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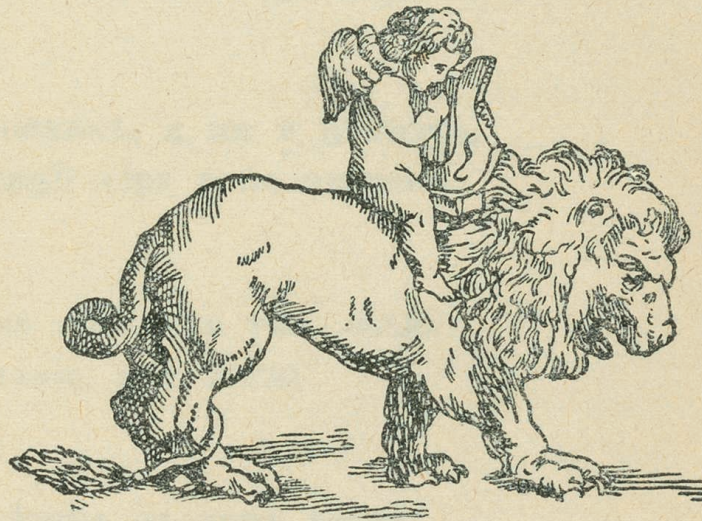
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# RUSSIA: IMPORTANT BOOKS AND MANUSCRIPTS

WEDNESDAY 27 NOVEMBER 2019

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Wednesday 27 November 2019  
at 1pm

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**Karl Hermanns**  
Global Managing Director  
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**Thomas Venning**  
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Sophie Hopkins  
Tel: +44 (0)20 7752 3144

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Christie's wishes to thank Sara Trevisan for her invaluable assistance preparing this catalogue.

# Early Books and Manuscripts: XVI-XVIII Century



01

BIBLE, Slavonic. *Biblia sirekh knigi vetkhago i novoga saveta*. [Ostrog: Ivan Fedorov, 12 August] 1581.

**First edition of the Bible in Slavonic.** A feat comparable to the Luther Bible in terms of its cultural import as well as linguistic normative effect, this rare landmark of Russian printing was prepared by the great pioneer of Russian printing Ivan Fedorov under the auspices of Konstantin, Prince of Ostrog, who obtained a copy of the manuscript Bible of Gennadius. He also collected a large number of Greek and Slavonic manuscripts and editions, and with the help of assistants 'he tested the Slavonic text by the Greek and sometimes by the Latin, and substituted modern expressions for those which were obsolete or unintelligible and corrected errors' (Darlow & Moule). Variant 'B' with the colophon in Greek and Slavonic dated 12 August 1581. Cyrillic Books 35; Darlow & Moule 8370.

Folio (298 x 193mm). 626ff (of 628), without 2 blanks, text complete. Title, part headings and tables printed in red and black, engraved initials and tail-pieces, engraved arms of Konstantin Ostrozhkii on title verso, and Fedorov's engraved device in colophon (title defective with losses to woodcut border but not to text, remargined and with part of the text on the verso supplied in manuscript, lower outer corner of initial 10ff torn off and repaired with manuscript integration of lost text, several ff. repaired in the margins with occasional tears to text repaired (no further losses), a few leaves repaired at gutter, one detached, spotting, damp-staining.) 18th-century calf, front cover panelled in blind (endpapers, brass corners, straps, clasps and catches renewed, extremities worn). *Provenance:* several 17th century ink marginalia perhaps from the circle of Avvakum Petrov (protopope of the Kazan Cathedral, who led the opposition to Patriarch Nikon's reforms of the Russian Orthodox Church, 1620-1682) - Pomeranian community of Old Believers (stamp on first two leaves).

£30,000-50,000

US\$38,000-63,000  
€35,000-57,000

02

[CHURCH SLAVONIC]. *Mineia Obshchaia*. [General Menaion]. [Moscow: Andronik Timofeev Nevezha?, 1600].

**Rare first edition of this important Eastern Orthodox liturgical book, in Russian binding.** The *Menaion* contained texts for the service or celebration of specific observances, saints or events, which are tied to fixed calendar dates. In its complete form it was made of twelve volumes, one for each month. The *Mineia Obshchaia*, or *General Menaion*, was a simplified version. In it, services were not linked to any specific saint, but instead to types of saints; specific names could be added according to liturgical needs. The *General Menaion* thus provided the necessary texts to perform services for virtually any saint, including the more local or less widely known ones for whom a full *Menaion* service was not available. The binding decoration displays composite features originating in the Moscow region. The upper board reprises the panel structure used at the bindery of the Trinity-St Sergius Monastery; the lower board, cross-hatched with fleurons in blind, is reminiscent of the Miracle Binder's style. Zernova 15; *Izd. Kiril. Pechati XV-XVI* 140; Pozdeeva 66. Klepikov, 'Russian Bookbinding', p. 416, 419; Pozdeeva, *Moskovskii Pechatnyi Dvor*, pp. 18-19.

Octavo (162 x 120mm). ff. [555] (against 594 ff. in Zernova), text in red and black, woodcut initials and ornaments (230 ff. supplied in a late 19th-century hand, finger-soiled, some slight browning, one leaf loose, another few strengthened at gutter, minor marginal tearing or fraying, crude mainly marginal repair in places, scattered ink splashes, oil or damp stains, couple of small worm holes just touching text, last leaf mounted). 17th-century brown calf, recased, bevelled wooden boards, two clasps, blind ruled to a panel design, upper board with floral stamps and lozenge-shaped centrepiece in blind, lower with blind-tooled cross-hatched decoration with fleurons, raised bands, spine tooled in blind (rebound, boards rubbed, spine cracked). *Provenance:* contemporary faded inscription (one leaf) - near contemporary ex-libris of Kondratii Evdokimov (ffep) - later monogram EH (fly) - faded occasional later annotations throughout.

£3,000-5,000

US\$3,800-6,300  
€3,500-5,700



4 In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

### 03

[CHURCH SLAVONIC]. *Potrebnik Inocheskii*. [Book of Prayers for Monks]. [Moscow: Pechatnyi Dvor, 1639].

**Monastic book of prayers, in a Russian binding.** It was published in Moscow in 1639 by the Pechatnyi Dvor – the printing house where the first book in Cyrillic movable type was produced in 1564. Unlike the one published in the same year for the lay community, this *Trebnik* included rites solely for use in monasteries, such as tonsure or prayers for deceased monks. The binding decoration is reminiscent of the panel design used at the bindery of the Trinity-St Sergius Monastery; it also bears small rectangular stamps for the title as used in the 17th century at the Moscow printing house. RBH records no other copies having been offered at auction. Zernova 145; Pozdeeva 296. Klepikov, 'Russian Bookbinding', p. 422; Mayhew, 'Banning "Spiritual Brotherhoods"', p. 87.

Small folio (290 x 185mm). ff. [534] (against 552 ff. in Zernova), in red and black, woodcut initial and ornaments (occasional thumb marks, very minor marginal spotting, the odd ink splash, small worm trail to lower blank margin of last four leaves, small hole to first quire just touching text, few leaves missigned, one strengthened at gutter). Later calf, bevelled wooden boards, double gilt ruled to a panel design, upper board with gilt floral rolls, small fleurons, lozenge-shaped centrepiece and title stamps, lower with gilt arabesque rolls within grille de St Laurent, all edges gilt and gauffered (gilt oxidized, wanting two clasps, boards rubbed, substantial loss to spine, less to extremities, with minor repair, end bands replaced). *Provenance*: occasional early annotations or editorial corrections.

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



### 04

[CHURCH SLAVONIC]. *Ustav, sirech tserkovnoe oko*. [The Order of the Church Rites]. [Moscow: Pechatnyi Dvor, 1641].

**Rare edition of this major work on the order of liturgy, in a Russian binding.**

Derived from the *Typikon* of the Byzantine rite, the *Ustav* was first published by the Pechatnyi Dvor in 1610. It presented the prescribed order of the rites of the Russian Orthodox Church. 'The book was fundamental for the life of the Russian Orthodox community in that it ensured the correctness of the liturgical activity; it also included several important additions to the rules of conduct for both believers and priests' (Pozdeeva). Printed in 1200 copies, this fourth edition became the reference work for the Old Believers' rites. The binding decoration displays composite features originating in the Moscow region. The upper board bears the stamps with the title typical of the Moscow printing press bindery, whilst the grille de St Laurent on the lower board recalls the style of the bindery of the Trinity-St Sergius Monastery. Zernova 154; Pozdeeva 323. Klepikov, 'Russian Bookbinding', p. 419; Pozdeeva, *Moskovskii Pechatnyi Dvor*, p. 19.

Folio (295 x 190mm). ff. [1065] (against 1188 ff. in Zernova), text in red and black, decorated initials and ornaments (some finger-soiling and waterstaining to upper margins, numerous leaves repaired at margins or strengthened at gutter, scattered mainly marginal oil or wax stains and ink splashes, occasional marginal tearing with minor loss). 18th-century calf, bevelled wooden boards, remains of two clasps, double blind ruled to a panel design, upper board with rolls of tendrils to borders, arabesque to centre panel and stamps for title, lower with rolls of tendrils within grille de St Laurent and small urns, raised bands, spine blind tooled (boards and extremities rubbed, joints cracked, some loss at head and foot). *Provenance*: 18th-century inscription in memoriam written by Camila Petrova (one leaf) – occasional contemporary annotations.

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400





5

05

[CHURCH SLAVONIC]. *Sbornik Kirillova kniga*. [The Book of Saint Cyril]. [Moscow: Pechatni Dvor, 1644].

**First edition of this Orthodox theological work, in a Russian binding.** Known as 'book of Saint Cyril' from the author of the opening texts, it was a compendium, compiled by the religious polemicist Ivan Nasedka, of the true doctrines of the Eastern Orthodox Church according to Old Believers. In it, early Christian commentaries on the Apocalypse were used to interpret the life of the Catholic church, including its stance on most Protestant doctrines; it was accompanied by the fiery observations of the 16th-century Ruthenian theologian Stefan Zyzzanii, considered heretical by the Muscovite religious authorities. It was especially renowned for its identification of the Pope with the anti-Christ, influenced by the rhetoric of Puritan millenarianism. The work sold over 1,000 copies in four months. The binding decoration is reminiscent of the panel stamps used at the bindery of the Trinity-St Sergius Monastery; it also bears small rectangular stamps for the title and a centrepiece with the lion and unicorn, reprising the seal of Tsar Ivan IV, typical of the Moscow printing house style. Zernova 169; Pozdeeva 352. Rock, *Popular Religion in Russia*, p. 80, Heretz, *Russia*, p. 51; Klepikov, 'Russian Bookbinding', p. 419.

Folio (305 x 195mm). ff. [582] (against 590 ff. in Zernova), text in red and black, woodcut initials and ornaments (slight age browning, some finger-soiling or marginal spotting, occasional marginal tears with small loss, few old marginal repairs, edges softened, occasionally frayed, small ink burn affecting one letter, light water or oil stains in a few places). 17th-century brown calf, bevelled wooden boards, modern endpapers, two brass clasps, four small brass bosses to lower board, blind ruled to a panel design, upper board with rolls of tendrils and palmettes, two stamps with title and lozenge-shaped centrepiece with lion and unicorn, lower with floral rolls and round centrepiece with eagle eating a snake in blind, raised bands, spine blind tooled, a.e.r. (wanting centre brass boss, extremities rubbed, spine a bit cracked). *Provenance*: 17th-century partly indistinct inscription 'Kniga Ivana (?)' on two leaves – slightly later annotation.

£3,000-5,000

US\$3,800-6,300  
€3,500-5,700



6

06

[CHURCH SLAVONIC]. [*Book of Hymns*], in Church Slavonic, on paper, 17th century.

**Manuscript book of hymns, in a Russian binding,** a well-preserved instance of the copious production of the Old Believers in 17th-century Russia. Deeply averse to the use of print, they relied solely on manuscript hymn books. The book was written in the old singing style preserving the shorter length of Old Slavonic vowels and the notation of the unison *znamenny* chant with the simplified *Shaidurov* signs. The chant is organized around eight tones (*glas*). The Old Believers separated from the Orthodox Church in 1666, after refusing to abide to the reforms of Patriarch Nikon. The archaic chant system was abolished in the late 17th century, but was still being used in their communities in the 19th century. The binding decoration is reminiscent of the panel structure used at the bindery of the Trinity-St Sergius Monastery, near Moscow. Zernova 15. Klepikov, 'Russian Bookbinding', pp. 418-19.

Quarto (203 x 162mm). 276 leaves, 11 lines, ruled space; 150 x 130mm. Text and music, in Cyrillic half-uncial, staffless diastematic, Old Russian neumes with pomety in red. Opening page of text with 5-line initials supplied in red with penwork flourishes, capital letters, headings and part of the notation supplied in red. 2 pp. of tables in red with index of hymns at start of each section (two leaves a bit soiled, thumb marks in places, occasional mainly marginal spotting, small clean tear to one lower corner). Late 17th-century goatskin, bevelled wooden boards, four small brass bosses to lower board, remains of two clasps, blind stamped to a panel design, upper board bordered with stamped tendrils, centre panel with lozenge-shaped centrepiece and arabesque cornerpieces, lower with rolls of tendrils within grille de St Laurent in blind, a.e.r. (extremities rubbed, small loss at foot, repaired, spine and joints cracked but firm).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400

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07

GORCHAKOV, Dmitry Petrovich (1758-1824). *Kalif na chas*. [King for a Day]. Moscow: C. Klavdii, 1786. [Bound after:] [MARIVAUX, Pierre Carlet de Chamblain de (1688-1763)]. *Ostrov nevol'nikov*. [The Island of Slaves]. [with:] [THEATRE] *Dva pluta v Gishpanii*. [Two Rogues in Spain]. Moscow: Ponomarev, 1787. [with:] BATURIN, Pafnutii Sergeevich (c.1740-1803). *Zgovor*. [Conspiracy]. St Petersburg: Veitbrekht, 1783.

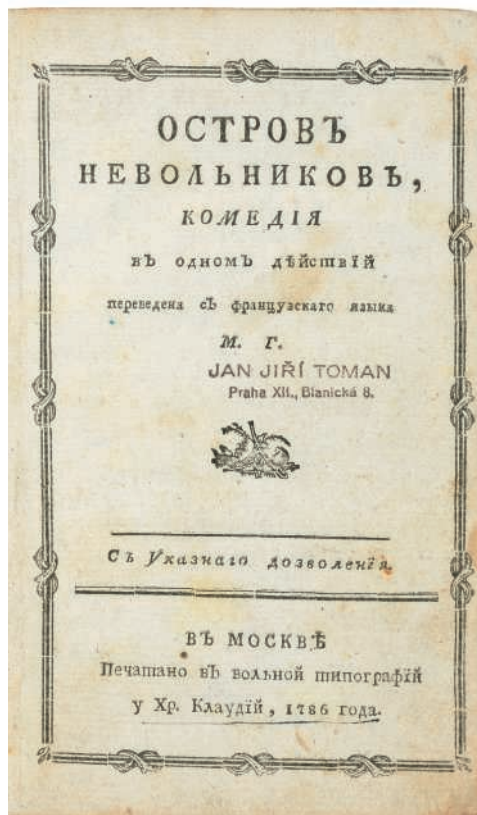
**Very scarce first editions of four 18th-century satirical plays, including**

Gorchakov's masterpiece, a critique of the ruthless and gloomy world of Russian government officials. The first play in the anthology is a translation of Marivaux's *L'Île des Esclaves* (1729), inspired by Hellenistic romance, in which Greek-named characters are shipwrecked onto an island where masters become slaves, and slaves masters. Set in Merida, the anonymous *Two Rogues in Spain* is a picaresque play, with adventurous love intrigues and unexpected revelations. The fourth was written by the philosopher Baturin, known for his staunch opposition to the theosophist current of Martinism, very successful among Russian Masons. Graced with a plot revolving around the ebbs and flows of love, his play is prefaced by a ten-page critical essay on contemporary Russian comedy, its models and social function. WorldCat locates no copies outside Russia. 1: SK XVIII 4048, Sopikov 5536; 2) SK XVIII 1586, Sopikov 7431; 3) SK XVIII 1723, Sopikov 5347; 4) SK XVIII 421, Sopikov 5602.

Octavo (180 x 110mm). (Edges softened, small tears at lower gutter of two leaves, few ink splashes, very light dampstaining in places, 2-4: stab holes at gutter). Contemporary Russian half calf, marbled boards, spine tooled and lettered in blind, blind-lettered labels, edges speckled red (boards and extremities rubbed, spine a bit cracked). *Provenance*: 1: Jan Jiri Toman (modern stamp to ffp and title) – 2: 'N. 364' inked to recto and stamped monogram MZ to verso of title.

£1,200-1,800

US\$1,600-2,300  
€1,400-2,100



7

08

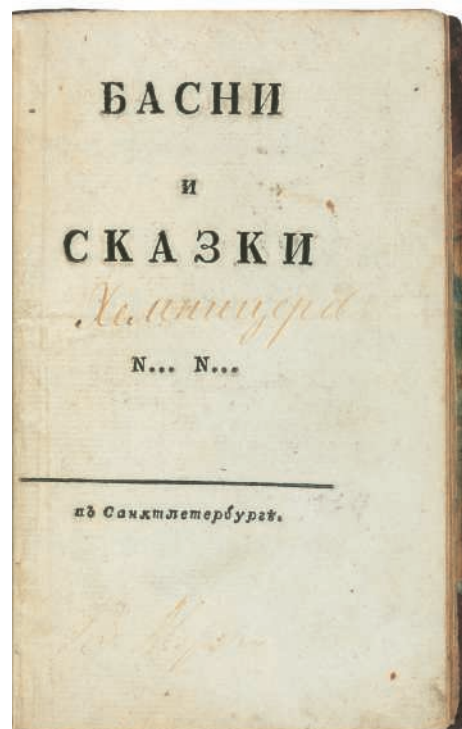
[KHEMNITSER, Ivan Ivanovich (1745-1784)]. *Basni i skazki*. [Fables and Stories]. St Petersburg: [Imperial Press], [1779].

**Rare first edition of this collection of fables by Khemnitser, 'the first Russian fabulist to sound an original note'** (Mirskii). The most eminent of Sumarokov's followers and Krylov's predecessors, Khemnitser was inspired by the sentimentalist and neo-classical ideas in the circle of N.A. Lvov. The 33 fables in this collection, published anonymously, include adaptations of stories by the German Christian Gellert, as well as plots and characters inspired by the tradition of Aesop and La Fontaine. Two were written by Lvov himself. RBH records no other copies having been offered at auction. SK XVIII 7956, Sopikov 2124. Not in Smirnov-Sokol'skii, *Moia biblioteka*, Kilgour or Fekula. V. Terras, *Handbook of Russian Literature*, pp. 221-22, D.P. Mirskii, *A History of Russian Literature*, p. 49.

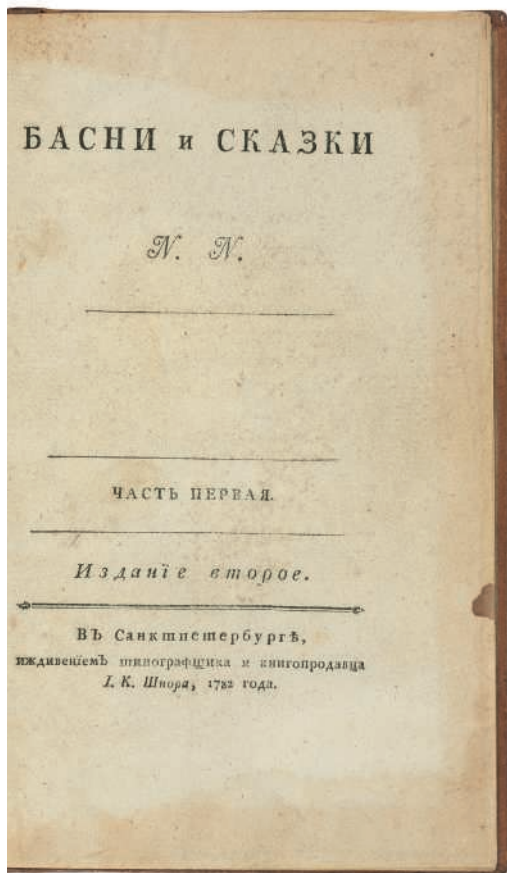
Octavo (165 x 105mm). With the dedication (title a bit soiled, some thumbing or mainly marginal waterstaining, one leaf strengthened at gutter, last two leaves with fable 33 and index supplied). Contemporary half calf, marbled boards, spine tooled and lettered in blind, edges speckled red (rubbed, minor repair to corners and at head and foot). *Provenance*: indistinct autographs (front pastedown) – early inscription 'Khemnitsera' and indistinct autograph (title).

£9,000-12,000

US\$12,000-15,000  
€11,000-13,000



8



9

09

[KHEMNITSER, Ivan Ivanovich (1745-1784)]. *Basni i skazki*. [Fables and Stories]. St Petersburg: [I.K. Shnor], 1782.

**Rare second, enlarged edition of Khemnitser's innovative fables, from the library of Prince S.M. Vorontsov.** The first part includes the 33 fables of the 1779 edition, and the second adds another 35, inspired by the neo-classicism of La Fontaine, as well as the Aesopian and 18th-century European fabulistic tradition. Khemnitser's stories 'give something more than a foretaste of Krylov and are written in an admirable, vigorous, popular language', some being 'among the few 18th-century poems that have remained universally popular ever since' (Mirskii). The St Petersburg library of Prince Semen Mikhailovich Vorontsov (1823-82) contained 12,000 volumes, mostly inherited from his grandfather. RBH records no other copies having been offered at auction. SK XVIII 7957, Sopikov 2126. Not in Smirnov-Sokol'skii, *Moia biblioteka*, Kilgour or Fekula. D.P. Mirskii, *A History of Russian Literature*, p. 49.

Octavo (190 x 110mm). (First title dust-soiled, light marginal waterstaining, small ink splash to fore-edge of first quire, small oil stains to lower margin of last two leaves, edges softened, one lower outer blank corner minimally torn). Contemporary full sheep, single gilt ruled, with gilt urns and cornucopiae (joints, head and foot, and corners repaired, boards a bit rubbed). *Provenance*: library of Prince Semen Mikhailovich Vorontsov in St Petersburg (armorial bookplate on front pastedown) – modern casemark (front pastedown).

£5,000-7,000

US\$6,200-8,600

€5,600-7,800



10

010

KNIAZHNIIN, Iakov Borisovich (1740-1791). *Sobranie sochinenii*. [Collected Works]. St Petersburg: [Mining College Press], 1787.

**First lifetime edition of the collected works by the 'Russian Racine'.** It gathers together his most successful plays, mostly tragedies, appreciated by Catherine the Great, as well as a few poetic works. Kniazhnin was especially famous for his narrative adaptations of foreign plots, drawn from the Italian *opera seria* and French plays, to the settings and atmosphere of medieval Russia. The inevitable social commentary evoked by this juxtaposition made him the target of the censors shortly before his death. RBH records no other copies having been offered at auction. SK XVIII 2979; Smirnov-Sokol'skii, *Moia biblioteka*, 133; Kilgour 525. L. Senelick, *Historical Dictionary of Russian Theater*, p. 185.

Four parts in two volumes, quarto (244 x 174mm). With the half-titles and 1 p. of errata in parts 3 and 4, final engraved vignettes (wanting errata of parts 1-2, edges softened, light waterstaining to a few lower or upper margins, minor spotting, 1: first title untrimmed, 2: first half-title mounted, imprint on first title rubbed, couple of small marginal tears, one outer lower corner torn affecting text, small paper flaw to one leaf just touching text). Contemporary half calf, marbled boards, spines tooled and lettered in blind, traces of labels (extremities worn, joints cracked but firm). *Provenance*: K.I. Schetchikov (bookplate on front pastedowns) – N.N. Garlov and 'Shkap polka' (stamps to front and rear free endpapers). (2)

£2,000-3,000

US\$2,500-3,700

€2,300-3,400

8

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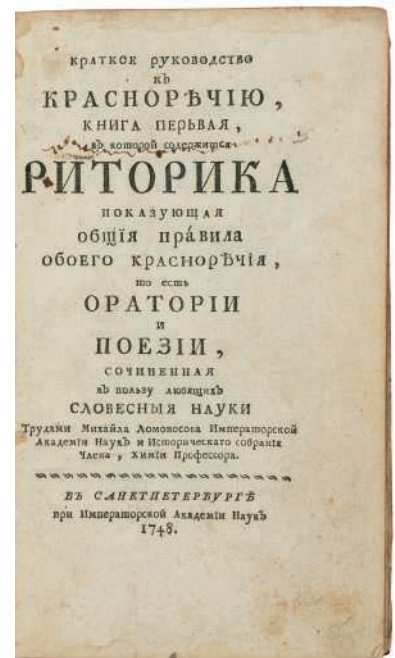
LOMONOSOV, Mikhail Vasilevich (1711-1765). *Kratkoye rukovodstvo k krasnorechiyu* [A quick guide to eloquence]. St Petersburg: Imperatorskaya Akademia Nauk, 1748 [recte 1765].

**First edition, the corrected issue which includes the author's alterations, of Lomonosov's enormously influential *Rhetoric*.** Both issues are extremely rare. This is the hugely influential first scientific work of rhetoric in the Russian language, preceded only either by works of religious content or translations from Latin or Greek. Lomonosov's pioneering manual influenced the theory of rhetoric throughout the 18th and the 19th century. The printing history of this work is complex. Four issues (or indeed editions) appeared with the year 1748 in the printer's statement. Lomonosov gave work in batches to the printers; the typography was damaged by fire in 1748 before the first 'issue' had been finished; paper shortages affected the production well after the fire – and throughout the publishing of the manual Lomonosov had the means to refine and modify his text. One of the issue points which allow for an issue statement is to be found in p.2, last line of §4 which reads 'these requirements' (for an in-depth study of the issues, see A. A. Kostin, K. N. Lemeshev, *Mikhail Lomonosov's "Short Manual in Rhetoric": The History of the First Edition from 1748*, 'Slovene', Vol 6, No 2, 2017). ABPC/RBH show no record of any edition of this work. CK3744; Kilgour 654.

Octavo (200 x 118mm). (Occasional light spotting and staining, some ink staining on title). Russian contemporary tree calf, paneled spine tooled in blind, morocco lettering-piece (head of spine chipped, corners worn, surface lightly rubbed). *Provenance*: unnamed inscription dated 28 April 1776 – small identified rectangular stamp and ink numbering to rear free endleaf.

£6,000-9,000

US\$7,600-11,000  
€6,900-10,000



11



12

012

MAGNITSKY, Leontii Filipovich (1669-1739). *Arifmetika; Sirech nauka chislitel'naia*. [Arithmetic, called the computational science]. Moscow: Sinodal'na, 1703.

**First edition of one of the most famous books printed during the reign of Peter the Great, and the first guide to mathematics published in Russia.** It served as the basic textbook on the subject for over half a century; Lomonosov called it, along with Smotritskii's grammar, 'our gateways to learning'. *Arifmetika* is a landmark of printing in Russia, and the first Russian publication to use Arabic numerals instead of the traditional Cyrillic alphabetic numbers. Besides arithmetic it also includes algebra, geometry, mechanics, and some navigation. Drage 390; Fekula 4950; *Rossiiskaia Gosudarstvennaia Biblioteka* 160; Smirnov-Sokol'skii, *Moia Biblioteka*, 7; Sopikov 99; Zernova-Kameneva 15.

Folio (302 x 191mm). Printed in red and black within typographic borders.

Frontispiece, 2 engraved plates, woodcut diagrams, 3 double-page tables (frontispiece remargined, possibly supplied, last leaf re-margined, ff. 1, 2 and 11 repaired at gutter, title thumbled, some soiling, heavier in the first and last leaves, some spotting and dampstaining, f. 30 misbound after 33). 19th-century Russian blind-stamped calf with brass catches and clasps century binding, imitating the 16th-/17th-century design of the Moscow printing house bindery, with additional rectangular stamps bearing the title, cornerpieces with the lion and unicorn, reprising the seal of Tsar Ivan IV, and a centrepiece with an eagle fighting a snake; the decorations of the panel structure are reminiscent of the Trinity-St Sergius Monastery bindings (Klepikov, 'Russian Bookbinding to 1750', p. 419; joints cracked but holding, spine repaired at head, repaired tears to lower side, endpapers renewed). *Provenance*: an early reader (some marginalia).

£20,000-25,000

US\$26,000-31,000  
€23,000-28,000



13

**013**

[STRAKHOV, Nikolai Ivanovich (1768-1843)]. *Satiricheskii vestnik*. [The Satirical Bulletin]. Moscow: V. Okorokov at the University Press, 1790-92.

**Complete set of the first edition issues of this very popular literary journal**, edited by the satirist N.I. Strakhov, of whom little is known. A parody of the periodical *Moskovskie vedomosti*, it was published in nine parts in the course of two years. Each was divided into two sections: a satirical message with a fictional place and date, followed by announcements or advertisements and parodies on sundry genres and topics, including recipes, auctions, news and personal diaries. RBH records no other complete first edition sets having been offered at auction. SK XVIII IV, 232; Smirnov-Sokol'skii, *Moia biblioteka*, 1961. L.A. Trakhtenberg, 'Russkii satiricheskii zhurnal XVIII veka', p. 64.

Nine parts in three volumes, octavo (165 x 95mm, 172 x 100mm, 170 x 100mm). (Paper softened, occasional thumb marks, 1: small paper flaw to outer blank margin of one leaf, 2: first title a bit frayed at margins, 3: very faint water stain to lower margins). Contemporary mottled calf, vol. 2 with patterned endpapers, spines tooled in blind, blind-lettered labels (joints and extremities a bit rubbed, minor loss at head and foot, 2-3: upper joint cracked but firm). *Provenance*: A.V. Kokorev (stamp to fpep, titles, last and few other leaves) - stamp 'M4' (last leaf or rear free endpaper) - 1: stamp 'Magazin 14' (rear free endpaper) - 2: stamp 'Magazin 15' (rear free endpaper) - 1 and 3: contemporary autograph and ex-libris of Denis Petrov (front endpapers). (3)

£5,000-7,000

US\$6,200-8,600

€5,600-7,800



14

**014**

[PETER I, Tsar]. *Simboly i emblemata ukazom i blagopovedenii imperatora Petra Alekseevicha* [*Symbola et emblemata jussu atque auspiciis Petri Alexeidis*]. Amsterdam: Henricus Wetstein, 1705.

**First edition of the earliest Russian emblem book**, commissioned by tsar Peter I, the first pervasively influential Russian book of non-religious content, and only the second book printed in Amsterdam with Russian type, after Aesop's Fables of 1700. Rare: a single copy is recorded to have been sold at auction (our rooms, 2012). The 840 emblems, from the works of Cats, Hensius and Vaenius, include mottos in Russian and Dutch, and proverbs in various languages including English, Latin and French. The book was meant to capture and codify the existing canon of Russian emblematic iconography, as well as stimulate a recourse to fresh imagery. It is not known how many copies were printed by Wetstein. In Russia the book sold, as intended, mainly to craftsmen for use in the decoration of their artifacts, some of which survive to this day with citations that can only be from the Amsterdam edition. A Russian version was published in 1788. Landwehr, *Emblem and Fable Books*, 786.

4to (200 x 155mm). Additional engraved title in Russian by and after J. Mulder incorporating a portrait of Peter I after Godfrey Kneller, 140 full-page illustrations with six emblems per page (very occasional light spotting.) Contemporary calf, spine tooled in compartments (joints cracked but holding firm, extremities worn, a few surface abrasions to sides). *Provenance*: Jacques Jespers of Aalst (18th-c. inscription on title) - Van Lesbeke, 1790 (inscription to front paste-down) - late-18th-c. inscription referencing Possevinus's *Bibliotheca selecta* - later removed bookplate.

£30,000-40,000

US\$38,000-51,000

€35,000-46,000

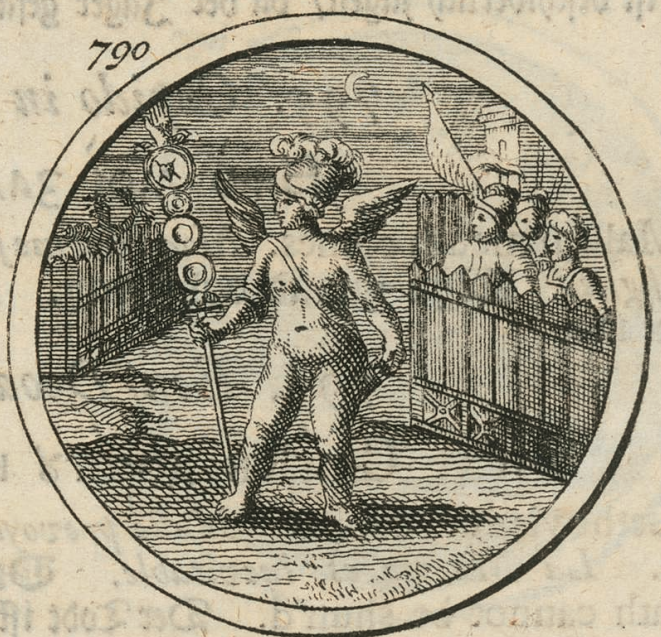
10

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

788



790



792



265

015

[SUMAROKOV, Aleksandr Petrovich (1717-1777)]. *Trudoliubivaia pchela*. [The Industrious Bee]. St Petersburg: [Imperial Academy of Science], 1759.

