon. Zamiatin and Petrov-Vodkin – one of Russia's most distinctive and important 20th-century artists – were later both members of the *Dom Isskustv* group founded by Maxim Gorky. The striking cover design is by Dmitrii Mithrokhin (1883-1973). RBH and ABPC record only one copy having been offered at auction. Kilgour 1278.

Octavo (213 x 155mm, with deckle edges). (Margins lightly and evenly yellowed; small chip in the blank margin of the last leaf; occasional faint dampstain or spotting in some margins.) Original illustrated wrappers, by Dmitrii Mitrokhin, printed in red and black (extremities chipped; spine worn; front hinge starting; some light soiling); custom red morocco backed clamshell case. *Provenance*: Evgenii Zamiatin (presentation inscription to:) – Kuz'ma Sergeevich Petrov-Vodkin (1878-1939, artist) – Russian bookseller's small stamp on the back cover.

£1,500-2,000

\$2,000-2,600
€1,700-2,200



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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written

Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You

can find details of how VAT and VAT reclaimers are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol A next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a warranty that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no warranty in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you give notice to us that your **lot** is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is qualified. Qualified means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

- (i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

- (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed estimate;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any condition report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same condition as at the time of sale, within 14 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any amounts due under section D3 above; and
- (iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02. Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
 - (ii) Credit Card
We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale

Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).

(b) Information on collecting lots is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any lot within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the lot in any commercially reasonable way we think appropriate. (d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, walrus, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused through into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♡ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed **Important Notices and Explanation of Cataloguing Practice**.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

o

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, †

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

o Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol o next to the lot number.

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise

participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified lots (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the lot has been sent offsite.

If the lot is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060
Email: collectionsuk@christies.com

If the lot remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

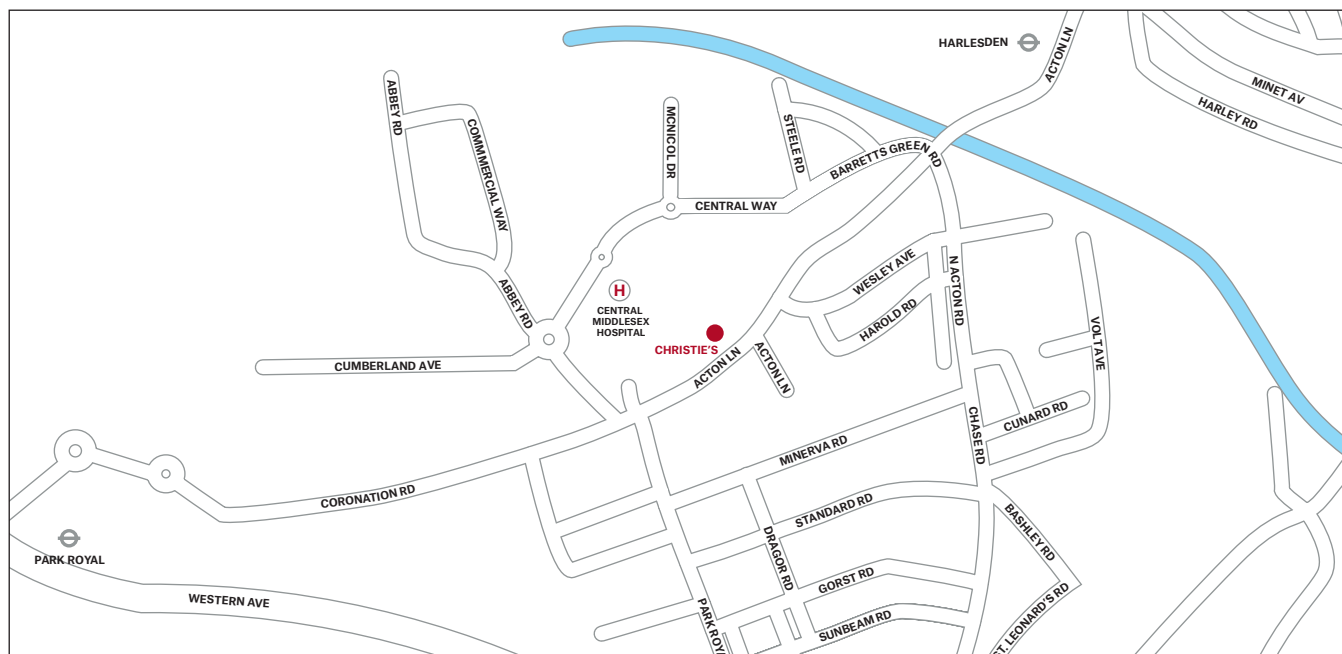
Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your lot is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: collectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.