**Complete first edition series of the first private journal in Russia.** After achieving fame thanks to his plays and love lyrics, very popular among the educated youth, A.P. Sumarokov established the monthly periodical *The Industrious Bee*, of which he was sole editor and the greatest contributor. Published in twelve parts throughout 1759, the journal featured satirical texts against contemporary Russian society. By defying the sole control of the government on Russian journalism, it began 'the movement towards journalistic independence and opposition to the Russian status quo' (Terras). RBH records no other copies having been offered at auction. Kilgour 1213 (second edition of 1780). Smirnov-Sokol'skii, *Moia biblioteka*, 1970; SK XVIII IV, 245. V. Terras, *Handbook of Russian Literature*, p. 485.

Twelve parts in one volume, octavo (170 x 105mm). (Wanting pp. 379-80, first title supplied in facsimile, intermittent light marginal waterstaining or slight age browning, small marginal tear to one leaf, another touching text, few thumb marks or ink splashes). Modern quarter calf, marbled boards, gilt-lettered morocco label (boards a trifle rubbed). *Provenance*: indistinct inscription (first leaf) – two contemporary editorial corrections – faded library stamp (p. 285).

£9,000-12,000

US\$12,000-15,000  
€11,000-13,000



15



16

016

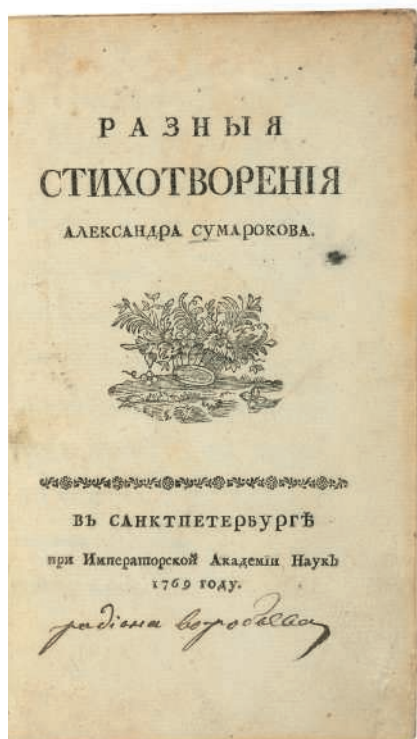
SUMAROKOV, Aleksandr Petrovich (1717-1777). *Pustynnik*. [The Hermit]. St Petersburg: Imperial Academy of Sciences, 1769. [with] *Iaropolk i Dimiza*. [Iaropolk and Dimiza]. St Petersburg: Imperial Academy of Sciences, 1768. [with] *Vysheslav*. [Vysheslav]. St Petersburg: Imperial Academy of Sciences, [1768]. [with] *Gamlet*. [Hamlet]. [St Petersburg: Imperial Academy of Sciences, 1749]. [with] *Artistona*. [Aristona]. [St Petersburg: Imperial Academy of Sciences, 1751]. [with] *Dve epistoly*. [Two Letters]. [St Petersburg: Imperial Academy of Sciences, 1749].

**A sammelband of rare 18th-century first editions of works by Sumarokov, including an adaptation of *Hamlet*.** In 1756, the first official Russian public theatre was established in St Petersburg by imperial decree, with A.P. Sumarokov as appointed manager, director and most performed author. His tragedies *Aristona*, *Iaropolk i Dimiza* and *Vysheslav* showcase his devotion to classicism, featuring plots and a language closely translated from French drama. *Pustynnik* is inspired by the settings of ancient Russia, bringing together the religious tone of native mystery plays and the rationalism of the Russian Enlightenment. The adaptation of *Hamlet*, from the French, 'squeezes Shakespeare into a neoclassic corset, with no ghost, two confidants, and the love of Ophelia opposed to a struggle for the crown', a reference to Empress Elizabeth's accession (Senelick). *Dve epistoly* are letters on the Russian language and on poetry. 1: SK XVIII 7028; 2: SK XVIII 7065; 3: SK XVIII 6947; 4: SK XVIII 6949; 5: SK XVIII 6944; 6: SK XVIII 6953. Not in Smirnov-Sokol'skii, *Moia biblioteka*. L. Senelick, *Historical Dictionary of Russian Theatre*, p. 385; M.C. Levitt, 'Sumarokov's Drama', p. 112.

Octavo (180 x 105mm). 4: with the final errata (slight toning, occasional spotting, 1: couple of ink splashes, 3: wanting final blank, 4: title dusty, lower margins and gutter repaired in a few places, couple of clean marginal tears, 5: couple of leaves slightly browned). Contemporary full calf, marbled endpapers, boards gilt ruled, spine gilt, gilt-lettered morocco label, a.e.r. (joints and spine a bit cracked, extremities rubbed). *Provenance*: contemporary manuscript index (ffep); 3: indistinct contemporary inscription (title); 4: pencilled annotations.

£1,500-2,000

US\$2,000-2,500  
€1,800-2,300



17

017

SUMAROKOV, Aleksandr Petrovich (1717-1777). *Raznyia stikhotvoreniia*. [Various Poems]. St Petersburg: [Imperial Academy of Science], 1769.

**Rare collected edition of poems by Sumarokov, 'the first truly modern writer in the history of Russian literature'** (Terras). The author of plays and literary critical essays, Sumarokov was also renowned for his lyrical verse, very popular at court and among the educated youth. This edition gathers Sumarokov's most successful poems – often revised, with the addition of unpublished ones – into four sections: *Stikhotvoreniia dukhovnye*, *Ody torzhestvennye*, *Elegii* and *Eklogi*. A masterful blend of neoclassicism and sentimentalism, they contributed to innovate literary Russian. His poetry sold at especially high prices even at the time (Smirnov-Sokol'skii). RBH records no other copies having been sold at auction. SK XVIII 7029, Sopikov 1153, Kilgour 1141 (similarly wanting last leaf with register). Not in Smirnov-Sokol'skii, *Moia biblioteka*. V. Terras, *Handbook of Russian Literature*, p. 453.

Octavo (190 x 110mm). (Wanting the last leaf with the register, uniform toning, title dust-soiled, occasional spotting, intermittent light marginal waterstaining, small paper flaw to lower outer blank corner of one leaf). Contemporary tree calf, spine gilt, gilt-lettered morocco label (rebacked with onlaid spine, extremities and boards repaired, later ffep). *Provenance*: indistinct contemporary autograph (title) – rubbed library stamp (rear pastedown).

£1,000-1,500

US\$1,300-1,800  
€1,200-1,700



# The Golden Age of Russian Literature

The XIX Century in Science, Politics, Economics





VARIOUS PROPERTIES

018

CHARLEMAGNE, Adolf Iosifovich (1826 – 1901). Benefice d'Adieu de Madame Naptal. [St Petersburg: 16th February 1873].

**Unique, exquisite silver and pictorial tribute in book form dedicated to actress Madame Naptal-Arnault**, celebrating in 16 fine painted tableaux her iconic interpretations as a lasting contribution to Russian theatre between 1857-1873. The engravings to the rear of the fine silver case list the names of the most notable patrons of the arts in St Petersburg at the time, who contributed to this homage – heading the list, the Czar's brother, Grand Duke Vladimir, President of the Academy of Fine Arts, patron of many artists and sponsor of the Imperial ballet. The silver clasp bears the Czar's own initial, N, whilst the front relief shows a view of a theatre within the panorama of the city's grand outline, decorated with elaborate geometric motifs. On opening, as it were, the theatre, the beholder is invited to a sequence of finely painted scenes (pencil drawings, ink and colour gouache) showing 'stills' of Madame Naptal-Arnault's most memorable interpretations, each signed with the artist's monogram or, in one case, his full name: Henri II Sacour (1857), Le bourgeois gentilhomme (1858), Le mariage de Figaro (1859), Nos Intimes (1861), Les meaux messieurs de Bois-Doré (1862), La closerie des genets (1863), Tartufe (1864), Princesse et Favorite (1865), La maison neuve (1866), La dame aux Camelias (1867), Les jurons de Cadillac (1868), Bataille de dames (1869), Fernande (1870), Delilah (1871), Mademoiselle de Belle-isle (1872), Fabienne (1873). Adolf Charlemagne's artistic formation took place in St Petersburg, Germany and Versailles. Awarded the title of Academician in 1859, he achieved fame and a professorship in 1867 with a portrait of Catherine the Great in the workshop of Étienne Maurice Falconet. He went on to a successful career of over 20 years.

Eight pictorial panels (180 x 130mm) mounted in thick card frames each containing two scenes in pencil, ink and colour gouache and backed by colour manuscript lists of performance titles and years, the scenes signed by Charlemagne with his monogram, accompanied by manuscript cartouches, protected by paper tissue guards; bound in an elaborately engraved silver case (195x160x50mm) with a relief scene at the front, relief dates to the spine, list of donors at the rear and imperial initial within the clasp, lined in silk.

£30,000-40,000

US\$38,000-51,000

€35,000-46,000





019

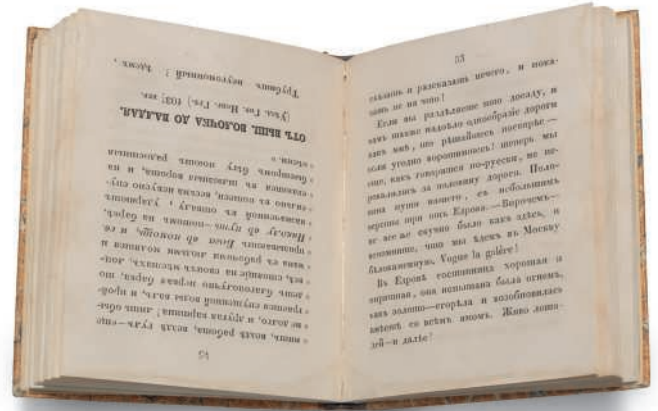
[CONCEPTUAL BOOK]. *Sputnik ot Sanktpeterburga do Moskvy. Sputnik ot Moskvy do Sanktpeterburga*. Moscow: A. Semen, 1841.

**Rare first and only edition, of illustrious provenance, of this fascinating Russian guidebook, 'the most conceptual book ever produced in Russia'** (Korneev). Of anonymous authorship, it is an account of a journey from St Petersburg to Moscow, before the construction of the first railway line. The text is only printed on the right-hand pages; the left-hand ones, reversed, feature the text of another travelogue. The book can indeed be turned over for an account of the opposite journey, from Moscow to St Petersburg. Though describing the same route, it is not the same narrative. It is now a bibliographic rarity. Count Sergei Stroganov (1794-1882) was a major collector, politician and philanthropist. The St Petersburg library of Prince Semen Mikhailovich Vorontsov (1823-82) contained 12,000 volumes, mostly inherited from his grandfather. WorldCat locates only one copy outside Russia. RBH records no other copies being offered at auction. Not in Smirnov-Sokol'skii, *Moia biblioteka*, Fekula or Kilgour. Y. Korneev, *Kniga glazami dizainera*, 2016, n.23, p. 45; B. Alekseev, 'Dvoinoi "Sputnik"', *Ogoniok* (1950), p. 31.

Octavo (130 x 105mm). With one half-title, text reversed on verso of each leaf, pagination repeated in reverse from the end (wanting second half-title, light waterstaining to lower margins, first title a bit soiled, occasional thumb marks). Contemporary quarter calf, marbled boards, hand-coloured oval on paper stamped with gilt imperial eagle over a green background, spine gilt (joints a bit rubbed). *Provenance*: Count Sergei Stroganov (armorial bookplate) – M.S. Vorontsov (arms gilt to spine) – stamp 'AB' (on one title and couple of pages) – occasional pencilled annotations.

£3,000-5,000

US\$3,800-6,300  
€3,500-5,700



19

020

[CORONATION. NICHOLAS II, Tsar (1868-1918)]. *Svyashchennoe Venchanie na Tsarstvo Gosudarya Imperatora Nikolaya II*. [The Sacred Coronation of the Sovereign Emperor Nicholas II and the Sovereign Empress Alexandra Feodorovna]. [Moscow:] A.A. Levenson, 1896. [With:] *Vsepresvetleishii Derzhavneishii Velikii Gosudar Imperator Nikolai Aleksandrovich*. [His Most Radiant, Most Powerful, Great Sovereign the Emperor Nicholas Alexandrovich is pleased to announce the most sacred coronation of his Imperial Majesty and Her Highness the Empress Alexandra Feodorovna]. Moscow: A.A. Levenson, 1896.

**Nicholas II's Coronation proclamation, with a large and decorative menu of the coronation feast held for new Tsar.** The last coronation service in Russia was held in May 1896 for Nicholas II and his wife Alexandra Feodorovna, who would be the final Tsar and Tsaritsa of Russia. In a complex, day-long

ceremony imbued with centuries-old ritual Russian, Nicholas II was presented with the Imperial regalia, objects which survived the subsequent Russian Revolution; in addition to the regalia carried in previous coronation, Nicholas II was also presented with the Silk Imperial Crown of Russia, as a coronation gift of the Russian Empire, intended as private Imperial property. The coronation banquet was held on the evening of his coronation, in the Granovitaya Palata, council chamber of Muscovite rulers.

Long broadside 2° (880 x 272mm). Chromolithograph after Viktor Vasnetsov, printed on laid paper in gold and various colours, folded once as issued (a few creases to the lower part). Broadside 2° (400 x 272mm). Chromolithograph after A. Petrov-Ropet, printed in gold and various colours (small closed tear to upper margin, 2 horizontal creases from folding); both mounted and in a gilt frame.

£4,000-7,000

US\$5,100-8,900  
€4,600-8,000



20

15

FROM AN IMPORTANT PRIVATE EUROPEAN  
COLLECTION

**021**

[DOSTOEVSKY, Fyodor (1821-1881)].  
*Otechestvennyia zapiski*. [Notes of the Fatherland].  
St Petersburg: I. Glazunov, 1846.

**The first appearance in print, in serialised form, of Dostoevsky's *Dvoinik*.** Established in 1818, the journal *Otechestvennyia zapiski* had an irregular publishing history until 1830, when it was shut down. Several years later, with the new publisher Andrei Kraevskii, it became a monthly periodical, with sections on Russian news, science, art, criticism and bibliography, in addition to original, unpublished literary texts. Among the contributors were the critic V. Belinsky, who left in April 1846, and M. Bakunin. Dostoevsky's *Dvoinik* and *Gospodin Prokharchin*, and Turgenev's *Bezdenzhye* first appeared in print here in the year 1846. Smirnov-Sokol'skii, *Moia biblioteka*, mentions the earlier and later series.

Twelve volumes, large quarto (250 x 150mm). With the half-titles, final bookseller's advertisements or index, few tipped-in paper slips identifying month of issue and (in vol. 3) advertisement listing subscribers funding a monument for I.A. Krylov (slight toning, occasional very minor spotting). Contemporary half sheep, marbled boards, spines gilt and lettered (somewhat rubbed). (12)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

21



**022**

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

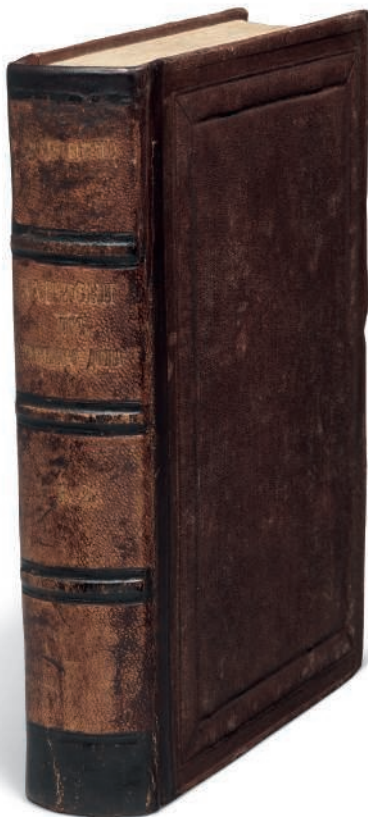
**First complete edition** of this early masterpiece by Dostoevsky, greatly appreciated by Tolstoy and which Lenin described as an 'unsurpassed work of Russian and world literature'. Dostoevsky's passionate description of life in a Siberian prison camp is based on his own experience; it 'provided the 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 serialization in the periodical *Vremia*, both also in 1862. Frank, *Dostoevsky. The Stir of Liberation*, p.140; Kilgour 279 (this edition).

Two parts in one vol., octavo (209 x 135mm). With the half titles (possibly without final blanks, scattered spotting and soiling). 19th-century Russian quarter leather, paneled spine lettered in gilt, cloth sides paneled in blind (rebacked with most of the original spines laid on, new endpapers); in a custom-made cloth box.

£3,000-5,000

US\$3,800-6,300  
€3,500-5,700

22



023

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

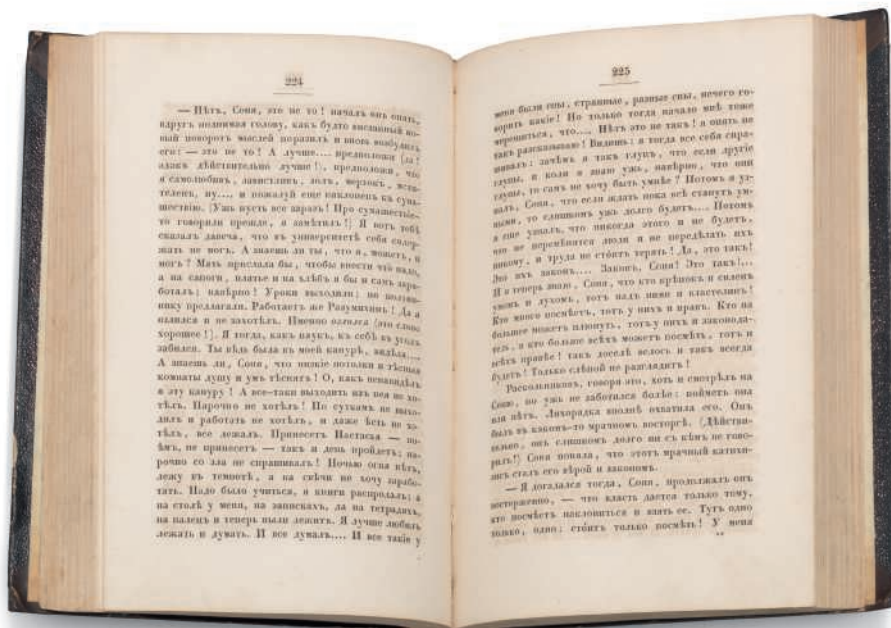
First edition of the author's most famous novel, 'the first of the truly great novels of his mature period' (Frank). *Crime and Punishment* was serialised the previous year in the journal *Russkii Vestnik*. An epilogue was added at the insistence of the publishers who found the ending unacceptable for 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, 12mo (200 x 127mm). (Light spotting throughout, occasional faint marginal dampstaining.) Contemporary Russian quarter leather, spines gilt, black cloth boards (hinges cracked but holding except front hinge of vol. 1, almost detached, spine ends worn, gilding worn off). Provenance: Bruno ... (blue crayon inscription across both titles – unidentified ink stamp to front paste-down – anonymous English inscription dated 1916 to front flyleaf. (2)

£6,000-9,000

US\$7,600-11,000

€6,900-10,000



23

024

DOSTOEVSKY, Fyodor (1821-1881). *Polnoe sobranije sochinenij. [Complete works]*. St Petersburg: A. Suvorin, 1885-1886.

Second posthumous edition of the works of Dostoevsky, edited by A.G. Dostoevsky.

6 volumes (256 x 183mm). With portrait of the author and folding plate reproducing a Dostoevsky autograph of *The Brothers Karamazov* to vol. 1, all half-titles (very mild uniform toning, occasional spots). Contemporary tan half sheep, marbled boards, gilt morocco lettering-pieces on spines (extremities rubbed, spines worn at head and foot, chips to head of spine in vols 3 and 5, corners bumped). Provenance: P. Joukovsky (bookplates). (6)

£800-1,000

US\$1,100-1,300

€920-1,100



24



25

**025**

DOSTOEVSKY, Fyodor (1821-1881). *Polnoe sobranie sochinenij*. [Complete Works]. [Vol. 3]. St Petersburg: Th. Stellovsky, 1866.

**The first edition of 'The Gambler'**, in vol. 3 of the second lifetime collection, 'one of the most engaging, easily accessible and widely read' of Dostoevsky's novels (Frank). Begun in Rome in 1863, it was finished in St Petersburg in 1866, as part of a rushed contract with Stellovsky undersigned by Dostoevsky to raise money for his own gambling debts. 'Its insights into the allure of gambling surely derive from Dostoevsky's own hours spent in the casinos of Germany' (Lantz). This collected volume, the third of four issued between 1865 and 1870, also features the third editions of 'The Village of Stepanchikovo' and 'Uncle's Dream'. Not in Smirnov-Sokol'skii; *Bibl. Ukaz.*, 6557. J. Frank, "The Gambler", p.301; K. Lantz, *The Dostoevsky Encyclopedia*, p.155.

Folio (230 x 210mm). With advertisements (lacking the half-title, margins somewhat dampstained, title repaired). 20th-century quarter vellum, marbled boards, marbled endpapers, spine with inked title and ornament. *Provenance*: I.P. Perevosnikov (rubber stamp on title) – shelfmark (rear endleaf).

£3,500-4,500

US\$4,500-5,700  
€4,100-5,200



26

**026**

DOSTOEVSKY, Fyodor (1821-1881). *Malen'kij geroy*. [A Little Hero]. St Petersburg: Th. Stellovsky, 1866.

**The rare first separate edition, with the original wrappers**, of 'the last of Dostoevsky's pre-Siberian stories' and 'one of the brightest' (Lantz). It was first published anonymously in 1857 in the journal *Notes of the Fatherland* from a draft in possession of Mikhail, Fyodor's elder brother, during the latter's Siberian confinement. Rare: RBH and ABPC record no other copies being offered at auction. Not in Smirnov-Sokol'skii. Lantz, *The Dostoevsky Encyclopedia*, p.245.

Octavo (180 x 125mm). Edges uncut (slight mainly marginal foxing, minor waterstaining to upper margin, small tears to outer margin of few leaves, one quire loose). Original printed wrappers (traces of glue at inner gutter of upper wrapper, minor loss at foot of spine). *Provenance*: 'Biblioteka S.V. Belova' (modern inscription to verso of title) - unidentified inscription dated 1931 (title).

£700-900

US\$890-1,100  
€810-1,000

027

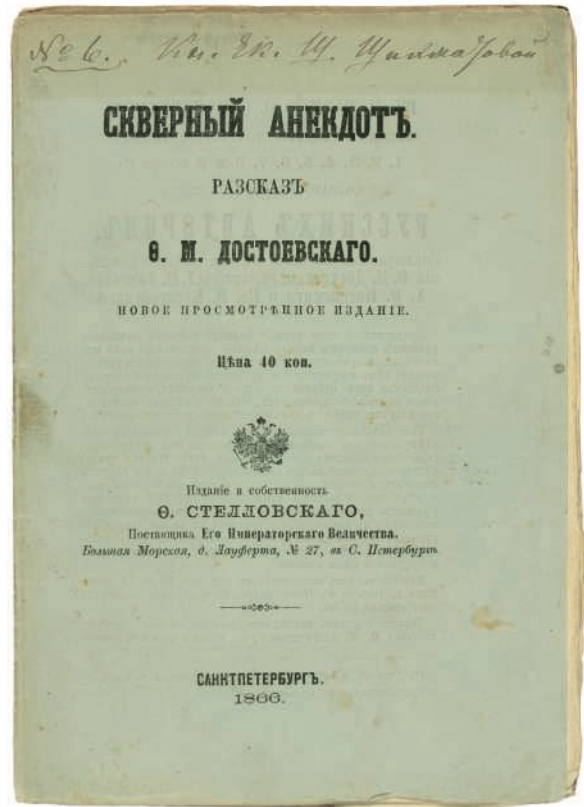
DOSTOEVSKY, Fyodor (1821-1881). *Skvernyj anekdot*. [A Nasty Story]. St Petersburg: Th. Stellovsky, 1866.

**A rare lifetime edition, with the original wrappers.** First serialized in the journal *Vremja* in 1862, it anticipates 'the makings of all subsequent images, paintings, ideas, artistic and logical techniques' used by Dostoevsky (Mikhailovskij). Rare institutionally and on the market: RBH and ABPC record no other copies being offered at auction. Not in Smirnov-Sokol'skii. Mikhailovsky, *Stat' i o russkoj literature*, p. 157.

Octavo (185 x 130mm). With the advertisements, edges uncut (slight toning, one quire loose, small tear to outer blank margin of one leaf, light marginal waterstaining to second half). Original printed paper wrappers (some spotting, outer margin of lower waterstained). *Provenance*: 'Sh. Shakmatovoj' (contemporary inscription to title) - rubber stamp 'Litfond SSSR' (in Cyrillic) - unidentified stamp to rear wrapper.

£700-900

US\$890-1,100  
€810-1,000



27

Δ028

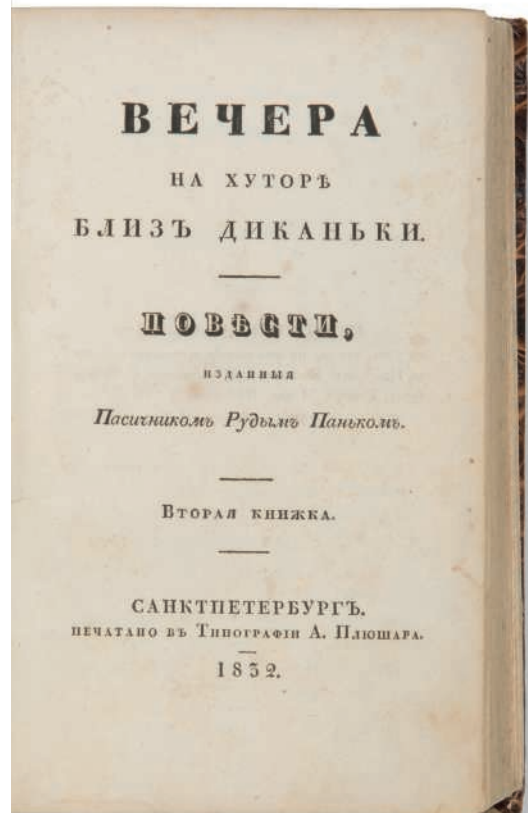
GOGOL, Nikolai Vasil'evich (1809-1852). *Vechera na khutore bliz dikan'ki*. Kn. 1-2 [Evenings on a Farm near Dikanka. Books 1-2]. St Petersburg: at the Press of the Department of Public Education [vol. 1], and by A. Pliushar [vol.2], 1831-1832.

**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). 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.

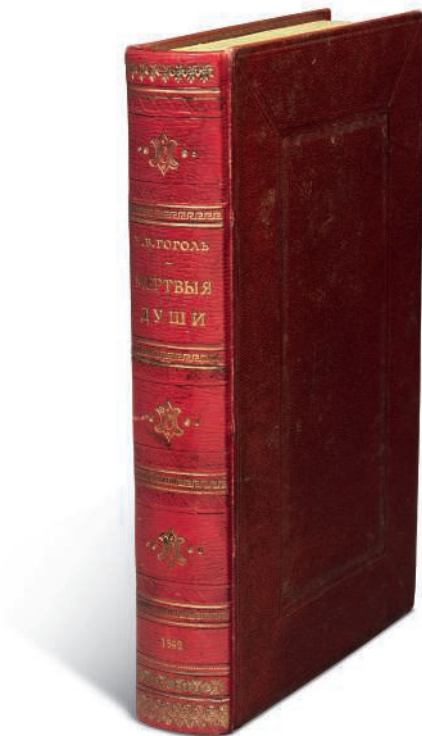
Two volumes in one, 12mo (161 x 100mm). (Without the first half-title and blanks; first title repaired in the inside margin and fore-margin, second leaf with a repaired tear affecting one letter; some old marginal repairs; lower portion of leaf 10.4 in vol.1 perished and restored with loss of 4 lines of text on each side, leaf 15.8 in vol. 2 restored in the lower margin and gutter with loss of 3 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

US\$64,000-89,000  
€58,000-80,000



28



29

029

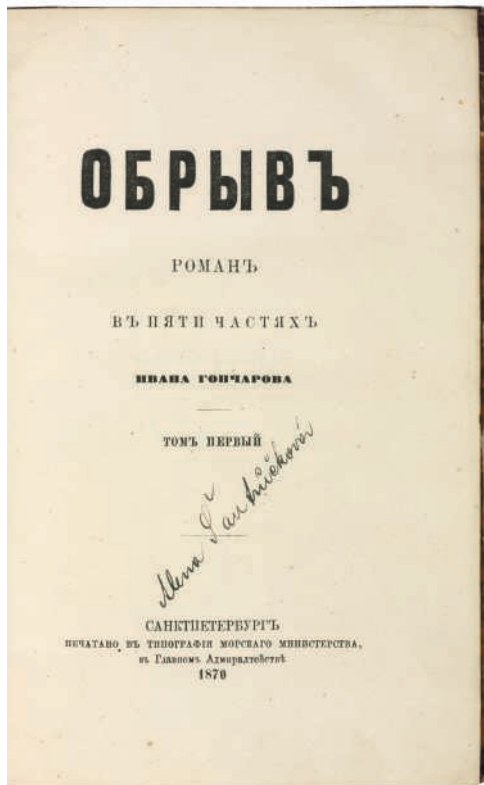
GOGOL, Nikolai Vasil'evich (1809-1852). *Pokhozheniia Chichikova, ili Mertyvia dushi. Poema. [The Adventures of Chichikov, or Dead Souls. A Poem]*. Moscow: University Press, 1842.

**First edition.** 'One of the great novels of nineteenth-century Russia' (Fekula). 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. Both K. Aksakov and V. Nabokov have drawn parallels between *Dead Souls* as an epic composition and Homer's works, whilst others have framed it within the genre of the picaresque novel, not previously attempted in Russian literature. Fekula 4716; Kilgour 345; Smirnov-Sokol'ski, *Moia biblioteka*, 610.

Octavo (220 x 138mm). (First quire washed, first 4 leaves remounted, last 4 leaves remounted with outer edge repaired, some spotting, as often, occasional marginal light waterstaining). 19th-century Russian quarter red morocco by Somov, spine lettered and decorated in gilt, red cloth sides paneled in blind; with original upper wrapper pasted onto card preserved and tipped in (binding corners rubbed). *Provenance:* (stamp to verso of title) – small ink stamp to the last leaf.

£2,000-4,000

US\$2,600-5,100  
€2,300-4,600



30

030

GONCHAROV, Ivan Aleksandrovich (1812-1891). *Obryv. Roman v pjati chastjakh. [The Precipice. A novel in five parts.] [In 2 parts]*. St Petersburg: Press of the Maritime Ministry, 1870.

**First edition in book form of Goncharov's last major work** – the novel had appeared in instalments in *Vestnik Evropy* the year before. Goncharov, who considered it to be his most defining work, conceived it as early as 1849 – in that twenty-year interval the three extracts were published, *Sophja Nikolayevna Belovodova* ('Sovremennik', 2, 1860), *Grandmother*, and *Portrait* ('Otechestvennye Zapiski', 1-2, 1861). Kilgour 360; Smirnov-Sokol'skii 270, Lesman 648.

2 volumes, octavo (206 x 132mm). With half-titles (small marginal stain at foot of first few leaves in vol. 2 and half titles). Modern half morocco, spines filleted and lettered in gilt (edges rubbed). *Provenance:* unidentified ownership inscription to titlepages. (2)

£1,800-2,000

US\$2,300-2,500  
€2,100-2,300

031

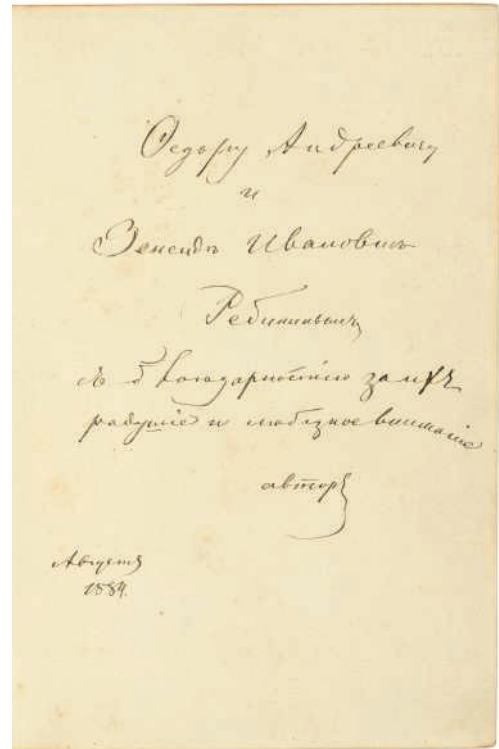
GONCHAROV, Ivan Aleksandrovich (1812-1891). *Obyknovennaia istoriia*. [A Common Story.] St Petersburg: Glazunov, 1883.