Property from a Private Collection
A PAIR OF RARE AND LARGE PORCELAIN VASES
BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I, 1828
29½ in. (74 cm.) high
£400,000-600,000

IMPORTANT RUSSIAN ART

London, 26 November 2018

VIEWING

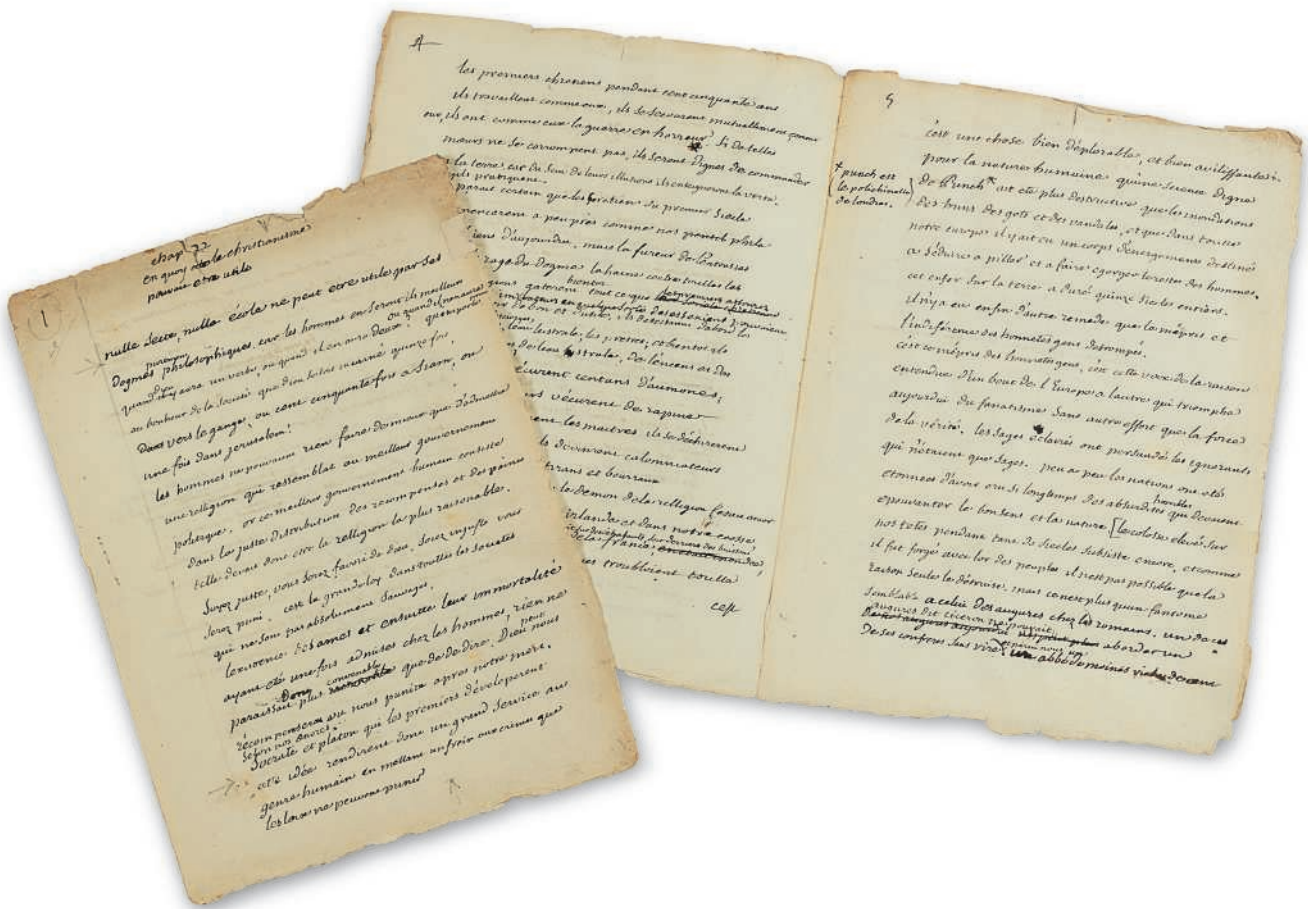
22 - 25 November 2018
8 King Street
London SW1Y 6QT