**Exceptional copy, inscribed by the author and once owned by Tsar Alexander II, of the fifth and definitive edition.** It was the last to be published during the author's lifetime and bearing significant authorial changes, both substantial and stylistic (unlike the early re-issues which only contained minor changes). *A Common Story*, Goncharov's debut novel when it was first published in instalments in 1847, 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 (first edn); Smirnov-Sokol'skii, 626 (first edn).

Two parts in one volume, octavo (216 x 138mm). With the half-title (age browning, half-title and title reinforced at gutter, very minor mainly marginal spotting). 19th-century navy blue Russia, patterned endpapers, boards, spine and inner edges gilt, gilt-lettered (spine sunned); preserved in a modern folding box. *Provenance*: author's presentation to M. M. Stasyulevich, 'a friendly offering' dated 1884 (front endleaf) - Tsar Alexander II (bookplate) - A.B. Leont'ev-Istomin (20th century, bookplate).

£5,000-7,000

US\$6,400-8,900  
€5,800-8,000



31

032

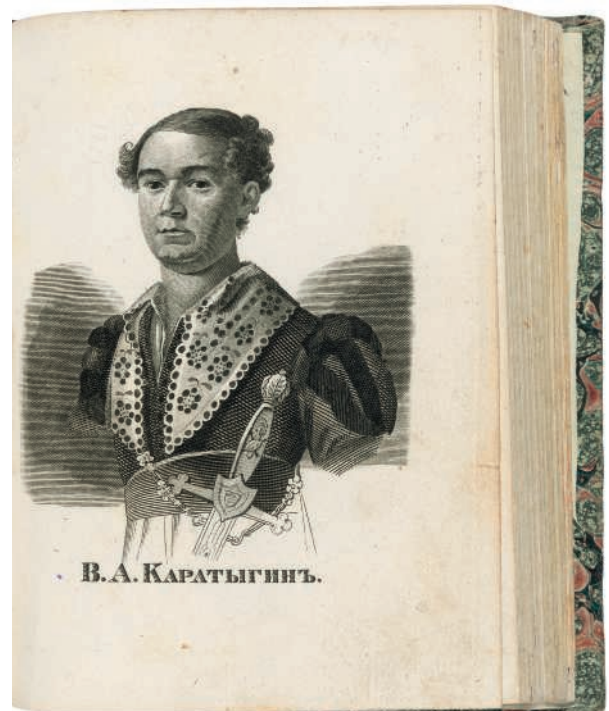
GRIBOEDOV, Aleksandr Sergeevich (1795-1829). *Russkaja Talija...na 1825 god*. [The Russian Belt]. St Petersburg: N. Grech, 1825.

**The rare first publication of Griboedov's satirical masterpiece.** It appeared in excerpts (pp. 257-316) due to the limitations of censorship, in 'one of the best Russian almanacs, devoted to theatre', edited by F.V. Bulgarin (Smirnov-Sokol'skii). 'A very rare collection' (Vershchagin). Rare: RBH records no other copies having been offered at auction. Smirnov-Sokol'skii, *Al'manakhi*, 271; Vershchagin 761.

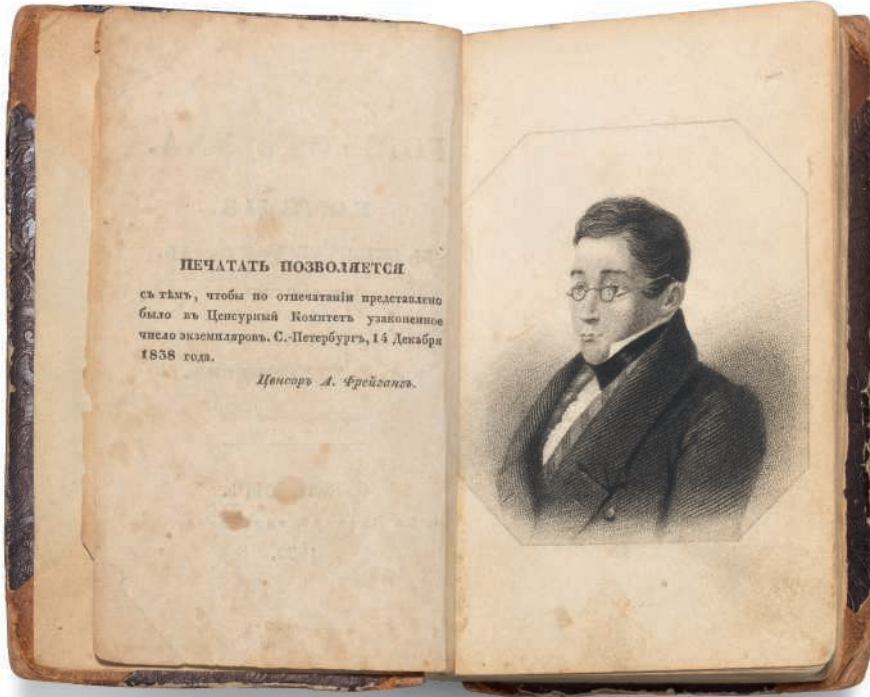
12mo (149 x 108mm). With additional engraved title, 5 lithographic portraits (occasional light marginal waterstaining or spotting, tissue guards somewhat foxed). Contemporary Russian quarter calf, marbled boards, spine tooled in blind with title (minor repair at head, without endleaves). *Provenance*: A. K. Pozharskij (bookplate), stamp 'M 15' to last leaf, pencilled numbers to rear pastedown.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



32



33

**033**

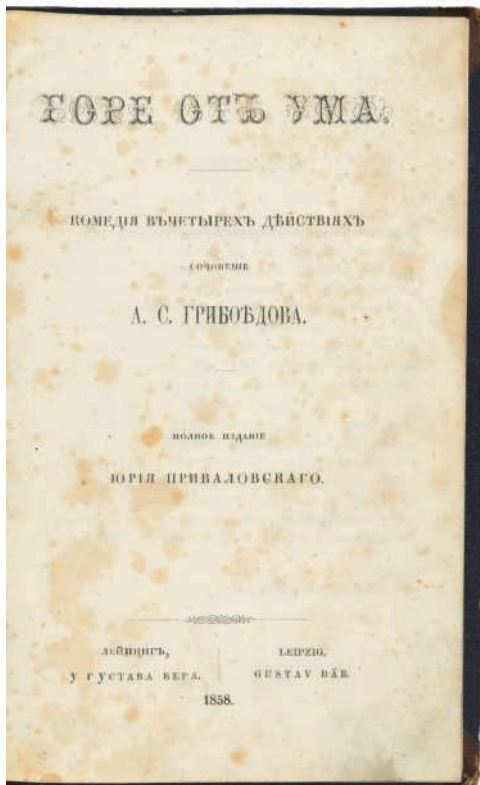
GRIBOEDOV, Aleksandr Sergeevich (1795-1829). *Gore ot uma*. [*Woe from Wit*]. St Petersburg: at the Military Press, 1839.

**Second edition**, in quasi-miniature format, of this satirical classic play regarded by Aleksandr Blok as 'the greatest work in Russian literature'. This edition features the censored text of 1833, prefaced by 100 introductory pages by K. Polevoj concerning his acquaintance with Griboedov. It was already considered a rarity in the 1870s and has been less frequent on the market than the first edition of 1833 (Smirnov-Sokol'skii). Kilgour 405; Smirnov-Sokol'skii 644.

16mo (100 x 57mm). With the engraved portrait frontispiece and the half-title (occasional, mainly marginal spotting and soiling). Contemporary Russian half calf, embossed purple boards, flat spine tooled in blind (hinges cracked, spine extremities chipped, corners worn).

£2,000-2,500

US\$2,600-3,200  
€2,300-2,900



34

**034**

GRIBOEDOV, Aleksandr Sergeevich (1795-1829). *Gore ot uma*. [*Woe from Wit*]. Leipzig: Gustav Bär, 1858.

**The first complete Russian edition published abroad, uncensored**, produced to satisfy readers 'wishing to own the play just as it was issued by the author' (preface). It was based on the edition published by Smirdin in 1854 or 1857, and on two manuscripts. Only three years later, in 1861, was the ban on the printing of Griboedov's complete works lifted in Russia. RBH and ABPC record no other copies being offered at auction. Not in Smirnov-Sokol'skii.

Octavo (220 x 122mm). (Slight dampstaining, few marginal ink marks.) Contemporary Russian half calf, gilt-lettered spine (extremities rubbed). *Provenance*: later annotations revising textual inconsistencies as compared to other editions – modern shelfmark – unidentified Cyrillic inscription on front and rear endpapers.

£400-600

US\$510-760  
€460-690





FROM AN IMPORTANT PRIVATE COLLECTION

**035**

[IVANOV, Piotr S. (c.1791-?), IVANOV, Ivan A. (1779-1848), after SADOVNIKOV, Vasilii Semenovich (1800-1879)]. [*Panorama Nevskogo Prospekta*]. [Panorama of Nevsky Prospect]. [St Petersburg: A. Prévost, 1835 and 1830].

**Finely-produced views of early 19th-century St Petersburg.** These handsome scrolls portray a panorama of Nevsky Prospect, accompanied by captions in French and Russian highlighting its topographical landmarks. As if during a stroll, the viewer gazes over a long row of building façades enlivened by shops (including a bookseller's premises), horse-drawn coaches, passers-by, shopkeepers and other figures. The views were drawn after watercolours by V.S. Sadovnikov, rated as a master of landscape and perspective painting. The first scroll ('The Left, Sunny Side'), lithographed by Piotr S. Ivanov, shows the north side of the Prospect, from Palace Square to the Anichkov Bridge, with sights including the Armenian, Catholic and Dutch churches, and the Kazansky Bridge. The second scroll ('The Right, Shady Side'), lithographed by Ivan A. Ivanov, portrays the south side of the street, from St Isaac's Square to the Office of the Imperial Cabinet, passing by the palace of Countess Stroganov, the Church of Our Lady of Kazan, the Public Library and Anichkov Palace. Reviewers praised this publishing feat as a 'masterly lithographic scroll' and 'the best likeness of our beautiful Nevsky Prospekt'; it sold successfully among the middle classes, who purchased the scrolls as gifts or decorations. WorldCat records only one set of two outside Russia, and two copies of the second scroll only. RBH records no other copies being offered at auction. I. Kotel'nikova, *Panorama of Nevsky Prospekt*, pp. 8, 32.

(1: 8407 x 200mm, 2: 7220 x 200mm). Both lithographed, mounted on linen, subdivided into 16 and 14 segments of c.500mm respectively, glued on verso (edges a trifle dusty, few scattered spots). In cylindrical cases, marbled paper.

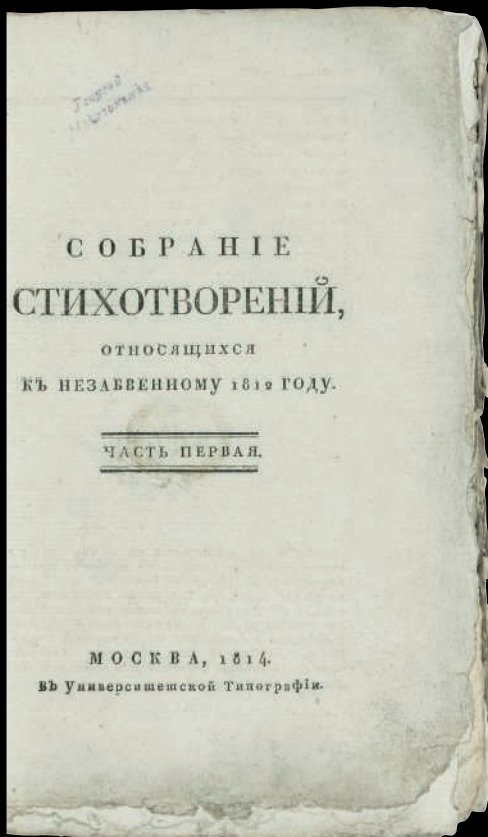
(2)

£3,000-5,000

US\$3,800-6,300

€3,500-5,700





36

FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

036

[JOURNAL]. *Sobranie stikhotvorenii, otnosiashchikhsia k nezabvennomu 1812 godu.* [A Collection of Poems Related to the Unforgettable Year of 1812]. Moscow: University Press, 1814.

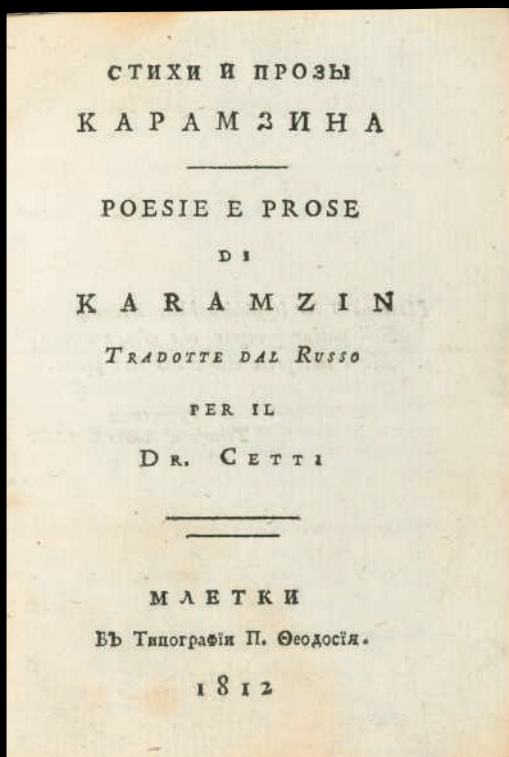
**Scarce first edition, in the original wrappers, of this remarkable collection – a poetic celebration of Russia's defeat of Napoleon in 1812,** published by Prince N.M. Kugushev two years later. Among the featured authors were giants like Derzhavin, Karamzin and Zhukovskii as well as lesser known or even amateur (often anonymous) poets. The poems praised military and imperial patriotism in heroic or elegiac verse blending political, satirical, polemical and even folkloric themes revolving around the figure of Napoleon. 'As it contains in its pages a great amount of poetic works of the time, it is now a rarity and very much liked' (D.D. Jazykov). RBH records no other copies having been offered at auction. Smirnov-Sokol'skii, *Moja biblioteka*, 1437; *Al'manakhi*, 169-70. K.V. Anisimov, 'Problemy nauchnogo izdaniia', p. 30.

Two volumes, quarto (230 x 145mm). Additional engraved titles, 2: with final index (edges dusty and uncut, first couple of leaves thumbled, the odd ink mark, 1: engraved title mounted, 2: minor repair to few lower outer corners). In the original paper wrappers (somewhat rubbed, spines sunned). *Provenance:* stamp T.(?) Makoronenko (titles) – occasional slightly later annotations. (2)

£3,000-5,000

US\$3,800-6,300

€3,500-5,700



37

037

KARAMZIN, Nikolai Mikhailovich (1766-1826). *Stikhi i prozy Karamzina. Poesie e prose di Karamzin. Tradotte dal russo per il Dr. Cetti.* [Verse and prose by Karamzin. Translated from Russian by Dr Cetti]. Venice: P. Feodosii, 1812.

**Very scarce first edition of this pioneering Italian translation,** among the earliest of any Russian literary text. The Italian physician Giandomenico Cetti published the original Russian and his own translation of a few poems by Karamzin, inspired by the 18th-century French tradition. Cetti defined Russian poetry as 'the least educated Muse in Europe, but with the most harmonic lips'. RBH records no other copies having been offered at auction. SK 1801-1825 3410. Not in Smirnov-Sokol'skii, *Moja biblioteka*.

Octavo (147 x 103mm). (Minimal spotting, faint water stain at upper gutter of first gathering). Contemporary marbled paper boards, patterned endpapers, spine and boards gilt ruled (extremities somewhat rubbed).

£800-1,200

US\$1,100-1,500

€920-1,400

038

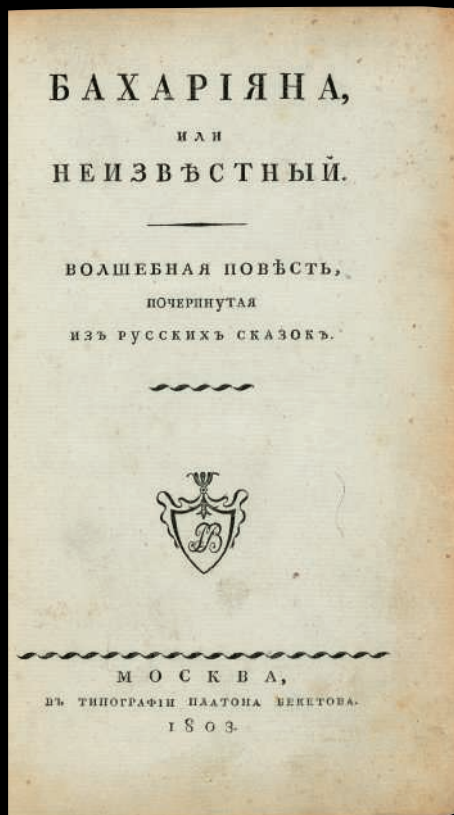
KHERASKOV, Mikhail Matveevich (1733-1807). *Bakhariiana ili Neizvestnyi. Volshbnaia Povest, pochernnutaia iz Russkikh skazok.* [Bakhariana, or The Unknown. A Fantastic Tale Adapted from Russian Fairy Tales]. Moscow: Platon Beketov, 1803.

**First edition – the Smirdin copy** – of this popular oriental tale by the greatest Russian poet in the age of Catherine II, known in his lifetime as ‘the Russian Homer’. While Curator of Moscow University he greatly assisted Nikolai Novikov by leasing him the University Press for ten years. Kheraskov likewise supported the foundation of the Masons’ seminaries of 1799 and 1782. Aleksander Smirdin (1795-1857) was a major Russian publisher, the first to establish the sale of books at lower prices so as to broaden popular readership. He was also editor of *Biblioteka dlia chtenia*, the most successful literary magazine of the time. This copy sold at Christie’s on 29/11/2007, lot 96. Fekula 4821 (this copy); Kilgour 508; Smirdin 6750 (this copy); Sopikov 12445 (second edition only).

Quarto (225 x 135mm). With the half-title and the errata (very minor marginal spotting, occasional thumb marks or ink splash, edges a bit softened). Contemporary tree calf, spine gilt, gilt-lettered label (rebacked, with onlaid spine, boards and extremities somewhat rubbed). *Provenance*: A. Smirdin (bookplate) – Rossica (bookplate) – Paul M. Fekula.

£800-1,200

US\$1,100-1,500  
€920-1,400



38

039

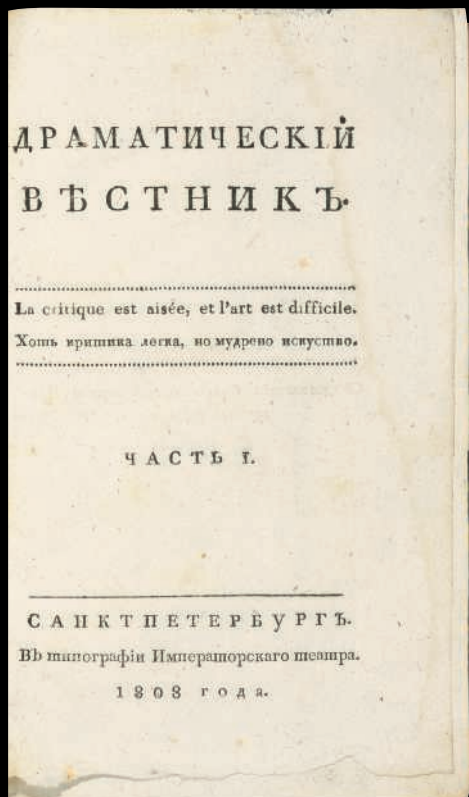
[KRYLOV, Ivan Andreevich (1768-1844)]. *Dramaticheskii vestnik.* [The Dramatic Herald]. St Petersburg: Imperial Theatre Press, 1808.

**Complete first edition set of the first Russian journal entirely devoted to theatre and dramaturgy.** Established and published in six parts (93 issues) in 1808, it boasted among its editors and contributors I.A. Krylov, G.R. Derzhavin and K.N. Batiushkov. As often happens with Russian theatre periodicals, it is a bibliographic rarity – ‘complete and in good condition, it is of great value’ (Smirnov-Sokol’skii). RBH records no other complete copies having been offered at auction. Smirnov-Sokol’skii, *Moia biblioteka*, 2007 (treats parts 5 and 6 as a single section).

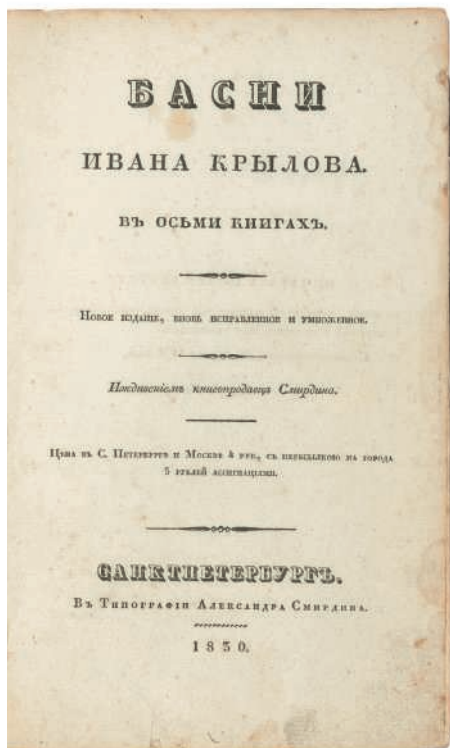
Six parts in two volumes, octavo (205 x 120mm). (Minimal marginal spotting, few lower edges uncut, upper blank margin of couple of leaves soiled, 2: small paper flaw to outer blank margin of one leaf). Contemporary half calf, marbled boards, spine gilt (oxidised), gilt-lettered morocco label (boards somewhat rubbed). (2)

£9,000-12,000

US\$12,000-15,000  
€11,000-14,000



39



40

040

KRYLOV, Ivan Andreevich (1768-1844). *Basni... v os mi knigakh.* [Fables... in eight books]. St Petersburg: Smirdin, 1830.

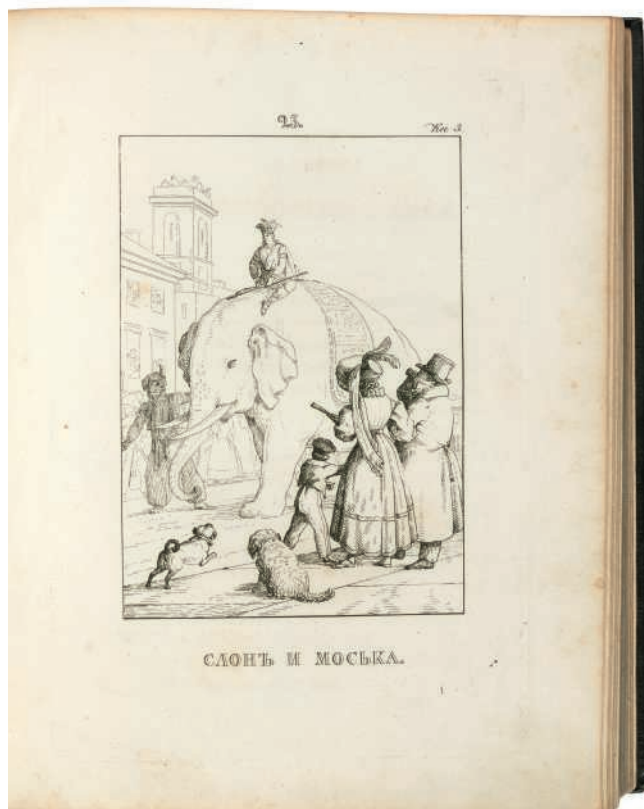
**Notable lifetime edition of Krylov's Fables, which includes the first appearance of Part 8.** In 1830 the publisher Smirnov acquired the rights to publish Krylov's successful fables. He started with this collection of 186 stories, which he published in three formats (octavo, 12mo and 16mo), and went on to produce several more editions (plain text, illustrated, pocket or large format) for a total output of forty thousand copies. Enormously successful, 'Krylov's Fables stand out in the grand Euro-American tradition' including Aesop and La Fontaine, and are imbued with a literary realism that has 'a very audible and Russian feeling to it' (Cornwell). Smirnov-Sokol'skii, *Moia biblioteka*, 791. N. Cornwell, *Reference Guide to Russian Literature*, p.471.

Octavo (209 x 130mm). (Wanting leaf 2 in first quire; some spotting and soiling, more so to first quire and last couple of leaves, ink marks to p. 268, a few marginal pinhole wormhole to the last quires, one or two marginal short tears not touching text.) Contemporary quarter calf, marbled boards (rebacked preserving the original spine, tooled in blind). *Provenance*: one or two unidentified small ink stamps and pen shelfmarks (rear pastedown) – some pencil markings (last leaf).

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



41

041

KRYLOV, Ivan Andreevich (1768-1844). *Basni...chast' pervaja [-vtoraja].* [Fables...Part I[-II]]. St Petersburg: A. Smirdin, 1834.

**Lavishly illustrated edition, in an elegant binding,** 'one of the best Russian illustrated editions and the most wonderful of those produced by A. Smirdin', printed in 2,000 copies (Smirnov-Sokol'skii). Even more thanks to A.P. Sapozhnikov's illustrations, Krylov succeeded 'in fusing the general with the particular', his talking animals 'expressing their distinctive qualities against a background that is unmistakably Russian' (Terras). Smirnov-Sokol'skii, *Moia biblioteka*, 793; Fekula 4859; Kilgour 576. V. Terras, *Handbook of Russian Literature*, p.236.

2 parts in 1 volume, quarto (235 x 185mm). With 93 plates and half-title (first quire reinforced at gutter, occasional thumbing or ink splashes, somewhat spotted, a couple of small marginal tears, one repaired, one plate partly detached but sound, light marginal waterstain to another.) 19th-century Russian straight-grained green morocco, double gilt ruled, spine tooled in gold and blind, gilt-lettered, in modern slipcase (hinges, head and foot of spine scuffed). *Provenance*: V.I. Klotschkoff (bookseller's ticket on rear pastedown).

£18,000-20,000

US\$23,000-25,000

€21,000-23,000

26

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

## A group of four attractively-decorated Old Believers prayer books

The Old Believers followed the former traditions of the Russian Orthodox Church, which had been corrected by the Patriarch Nikon during the reign of Peter the Great, for which they were persecuted. They withdrew into the remoter regions and developed their own society. The manuscript tradition is fundamental to Old Believers; this ascetic strand of Russian orthodoxy rejected modernity, including the printed dissemination of spiritual texts. The manuscripts offered in the following four lots are produced in quasi-miniature format, a reflection of the personal, intimate use of such prayer books but also, perhaps, of the recrudescence in persecution which the Old Believers suffered under the reign of Nicholas I, around the time when these manuscripts were produced.

FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

**042**

[LITURGY. OLD BELIEVERS]. *Posledovanie tserkovnogo penie i vseletnego sobraniia* [Ritual of Church Hymns for the whole Year]. [First half of the 19th century].

Illuminated manuscript on paper, 16mo (83 x 61mm), text in red and brown in polu-ustav, illuminated title in red, green, black and gilt, decorated section titles in red, green and black geometrical and floral motifs. Contemporary Russian goatskin, blindstamped spine and sides.

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



42

**043**

[LITURGY. OLD BELIEVERS]. *Posledovanie tserkovnogo penie i vseletnego sobraniia* [Ritual of Church Hymns for the whole Year]. [First half of the 19th century].

Illuminated manuscript on paper, 16mo (80 x 59mm), text in red and brown in polu-ustav, illuminated title in red, green, black and gilt, decorated section titles in red, green and black geometrical and floral motifs. Contemporary red Russian goatskin, sides and spine stamped in blind, brass clasps and catches (extremities a little rubbed). *Provenance*: contemporary marginal annotations in brown ink – faded stamp to rear pastedown.

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



43



44

044

[LITURGY. OLD BELIEVERS]. *Posledovanie tserkovnogo penie i vseletnego sobraniia* [Ritual of Church Hymns for the whole Year]. [First half of the 19th century].

Illuminated manuscript on paper, 16mo (83 x 64mm), text in red and brown in polu-ustav, illuminated title in red, green, black and gilt, decorated section titles in red, green and black geometrical and floral motifs. Contemporary Russian goatskin, sides tooled in gilt (clasps missing, gilding partly oxidized).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



45

045

[LITURGY. OLD BELIEVERS]. *Posledovanie tserkovnogo penie i vseletnego sobraniia* [Ritual of Church Hymns for the whole Year]. [First half of the 19th century].

**Attractive illuminated** Old Believers prayer book which features full-page portraits of St. Catherine, St. Peter Metropolitan of Moscow, Venerable Niketa Stylite, St Natalia of Nicomedia.

Illuminated manuscript on paper, 16mo (83 x 62mm), text in red and brown in polu-ustav with 2- and 3-line headings, quires numbered, illuminated title, 12 section titles and tail-pieces with red, green, black and gilt geometrical and floral motifs, multiple gilt initials; 4 full-page, full-figure illuminated portraits (St. Catherine, St. Peter Metropolitan of Moscow, Venerable Niketa Stylite, St Natalia of Nicomedia). Contemporary Russian goatskin, sides gilt- and blind-stamped, blindstamped spine, edges gilt (wanting one brass catch and both clasps).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



28

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



VARIOUS PROPERTIES

046

LITURGY, Slavonic. *Kanonnik* [Book of Canons]. Russia: circa 1866.

**A fine example of an Old Believer liturgical book with typical illustrations the prayers in the eight tones to the feasts.** The illuminations represent the Chanter Roman, the Birth of the Mother of God, the Finding of the True Cross, the Presentation of the Mother of God into the Temple, the Nativity, the Circumcision, the Baptism of Christ, the Presentation of Christ into the Temple, the Annunciation, the Entry into Jerusalem, the Resurrection, Christ teaching in the Temple, the Ascension, the Descent of the Holy Spirit, the Finding of the Holy Garments, Christ the Saviour, the Transfiguration, the Dormition of the Mother of God, the Mandylin, the Protecting Veil of the Mother of God (Pokrov), the Mother of God of the Sign, the Mother of God Enthroned, the Mother of God of Vladimir, of Tikhvin, of Kazan, of Smolensk, 'Lighten my sorrows', 'Those who grieve', the Council of the Archangel Michael, the Birth of St. John the Baptist, the Decollation of St. John the Baptist, Sts. Peter and Paul, St. John the Evangelist, the Twelve Apostles, and the Prophet Elijah.

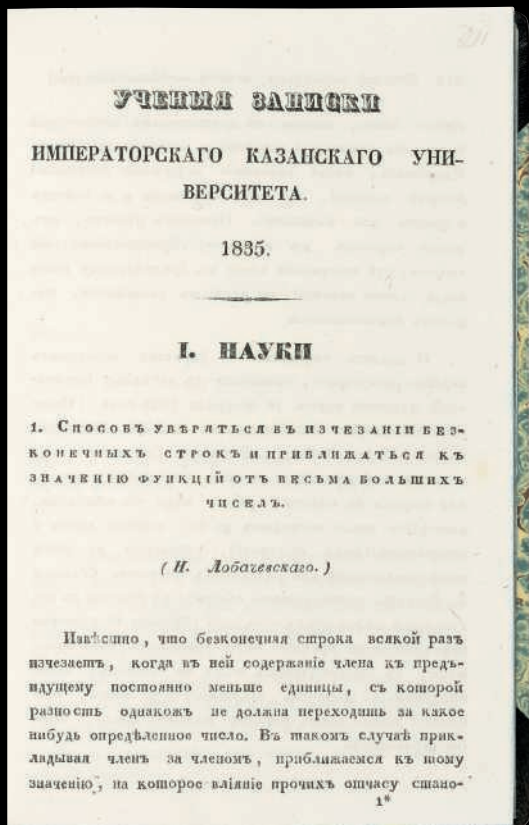
222 x 170 mm. ILLUMINATED MANUSCRIPT ON PAPER. 4 leaves of index and 4 blanks, 344 leaves, 17 lines per page, alphabetic signatures and pagination of Cyrillic alphabetic numerals, 35 full-page illuminations in watercolour, 36 headpieces in black and gold with first lines in gilt.

Contemporary gilt-stamped red morocco, calf spine (rubbed), edges gaufered and gilt. Provenance: 'This holy and spiritual Book called Kannonik belongs to the Kolomensk merchant Evdokiia Ivanovna Babaeva, 1866, September 13' (inscription on penultimate endpaper)

£25,000-35,000

US\$32,000-44,000  
€29,000-40,000





47

FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

047

LOBACHEVSKY, Nikolai (1792-1856). *Sposob uviersit'sia v izchезanii bezkonechnykh strok i priblizhat'sia...* [A method for ascertaining the convergence of infinite series ...] in 'Uchenyya zapiski', knizhka 2. Kazan: at the University, 1835.

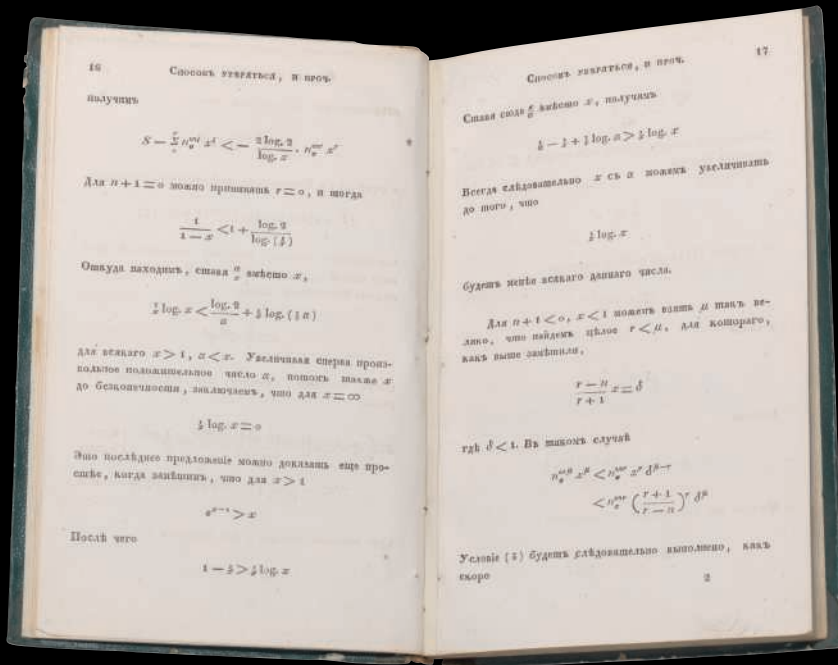
**Complete issue of the journal containing the rare first edition of Lobachevsky's monograph on the foundations of calculus and real analysis**, in which the pioneer of non-euclidean geometry first gave 'a rigorous definition of continuity and differentiability, and pointed out the difference between these notions' (DSB). It also tackles infinite series (providing a new convergence criterion now known as 'Lobachevsky's test'), the problem of expressing functions by infinite products, and definite integrals. This issue of the *Scientific Memoirs* of Kazan University also contains the supplement to *Zoographia Rosso-Asiatica*, a study of animal species across Russia, and an article on 'Buddhist cosmology'.

Octavo (201 x 127mm). (Title skillfully repaired at gutter and outer margin, small stain to outer margin of the title.) Contemporary Russian green half leather, flat spine with blind-stamped lettering, green pebble cloth sides (spine chipped at extremities and rubbed with sporadic losses, joints cracked but holding, edges worn), preserving evidence of original wrappers in the inner margins of the title and last leaf. *Provenance*: some pencil underlining to the title.

£15,000-18,000

US\$19,000-23,000

€18,000-21,000



48

048

LOBACHEVSKY, Nikolai (1792-1856). *Sposob uviersit'sia v izchезanii bezkonechnykh strok i priblizhat'sia k znacheniiu funktsii ot ves'ma bol'shikh chisel.* [A method for ascertaining the convergence of infinite series and for obtaining approximate values of functions of a large number of variables]. Kazan: at the University, 1835.

**First separate printing, exceptionally rare**, from the *Scientific Memoirs* of Kazan University, 1835, No. 2.

Octavo (210 x 131mm). (Title and last leaf of first quire skillfully repaired at gutter, small stain to outer margin of the title). Contemporary Russian green half leather, flat spine with blind-stamped lettering, green pebble cloth sides (spine chipped at extremities and rubbed with sporadic losses, joints cracked but holding, edges worn), preserving evidence of original wrappers in the inner margins of the title and last leaf. *Provenance*: some pencil underlining to the title.

£15,000-18,000

US\$19,000-23,000

€18,000-21,000

30

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



049

LOBACHEVSKY, Nikolai (1792-1856). *Voobrazhayemaya geometriya*. [Imaginary geometry] in 'Ucheny zapiski'. Kazan: at the University, 1835.

**Rare offprint, the first edition of Lobachevsky's classic, his groundbreaking discovery of 'imaginary' (i.e. non-Euclidean) geometry.** 'The researches that culminated in the discovery of non-Euclidean geometry arose from unsuccessful attempts to 'prove' the axiom of parallels in Euclidean geometry. ... In Lobatchewsky's geometry an infinity of parallels can be drawn through a given point that never intersect a given straight line ... His fundamental paper was read to his colleagues in Kazan in 1826 but he did not publish the results until 1829-30 when a series of five papers appeared [in Russian] in the Kazan University Courier' (PMM). Lobachevsky 'built up the new geometry analytically, proceeding from its inherent trigonometrical formulas and considering the derivation of these formulas from spherical trigonometry to guarantee its internal consistency. [...] If imaginary numbers are the most general numbers for which the laws of arithmetic of real numbers prove justifiable, then imaginary geometry is the most general geometrical system. It was Lobachevsky's merit to refute the uniqueness of Euclid's geometry, and to consider it as a special case of a more general system' (DSB). See PMM 293; see Norman I, 1379.

Octavo (222 x 131mm). With a folding engraved plate (faint spotting on the plate). Early 20th-century half leather, flat spine gilt, green strait grain cloth sides (corners rubbed). *Provenance*: some pencil underlining.

£5,000-8,000

US\$6,400-10,000  
€5,800-9,200

VARIOUS PROPERTIES

050

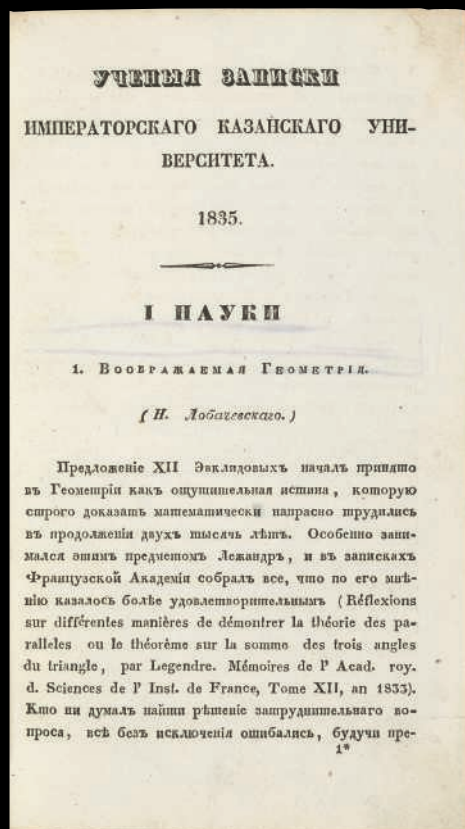
MALTHUS, Thomas Robert. *Opyt o zakonie narodonaseleniia*. [An Essay on the Principle of Population]. St Petersburg: E. E. Glazunov, 1868.

**First edition in Russian, rare,** of Malthus's *Essay on the Principle of Population*, a key work in the history of economic thought. The translator, P. A. Bibikov, had acquired fundamental experience in rendering works of economics when translating Adam Smith's *Wealth of Nations* two years previously. Malthus spent some time in Russia, and his *Essay* (first published in 1798) had attracted attention there since before 1820. In 1826 he was elected a foreign fellow of the Imperial Academy of Sciences, and, in 1830, he was awarded an honorary professorship at the Imperial St. Petersburg. However only in the 1860s, with key economic reforms under way, was his work fully appreciated. "It challenged the conventional notion that population growth is an unmixed blessing. It discussed prostitution, contraception, and other sexual matters. And it gave vivid descriptions of the horrendous consequences of overpopulation and of the brutal means by which populations are checked" (ODNB). Malthus captured the problem with a memorable quantification: "population when allowed to increase without limit, increases in a geometrical ratio, while the food supply can at best increase at an arithmetical ratio; so, whatever the plausible rate of increase of the food supply, an unchecked multiplication of human beings must quickly lead to standing-room only" (Blaug, *Great Economists before Keynes*, p. 141). ABPC/RBH show no records at auction.

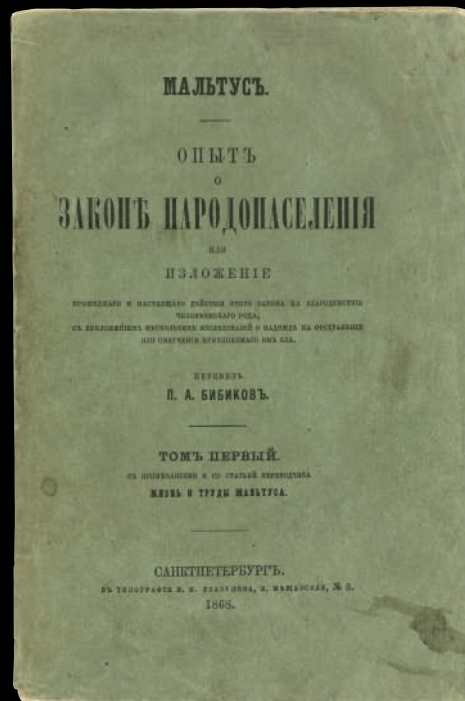
2 volumes, octavo (220 x 144mm). Uncut and largely unopened in the original green printed wrappers to vol. one, vol. two in a facsimile stiff paper wrapper, the original rear printed paper wrapper preserved, spine and covers printed in black (wrappers a little soiled, some wear to spine ends, front wrapper of vol. 1 separating from spine at foot); in a clam shell cloth box. *Provenance*: Prof. Katsenelenbaum of Moscow (inscription to titles and stamp to first leaf of text in each vol). (2)

£4,000-6,000

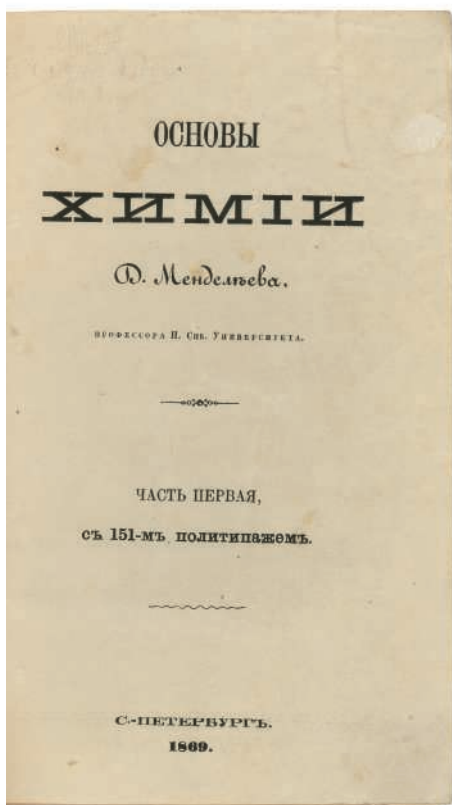
US\$5,100-7,600  
€4,600-6,900



49



50



51

FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

**051**

MENDELEEV, Dmitri Ivanovich (1834-1907). *Osnovy khimii*. [Principles of Chemistry]. St Petersburg: 1869-71.

**First edition of Mendeleev's principal work.** His preface, dated March 1869, contains the first appearance of his periodic table; it was only shortly before publication that Mendeleev first realised how to group the elements according to the principle of atomicity. Principles of Chemistry was first conceived two years earlier, after Mendeleev had been appointed to the chair of chemistry in the University of St. Petersburg. Finding there was no book he could recommend to his students as a text for his lectures, he set out to write his own, deriving his basic plan from Gerhardt's theory of types, whereby elements were grouped by valence in relation to oxygen. However, in his early chapters on alkali metals and specific heat, Mendeleev organised the halogens and alkali metals according to their atomic weight in order to show that, in spite of their common valency, they had a contrary chemical relationship. In seeing there was a regular progression between the atomic weights of all the elements, he was led on remarkably quickly to the formulation of the periodic law. DSB IX, p. 288; Bolton p. 664; cf. Grolier Science 74.

2 volumes, octavo (179 x 105mm). Half titles, engraved illustrations in text, folding letterpress table (faint dampstaining, some spotting, small repair in upper margin of second title, table mounted.) Contemporary Russian roan-backed boards (joints cracked, spines chipped, some abrasions to leather on the sides with loss, edges rubbed, endpaper renewed); in a cloth box. *Provenance:* an early reader (some pencil notes and underlining) - T. I. Kavrovskii (embossed stamps to titles). (2)

£8,000-12,000

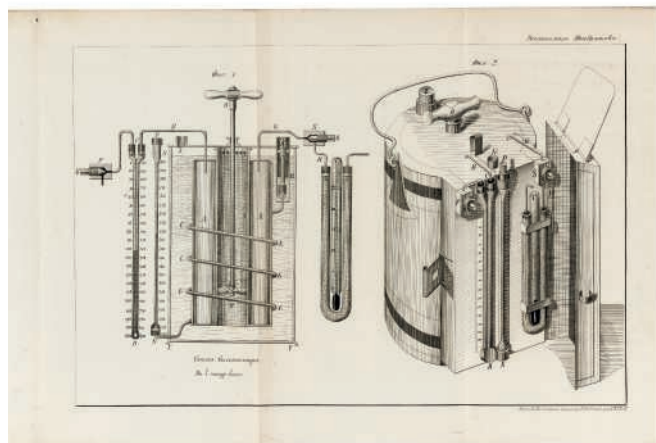
US\$11,000-15,000  
€9,200-14,000

VARIOUS PROPERTIES

**052**

MENDELEEV, Dmitri Ivanovich (1834-1907). *O barometricheskom nivelirovanii i o primenenii dlia nego vysotomera*. [On barometric levelling and on the application of the altimeter.] St Petersburg: Tip. Departamenta Udielov, 1876.

**Extremely rare first edition of Mendeleev's monograph on his invention of the 'differential barometer' or altimeter (no copy recorded in ABPC/RBH, 1 copy in OCLC)** -- complete with its folding engraved plate, preserved untrimmed in its original printed wrappers. Mendeleev specifically engaged in research on gas density just after the publication of his Principles of Chemistry. He quickly understood that the exact measuring of the changes in atmospheric pressure would be more useful to him than establishing the meaning of pressure in absolute terms. For this purpose he devised and constructed a highly precise instrument, the precursor of the altimeter, which he called a 'differential barometer'. This invention enjoyed great commercial success amongst navigators, surveyors, architects and military engineers, but Mendeleev aimed at a much broader audience. In 1876 he attended one of the largest and best-attended scientific events world-wide, the Philadelphia Centennial Exposition. He was sent by the Russian government, which he had been serving as an advisor, as part of a team of scientists and engineers who exhibited a variety of technological inventions applied to mining, metallurgy, agriculture, meteorology. There he had the opportunity to showcase his differential barometer - a launch followed in short order by this now exceptionally scarce monograph, which explained the rationale of the new tool but also pointed to its potential as the enabler of improvements in surveying, railway building, geology and geodesy, and, crucially, in empire-wide barometric weather forecasting (see M. Gordin, *A Well-Ordered Thing*, revised edn., Princeton: 2019, *passim*). The only copy recorded in OCLC is at New York Public Library.



52

Octavo (251 x 160mm). With a folding engraved plate (occasional marginal faint soiling). Uncut, untrimmed, in the original beige printed wrappers (spine worn, lacking a small portion at foot, some dusting). *Provenance:* two stamps of ownership and one of release from the Kraevaja Biblioteka, Krasnoyarsk (Siberia) on the title and half-title, library shelfmark in ink on the front wrapper.

£7,000-10,000

US\$8,900-13,000  
€8,100-11,000

32

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**

053

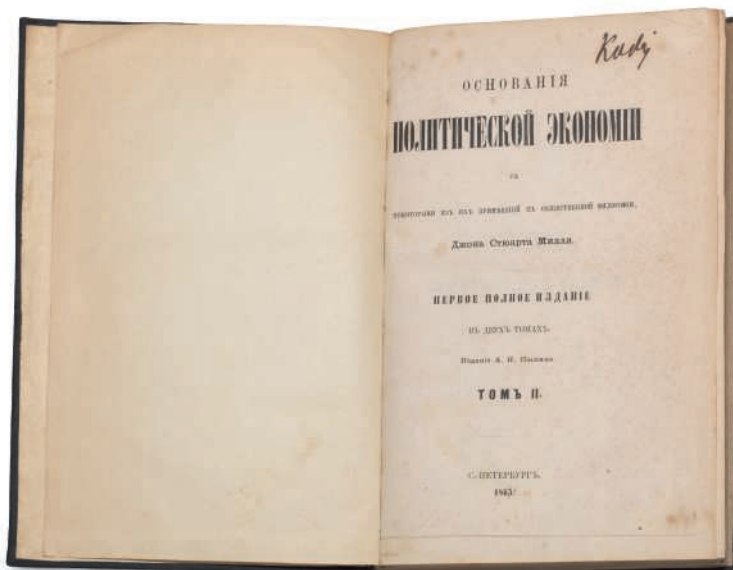
MILL, John Stuart (1806-1873). *Osnovaniia politicheskoi ekonomii s nekotorymi iz ikh primenenii k obshchestvennoi filosofii* [Principles of political economy with some of their applications to social philosophy]. St Petersburg: [n. p.], 1865.

**First complete edition of Mill's *Principles of political economy* in Russian**, translated by the economist, nihilist and social critic Nikolai Chernyshevsky (1828-1889). Only the first of a projected five books had appeared earlier, as a supplement to the journal *Sovremennik*. The complete edition appeared in the age of the Great Reform of Imperial Russia, and immediately became part of the debate on capitalism and land reform, being read and absorbed not just by economists but by the wider intelligentsia, permeating politics as well as literature. The outlook provided by utilitarianism became a constituent part of Russian culture, either as a complement to materialism, or as a pernicious perspective to be forcefully rejected. Very rare in institutions (beside the National Library of Russia, Worldcat finds 3 copies only: 1 in US and 2 in Japan, though we add one at the IISG in the Netherlands) as well as at auction (no record in ABPC/RBH).

Two volumes, octavo (218 x 142mm) (a few spots and stains, margins to first 2 ll. in vol. 2 slightly trimmed). 19th-c. cloth, spines ruled, direct-lettered and numbered in blind. *Provenance*: 'Kady' (early inscription to titles) - occasional pencil markings - small paper label to upper board of vol. 2.

£1,000-2,000

US\$1,300-2,500  
€1,200-2,300



53

\*54

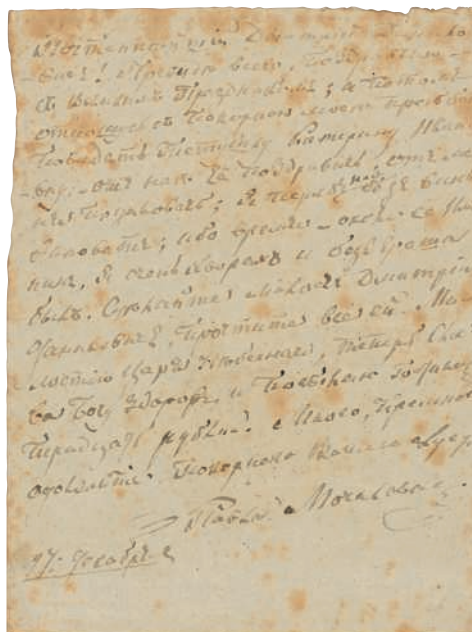
MOCHALOV, Pavel Stepanovich (1800-1848). Autograph letter signed ('Pavel Mochalov') to Dmitrii Danilovich Chistiakov ('Pochtenneishii Dmitrii Danilovich!'), in Russian, 17 December [1843], n.p., asking him to explain to his aunt that he has been ill and penniless, but that he is now better and returning the thirty rubles that she loaned him.

**A very rare manuscript by this major figure in the history of Russian theatre.** Mochalov was one of the greatest, most intuitive actors of his age, famously relying on the inspiration of the moment to deliver his passionate and temperamental performances. In 1827 Pushkin attended a performance of Kerim Girei, based on his *The Fountain of Bakhchisarai*, and jumped in his seat when Mochalov began his monologue, exclaiming almost aloud that he had altogether forgotten where he was; 'Pushkin was delighted. He went up to the stage after the play and showered Mochalov with praise' (Laskina, p.128). With Mochalov's *Hamlet*, in 1837, 'the genius of a great Russian tragedian unfurled in all its magnificence' (Belinsky, in Schuler), and 'Mochalov became the most powerful theatrical signifier of Russian national culture between 1812 and the Crimean War' (Schuler). In this letter, published in Laskina, Mochalov asks Chistiakov, the Nizhny-Novgorod merchant and father of actress Evdokiia Nemchinova, to make amends for him with his aunt, from whom he had borrowed money. Mochalov uses the distinctive expression 'bez viny vinovat' [guilty but blameless] to justify himself to her, an expression which playwright Aleksandr Ostrovskii reprised for the title of one of his plays. Mochalov's illness, and the loan of money, no doubt relate to the prodigious drinking which ultimately killed him. There is no record of any Mochalov manuscript having sold at auction in ABPC, RBH, or any of the usual databases; we could trace no Mochalov manuscript in any public institution other than in the collection in the Bakrushin Museum catalogued by Laskina. Laskina, *P.S. Mochalov* (Moscow: 2000), p.413; Schuler, *Theatre and Identity in Imperial Russia* (Iowa City, 2009), p.115. Together with: a 19th-century transcription of a piece about Mochalov from *Niva* (no. 1, 1887, p.25), an article evidently not known to Laskina when compiling her otherwise comprehensive work on Mochalov.

one page, 8vo (220 x 165mm), docketed in a 19th-century hand (some spotting).

£3,000-5,000

US\$3,800-6,300  
€3,500-5,700



54

055

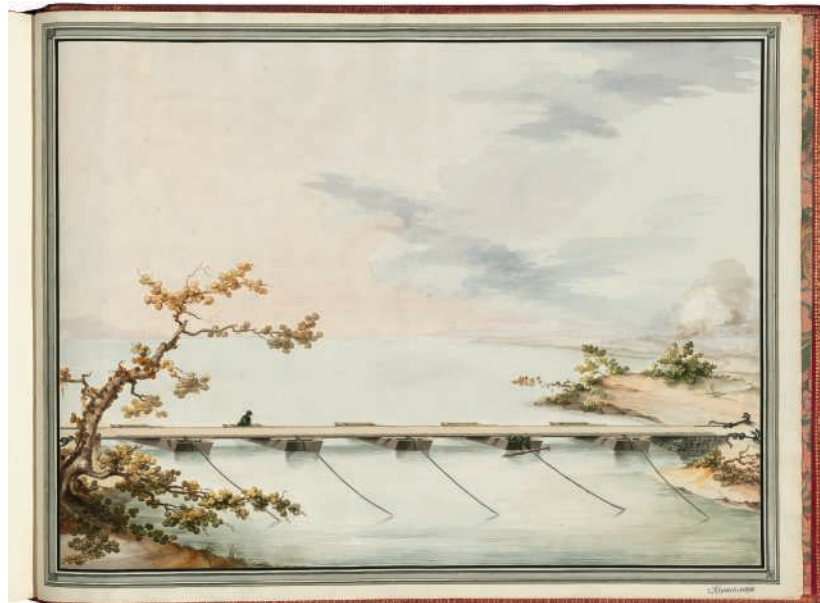
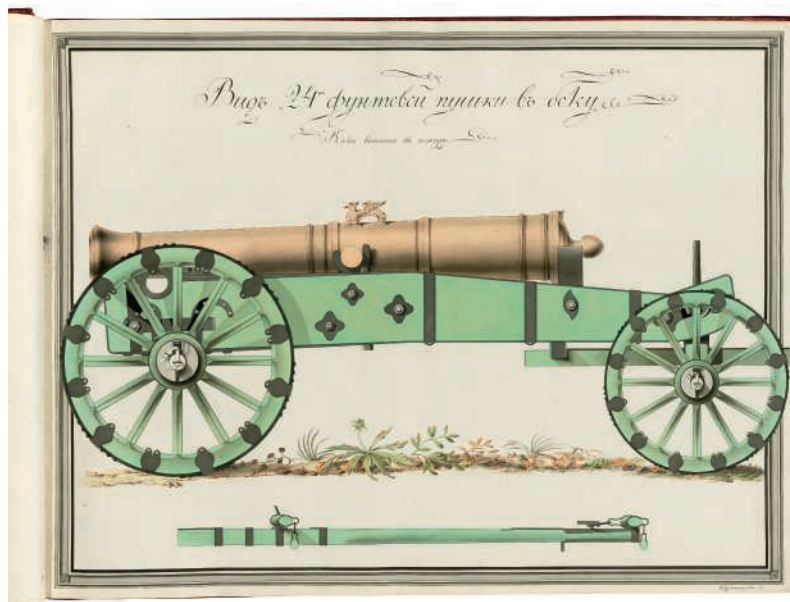
[MILITARY. ALBUM.] *Kniga soderzhashchaia chertezhi upotrebliaemykh nine artileriiskikh orudii s prinadlezhnostiami onykh umenyshennye protiv natural'nykh v 8iu doliu, delannaia pri Vtomrom Kadetskom Korpuse, kadetami onogo v klasse Shatb-kapitana Efimova vtorogo.* [An album of drawings of weapons and their accessories, drawn from nature by the Second Cadets Corps.] St Petersburg, 1800.

**A superb album of fine military drawings, almost certainly made for Paul I, in a signed presentation binding of red morocco, and later in Alexander II's collection.** In the year that this remarkable album was executed, on 10 March 1800, the Engineering Gentry Cadets Corps was renamed the Second Cadets Corps by order of Paul I. His monogram appears on the title, and the quality and scale of both the illustrations and the binding, signed by Reeb, all suggest that the album was made for Paul. The artillery shown appears to be of the standard produced in 1797 for the Gatchina Artillery Troops, which were under the direct command of Paul I. These drawings may fill a gap in the military history of the Russian empire since, apparently, 'even the State Archive of the Military and Historical Museum of Artillery in St. Petersburg does not have charts of the arms of the 1797 standard' (Yurkevich). Yurkevich, E.I., *Artilleriia Gatchinskikh voisk v.k. Pavla Petrovicha*, (PhD. thesis, St. Petersburg State University, 2003) p.22.

Oblong 2° (487 x 647mm). Pen and ink and watercolour title and 94 drawings each signed in ink by a member of the Corps, and manuscript part titles, on paper watermarked 'C & I Honig'. (A small repair in the title.) Contemporary red morocco by Frederic Reeb of St. Petersburg with his stamp, flat spine richly gilt in compartments, the sides with gilt border incorporating a greek key and floral tools, the upper side centred with a green morocco presentation label, gilt edges, marbled endpapers, binder's blanks watermarked 'J. Whatman 1794'; in a later, finely made, red morocco case tooled in gilt to echo the binding, the upper side with an acrylic window, lined with green velour (expertly rebacked preserving the original spine, light staining on the sides). Provenance: ?Paul I of Russia (binding, title) -- Alexander II of Russia (bookplate) -- a private European collection (unidentified label).

£100,000-150,000

US\$130,000-190,000  
€120,000-170,000





55

**056**

[MILITARY. ALBUM]. MIKHAILOVSKY ARTILLERY ACADEMY, ST PETERSBURG. A portfolio of original ink and watercolour drawings relating to heavy artillery, dated 1835 [watermarked 1834].

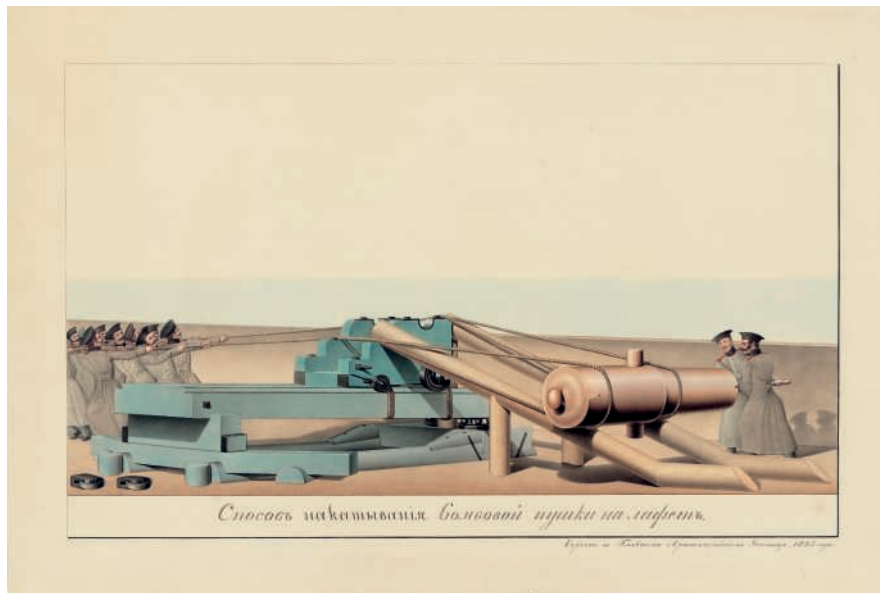
9 watercolour and 4 pen and ink illustrations and diagrams, on wove Whatman paper watermarked 1835, oblong folio, 357 x 522mm (one illustration with marginal creasing, otherwise fine and clean, with only a couple others with insignificant marginal spots or finger-soiling). Contemporary green morocco portfolio, covers panelled in gilt, pink silk liners (extremities lightly rubbed). *Provenance:* small library classmark label on upper left-hand corner of upper cover.

**Rare set of detailed designs and illustrations of Russian artillery pieces in use in 1835.**

The foundations of the Mikailovsky Artillery Academy can be traced back to 1701 when Peter the Great founded Russia's first artillery school. In 1820, it was reformed under Grand Duke Mikhail Pavlovich as a three-company training artillery brigade, but in 1834 the practical training unit and theoretical school were separated, with the school renamed the Mikhailovsky Artillery School in the Grand Duke's honour. The present lot demonstrates in considerable detail the process of constructing heavy artillery, with cross-sections, multiple views of gun platforms, measurements of 72 and 108 pound cannon, details of ammunition and their transport, as well as cranes. The construction of a rotating gun platform is shown in fine detail in 3 watercolour scenes.

£5,000-7,000

US\$6,400-8,900  
€5,800-8,000

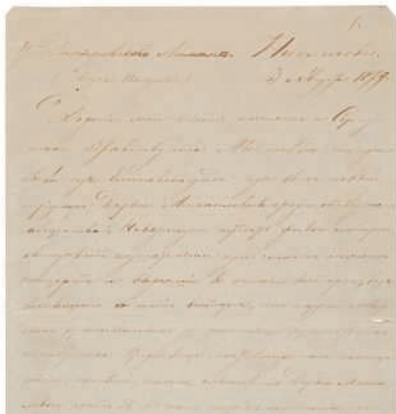


56

\*57

MUSSORGSKY, Modest Petrovich (1839-1881). Autograph letter signed ('M. Musorgsky') to [Maria Fedorova, Pavel and Sergei Naumov: 'Dear Auntie of mine, Papchen and Sergushok'], 'Near the Dnieper Estuary (Bul-Ingul)' [Nikolayev and Kherson], 3-15 August 1879.