CONTACT

Aleksandra Babenko
ababenko@christies.com
+44 (0)20 7389 2489

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



VOLTAIRE, FRANCOIS MARIE AROUET, DIT (1694-1778)
 Autograph manuscript of the chapter *En quoi le Christianisme pouvait être utile*
 from *L'Histoire de l'établissement du christianisme*, 1776.
 6 pages with numerous corrections and additions.
 €50,000 - 70,000

LIVRES RARES ET MANUSCRITS

Paris, 20 November 2018

VIEWING

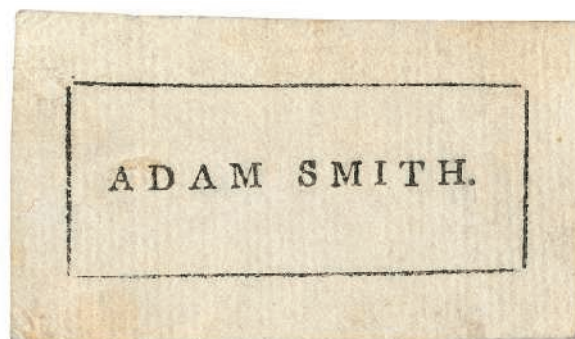
16, 17 and 19 of November 2018
 9, Avenue Matignon
 75008 Paris

CONTACT

Adrien Legendre
 alegendre@christies.com
 +33 (0)1 40 76 83 74

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



ADAM SMITH (1723-1790)
An Inquiry into the Nature and Causes of the Wealth of Nations
London: W. Strahan and T. Cadell, 1776.
First edition, the author's own copy.
£500,000 - 800,000

VALUABLE BOOKS AND MANUSCRIPTS

London, 12 December 2018

VIEWING

1-11 December 2018
8 King Street
London SW1Y 6QT

CONTACT

Eugenio Donadoni
edonadoni@christies.com
+44 (0)20 7389 2152

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

RUSSIAN LITERARY FIRST EDITIONS & MANUSCRIPTS HIGHLIGHTS FROM THE R. EDEN MARTIN COLLECTION

WEDNESDAY 28 NOVEMBER 2018 AT 1.30 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: BOOKS
SALE NUMBER: 17162

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT:
TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

17162

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone

Evening Telephone

Fax (Important)

E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

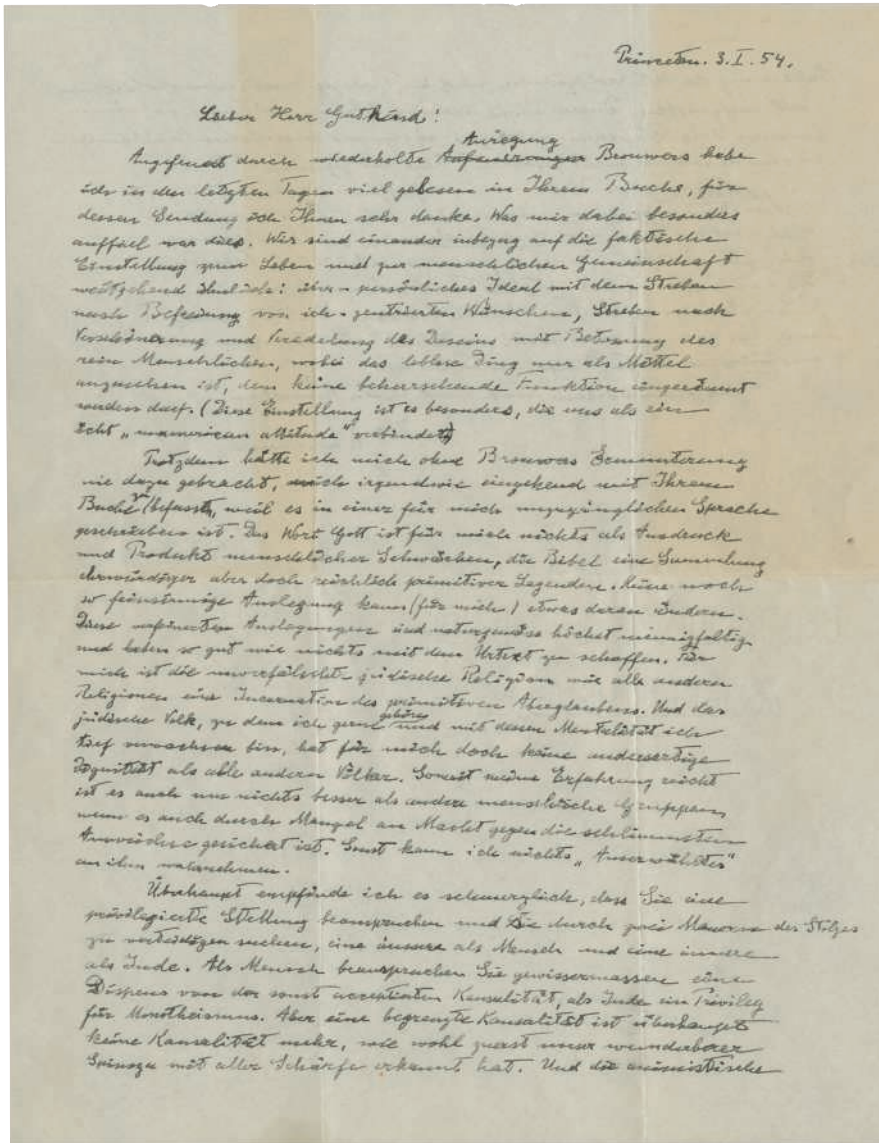
Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS
Please quote number below:



Personality rights of ALBERT EINSTEIN are used with permission of The Hebrew University of Jerusalem. Represented exclusively by Greenlight.

EINSTEIN, Albert (1879-1955). Autograph letter signed ("A. Einstein") to Eric Gutkind, Princeton, 3 January 1954. In German. Two pages, 215 x 280mm, bearing several autograph emendations; with original transmittal envelope. \$1,000,000-1,500,000

ALBERT EINSTEIN. THE GOD LETTER

New York, 4 December 2018

VIEWING
 30 November-3 December 2018
 20 Rockefeller Plaza
 New York, NY 10020

CONTACT
 Peter Klarnet
 pklarnet@christies.com
 +1 212 636 2668

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

CHRISTIE'S

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В Е Ч Е Р А

НА ХУТОРЪ

БЛИЗЪ ДИКАНЬКИ.

П О В Ъ С Т И,

ИЗДАНЫЯ

Пасичникомъ Рудымъ Панькомъ.

ПЕРВАЯ КНИЖКА.

САНКТПЕТЕРБУРГЪ.

ВЪ ТИПОГРАФ. ДЕПАР. НАРОД. ПРОСВѢЩЕНІЯ.

1831.

Вячеславу Ивановичу Иванову
с искренней признательностью
и благодарной любовью

Автора

О. МАНДЕЛЬШТАМЪ.

2 октября 1913

М. М. М.

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СТИХИ.



А К М Э.

С.-ПЕТЕРБУРГЪ.

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