**An extraordinarily long and detailed letter, full of Mussorgsky's impressions, gossip and anecdotes from his tour with Daria Mikhailovna Leonova along the Dnieper: the only Mussorgsky letter recorded at auction (ABPC/RBH).** [3 August] Mussorgsky and Daria Mikhailovna [Leonova] have just arrived triumphant from Yelizavetgrad, where her performance at The Nobles' Club was a great success: 'It's impossible to convey the vital interest which overtook the audience as the concert began, growing into ... that kind of rapture which is the affirmation of genuine artistic delight'; she sang as well as she had done 18 or 20 years ago, and Mussorgsky describes in some detail the original composition that she had debuted, *Letter after the Ball*. Now in Nikolayev, where they received a cordial welcome from the commander [of the Black Sea Fleet], Mussorgsky describes at length the architecture of the town 'built on a grand scale' - one hall is 'like Naina's castle in Ruslan [and Ludmila]' - before going on to his impressions of the horsemen of the Ukrainian steppe and questions for his aunt about domestic life. Back to the Ukrainian steppe - 'if you could only see the starry sky all spangled with points of light ... if you could only inhale this south Russian air which calls out the lungs and heart from your very chest' - before launching into a couple of long and amusing anecdotes, one about an acquaintance he encountered in Nikolayev masquerading as a princess. [7 August] Discussing their first concert in the city: 'What harm touring artists have done to art, Daria Mikhailovna has had to repair this harm, and not for the first time on our tour - Honour and glory to her, who proudly lifts the banner of Russian musical art!'. Hosted by the family of Captain Yurkovsky, Mussorgsky was cajoled into a performance of 'my scenes from child life' [his song cycle, *The Nursery*] for the children. The following day brings a guided tour of the Popovka [an armoured ship] - 'O wonder of wonders!' - and a reception hosted by Admiral Bazhenov. [10 August] Mentioning their second concert. [15 August] Today is their first concert at Kherson, then 'Along the road I'll capture more musical pieces of importance, and Daria Mikhailovna will deliver these novelties to the audience. So far - we've had a firm, unbroken artistic success. Without any doubt, our artistic tour must have and already has significance as a good art service for the good Russian people'. The approach to Kherson along the Dnieper has charmed Mussorgsky, and he rhapsodises on these 'most luxurious stretches of water' before ending affectionately.



57

An invitation from an old acquaintance, the contralto Daria Mikhailovna Leonova (1829-1896), to join her as an accompanist on a provincial tour of south-central Russia, Ukraine and the Crimea in 1879 came as something of a blessing to Mussorgsky: the alcoholism that blighted his final years had necessitated a hasty change of job at the end of 1878 - aided by his friends, Stasov and Balakirev - and his new employer proved remarkably lenient in facilitating this change of scene. Mussorgsky was released for a three-month tour with performances in 12 cities: not only did he accompany Leonova, who included some of his songs in her programmes, he played as soloist several of his own pieces. She would go on to support him through to 1881, the final year of his life, when he lived in her summer dacha at Oranienbaum and worked as an accompanist, theory teacher and assistant at her singing school in St Petersburg. Two years before this, he writes a charming letter in effervescent form to three of his friends, two of whom, his sister-in-law, Maria Fedorova, and the retired naval officer, Pavel Naumov, with whom he had sought shelter with during the difficult periods of the 1870s.

In Russian. 16 pages (210 x 135mm), (some fading to first and last page, small tear to the horizontal fold of first leaf). *Provenance:* the Metropolitan Opera Guild Collection.

£5,000-8,000

US\$6,400-10,000  
€5,800-9,200

FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

058

OL'GA NIKOLAEVNA ROMANOVA, Grand Duchess (1897-1918). Herbarium: album. [c.1912-1914].

**The charming collection of flower specimens which belonged to the young Grand Duchess Olga Nikolaevna of Russia**, the elder daughter of the last Russian Tsar and Czarina, executed with the whole Imperial family in the night between 16 and 17 July 1918 in Ekaterinburg. The label on the front free end-paper indicates that this album used to be in the Children's Suite (classroom of the eldest princesses; see Kilgour specimen 'ff') in the Aleksandrovskaia Palace of Tsarskoe Selo, the permanent residence of the Imperial Family. A similar object, with the same, distinctive morocco cover design, also belonged to Grand Duchess Olga Nikolaevna, with manuscript notes in her own hand (described and illustrated in *Sred' Shumnogo Bala* (Moscow, 2001, p.55). See 'Na Detskoi Polovine'. *Detstvo v Tsarskom dome....* Moscow, Pinakoteka, 2000.

Album on paper, octavo (200x135mm). 98ff with specimens of pansies fixed on each leaf. Contemporary full brown morocco, gilt-stamped ornament to the upper side, all edges gilt, lock with key on the vertical edge. *Provenance:* Ol'ga Nikolaevna Romanova (paper label on ffep identified as Kilgour 'ff').

£7,000-10,000

US\$8,900-13,000  
€8,100-11,000



**\*59**

[METROPOLITAN PHILARET (DROZDOV, Vasily Mikhailovich, 1782-1867). Manuscript copy of Philaret's poem 'Ne naprasno, ne sluchaino', Russia, [c.1830].

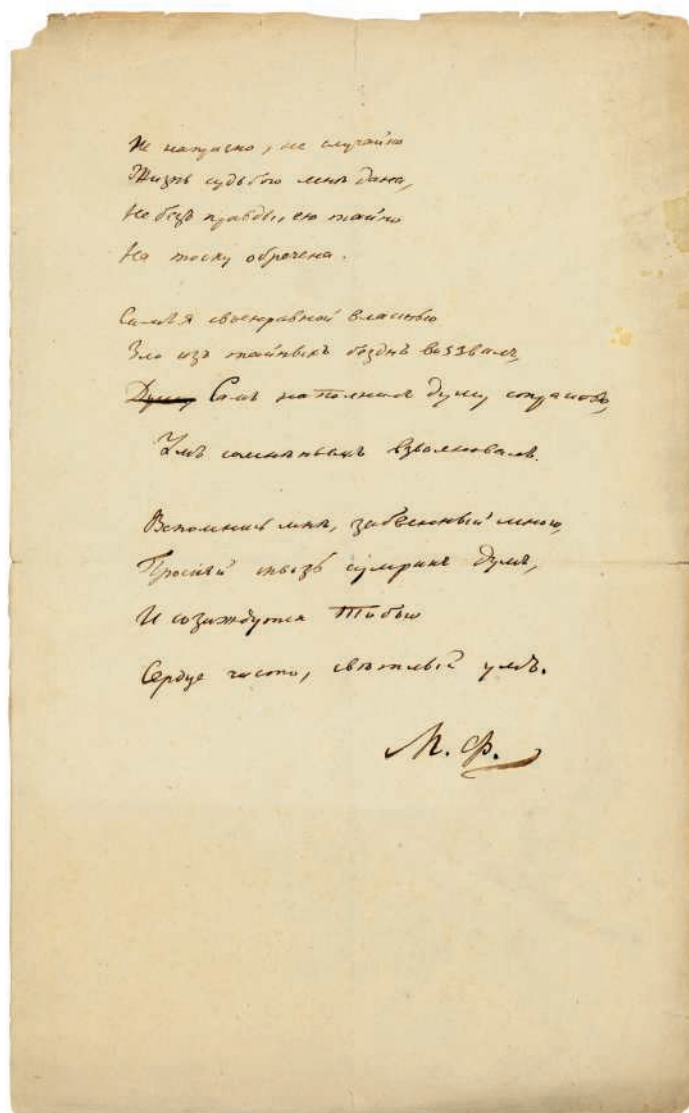
13 lines, in a chancery hand on a single leaf, 350 x 216mm, with blindstamp monogram of Tsar Nicholas I at upper right (slight age browning, a few small, clean marginal tears, small hole along centre fold, couple of minor spots).

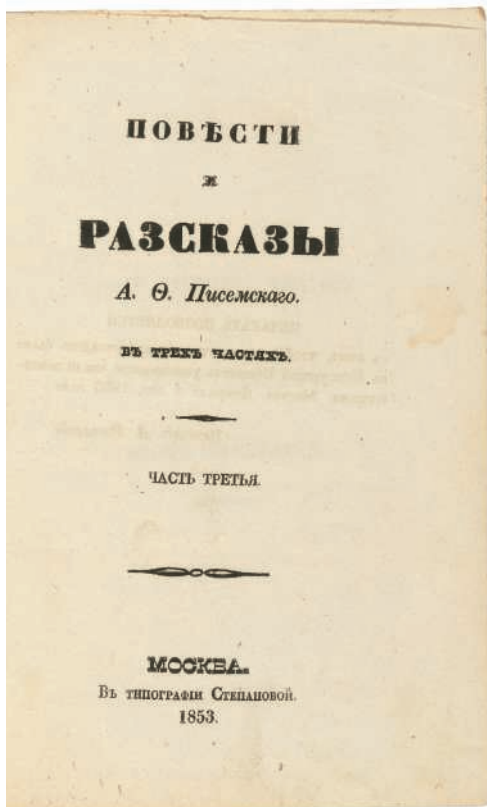
**The poetic dialogue between Alexander Pushkin and Metropolitan Philaret.** In 1828, a difficult year in his personal and public life, Pushkin published a poem beginning 'Dar naprasnyi, dar sluchainyi' ('A gift is vain, a gift is random'). It was a disconsolate statement on the meaninglessness of life – a life which, with all its sufferings, seemed to him anything but a gift from God. Philaret, who had been metropolitan of Moscow since 1826, learnt about Pushkin's poem. Himself an occasional writer of verse, he decided to reply to the poet with a palinode poem which turned line by line Pushkin's pessimism (the vanity and randomness of faith) into Christian providence (life is a gift from God). Philaret replied not in print, due to his political and religious status, but in manuscript, and the distribution of such copies was sufficiently wide for it to reach Pushkin, who replied to him in 1830.

Philaret's poem was first printed in 1840, after Pushkin's death; a variant version was included in N.V. Sushkov's *Notes on the Life and Times of Saint Philaret* (1868), and it was only with the rediscovery of the present copy, as a witness to the original manuscript circulation, that the Sushkov text could be identified as the prime version. The fact that the present manuscript was transcribed on paper from the imperial chancery indicates a striking interest in the exchange within the immediate circle of Nicholas I. A remarkable survival of this important episode in Russian literary history. M. Al'tshuller, 'Diptikh Pushkina i palinodiia mitropolita Filareta', pp. 233-40, which discusses the present copy.

£15,000-25,000

US\$19,000-32,000  
€18,000-29,000





60

VARIOUS PROPERTIES

060

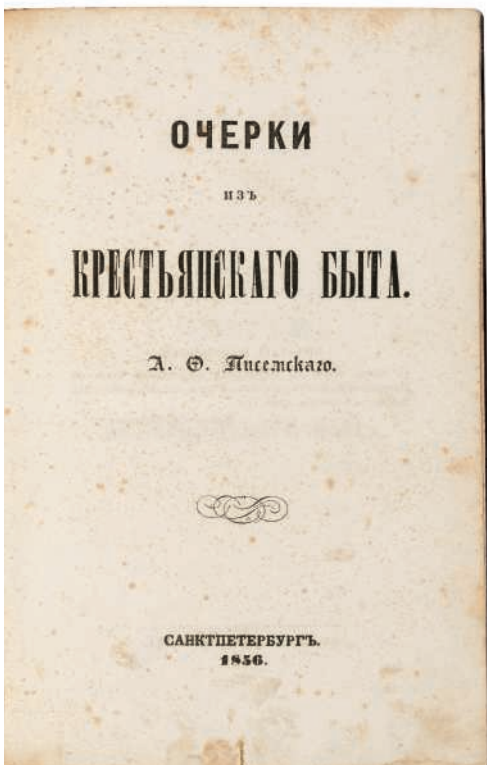
PISEMSKY, Aleksei Feofilaktovich (1821-1881). *Povesti i razskazy ... v trekh chastiakh* [Stories and tales ... in three parts]. Moscow: Stepanova, 1853.

**Very rare first collected edition, with the first appearance in book form of many of Pisemsky acclaimed early stories** – Tiufiak (The Muff, translated into English as The Simpleton), Piterschik, Mr Batmanov, Brak po strasti, and Komik, together with his first play, Ipkhondrik. With Dostoevsky and Turgenev, Pisemsky was one of the founders of Russian realism. ‘Pisemsky was in much closer touch with Russian life, in particular with the life of the uneducated middle and lower classes, than were the more genteel novelists. He was, together with Ostróvsky. and before Leskóv, the first to open that wonderful gallery of Russian characters of non-noble birth which is one of the greatest things in Russian literature yet to be discovered by the West. Pisemsky’s great narrative gift, and exceptionally strong grip on reality make him one of the best Russian novelists’ (Mirsky). Not in Kilgour.

3 volumes, 12mo (174 x 107mm). Russian contemporary cloth, spines lettered gilt with the Cyrillic initials ‘I.P.’ at foot (spines a little faded, some wear).

£2,500-3,500

US\$3,200-4,400  
€2,900-4,000



61

061

PISEMSKY, Aleksei Feofilaktovich (1821-1881). *Ocherki iz krest'ianskago byta* [Sketches from Peasant Life]. St Petersburg: [A. Dmitriev,] 1856.

**First edition: ‘one of Pisemsky’s most universally acclaimed books’** (Moser, p. 54) epitomising the work of as ‘a chronicler of the life of the common people’ (Terras). Contemporary critics such as Nekrasov and Botkin managed only lukewarm praise, but Turgenev, who heard Pisemsky read the stories aloud, admired the book, and Chekhov later considered it the best of Pisemsky’s works. Kilgour 833; Smirnov-Sokol’skii 960.

Octavo (202 x 130mm). (Some spotting). Contemporary quarter morocco, cloth sides, spine lettered gilt (front hinge cracked). *Provenance*: blind-stamped ownership initials to front cover - old bookseller’s marks to rear pastedown.

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

**062**

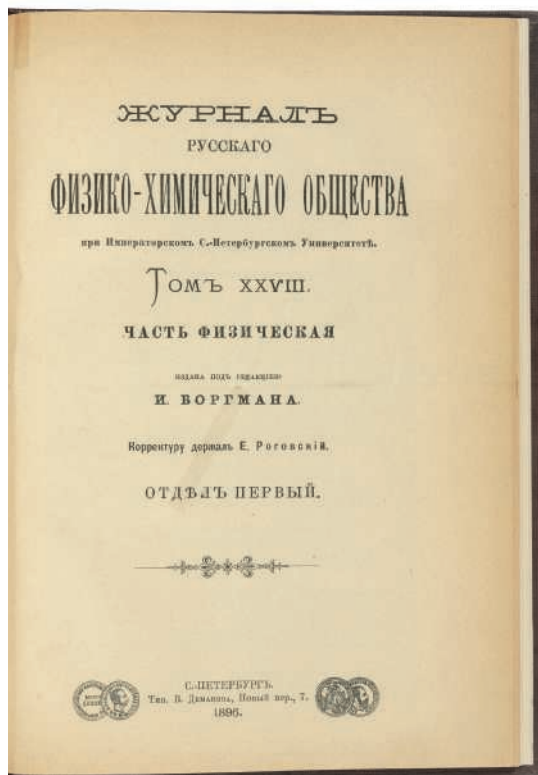
POPOV, Aleksandr Stepanovich (1859-1906). *'Pribor dlia obnaruzheniia i registrirovaniia elektricheskikh kolebaniï'*. [An Apparatus for Detecting and Recording Electrical Oscillations] From: *Zhurnal Russkago fisiko-kimicheskago obshchestva* volume XXVIII, part 1. St Petersburg: V. Demakov, 1896.

**First edition, one of the fifty copies reprinted from the journal at the author's expenses.** The first published account of a commercially-practical radio receiver, which predates published reports of Marconi's experiments. Popov designed an apparatus which would ring an electric bell once a signal was received: the spring-loaded hammer would strike the bell, and as it returned would strike the coherer and agitate the powder, resetting it to receive the next signal. Thus, the continuous reception of signals -- and hence practical radio communication -- was possible. This apparatus is described in the present article (which illustrates the electrical circuit on p. 8), published in January 1896. Quite separately, Marconi had been pursuing similar techniques in the West, and in June 1896 submitted the patent-application for his radio apparatus. The patent was granted in 1897, and the published diagram of his apparatus shows clear similarities to Popov's. Since that time, the question of who first invented a practical radio communications system has remained unresolved. DSB XI, p.93.

Octavo (229 x 145mm). With volume title and contents leaf, and two works by others from the same volume; engraved diagrams (crease across the middle of all sheets where once folded, resulting in small tears which have been repaired, a few further discreet repairs, one of which with loss of a few letters, and a few short tears to the edges.) Later half sheep, spine tooled in gilt, cloth sides.

£3,000-5,000

US\$3,800-6,300  
€3,500-5,700



62

**063**

PUSHKIN, Alexander (1799-1837). *Vestnik Evropy. Chast' 77, n.17-20.* [The Herald of Europe. Part 77, n.17-20.] Moscow: University Press, 1814.

**The rare first appearance of Pushkin's verse in print,** in one of Russia's most important and popular journals, published between 1802 and 1830. Founded by the major author and critic N. Karamzin, it addressed questions of literature and the arts, but also domestic and international politics. It was also the first journal to publish a piece of writing, in prose, by Pushkin. In this issue, divided into four parts, Pushkin's verse appeared in print for the first time, with the poems *Vot zerkalo moë, Opytnost'* and *Blazhenstvo*, all signed 'Aleksandr N.k.sh.p.' RBH records no other copies being offered at auction. Not in Smirnov-Sokol'skii, *Moia biblioteka; Pushkin*, 45 and p.484.

Four parts in one volume, octavo (198 x 120mm). (First quire thumbled with small marginal water stain, first and last two leaves repaired, last mounted on modern rear endleaf, minimal spotting.) Modern calf, marbled endpapers, boards and spine gilt, binder's label on front pastedown.

£3,500-4,500

US\$4,500-5,700  
€4,100-5,200



63



#### 064

[PUSHKIN, Alexander (1799-1837)]. *Poljarnaja Zvezda...na 1823 god.* [Polar Star...for the year 1823]. St Petersburg: V. Grech, 1823. [with] *Poljarnaja Zvezda...na 1824 god.* [Polar Star...for the year 1824]. [with] *Poljarnaja Zvezda...na 1824 god.* [Polar Star...for the year 1824]. [with] *Poljarnaja Zvezda...na 1825 god.* [Polar Star...for the year 1825]. St Petersburg: General Military Press, 1824 and 1825.

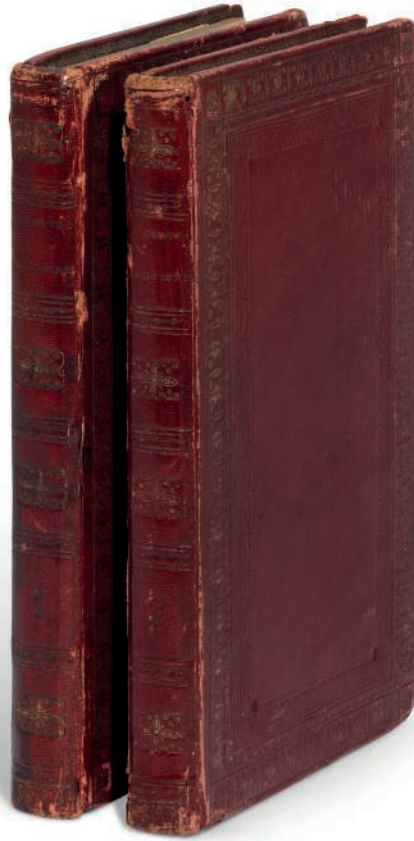
**The rare complete set of 'the best literary almanac of Pushkin's time'** (Smirnov-Sokol'skii). Edited by the authors and Decembrists A. Bestuzhev and K. Ryleev, the almanac appeared in three volumes under this title, inspired by the literary evenings which Ryleev organised in the early days of his poetic career. Although the editors' ideals did not reflect the neoclassicism of Pushkin's followers, celebrated in the competing almanac *Severnnye Tsvety*, *Poljarnaja Zvezda* hosted important works by Zhukovsky, Griboedov and Pushkin himself, including excerpts from *Kavkaskij Plennik*, and the poems 'Grechanke', 'Elegija', and 'Ovidiju'. The almanac's revolutionary political stance led to the confiscation of the manuscript for the final 1826 issue after the anti-Tsarist revolt of 14 December 1825. Smirnov-Sokol'skii, *Moja biblioteka*, 1446, 1447, 1448; *Al'manakhi*, 247, 255, 255, 269; *Pushkin*, 58. V. Terras, *Handbook of Russian Literature*, p. 349.

4 volumes, octavo and duodecimo (1: 150 x 110mm; 2-3: 125 x 90mm; 4: 115 x 80mm). All with engraved titles, (1: engraved title and first leaf slightly browned, both probably supplied, lower margin of one leaf trimmed, its lower corner torn, with small repair to verso, occasional spotting or thumb marks, small hole to blank margin of one leaf, edges softened); 2: with 5 plates and folding music table (pp. 318-19 probably supplied, engraved title, first and last few leaves a bit soiled, occasional mainly marginal spotting, outer edge of two leaves a trifle frayed, plates trimmed at margins); 3: with 5 plates and folding music table (small ink burn to blank margin of one leaf, occasional spotting, few clean tears from outer edge of four leaves); 4: with 2 plates (last leaf detached, scattered ink splashes, occasional spotting, title soiled, first four leaves strengthened at gutter). 1-2 and 4 in 19th-century and 3 in modern binding: 1: sprinkled calf, rebacked with original spine onlaid, boards with blind-tooled floral frame, spine gilt (minor repair to extremities); 2: half sheep, marbled boards, spine gilt (joints repaired, spine sunned, boards a bit rubbed); 3: modern half sheep, marbled boards, spine gilt (upper hinge detached, a bit rubbed); 4: marbled boards, later endpapers, gilt-lettered spine (joints cracked, extremities rubbed). *Provenance*: 1: stamp M17 (bookseller's label). (4)

£8,000-12,000

US\$11,000-15,000

€9,200-14,000



**065**

PUSHKIN, Alexander (1799-1837). *Stikhotvoreniija. Chast' pervaja [-vtoraja]*. [Poems. Part I [-II].] St Petersburg: at the Department of Public Education, 1829.

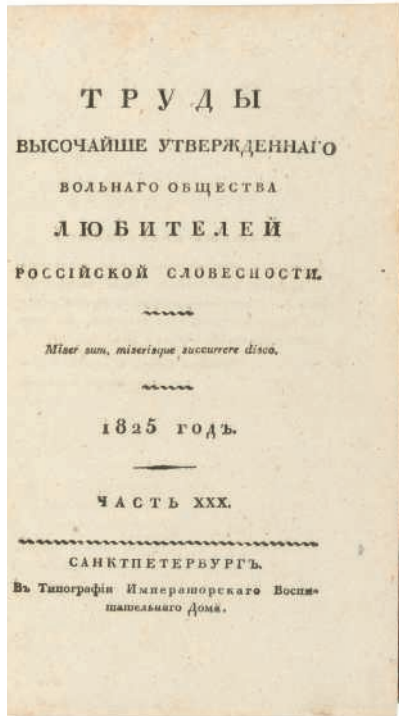
**The first two volumes of the first lifetime collection of verse**, published under the careful watch of the censors. The volumes were welcomed by critics, who praised especially the organization of the poems by year allowing readers 'to see the progress of Pushkin's talent' (*Severnoj pchele*). These two parts, printed in 1200 copies, were later followed by a third in 1832 and a fourth in 1835. RBH records only one other copy of both being offered at auction. Smirnov-Sokol'skii, *Moia biblioteka*, 1007; *Pushkin*, 20-21.

2 volumes, octavo (190 x 125mm). With the half-titles (dampstained, crude repair to text or margins of several leaves, edges softened or frayed, some marginal tearing, 1: one leaf partly detached, small hole to another, occasional ink marks, 2: first quire partly detached and waterstained, occasional thumbing.) 19th-century Russian straight-grained crimson calf, patterned endpapers, boards and spine blind-tooled and gilt, inner edges gilt (hinges and corners rubbed, few old stains to boards). *Provenance*: 'E. Pavlovoj' (early ownership inscription on endleaves of vol. 1). (2)

£18,000-20,000

US\$23,000-25,000

€21,000-23,000



66

**066**

PUSHKIN, Alexander (1799-1837).] 'Zhelanie slavy'. [Desire of Glory]. [In:] *Trudy vol'nogo obshchestva ljubitelej russkoj slovesnosti. Chast' XXX*. [Works of the Free Society of Lovers of Russian Literature]. St Petersburg: Press of the Imperial Home of Education, 1825.

**The first appearance in print of Pushkin's poem 'The Desire of Glory'**, in an almanac produced between 1818 and 1825 by the Free Society of Lovers of Literature, established in 1816 by the authors A.A. Nikitin, E.P. Ljutsenko and the brothers Borovkovykh. Each issue, featuring verse, prose and essays, was printed in 200-300 copies. In 'The Desire of Glory', dedicated to Elizaveta Vorontsova, the poet lamented his total sacrifice in submitting to the 'gloom of exile' for his beloved. Not in Smirnov-Sokol'skii, *Moia biblioteka*; *Pushkin*, 51.

Octavo (205 x 122mm). (Minimal spotting.) 19th-century sprinkled calf, marbled endpapers, spine gilt and lettered (rebacked, corners and hinges scuffed). *Provenance*: traces of label on front pastedown.

£600-900

US\$760-1,100  
€690-1,000



67

**067**

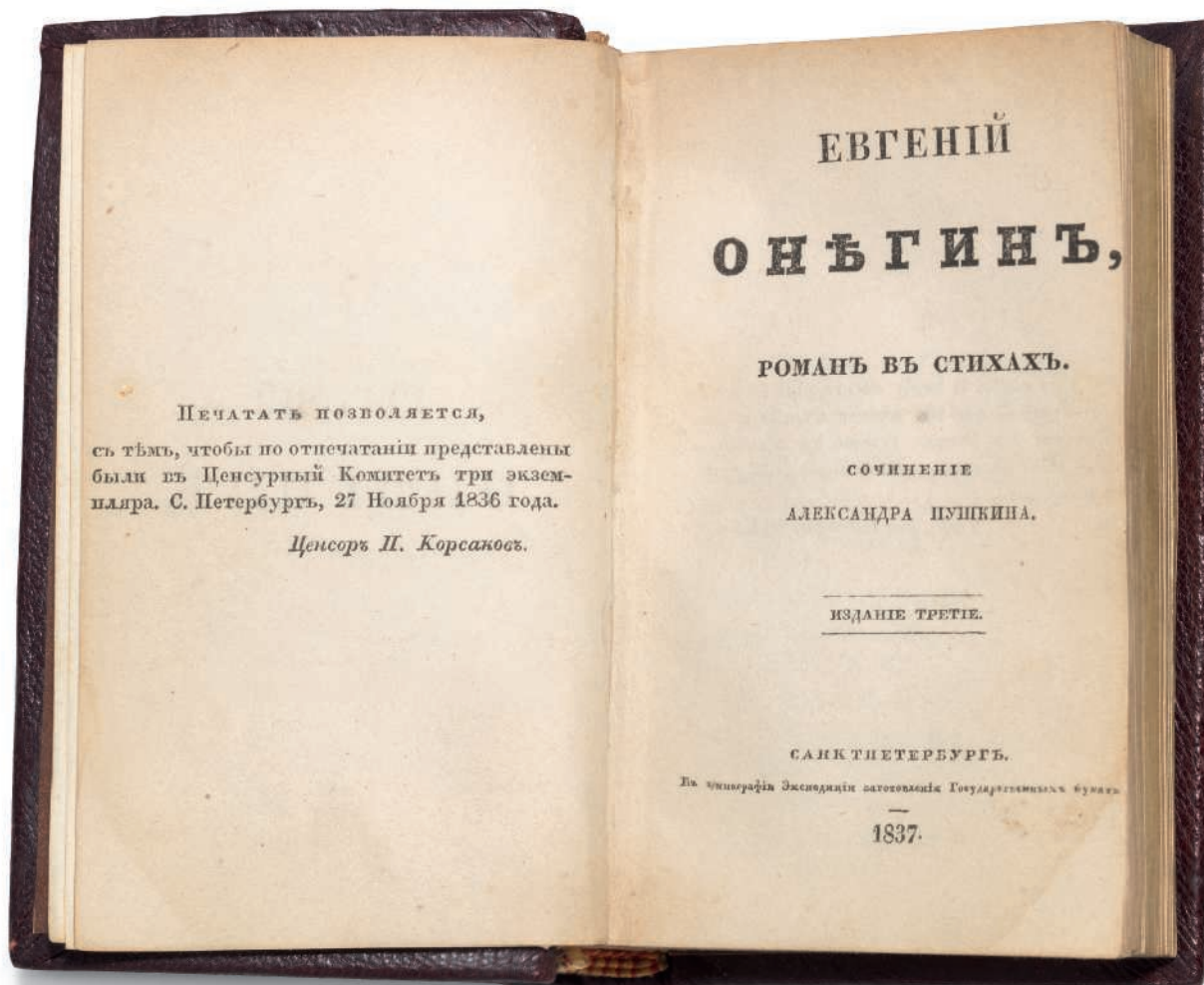
[ALMANAC. PUSHKIN]. *Utrennjaja Zarja...na 1841 god*. [Morning Dawn...for the year 1841]. St Petersburg: Press of the Second Branch of the EIV Office, 1841.

**First edition of the third issue.** The critic V.G. Belinsky had much praise for this volume, writing that, with it, V.A. Vladislavlev had given 'a fourth present to lovers of easy reading and beautiful editions'. Notably, it features Pushkin's *Dlja beregov otchizny dal'nej*. The engravings and the copperplate drawings were executed in London. Rare in institutions and on the market: RBH records only one other copy being offered at auction. Smirnov-Sokol'skii, *Moia biblioteka*, 1561; Al'manakhi, 488. Belinsky, *Otechestvennye zapiski* (1841), I, xiv.

Octavo (169 x 109mm). With the engraved title and 10 plates (second quire loose, uniform age browning, some mainly marginal dampstaining). Original publisher's embossed cloth (rebacked with most of the original spine laid on, corners worn, endpapers renewed). *Provenance*: A. and S. Vengerovych (bookplate).

£1,500-2,000

US\$1,900-2,500  
€1,800-2,300



068

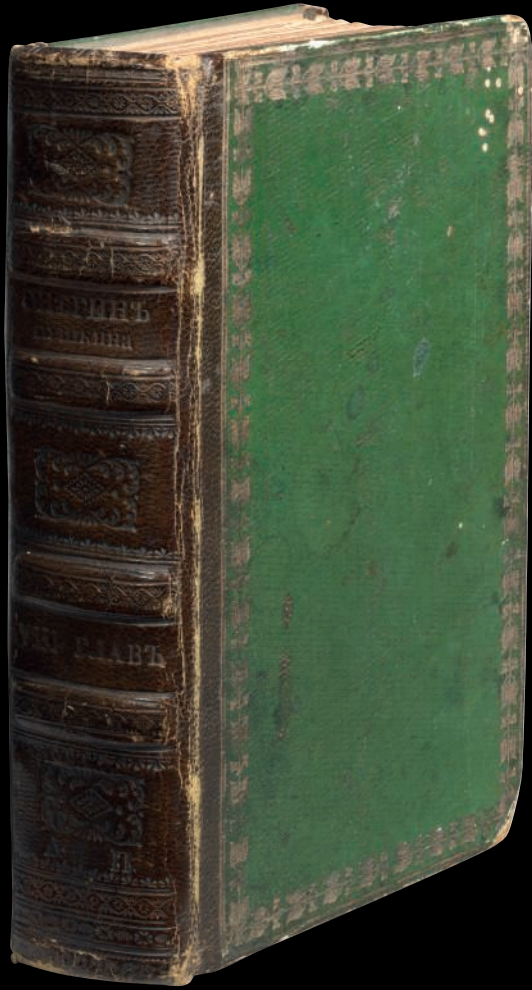
PUSHKIN, Alexander (1799-1837). PUSHKIN, Alexander (1799-1837). *Evgenii Onegin*. [Eugene Onegin]. St Petersburg: at the Press of the Commission to Prepare State Papers, 1837.

**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, selling out within a week of Pushkin's death; 'as a favoured and very "read" edition, it rarely survives in immaculate condition' (Smirnov-Sokol'skii). Smirnov-Sokol'skii, Pushkin, 36.

16mo (85 x 50mm). With the half-title (uniform toning, edges trimmed, faint water stain to first few leaves, occasionally to few other lower outer blank corners, last three leaves strengthened at gutter, last softened and dusty, two lower outer corners minimally torn, the odd thumb mark). Later crushed morocco, a.e.g., in modern folding box (corners a trifle rubbed). *Provenance*: Princess Vera Vasil'evna Meshcherskaia and monogram L.T. (dedication to first blank).

£5,000-7,000

US\$6,300-8,800  
€5,700-8,000



069

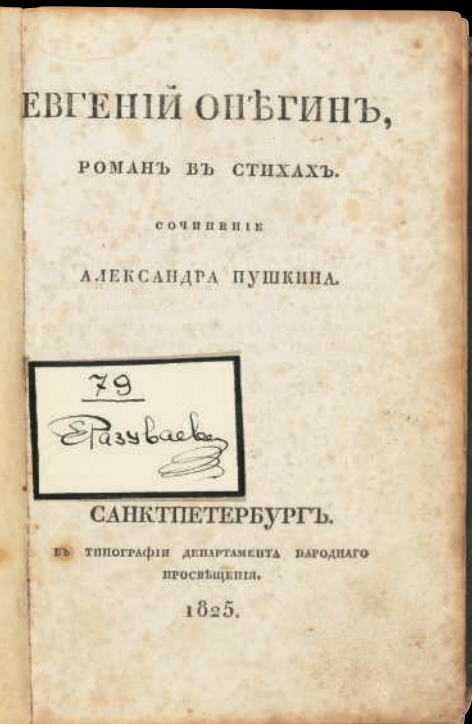
PUSHKIN, Alexander (1799-1837). *Evgenii Oegin. Part I*. [Eugene Oegin]. St Petersburg: Dep. of Public Education, 1825. [with] *Evgenii Oegin. Part II*. St Petersburg: Dep. of Public Education, 1830. [with] *Evgenii Oegin. Part III*. St Petersburg: Dep. of Public Education, 1827. [with] *Evgenii Oegin. Parts IV and V*. St Petersburg: Dep. of Public Education, 1828. [with] *Evgenii Oegin. Part VI*. St Petersburg: Dep. of Public Education, 1828. [with] *Evgenii Oegin. Part VII*. St Petersburg: Dep. of Public Education, 1830. [with] *Evgenii Oegin. Part VIII*. St Petersburg: Dep. of Public Education, 1832.

**Rare full set of this masterful novel, with the first lifetime editions of Parts I, III-VIII, and the second lifetime edition of Part II – ‘an encyclopaedia of Russian life’** (Belinskii). ‘The second edition of Part II is especially rare’ (Smirnov-Sokol’skii). Pushkin wrote the first part of his masterpiece during his years of exile. He had few hopes that his verse novel, which he saw as a satire of contemporary Russian society, would ever be approved by the censors. It was, with an imprint of 2400 copies, and it became the talk of literary circles in St Petersburg. The following parts were mostly printed in 1200 copies. The second edition of Part II was an exact reprint of the first of 1826, except for isolated minor revisions. Upon its first publication, the third part was praised as ‘a work of genius’. Parts IV-V, VI and VII first appeared during a period of open war between Pushkin and the government. However, Tsar Nikolai I himself, who, on recalling him to St Petersburg, had vowed to be Pushkin’s personal censor, took the poet’s defence against a critical review of Part VII by Bulgarin. Critics and readers universally welcomed with saddened enthusiasm the publication of the last part. Albeit already the proud owner of a complete set of first editions, the bibliographer Smirnov-Sokol’skii ‘forced himself’ to purchase an additional set only to lay his hands on the second edition of Part II. Smirnov-Sokol’skii, *Moja biblioteka*, 991, 1010, 997, 1001, 1002, 1008, 1014; Smirnov-Sokol’skii, *Pushkin*, 5, 24, 11, 15-16, 22,

7 parts in 1 volume, octavo (152 x 96mm). With six half-titles (Part I wanting half-title, title repaired, Part II wanting pp. 33-36 of text, Part V wanting pp. 75-92 of text, Part VIII wanting last leaf of text, somewhat dampstained and thumbbed, edges softened, couple of tears to lower margins, one touching text, few small repairs at gutter, hole to blank sections of three leaves, the odd ink splash). Contemporary green Russia, bordered with a floral roll in blind, raised bands, spine gilt (rebacked, extremities and joints rubbed, gilt oxidised). *Provenance*: inscription ‘79 E. Razuvaev’ (contemporary tipped-in paper slip) – small colour transfer stickers (pasted on four leaves).

£100,000-150,000

US\$130,000-190,000  
€120,000-170,000



670

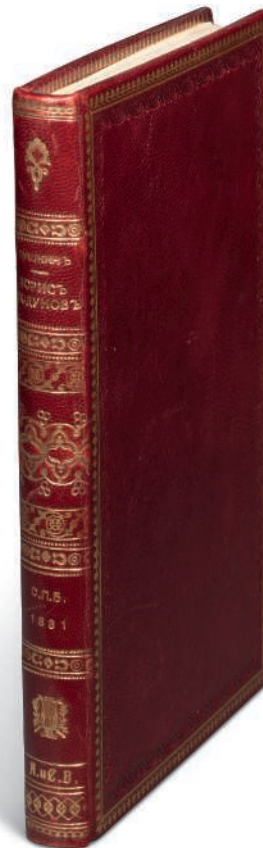
PUSHKIN, Alexander (1799-1837). *Boris Godunov*. St Petersburg: at the Press of the Department of Public Education, 1831.

**First edition of Pushkin's favourite of his own texts, and among the rarest of his first editions** (Smirnov-Sokol'skii). This copy complete with the half-title, and with Pushkin's printed 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 (192 x 116mm). With the half-title and dedication leaf to Karamzin (title supplied in facsimile on paper of the time, first and last quires reinserted with leaves repaired at gutter, one or two clean tear in the margins, some spotting and staining throughout. Modern red morocco gilt.

£7,000-10,000

US\$8,800-13,000  
€8,000-11,000



70

671

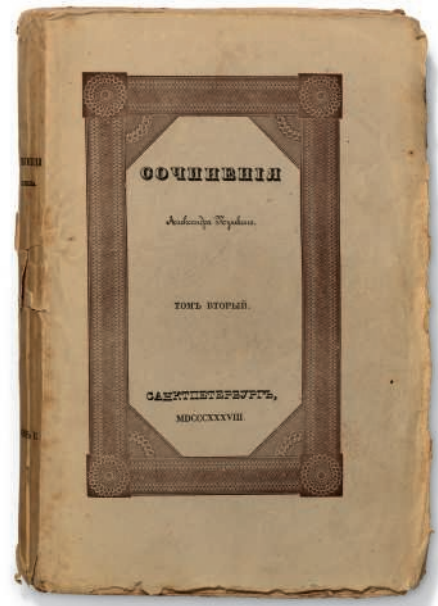
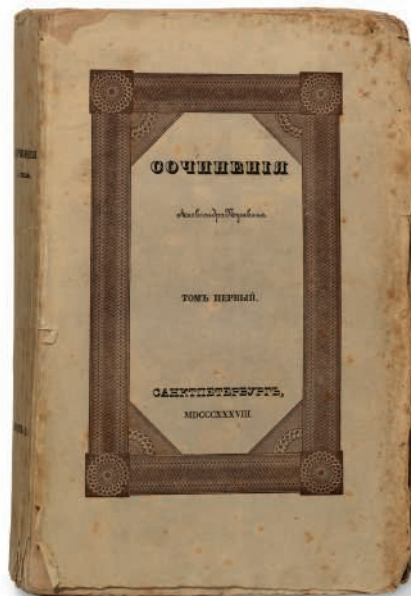
PUSHKIN, Alexander (1799-1837). *Sochinenija, v 11 t. [T. I-II.]* [Works, in 11 vols. [Vols 1-2.]] St Petersburg: at the Press of the Commission for State Papers, 1838.

**Uncut copies, in the original wrappers, of vols 1 and 2 of the first collected edition**, which included material not published during Pushkin's lifetime. These are the first two volumes of eleven issued between 1838 and 1841, the first eight were edited by V.A. Zhukovskij and the last three were published by subscription by Glazunov. Smirnov-Sokol'skii, *Moja biblioteka*, 1027; Fekula 5041; Kilgour 890.

2 volumes, octavo (250 x 175mm). Uncut, a few leaves unopened, with the half-titles (edges a bit dusty and softened, light mainly marginal dampstaining in a few places, 1: lacking author's portrait, first quire starting, 2: paper flaw to p.223). Original printed wrappers (a little foxed, 1: upper hinge partly torn, 2: spine cracked, textblock starting); modern folding box. (2)

£2,600-3,000

US\$3,200-3,700  
€3,000-3,400



71



FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

072

[PUSHKIN'S CIRCLE]. Album of original drawings and manuscripts from Pushkin's time.

**An iconic, dramatic and exceptionally evocative artefact of the Pushkin era:** a manuscript album created by an author who, whilst unnamed, must certainly have been part of the nobility, and a military officer. The prime testimonial significance of this album, beside its value as a commentary to the 1820s-1840s under Nicolai I, is its connection with contemporaries of Pushkin, whom the poet met, befriended, and sometimes hated. The author's accomplished, perceptive, secure hand draws, paints and writes (mostly in French, with a few notes in Russian) about life in the army with an emphasis on equestrian subjects, as well as about life and characters in society, with skilful tinted sketches of well-known personalities of the time identified by name, or by initials, or by rank. Alexander Pushkin's friends and acquaintances feature prominently: guitar virtuoso M. Vysotzky (f.8) appears in mythological guise as Minerva; Count Vielgorsky (f.34), the composer who used Pushkin's lyrics in his music, is sketched in everyday clothes; prince Dmitry Lobanov (f.28), whose full-page horseback picture is shown as an example of a 'true posture', had been, with his brother, the subject of Pushkin's biting epigram: 'The champions of whips and flogging, the famous princes...'. The portrait at the end of this remarkable gathering is the likeness of a handsome young man with a distinctive head of curly hair, identified with a single name in Russian: Khitrov (f.36): this is Pushkin's servant, who is mentioned in one of the poet's letters to Vyazemsky as 'the well known Ignatius'. Other notable personalities are Manderstern, Pavlovsk Commandant (f.6) Engelhardt, (f.7), the group of officers on f.18: Gersdorff, Boucharoff, Reinhold, Zotoff and Vysotzky, and Count Vronchenko, Minister of Finance (rear endpaper). Many characters are portrayed humorously, with witty captions. A certain T\*\*\* appears in a number of pages in different situations - very possibly the owner and main contributor to the album, in the act of recording episodes of his own life and career with a droll self-deprecating humour. One of the pictures shows him writing by candlelight, captioned: 'T\*\*\* composes a book of tactics in a language totally unfamiliar to him' (f.15). L.A. Chereisky, *Pushkin i yego okruzheniye*, Leningrad, 1988. See also A.V. Kornilova, *Mir albomnogo risunka*, Leningrad, 1990. The Levashov Family Album from the Hermitage Collection, Saint Petersburg, 1999.

Manuscript on paper (203 x 160mm). 37 leaves illustrated with sketches in pencil or ink with watercolour tinting (occasional very light marks). Contemporary boards (rebacked, edges rubbed).

£25,000-40,000

US\$32,000-50,000  
€29,000-45,000





073

[PUSHKIN, ZHUKOVSKII and others]. *Sobranie stikhotvoreniï*, [Collection of poems]. [Manuscript. Russia]. 1829.

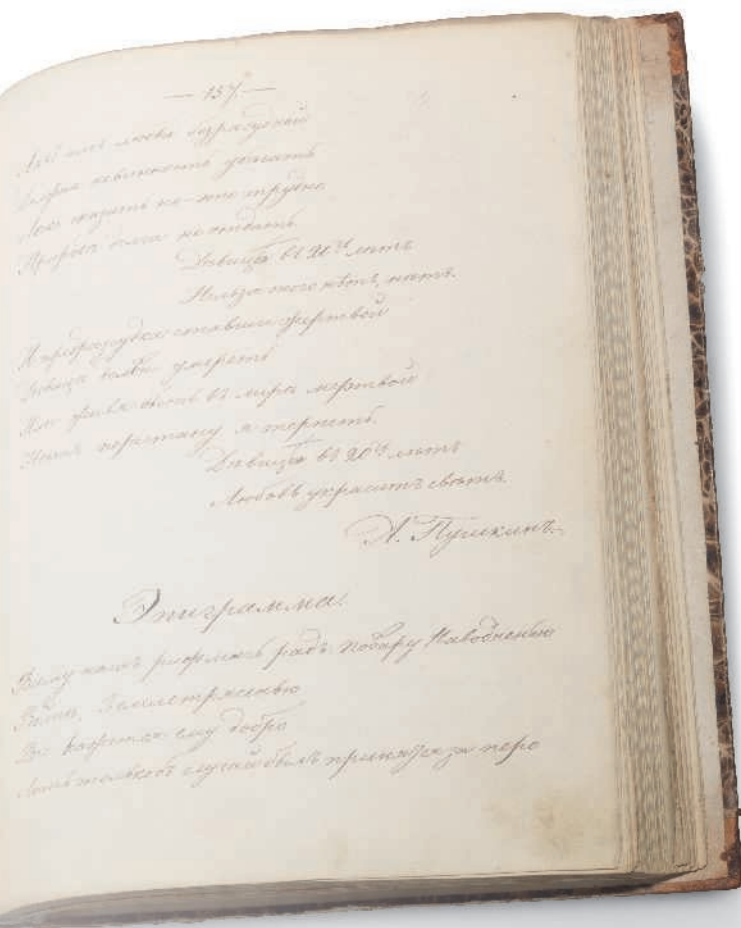
**A fine contemporary manuscript collection of poems by the best writers of the Golden Age of Russian literature, especially Pushkin, embodying the transition to Romanticism.** These remarkable volumes, produced in 1829, belonged to Pyotr Pestinsky (1812-1891), an official of the Ministry of Railways, a young man who must have been passionate about Russian poetry and especially keen on the great changes in literary taste which were taking place in Russia during the 1820s. The collection is a very substantial (over 500 pages) and very perceptive tribute pre-romantic and romantic works of V. Zhukovskii and A. Pushkin, whose writings, which had only very recently appeared in print, together make up nearly a third of the total. Twenty-five Puskin pieces are included - of special interest are *Demon*, *Graf Nulin*, *Talisman* and *Bakhchisaraiskii Fontan*. Featured authors also include the Dekabrist K. Ryleev, G. Derzhavin and N. Karamzin. The collection also features unattributed poems as well as passages from the early phase of Russian opera and vaudeville, such as excerpts from V. Verstovskii's *Dom sumashedshikh*, a loose translation from the French for which he wrote the music, first staged at the Bolshoi in 1822. The careful preparation of this compilation suggests that it may have been a gift, as they include a few footnotes and a final section with definitions of obscure words, in the guise of a printed book. It stand as a fascinating witness to a momentous period in the Golden Age of Russian literature.

Two volumes, quarto (280 x 199), in all about 570 page written in brown ink in an elegant hand, occasional footnotes. Contemporary leather-backed boards (minor wear to extremities). *Provenance*: Pyotr Pestinsky (1812-1891). (2)

£12,000-18,000

US\$15,000-22,000

€14,000-20,000



73

074

PUSHKIN, Alexander, and Alessandro ROCCHIGIANI (translator). *Il Prigioniero del Caucaso Poemetto Russo di Alessandro Poushkine*. Naples: Stamperia e Cartiera del Fibreno. 1834. [Offered with:] PUSHKIN, Alexander, and Cesare BOCCCELLA (translator). *I quattro poemi maggiori di Alessandro Pouschkine*. Pisa: Didot, 1841.

**The two first Italian editions of work by Pushkin, rare** (RBH shows no auction record; Worldcat locates only 2 copies of the first book, Harvard and Columbia, and 1 copy of the second book, Strasbourg). Interest in the Russian author was sparked by an influential literary critic, Niccolo Tommaseo, who in 1828 celebrated the 'disciple of Byron' and 'poet of a nation'. The Italian hero Giuseppe Mazzini contributed to the discovery by citing Pushkin among the literary models for a free people. Italy, itself in the grips of the Risorgimento struggle which would end with the formation of a unified nation, began to see the recourse to a Europe-wide canon of modern authors like Pushkin as a powerful tool towards emancipation from backwardness and decline. The first version to appear was Rocchigiani's accomplished verse translation of *The Prisoner of the Caucasus*, of which a copy was preserved in Pushkin's private library. The book ends with two original brief poems by the translator, "L'Amor di quindici anni" and "La bocca". Seven years later Cesare Boccella published his translation of 'The four major poems': *The Fountain of Bakhchisarai*, *The Prisoner of the Caucasus*, *The Gypsies*, and *The Robber brothers*.

Octavo (218 x 135mm). With engraved frontispiece (occasional light spotting to first and last quires.) Contemporary drab wrappers (spine partly perished, a few stains to the sides). - Octavo (140 x 94mm) (occasional light spotting). Contemporary drab wrappers (spine repaired, a few stains). (2)

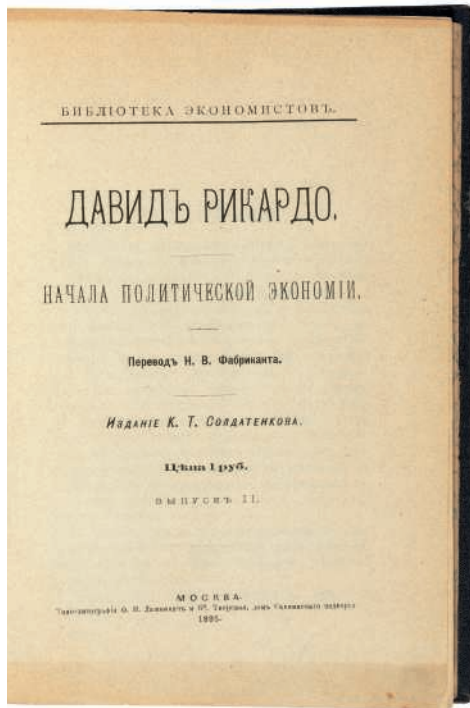
£5,000-8,000

US\$6,200-9,800

€5,600-8,900



74



75

VARIOUS PROPERTIES

075

RICARDO, David (1772-1823). *Nachala politicheskoi ekonomii [Principles of Political Economy]*. Moscow: K.T Soldatenkov, 1895.

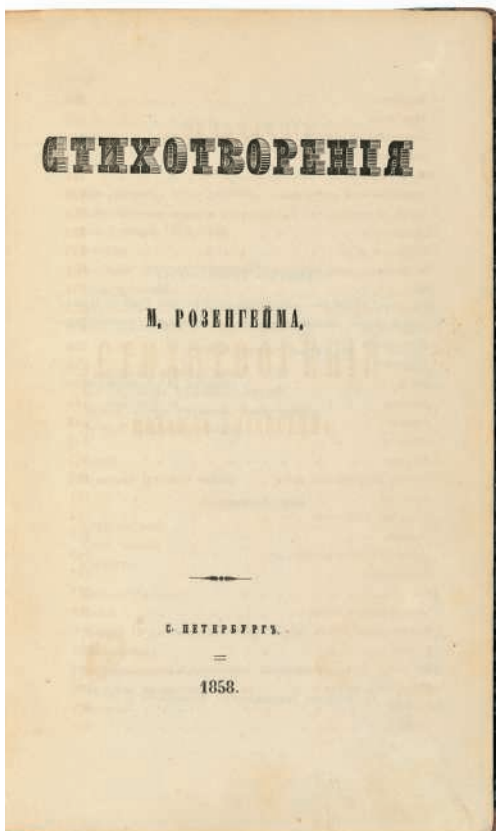
**Rare first separate edition in Russian of this landmark in the history of political economy**, translated by N.V. Fabrikant. The book was first published in English in 1817. In Russia, Nikolai Sieber had produced a translation as vol. 1 of the *Works* in 1873, in only 500 copies. Ricardo's rigorous, deductive approach based on quantitative data contributed enormously to the emerging of economics as a specific field of enquiry. It is likely that it was the methodological value of this work which prompted this edition: 'between the second half of the 1890's and the end of the 1920's a group of Russian and German scholars set up an original programme of research characterized by the application of mathematical method to the theory of prices in a classical political economy framework' (Marchionatti-Fiorini 2000). Rare in institutions (apparently microform only outside Russia) and at auction (no records in ABPC/RBH). Carpenter XXXVII, (1); Not in Einaudi or Mattioli; see PMM 277; Sraffa p. 381.

Octavo (197 x 132mm). With portrait frontispiece and errata leaf (lightly toned, marginal loss to errata leaf). Contemporary quarter sheep, cloth boards (spine rubbed).

£1,500-2,500

US\$1,900-3,100

€1,800-2,800



76

076

ROZENGEIM, Mikhail Pavlovich (1820-1887). *Stikhotvoreniia [Poems] ...* St Petersburg: Artillery Department Press, 1858.

**First edition of Rozengeim's first book, very rare.** Rozengeim began publishing poems in 1837 in *Syn Otechestva* while at Cadet School, but it was only in the mid 1850s that his contributions to periodicals became more regular. Here are 76 collected poems, including two addressed, posthumously, 'To Lermontov' pp. 132-5, translations from Pierre-Jean de Beranger, and pieces on the Caucasus and Ukraine. Reception from critics was not entirely positive, yet the poems obtained popularity, some being set to music as folk songs. Fekula 5234 (this copy).

Octavo (216 x 130mm); complete with half-title and a final errata leaf (some spotting; later cutting of a German translation of 'Albion' pasted at end of contents). Contemporary quarter red roan, marbled boards (spine worn, front joint cracked). *Provenance*: Fekula collection.

£1,200-1,800

US\$1,600-2,300

€1,400-2,000

077

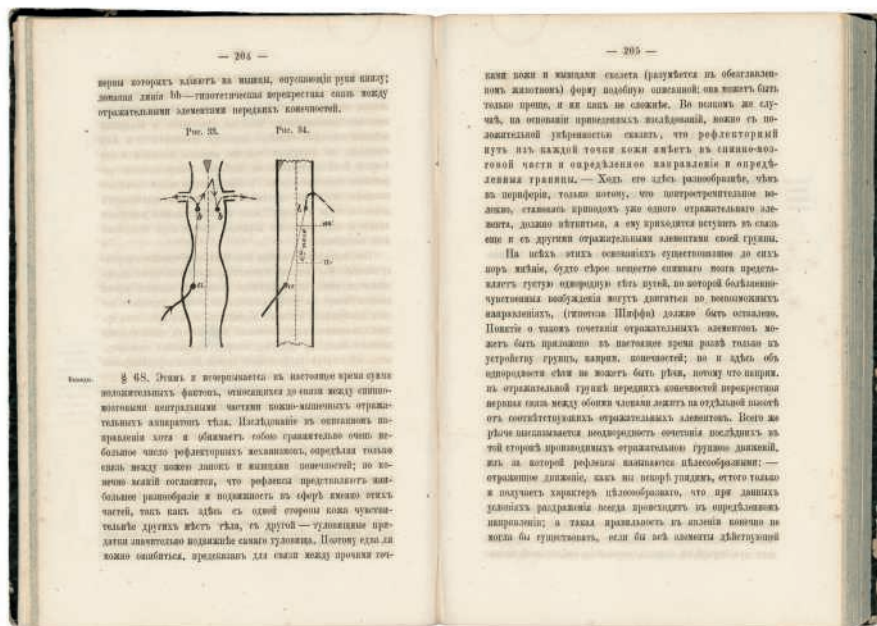
SECHENOV, Ivan Mikhailovich (1829-1905). *Fiziologiya nervnoi sistemy*. [The Physiology of the Nervous System]. St Petersburg: [A. Golovachov] 1866.

**First edition** of Sechenov's theory of cerebral behaviour mechanisms, which provided the basis for the development of neurophysiology and objective psychology in Russia, including the investigations of Pavlov and Bekhterev (DSB). Sechenov is hailed as the founder of the Russian physiological school. An early version of this work had appeared in 1863 in the 'Medical Gazette'. Not in Wellcome, Garrison & Morton, *Biblioteca Walleriana*, nor Haskell.

Octavo (212 x 135mm). Lithographed plate, illustrations. (Without blank 10/8 as usual, some mostly light spotting, marginal dampstain in some gatherings.) 20th-century half calf (extremities worn, spine and sides rubbed). *Provenance*: 'Society of doctors' (inscription and shelfmark) – Bibliotheka?? (stamp on title, p. 25 and plate).

£800-1,200

US\$1,100-1,500  
€920-1,400



77

078

SMITH, Adam (1723-1790). *Issledovaniia o prirode i prichinakh bogatstva narodov ...* [Inquiry on the nature and causes of the wealth of nations]. St Petersburg: Glazunov, 1866.

**First edition, rare both in institutional holdings and in trade, of the much-improved second Russian translation of Adam Smith's *Wealth of Nations*.** The earlier version (1802-1806), by N. R. Politkovsky, obscured by vague terminology and obsolete prose, had immediately sparked dissatisfaction. "By the middle of the nineteenth century the first translation of *Wealth of Nations* was increasingly unsatisfactory to Russian readers working in a language that had developed considerably since the early part of the century. ... Bibikov already had a reputation as a historian, philosopher, and literary critic, and this undoubtedly had a part in the generally high level of presentation of the translations, which have notes, indexes and supplements. [Bibikov's translation was made] from Blanqui's version of Garnier's French edition, including an apparatus that drew upon the commentary of Buchanan, Garnier, McCulloch, and others, which Bibikov retained in the Russian translation" (Tribe, pp.160-161). Tribe 184; Vanderblue p.30. ABPC/RBH show no record.

3 volumes, octavo (202 x 134 mm.). (Light waterstain to first quire of vol. 1, without pp.7-8 of vol. 1 as in all recorded copies.) Contemporary black quarter calf, black speckled boards, cloth corners, spines ruled and lettered gilt (joints rubbed, gilding faded, board paper lifted in places and repaired); in a cloth box. (3)

£7,000-10,000

US\$8,800-13,000  
€8,000-11,000



78





FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

079

SUMAROKOV, Pavel Ivanovich (1767-1846). *Dosugi krymskogo sud' i ili vtoroe puteshestvie v Tavridu*. [The Leisure of a Crimean Judge or a Second Tour to Tauris]. St Petersburg: Imperial Press, 1803-5.

**Superbly-illustrated travelogue on Crimea**, written shortly after its annexation to Russia. It featured the second journey of P.I. Sumarokov, State Counsellor and member of the Crimean commission, who had already published an account of his first tour of the Khersonesus in 1800. A visual aid to the text, the handsome plates and maps provide a fascinating topographical and ethnographic representation of the Crimean region, with portraits of inhabitants (e.g., a Jewish wedding with Russian guests in European clothes and a mosque in the distance), city landscapes, monuments, ancient inscriptions and coins. The plates were produced by several artists, including V. Ivanov, Meier, Kazachinskii and A. Rudakov. It is a bibliographical rarity, much valued and sought after by collectors of illustrated editions and travel (Smirnov-Sokol'skii). RBH records no other complete sets being offered at auction. Smirnov-Sokol'skii, *Moia biblioteka*, 1163 (matching this number of plates); Solov'ev Cat.105, 489 (53 plates); Smirdin 3822; Ostroglazov 53 (matching this number of plates).

Two volumes of text and two volumes of plates, quarto and oblong folio (256 x 195mm and 250 x 405mm). 1-2: with the half-titles, engraved vignette to titles and engraved headpieces, 1: with one folding table, 3-4: with 55 engraved plates of various sizes in total, some folding, and 3 folding maps (occasional, very minor mainly marginal spotting, 1: edges a bit softened, the odd ink mark, 2: half-title and title strengthened at gutter, little offsetting from title vignette, one lower blank corner minimally torn, 3-4: few plates somewhat foxed or toned at margins, a couple soiled at lower or outer edge, one repaired, edges softened and dusty, a little finger soiling). 19th-century quarter crushed morocco, marbled boards, spines gilt (1-2: rebacked, upper joint of 2 cracked) *Provenance*: indistinct 19th-century inscription (ffep). (4)

£50,000-80,000

US\$63,000-100,000

€57,000-91,000





80

FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

080

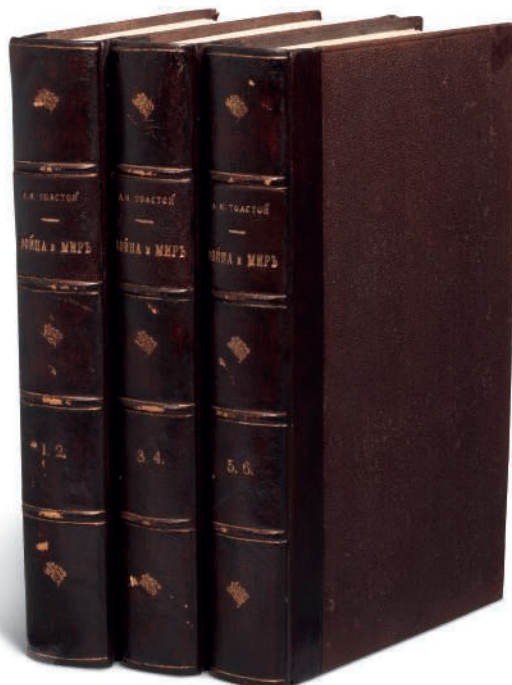
TOLSTOY Aleksey Konstantinovich (1817-1875). *Ulyr'. Sochinenie Krasnorogskogo*. [The Vampire. A work by Krasnorozhskiy]. St Petersburg: Fisher, 1841.

**Very rare first edition of this gothic novella, the first book published by the young Tolstoy**, the most important nineteenth-century Russian historical dramatist, cousin to Lev, here writing under the pseudonym Krasnorogsky (the name of his estate). The author himself did not rate this work highly, and chose not to include it in his collected works. Inspired by a stay near Como in Italy, Tolstoy's novella was influenced at least in part by John William Polidori's *The Vampyre*, published in Russian translation in 1828. This edition of 1841 was printed in an extremely limited number of copies, and is now a great bibliographic rarity. RBH/ABPC show no auction record, Wordcat shows no record. Not in Kilgour.

Octavo (223 x 144mm). With additional engraved title, engraved initials and tail-pieces (3 leaves supplied in facsimile [typographic title, first leaf of second quire and last leaf], 2 leaves reinforced in outer margins, some dampstaining). Remboitage of 18th-century tree-calf (rebacked with original spine laid on and a new label applied, worn and rubbed).

£13,000-15,000

US\$17,000-19,000  
€15,000-17,000



81

081

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

**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 1195; not in Smirnov-Sokol'skii, *Moia biblioteka*.

6 volumes in 3, octavo (223 x 141mm). (Half titles and titles probably supplied, initial 3 leaves of first 2 tomes repaired at gutter, those to second tome touching some letters with no loss and with additional marginal repair at corners, occasional staining, one or two ink spots, light waterstain at upper inner corner of first tome, bound without rear endleaves.) Contemporary quarter leather, modern pebble-grained cloth, rebacked preserving the original spine (spine a little rubbed). (3)

£15,000-25,000

US\$20,000-32,000  
€18,000-29,000

082

TOLSTOY, Lev Nikolaevich. Khoziain i robotnik. Povest' [Master and Man. A Story]. St Petersburg: V. S. Balashev and Co., 1895.

One of the earliest printings of one of Tolstoy's greatest late short stories, published five days after the first issue. 'Master and Man' appeared simultaneously in *Severnyi Vestnik* and as a publication by Tolstoy's own publishing house, 'Posrednik', in Moscow on 5 March 1895, an instant best-seller. On 9 March 'Posrednik' published a national edition at 3 kopeks. The present edition, published in St Petersburg, was cleared by the censors on 10 March. Despite the large print runs all early printings are very rare. A novella on the theme of profound conversion often seen as a companion piece to *Death of Ivan Ilyich*, this story was enormously popular, with editions all across Russia, and immediate translations into English, German and French. Very rare in institutions as well as on the market. Kilgour 1202.

Octavo (204 x 140mm); frontispiece portrait of Tolstoy (light uniform browning). Original pale green printed paper wrappers (chipped and worn at edges and to spine); in a folding cloth box. Provenance: early 20th century bookseller's stamp to front cover.

£1,500-2,000

US\$1,900-2,500  
€1,800-2,300



82

VARIOUS PROPERTIES

083

TURGENEV, Ivan Sergeevich. *Sochineniia... (1844-1874.) Izdanie brat'ev Salaevykh. Chast' pervaiia [-vos'maia]* [Works... (1844-1874). Edited by the Salaev brothers. Part 1 [-8]]. Moscow: Grachev, 1874

Rare lifetime edition inclusive of two first editions, an attractive set, of Turgenev's works. It comprises the first appearance of Turgenev's later prose works, *Spring Torrents* (1873) and the autobiographical story *Punin and Baburin* (1874).

8 volumes bound in four, octavo (221 x 140mm); mounted engraved portrait frontispiece by Rajon to vol. 1 (light spotting and browning). Original publisher's green cloth stamped in gilt on upper covers, dark green morocco spines gilt. Provenance: ownership marks to titles. (4)

£1,500-2,000

US\$1,900-2,500  
€1,800-2,300



83



**084**

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. The six volumes still to be set to press at that point were rushed through in three months, using three different printers. Not in Kilgour. See Smirnov-Sokol'skii 1201 (1884 edn.).

10 vols., octavo (208 x 139mm); with an engraved portrait and a folding facsimile of Turgenev's handwriting in vol. I (occasional spots and stains). Russian contemporary half morocco gilt, cloth sides, with the initials 'R.K.' stamped in gilt at foot of spines. *Provenance:* contemporary shelf-label - Orthodox Church in Stockholm (stamp on titles and p.67 of each volume). (10)

£2,500-3,500

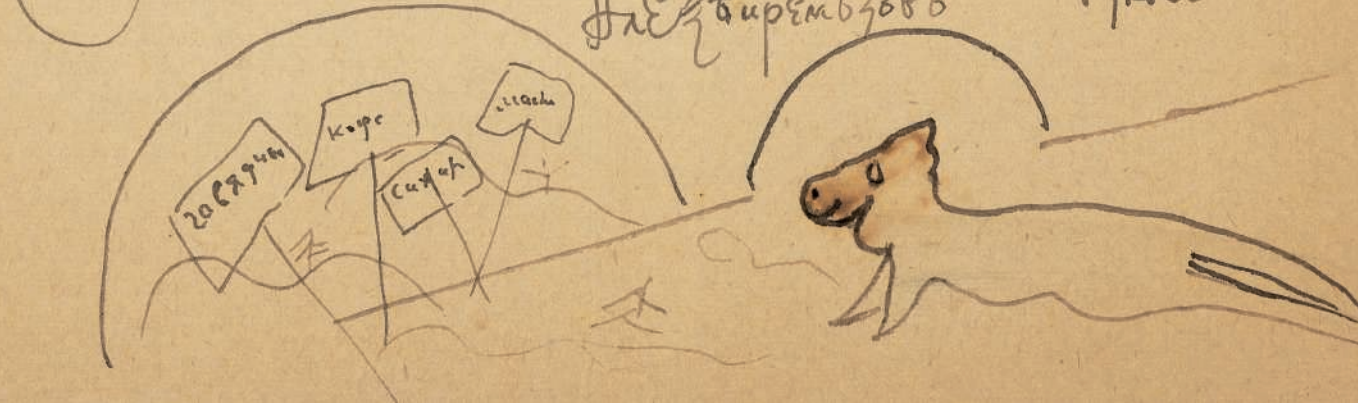
US\$3,200-4,400

€2,900-4,000



Анна Ахматовая.

Всё равно  
наконец еще раз за полугода. Мороз держит  
нахмур, не ластится  
дезтирентров  
Гуква



# The Silver Age of Russian Literature

The XX Century in Politics and Economics



ЯБРЯ 1943 ГОДА ГЕРОИЧЕСКАЯ

חזיר למולדת



КИЙ БАССЕЙН - ВАЖНЕЙШИЙ

הם ותעשייה במדינה.

FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

**085**

ASEEV, Nikolai Nikolaievich (1889-1963). *Zor*. [Vision]. Moscow: Knigoizdatel'stvo Liren' (printed in Kharkov), 1914.

**First edition**, one of 200 copies, a collection of experimental 'transrational' verse entirely rendered in lithography replicating Aseev's handwriting, in accordance with the aesthetics of Cubo-Futurism propounded in Kruchenykh's pamphlets. Slavic folklore and Khlebnikov's poetry show their influence. MoMA 87.

Octavo (178 x 132mm). Hand-printed, lithographed text by Mariya Sinyakova (small chip to upper margin in title, very light browning.) Original lithographed wrappers by Sinyakova (spine perished, upper wrapper detached, lower wrapper partly detached). *Provenance*: small faded stamp to rear wrapper.

£800-1,200

US\$1,100-1,500  
€920-1,400



85

**086**

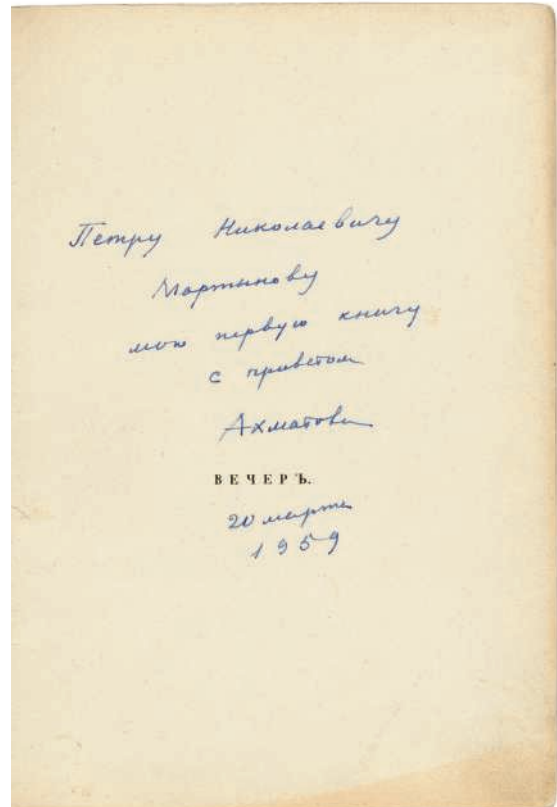
AKHMATOVA, Anna (1888-1966). *Vecher*. [Evening]. St Petersburg: Tsekh poetov, 1912.

**Presentation copy of the rare first edition of Akhmatova's first book**, one of only 300 copies published. RBH and ABPC record a single copy 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'. Not in Kilgour.

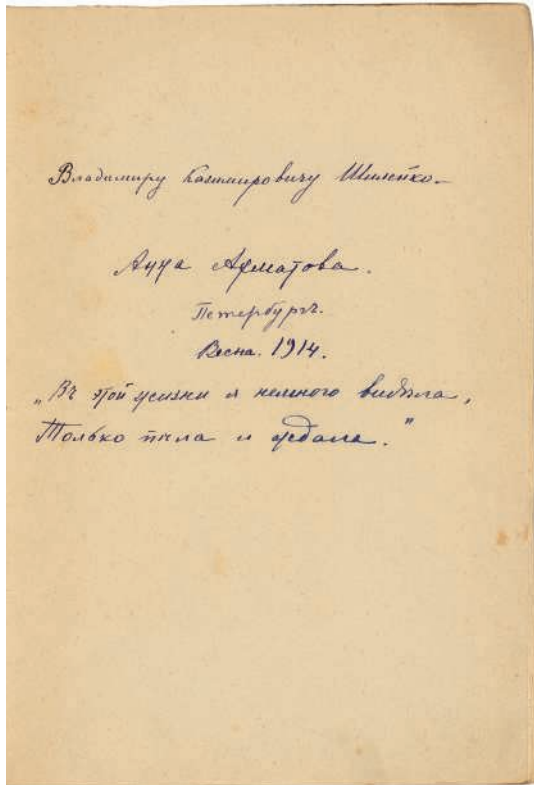
Octavo (208 x 140mm). Frontispiece after Evgenii Lansere, printed in pink and blue on glossy white paper; engraved head- and tailpieces. Original illustrated wrappers printed in dark blue (expertly rebacked; a few spots on back cover, small repair to a short tear); in a black and blue quarter morocco box. *Provenance*: Anna Akhmatova (presentation inscription to:) – Petr Nikolaevich Martynov (author's inscription dated 1959) – shelfmark sticker to rear wrapper.

£8,000-12,000

US\$11,000-15,000  
€9,300-14,000



86



87

087

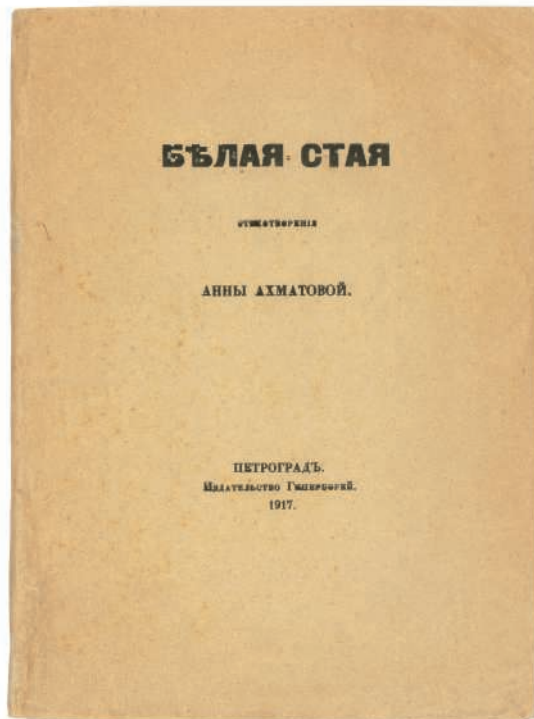
AKHMATOVA, Anna (1888-1966). *Chetki. Stikhi*. [Rosary (or Beads). Poems]. St Petersburg: Giperborei, 1914.

**Presentation copy, inscribed to the man who would later become Akhmatova's husband, of the rare first edition** of her 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. The author gifted this book upon publication to the prominent Assyriologist Vladimir Kazimirovich Shileiko, accompanying the inscription with the quote "In this life I saw a little, I just sang and waited". She would marry him four years later, against the advice of several friends, and would in time thus describe her motives: "I thought it would be like a cleansing, like going to a convent". RBH and ABPC record only two copies having been offered at auction. Kilgour 3.

Octavo (214 x 144mm). Original wrappers printed in black (joints worn and splitting at the ends; some staining and soiling). *Provenance:* Anna Akhmatova (presentation inscription to:) – Vladimir Kazimirovich Shileiko (1891-1930, Akhmatova's second husband, poet and orientalist).

£5,000-8,000

US\$6,400-10,000  
€5,800-9,200



88

088

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

**Presentation copy of the first edition**, with a warm inscription 'To my beloved girl, my beloved Natasha P.' dated 3rd January 1918. 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 two other inscribed copies having been offered at auction. Kilgour 4; Lesman 132; Rozanov 2057; Martin, 'Collecting Anna Akhmatova', in *Caxtonian*, vol. XV, no.4, April 2007, pp.5-6.

Octavo (170 x 128mm). (Lightly and evenly yellowed.) Original paper wrappers printed in black (spine repaired, light spotting); in a red gilt half morocco box. *Provenance:* Anna Akhmatova (presentation inscription to:) – 'Natasha R' (possibly Akhmatova's friend Natalia Viktorovna Rykova, 1897-1928).

£3,000-4,000

US\$3,800-5,000  
€3,500-4,600

089

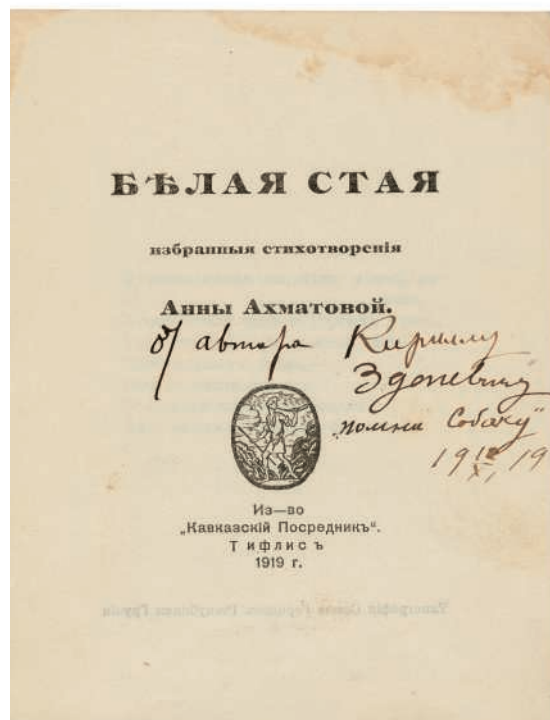
AKHMATOVA, Anna (1888-1966). *Belaja staja*. [White Flock]. Tiflis: Kavkazskiy posrednik, 1919.

**Very rare edition of *White Flock*, printed in Tiflis, a copy inscribed to the artist Kirill Zdanevich** who was born and at the time of the presentation lived in the Georgian capital. Active in Europe as well as in Russia, Zdanevich was one of the most significant representatives of the Russian Avant-garde, combining in his works elements of cubism, futurism, neo-primitivism and folk art.

12mo (151 x 120). (Light waterstaining to upper margin in first 2 leaves.) Original printed wrappers (lightly browned.) *Provenance*: ?Anna Akhmatova (presentation inscription to:) – Kirill Zdanevich (1892 – 1969, the inscription cryptically inciting 'Remember Dog 1919').

£3,000-5,000

US\$3,800-6,300  
€3,500-5,700



89

090

AKHMATOVA, Anna (1888-1966). *Chetki*. [Rosary (or Beads)]. Berlin: Efron, [1920].

**Lifetime edition printed in Berlin, a copy possibly signed by the author,** of Akhmatova's *Rosary*.

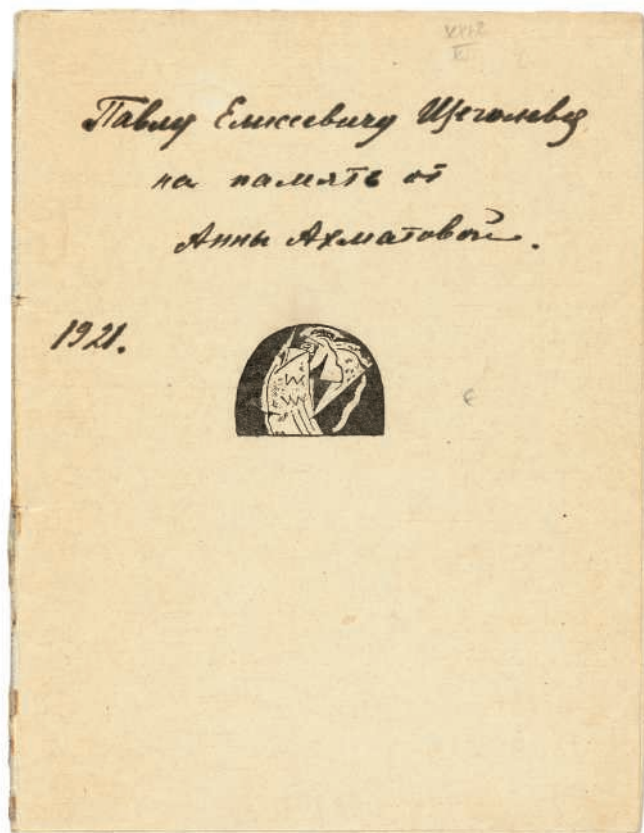
Octavo (190 x 124mm). (Minimal staining to uppermost margin of title.) Original wrappers, upper wrapper embossed in gilt (spine and sides extremities expertly restored); preserved in a half morocco box. *Provenance*: possibly author's inscription in Western character, dated 1922.

£1,500-2,000

US\$1,900-2,500  
€1,800-2,300



90



91

091

AKHMATOVA, Anna (1888-1966). *U samogo moria* [At the Very Edge of the Sea]. St Petersburg: Alkonost, 1921.

**Presentation copy of the first edition in book form** of this poem, which had first appeared in the journal *Apollon* in 1915. It was Akhmatova's first narrative poem, inspired by the relative idyllic context of her youthful years by the Black Sea – well before the upheaval (political and personal) which would occur between the two publications. The dedicatory inscription was penned by Akhmatova in the same year as the publication for the critic and playwright Pavel Alekseevich Shchegolev. Lesman 137; Rozanov 2062.

12mo (162 x 123mm). Original decorative printed wrappers (spine partly perished, wrappers worn at the edges). *Provenance*: Anna Akhmatova (presentation inscription to:) – Pavel Alekseevich Shchegolev (critic and playwright).

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

092

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

I: **First edition, presentation copy**. A limited issue, this is one of 60 nominal copies and was printed for the bibliophile A. N. Ivanov. Beside those, one hundred numbered copies were printed, for private distribution and not for sale. The cover design and frontispiece are by Mstislav Dobuzhinskii (1875-1957). The inscription reads 'And the Angel swore to the living that there would be no more time. February 28, 1925. Saturday. Marble Palace'. RBH and ABPC record a single other copy retaining the original wrappers. Kilgour 7; Tarasenkov p.24; Lesman 136; Rozanov 2061. II: **First edition**, one of 2000 copies printed, of a keystone in Akhmatova's production, published just after the death by execution of the poet's husband, Gumilev. This copy is inscribed in pencil 'Millet September 16, 1922.'

I: Small octavo (120 x 85mm). Frontispiece by M.V. Dobuzhinsky. Original illustrated wrappers, by Dobuzhinsky, printed in yellow and black (short tears at extremities; light spotting); custom grey linen clamshell case. *Provenance*: Anna Akhmatova (presentation inscription dated 1925 to:) A. N. Ivanov (limitation statement). II: 24mo (120 x 85mm). Original wrappers printed in blue and black by Dobuzhinsky (a little soiling, spine head a little worn). *Provenance*: 'Millet September 16, 1922' (inscription).

£3,000-4,000

US\$3,800-5,000

€3,500-4,600



92

60

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

093

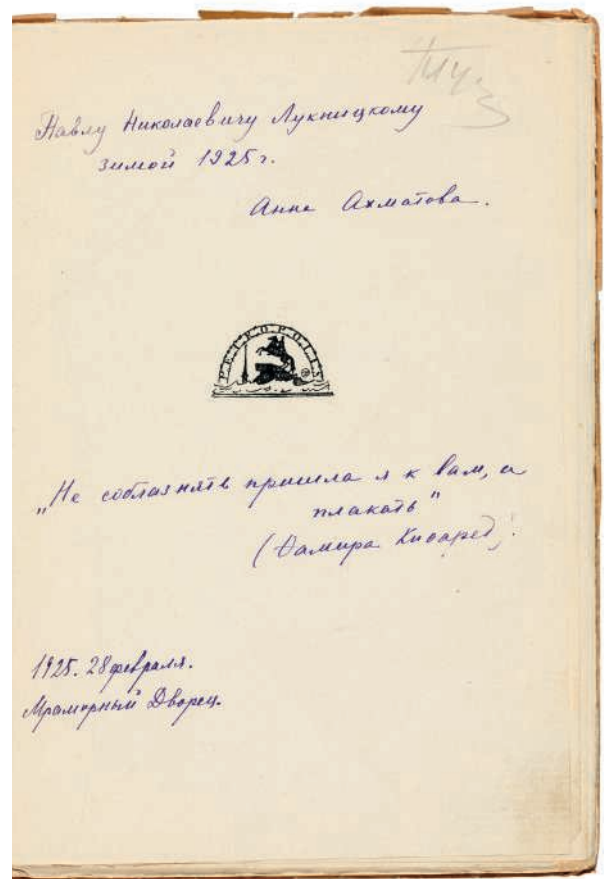
AKHMATOVA, Anna (1888-1966). *Anno Domini*. St Petersburg: Petropolis and Alkonost, 1923.

**Presentation copy of the second, enlarged edition, inscribed by the author for the writer Pavel Luknitsky** (1900-73), friend of Akhmatova, biographer of Nikolai Gumilev and correspondent of young Lev. The inscription reads "I came to you not to seduce, but to cry (Famira Kifared). 1925. February 28. Marble Palace". Luknitsky wrote an account of his encounters with Akhmatova in 1924-1925, posthumously published in Paris in 1991. Lesman 140.

Octavo (190 x 122mm). Portrait frontispiece by Y. Annenkov. (First quire loose, tear to p.93 resulting from mechanical fault in the printing, all text preserved.) Original printed wrappers (spine defective, edges worn). *Provenance:* Anna Akhmatova (presentation inscription dated 1925 to: - Pavel Nikolaevich Luknitsky (1900-1973).

£1,500-2,000

US\$2,000-2,600  
€1,800-2,300



93

094

[BAKST, Leon (1866-1824)], REAU, Louis, *et al.* *Inedited Works of Bakst*. New York: Bentano's, 1927.

**First edition**, number 3 of 600 copies of the beautifully produced series of plates immortalizing the famous costume designs of Bakst, the first artistic director of the Ballet Russes. His stage designs and the exotic, vibrantly chromatic costumes were very influential in fashion. The plates record, among other creations, those for *The Sleeping Princess*, *Daphnis and Chloe*, *The Marvelous Night*, *Fantastic Shop*, *Boris Godunov*.

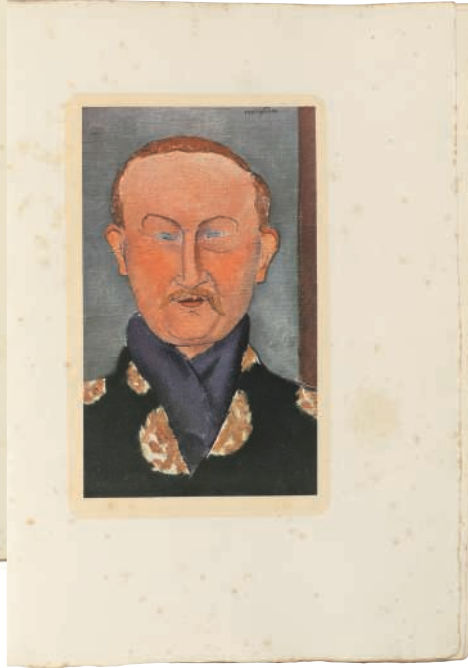
Folio (330 x 250mm); with 30 full-page illustrations, of which 20 coloured by hand or pochoir and many highlighted in silver, 13 mounted coloured plates, captioned tissue guards, and illustrations and decorations in text (plate 26 loose, some faint marginal spotting). Original pictorial boards, dust jacket with one of the coloured illustrations repeated on upper cover (dustjacket with new paper spine and with repairs to the top band of upper side and around spine ends and corners).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



94



**095**

[BAKST, Leon]. LEVINSON, Andrei Yakovlevich (1887-1933). *Bakst. The story of the artist's life*. London: Bayard Press, 1923.

**A fine and iconic production:** the sumptuously illustrated biography of Bakst, reproducing his stage-designs, portraits, drawings and paintings. This is copy no. 145 of a limited edition of 315 copies, printed in London after a first appearance in New York the year before.

Folio (370 x 270), with 68 plates and illustrations, mostly in colour, many with captioned tissue guards (occasional light spotting.) Uncut in the original publisher's vellum, spine and sides embossed in gilt (lightly soiled).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400

95



**096**

BALMONT, Konstantin Dimitrievich (1867-1942). *Ptitsy v vozdukh*. [Birds in the air]. St Petersburg: Shipovnik, 1908. [Offered with:] *Pod severnym neбом*. [Under the northern sky]. St Petersburg: Stasyulevich, 1894.

**Two first editions, the second a presentation copy.** I: First edition of one of Balmont's early symbolistic collections of poetry, inspired by his journey to Mexico. It contains a lengthy section entitled 'Maya'. It was 'the first extensive body of text to appear in Russian dealing with Mexican and Mayan themes. The poems were extravagantly musical and introduced exotic Mexican names into the Russian language' (W.H. Richardson, p.84). Lesman 181; Rozanov 2105. II: First edition, presentation copy, of Balmont's first collection of poems, the starting point of his literary career. In December 1893 Balmont wrote to Nikolai Minsky 'I have just written a series of my own poems and I will begin the publishing process in January. I anticipate my liberal friends will be outraged, as there is not much liberalism in this, while there are many "corrupting influences"'. The collection in fact appeared, in 1000 copies, to critical acclaim. Lesman 168; Rozanov 2084.

I: Octavo (240 x 190mm). With 3ff advertisements at end. Uncut in the original decorative printed wrappers (spine head and fore-edges skilfully repaired). II: Octavo (175 x 125mm). (Some spotting and occasional dusting). Original wrappers (spine, lower corner and upper edges repaired). *Provenance:* Konstantin Dimitrievich Balmont (inscription on upper wrapper to:) - 'Dear (and capricious) L.L. Frolova' (dated 1895).

£1,500-2,000

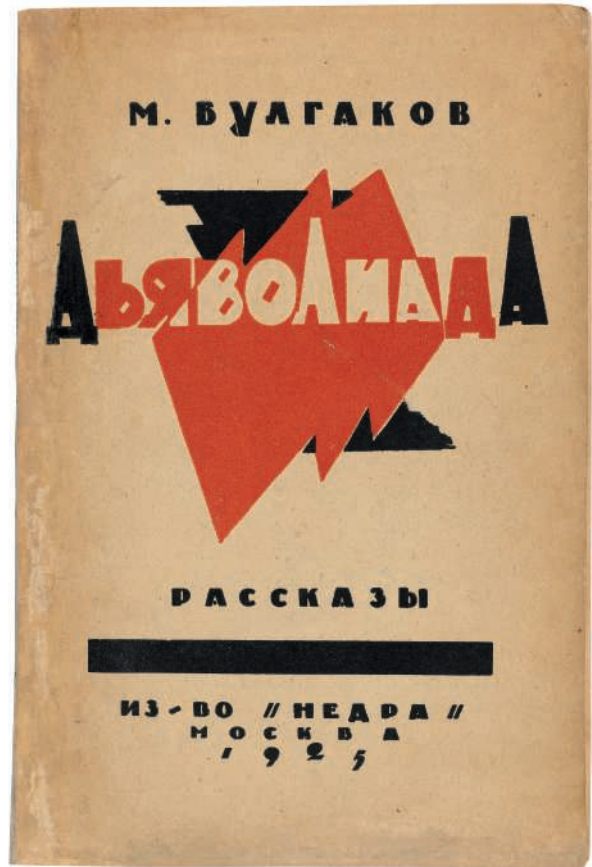
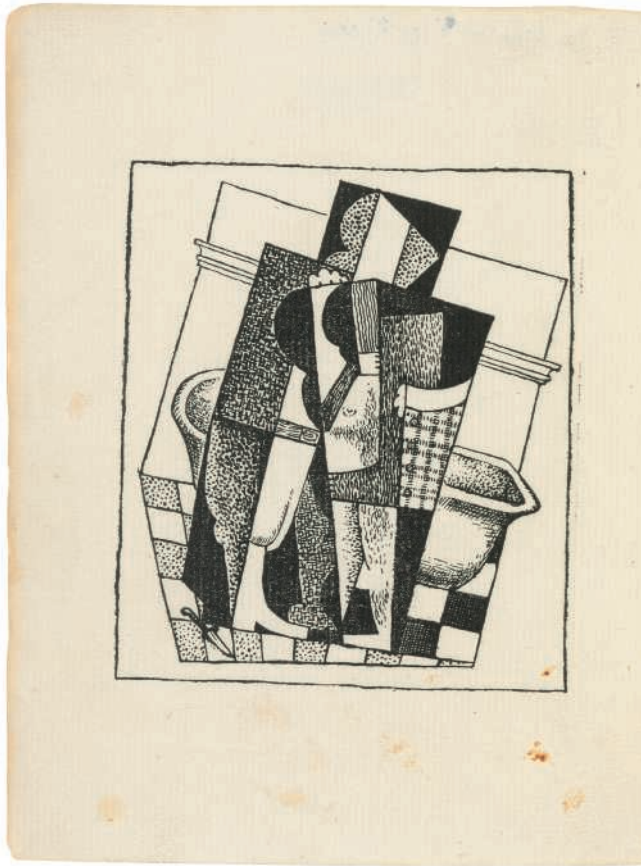
US\$1,900-2,500  
€1,800-2,300

96

62

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





097

ERENBURG, Il'ia Grigor'evich (1891-1967) and Diego RIVERA (1886-1957, illustrator). *O zhilete Semena Drozda. Molitva*. [About Semen Drozd's waistcoat. A Prayer]. Paris: Rirachovsky, 1917. [Offered with:] BELYI, Andrei, (1880-1934). *Peterburg*. [Petersburg]. St Petersburg: Stasjulevich, 1916. [And with:] BULGAKOV, Mikhail Afanasyevich (1891-1940). *Dyabolnada: rasskazy*. [Diaboliad. Tales]. Moscow: Nedra, 1925. [And with:] KLIUEV, Nikolai Alekseevich (1884-1937). *Sosen perezvon*. [The Ringing of Pines]. Moscow: V.I. Znamenskii, 1912. [And with:] PLATONOV, Andrei (1899-1951). *Reka Potudan'* [Potudan River]. Moscow: Sovetskii pisatel', 1937. [And with:] CHORNY, Sasha (Aleksandr Mikhailovich Glikberg, 1880-1932). *Satiry*. [Satire]. St Petersburg: Kornfeld, 1910.

**A group of six first editions, including two presentation copies (Erenburg, Platonov).** I. **Presentation copy from writer to artist**, very rare (100 copies printed), one of Rivera's earliest book illustrations, a rare occurrence in the cubist style. Writer and artist became acquainted (indeed friends) in Paris, where the young Erenburg took refuge. Montparnasse's artistic scene, including Rivera, Picasso and Modigliani, soon exerted a more potent attraction than the exiles' Bolshevik organization. Not in Kilgour. II: First edition in book form, rare. Bely's masterpiece appeared first in 1913-1914 in *Sirin*. A daring piece of experimental literature, the novel is imbued with synesthetic renderings of colours and sounds, in a most evocative depiction of St Petersburg during the 1905 Revolution. Kilgour 183; Lesman 245. III: First edition. In August 1923 Bulgakov wrote to the writer Y. Slezki, 'I finished the *Diaboliad*, but it is unlikely to go anywhere. Lezhnev [editor of *Rossiia*] has rejected it'. IV: Kliuv's first book. The leader of the so-called 'peasant poets', Kliuev debuts with blending symbolism, natural imagery and Russian folklore. V: Presentation copy of a rare book, affectionately inscribed by the author 'To Andrei Nikitch Novikov, a longtime friend, this work is small and weak'. VI: First edition of the second book of verse by 'one of the most active political satirists in St Petersburg' (Terras). The author may have been encouraged by the success of his pieces in the popular magazine *Satirikon*, acclaim which Korney Chukovsky summed up 'When somebody gets an issue of the magazine, the first things he looks for are the Sasha Chorny poems. There isn't a student, physician, or lawyer that does not know Chorny's verses by heart'.

Octavo. I: (160 x 120mm). Lithographed frontispiece by Diego Rivera. Stitched as issued. *Provenance*: Il'ia Grigor'evich Erenburg (inscribed to:) – Diego Rivera (1886-1957, artist; inscription dated 1 December 1916 'A mi amigo Diego Rivera'). II: Three parts in on vol. (235 x 165mm). (Very minor staining to lower outer corner in first 2 leaves.) Original grey printed wrappers (foot of spine a little worn with two small tears). III: (236 x 157 mm). (Mild uniform browning.) Original wrappers printed in red and black (spine and lower edges restored); in a cloth box. IV: (200 x 130mm). With the final advertisements (uniform slight browning, few upper edges unopened). In the original publisher's boards (scattered spots). V: (169 x 119mm). (Title skilfully repaired at gutter, light browning). Original cloth stamped in blind, silver and blue (spine discoloured, somewhat worn); in a card box. *Provenance*: Andrei Platonov (inscription to:) – A. N. Novikov. VI: (207 x 143mm). Illustrations by Dobuzhinsky (title page repaired at gutter, occasional potting, mild browning). Contemporary quarter calf, spine filleted and lettered in gilt with gilt monogram E. P. at foot (hinges reinforced, spine ends and edges rubbed, corners bumped). *Provenance*: small bookseller stamp to rear pastedown.

£3,000-5,000

US\$3,800-6,300  
€3,500-5,700



98



99

098

BLOK, Aleksander Aleksandrovich (1880-1921). *Tri stikhotvoreniya*. [Three poems]. [In:] *Literaturno-khudozhestvennyy sbornik: Stikhotvoreniya studentov Imperatorskogo S-Peterburgskogo universiteta*. [Literary and artistic collection: Poems of the students of the Imperial University of St Petersburg]. St Petersburg: Suvorin, 1903.

**First edition of the literary debut of 'the greatest of all Symbolists' (Mirsky).** Alexander Blok's poems were hosted in the St Petersburg Academy students' collection, edited by Repin. The publication, which appeared in the year of Blok's marriage with Lyubov (Lyuba) Dmitrievna Mendeleeva, daughter of the great scientist Dmitri Mendeleev, combined illustrations by artists such as Bilibin, Goryushkin-Sorokopudov, Lissner, Tretyakov and others with the literary art of young writers such as Blok, Ignatius L. Varshavsky (the son of the director of Tsarskoye Selo), V. I. Annensky (already an established published author by then), V. N. Khrustalev, the medievalist, philosopher and poet Karsavin, Bogrov, Kobetsky, Serafimov, Friedberg, and B. Y. Schneider (who used the pseudonym "Minstrel").

Octavo (217 x 156mm). Chromolithographic title (some quires disbound, very light marginal occasional spotting, a few marginal tears). Original chromolithographic wrappers (spine worn, edges torn in places, somewhat soiled). *Provenance*: unidentified collector (stamp to final page).

£2,500-3,500

US\$3,200-4,400  
€2,900-4,000

099

BLOK, Aleksandr Aleksandrovich (1880-1921). *Stikhi o prekrasnom dame*. [Poems about a beautiful Woman]. Moscow: Grif, 1905. [Offered with:] *Liricheskiye dramy: Balaganchik. Korol' na ploshchadi. Neznakomka. "Muzyka k Balaganchiku" M. A. Kuzmina* [Lyrical dramas: Carnival. King in the square. A stranger. "Music for Carnival" M. A. Kuzmin]. Shipovnik, 1908. [And with:] *lamby*. [lamb.] St Petersburg: Alkonost, 1919.

**Three first editions, including that, in the original wrappers, of the first book by 'the greatest of all Symbolists' (Mirsky).** I: 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). RBH and ABPC record only one other copy in the original wrappers at auction. Kilgour 120; Mirsky, pp. 210-212. II: Blok's innovative dramatic techniques were manifested since this early theatre publication. Enjoying a relationship with the most prominent directors of his time, Blok was instrumental in Meyerhold's formulation of the theatre of the grotesque; his activities at the Moscow Art Theatre on the eve of the October Revolution proved defining in the trajectory of the theatre. Lesman 309; Rozanov 2264. III: A full-margined, unsophisticated copy of this 1919 collection of iambic verses with a pictorial cover. Kilgour 128; MoMA 227.

Octavo. I: (203 x 164mm). With the advertisements at the end. Printed on thick paper (uniformly lightly browned, occasional light wear). Original illustrated wrappers by V. Vladimirov, printed in black (light soiling), bound in contemporary cloth (soiled in places). *Provenance*: faded stamp on title - smudged small stamp to rear pastedown. II: (172 x 120mm). (Uniform light brown). Original boards with decorative coloured paper upper panel by Somov (spine restored, some light soiling). *Provenance*: unidentified bookplate. III: (185 x 116 mm). Vignette after Yuri Annenkov. Original wrappers, upper side with illustration after N. Kupreianov (small stain on front cover). [Also in this lot:] *Solovinyi sad* [Garden of Nightingales]. St Petersburg: Alkonost, 1918. 16mo (137 x 85 mm). Uncut and unopened in the original printed wrappers (wrappers lightly dusted).

£2,500-4,000

US\$3,200-5,000  
€2,900-4,600

64

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

0100

BLOK, Aleksander Aleksandrovich (1880-1921). *Snezhnaya noch* [Snowy Night]. [Sobranie Stikhotvoreniy, vol. 3]. Moscow: Musaget, 1916.

**First edition, presentation copy** to Vsevolod Emilyevich Meyerhold (1874 - 1940), the great innovative theatre director and producer who staged Blok's work. This copy is described in Lev Glezer's *Reminiscences of a Russian Antiquarian Bookseller*, 2001, p.170, as belonging in the Meyerhold archives acquired en bloc by Glezer. Celebrated as a seminal force in modern international theatre, Meyerhold was executed during the Great Purge in 1940.

Octavo (235 x 150mm). Title printed in blue and black (some stains in inner margins deriving from tape now removed). Original wrappers printed in blue and black (spine and extremities with small repairs, somewhat soiled); in a quarter morocco box. *Provenance*: Aleksander Aleksandrovich Blok (inscription to:) - Vsevolod Emilyevich Meyerhold (1874 - 1940).

£8,000-12,000

US\$11,000-15,000  
€9,200-14,000



100

VARIOUS PROPERTIES

0101

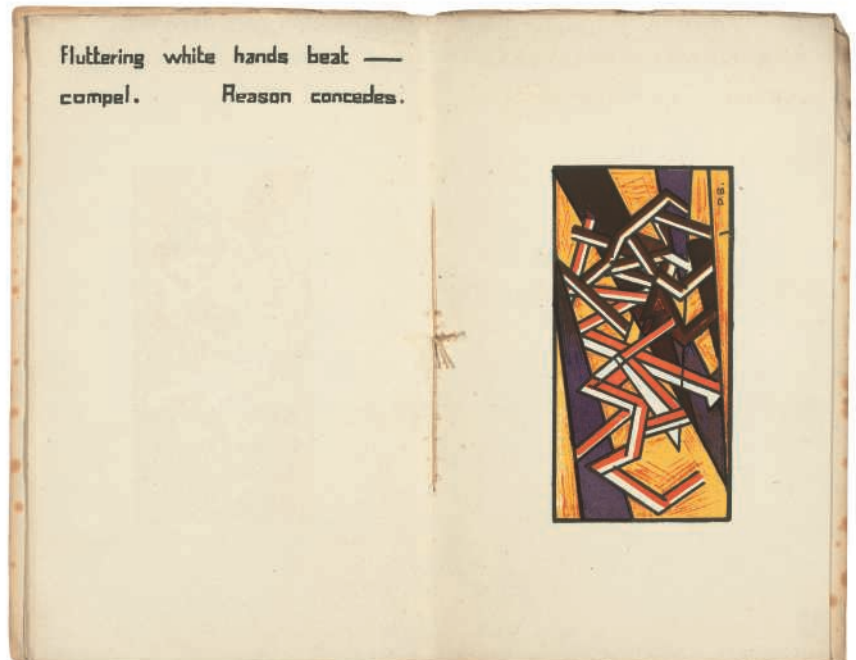
BOMBERG, David. *Russian Ballet*. London: Hendersons ['The Bomb Shop'], 1919.

**First edition, rare, of this series of Vorticist lithographs**, which struggled with reception at first. 'The project was not a financial success, and Mendelson [who had funded the edition] was unable to sell the stock of copies of the booklet... until in the early 1960s he began to sell them intermittently, only then to have the majority of his copies destroyed in a fire' (Tate website).

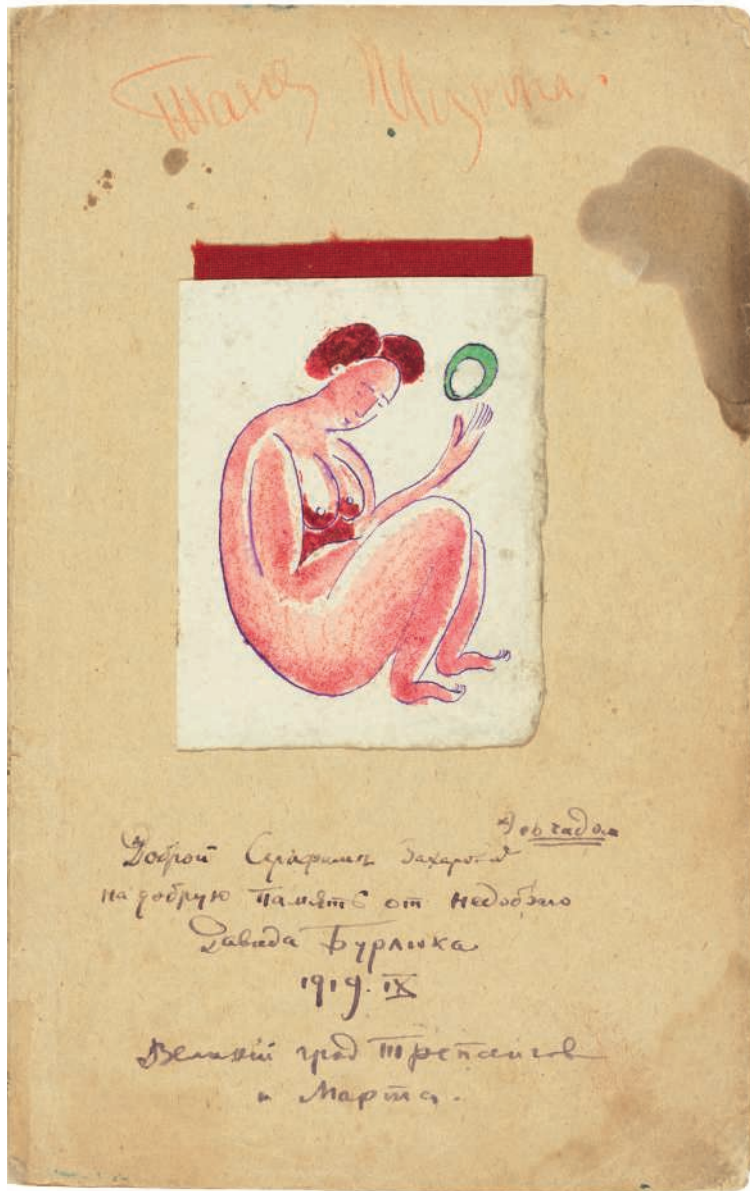
Octavo (217 x 140mm), half-title, 6 coloured lithographed plates (on wove) by Bomberg (some light spotting.) Original publisher's wrappers (spotted).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



101



FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

**0102**

BURLIUK, David (1882-1967). *Lyseyushchiy khvost: Izdannie stikhi (1907-18g.)*. [Balding tail. Selected poems]. [1918].

**Presentation copy of the second edition, with original artist's drawing, very rare.** Whilst our knowledge of the output of Burliuk the artist is extensive, less attention has been paid to his verses; however he himself noted 'I am equally both a poet and an artist'. And verse and art do tangibly go and I hand in this collection, the only Burliuk book printed in Russia before his emigration, which contains, by design, pasted drawings. Terras, p.75; Okhlopkov, p.38.

Octavo (177 x 111mm). With author's coloured drawing pasted on to first leaf (stain in the outer margin throughout, entering the text in places without obscuring it, some further staining, last leaf with short marginal repair.) Original printed wrappers (a sketch on upper wrapper, stained, old tape marks around spine, some spotting); in a quarter morocco box. *Provenance:* David Burliuk (inscribed to: – unidentified recipient (inscription date September 1919 reads 'To the good seraphim of Zakharova for a good memory from the unkind David Burliuk [...]').

£4,000-6,000

US\$5,100-7,600  
€4,600-6,900

0103

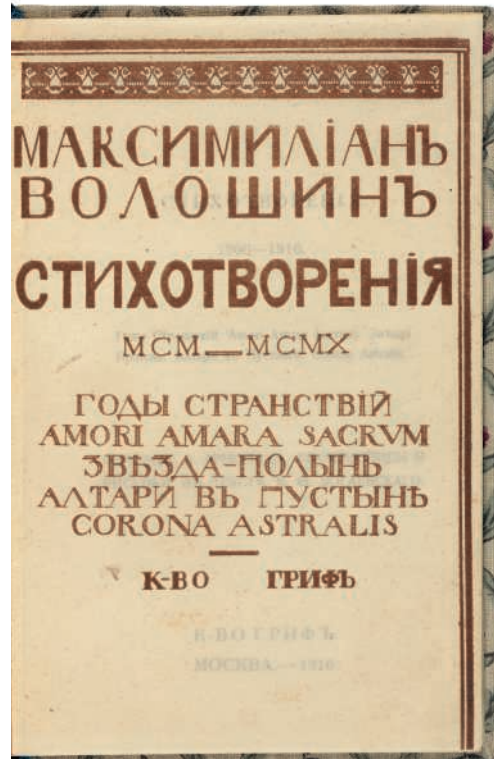
VOLOSHIN, Maksimilian Aleksandrovich (1877-1932). *Stikhotvoreniya 1900-1910*. [Poems 1900-1910]. Moscow: Vogrif, 1910.

**First edition, rare**, a cooperation between the Russian Symbolist writer (this was his second book) and friend, Bogaevsky, an important Russian Symbolist painter, member of *Mir iskusstva*, who was best known for his haunting landscapes.

Octavo (166 x 105mm). With illustrations by Konstantin Fedorovich Bogaevsky (titlepage slightly trimmed at foot and with a crease). Bound, preserving the original decorated upper wrapper designed by Aleksandr Martinovich Arnshtam, in modern cloth-covered boards.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



103

VARIOUS PROPERTIES

0104

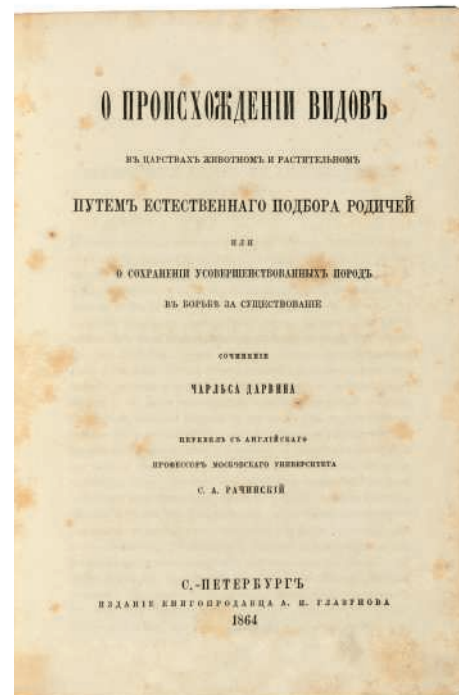
DARWIN, Charles, and A. Rachinsky (translator). *O Proischozhdenii Vidov...* [On the Origin of the Species]. St Petersburg: Glazunov, 1864.

**First edition in Russian of Darwin's Origin.** Whilst Darwin's theories had been referred to in Russian periodicals since 1860, it was this complete translation by the botanist Sergei Rachinsky (who had prepared the ground with an interim essay) that engaged, thoroughly and immediately, contemporary Russian readers. It pervaded the sciences, of course, but also philosophy, politics, economics and literature: Dostoevsky confronted the implications of Darwinism in *Notes from Underground* published in the same year, then embedded them in the most memorable literary portrait of nihilism, *Crime and Punishment's* Raskolnikov, in 1866. Tolstoy alludes to the theory of natural selection, for example, in chapter 10 of *Anna Karenina*.

Octavo (227 x 152mm). With 4-pp. advertisements and one engraved plate (some spotting). Contemporary quarter calf, spine stamped in blind (head of spine defective, two further chips, hinges cracked but holding, extremities rubbed). *Provenance:* M. P. Nikolov (shelfmark stamp to fref) – Igor Miamlin (exlbris).

£1,500-2,500

US\$1,900-3,100  
€1,800-2,800



104



105

FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

0105

DOBUZHINSKII, Mstislav Valerianovich (1875-1957; illustrator) and CHUKOVSKII, Kornei (1882-1969). *Barmalei*. Moscow and St. Petersburg: Raduga, 1925.

**First edition, rare. A momentous publication in the history of children's books, marking a great collaboration between artist and author.** 'The wicked pirate Barmalei is rescued by two children and recycled as a pastry vendor. Marvelous poetic tale of the pirate Barmalei, illustrated by one of the foremost Russian graphic artists of the 20th century. Dobuzhinsky was a leading member of Mir Iskusstva and worked with many of its prominent members such as Bakst, Somov, and Benois. His stage designs for Diaghelov and others are very well-known as are his highly regarded book and magazine illustrations' (Worldcat). Rare: ABPC/RBH show 2 records in over 35 years.

Small folio (280 x 220mm). Colour illustrations throughout (extensive skillful paper repairs to margins and to a few tears to the text block). Original illustrated wrappers (repaired closed tear across upper wrapper, repaired edges).

£4,000-5,000

US\$5,100-6,300

€4,600-5,700



106

0106

GIPPIUS, Vasily Vasilyevich (1890 -1942). *Volshebnitsa* [The sorceress]. St Petersburg: [s.n.], 1913. [Offered with:] GIPPIUS, Zinaida Nikolaevna (1869-1945). *Sobranie stikhov: Kniga vtoroia 1903-1909* [Collected Poems: Book Two 1903-1909]. Moscow: Musaget, 1910.

**Two first editions, *The Sorceress* very rare and a presentation copy.**

*The Sorceress* was Vasily Gippius' only book, a story in verse imbued with eroticism, produced in a tiny print run of fifty copies (this numbered 29). The inscription, deeply personal, reads 'To my dear wife. Good old friend and "eternal companion"'. Neither Lesman or Rozanov succeeded in securing a copy for their collections. Auction records show no copy having been offered in the last 40 years. II. Zinaida Gippius' second and most important, most cited book of poetry was the last verse collection she would publish until 1938. A figure of major stature in Russian symbolism, in her poetry before her emigration Gippius explored mystical, natural, religious, sexual, dark themes, and was described by contemporary critics either enthusiastically as 'quintessential Russian modernist' or as an androgynous demon – a soubriquet she wholly embraced, even using male pseudonyms. The selection includes poems dedicated to A. Blok and P. Soloviev.

Octavo. I: (202 x 330). (Light occasional spotting). Original red printed wrappers (minor wear to spine extremities). *Provenance:* Vasily Vasilyevich Gippius (inscribed to his wife, 6 March 1913) - old bookseller's ticket. II: (206 x 146mm). (Ffep neatly excised except for a 30mm stub, lower outer corners dusty, light uniform browning.) Original printed wrappers designed by Voronov (extremities worn, upper wrapper chipped at top, somewhat soiled).

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

0107

GRIGOR'EV, Boris (1886-1939). *Raseya* [Russia]. Potsdam: Müller - Berlin: S. Efron, 1922.

**Presentation copy of the first edition to be published outside** Russia (first edition 1918): a landmark edition for an author and artist who, by the 1920s, was perhaps the most feted of Russian émigré art connoisseurs in Europe and the USA, celebrated as the bard of Russia. His depictions of peasants in the *Raseya* series were seen as faithful representations of rural Russia and windows into the 'soul' of Slavonic peoples. The book is warmly inscribed by the author in 1934 for the collector and diplomat Vladimir Bashkirov, who was instrumental in introducing Grigor'ev to the American public: 'I was just angry then, in Paris in 1913. Now I am happier. I have found a friend in you, my dear Vladimir' (translated from the frontispiece). A further, rather more cryptic paragraph inscribed on the title. Hellyer 696; see MoMA, *The Russian Avant-Garde Book* 180.

Quarto (255x200 mm). With 44 plates and many illustrations, all by Grigoriev (stain to the outer edge, very occasional staining or spotting in the margins, one quire detached.) Publisher's original pictorial cloth, pictorial dust-jacket (spine ends worn, edges lightly rubbed, a few stains to sides; dust-jacket repaired with new sympathetic paper spine and flaps). *Provenance*: Boris Grigor'ev (presentation inscription to: - Vladimir Bashkirov (collector and diplomat, inscriptions to frontispiece and title).

£3,000-5,000

US\$3,800-6,300  
€3,500-5,700



107

0108

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

**Presentation copy of 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. This copy is inscribed by the author to 'the esteemed Arkady Andreyevich Mukhin as a keepsake from the author respecting him'. RBH and ABPC record a single copy having been offered at auction, not inscribed; 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 (spine repaired, light soiling and light staining). *Provenance*: Nikolai Stepanovich Gumilev (inscribed to: - Arkady Andreyevich Mukhin).

£7,000-10,000

US\$8,800-13,000  
€8,000-11,000



108



109

**0109**

GUMILEV, Nikolai Stepanovich (1886-1921). *Romanticheskiye tsvety: Stikhi* [Romantic flowers: Poems]. Paris: [n.p.], 1908.

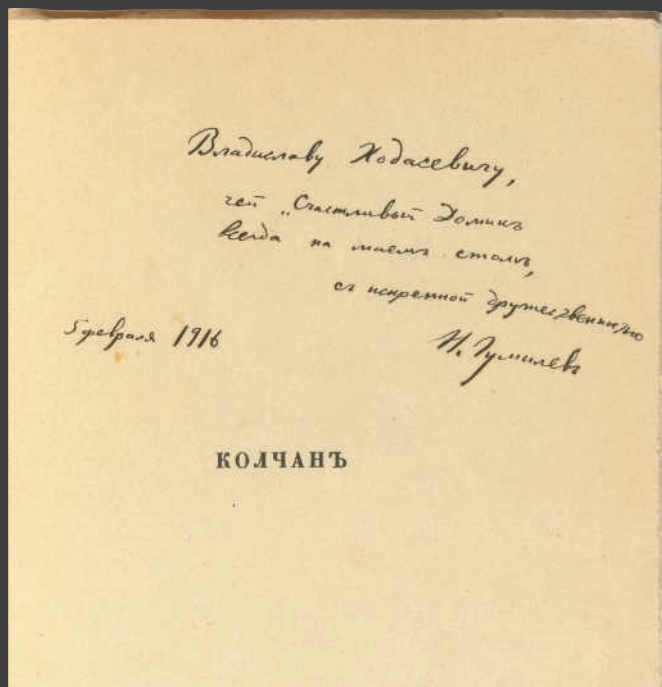
**First edition, presentation copy warmly inscribed by the author for the influential symbolist modernist writer and artist Aleksey Remizov**, of Gumilev's second book of poems. The inscription reads 'To the esteemed Aleksey Mikhailovich Remizov as a sign of love and admiration for his talent. N. Gumilev'.

Octavo (225 x 131mm). Uncut in the original gilt-lettered gray wrappers (extremities lightly worn and soiled, small repairs to spine). *Provenance:* Nikolai Stepanovich Gumilev (inscribed to) – Aleksey Mikhailovich Remizov (symbolist artist and writer, 1877-1977).

£4,000-6,000

US\$5,100-7,600

€4,600-6,900



110

**0110**

GUMILEV, Nikolai Stepanovich (1886-1921). *Kolchan*. [The Quiver]. St Petersburg: Giperborei, 1916.

**Presentation copy, in the original wrappers, of the scarce first edition.** This collection was Gumilev's first major work following major events in his life: his marriage to Anna Akhmatova in 1910, ethnographic visits to Africa and service in the army. In 1913, he contributed to the publication of the Acmeist manifesto, the influence of which is most evident in *Kolchan*. This collection is among 'his most Acmeist' for its 'concreteness and precision of style', 'man-centered thematic material', and 'non-mystical ideology' (Terras). Praised by Maxim Gorky and married to the author Nina Berberova, Vladislav Felitsianovich Khodasevich (1886-1939) devoted himself to poetry until the mid-1920s, when he switched to literary criticism, writing seminal reviews of contemporary Soviet works. He was among the earliest supporters of Nabokov. RBH records no other copy of the first edition being offered at auction. Kilgour 423. V. Terras, *Handbook of Russian Literature*, p. 189.

Quarto (213 x 137mm). With the final advertisement (uniform slight age browning, the odd spot or thumb mark, imprint label pasted to title). In the original stamped wrappers, imprint label pasted to upper wrapper, title pencilled to spine, in modern folding box (extremities, joints and spine repaired, edges a bit worn, few old marks). *Provenance:* Nikolai Gumilev (dedication on first blank) – V.F. Khodasevich (1886-1939).

£5,000-8,000

US\$6,300-10,000

€5,700-9,100



0111

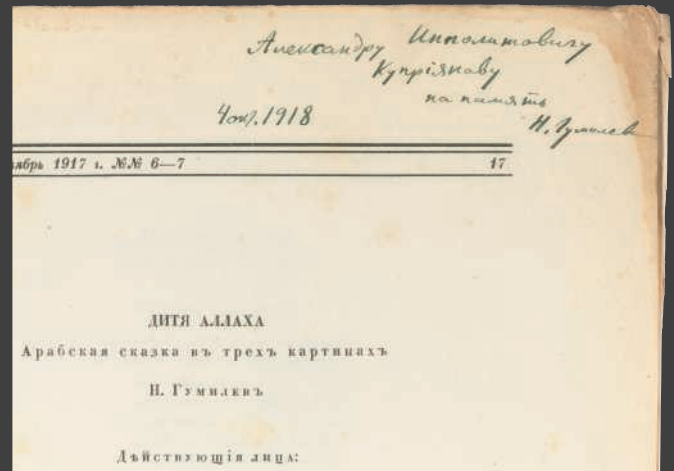
GUMILEV, Nikolai Stepanovich (1886-1921). *Ditia Allakha. Arabskaia skazka v trekh kartinakh. // Apollon. n.6-7.* [The Child of Allah. An Arabian tale in three tableaux. // Apollon. n.6-7]. [with] An offprint of the same. St Peterburg: [S. Makovskii], 1917.

**Presentation copy, in the original wrappers** – the first appearance in print of this short dramatic piece. It was published in the journal *Apollon*, the periodical of the modernist movement established in 1909 and discontinued after 1917. It featured works by major authors like A. Blok, A. Akhmatova and O. Mandelshtam, enlivened with superb illustrations by numerous artists including Léon Bankst and Boris Kustodiev. In 1913, it published the official Acmeist manifesto. Intended for puppet theatre, *The Child of Allah* is ‘possibly his most beautifully written work in dramatic form, with its mixture of humour, fantasy and elegant stylisation’ of versification and motifs embracing even Persian and Malayan poetry (Barratt). The first vol. also includes a review of Gumilev’s *Kolchan* by the critic M. Tumpovskaia. Not in Kilgour. Barratt & Russell, *Russian Theatre*, p. 115.

2 volumes, quarto (255 x 195mm). With loose journal advertisement, colour and black-and-white photographic illustrations, (a trifle yellowed or spotted, edges dusty, some unopened, very light water stain to upper margin of first few leaves, throughout in vol. 2, 1: title slightly browned, 2: last leaf mounted, recto of first and verso of last leaf a bit soiled). 1: in the original stamped wrappers, 2: modern wrappers (1: extremities repaired, edges a bit worn). *Provenance*: 2: Nikolai Gumilev (dedication on first leaf) – Alexander Ippolitovich Kuprianov – 2: indistinct stamp (last leaf). (2)

£1,500-2,000

US\$1,900-2,500  
€1,800-2,300



111

0112

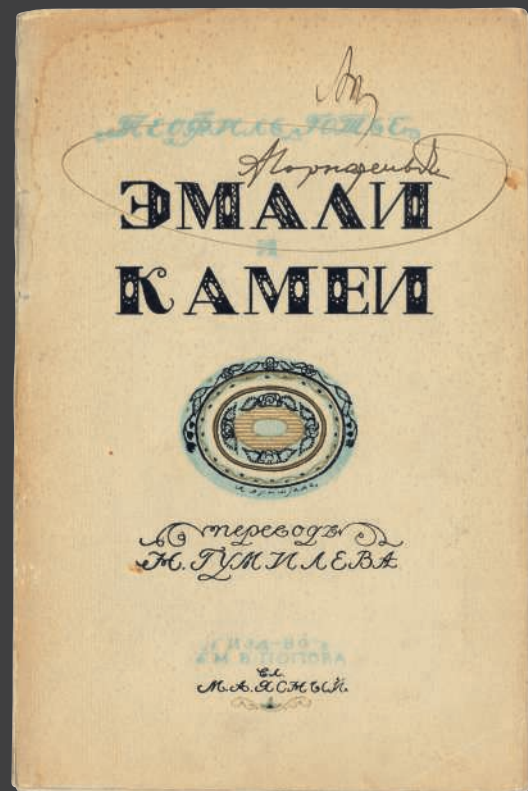
GUMILEV, Nikolai Stepanovich (1886-1921). *Otravlenneya tunika: Tragediya v pyati deystviyakh.* [Poisoned Tunic: Tragedy in five acts]. [N.p.: n. p., after 1920] [with:] *Derevo prevrashcheniy.* [The tree of transformations]. [N.p.: n. p., c.1918].

**Contemporary typescripts of two pieces of theatre** by Gumilev, the tragedy *The Poisoned Tunic*, and the children’s play *The Tree of transformations*. Theatre publications by Gumilev are rare. The typescripts are offered with other Gumilev’s works, notably the first edition, very rare, of his translation of T. Gautier’s *Émaux et camées*, in Russian *Emali i kamei* [St Petersburg, M. V. Popov, 1914.] in the original decorative wrappers: it was Gumilev’s first published translation and his first appearance in Russian. Other works offered here: *Shater* (Sebastopol [1921]; original wrappers); *Koster* (St Petersburg, 1918; original wrappers); *Farforovyy pavil'on* (St Petersburg, 1918; original wrappers); *Zhemchuga* (St Petersburg, 1918; original wrappers); *K siney zvezde: Neizdannyye stikhi 1918* (Berlin, 1923; original wrappers); *Shater: Stikhi.* (Revel: Bibliofil, 1921; original decorated wrappers); Gumilev’s translations: Petronius Arbiter, *Matrona iz Efesa* (St Petersburg 1923; 12 woodcuts by G.I. Gidoni, original wrappers); T. Gautier, *Izbrannyye Stikhi* (St Petersburg, 1923; original wrappers); *Ballady o Robin Gude* (St Petersburg, ‘Vsemirnaia Literatura’, 1919, with M. Gorky; original wrappers); S. T. Coleridge, *Poema o starom moriake* (St Petersburg, ‘Vsemirnaia Literatura’, 1919; original wrappers).

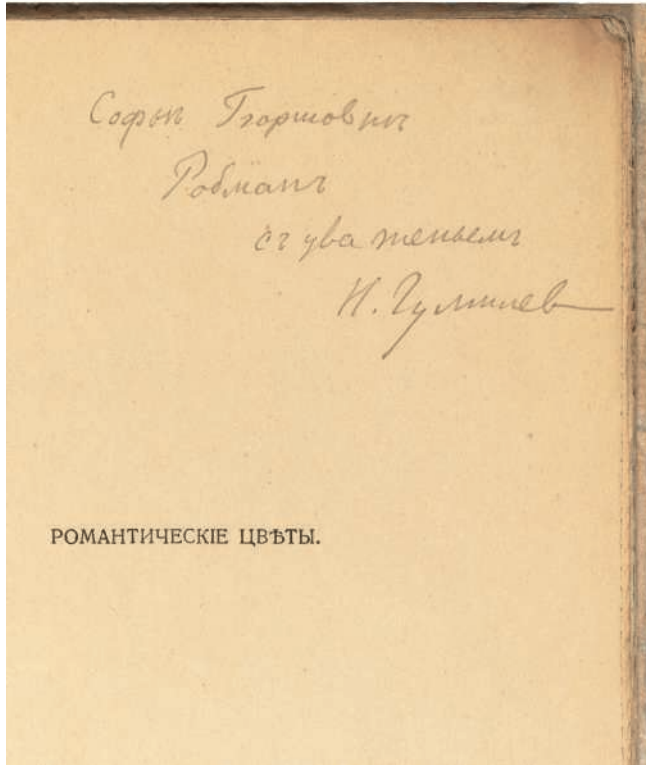
Two volumes, folio (280 x 210mm) and octavo (210 x 152mm), typescript. Modern wrappers; preserved in a quarter morocco box. Description of further items in this lot available upon request. (2)

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



112



**0113**

GUMILEV, Nikolai Stepanovich (1886-1921). *Romanticheskie tsvety. Stikhi 1903-1907 g.* [Romantic Flowers: Poems of the Years 1903-1907]. St Petersburg: Prometei, 1918.

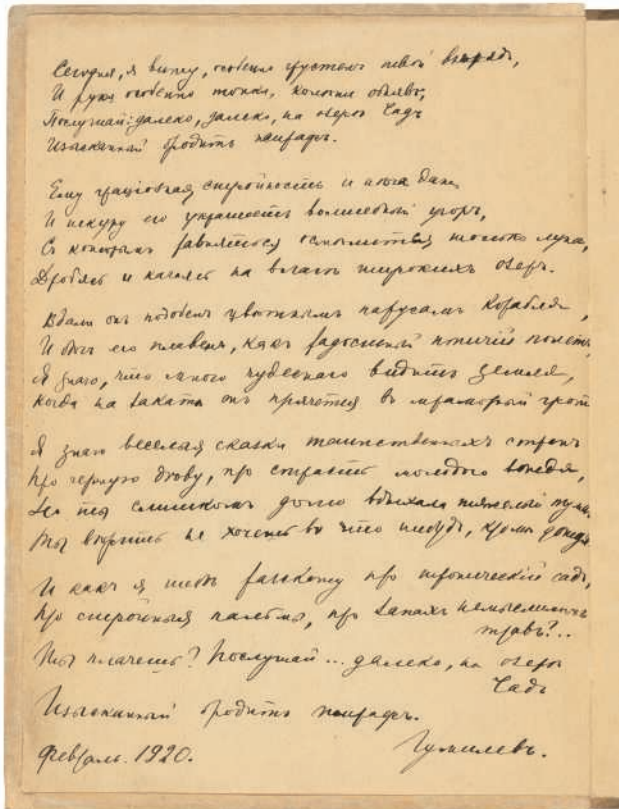
**Presentation copy, in the original wrappers.** This is the third edition of Gumilev's second collection, gathering some of the earliest, symbolist poems in his career. They were composed before his marriage to Anna Akhmatova, and before his style was influenced by the poetic groups of the Guild of Poets, from 1911, and of the Acmeists, shortly after. This collection displayed his 'erudition in taking more of his imagery from the mythical tradition but also introduced exotic images...designed to startle his readers'; in it he also used the theme of Africa as a 'primitive and cruel setting' for the first time (Moser). Kilgour 419. C. Moser, *The Cambridge History of Russian Literature*, p. 427.

Quarto (210 x 155mm). (Uniform slight age browning, occasional spotting, ink splash (?) to one leaf, the odd thumb mark). In the original stamped wrappers, in modern folding box (extremities, joints and spine repaired, wrappers worn with few old stains). *Provenance:* Nikolai Gumilev (dedication on first blank) – Sophia Kershaw Robman (?).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400

113



**0114**

GUMILEV, Nikolai Stepanovich (1886-1921). *Mik. Afrikanskaia poema.* [Mik. An African poem]. St Petersburg: Giperborei, 1918.

**With the author's autograph and manuscript poem, in the original wrappers.** Gumilev had composed the poem 'Zhiraf' in 1907; he signed this autograph manuscript copy with the date 1920. Like 'Zhiraf', the book itself, *Mik*, was the poetic re-elaboration of Gumilev's travels in Africa, beginning in 1907. As other works of his middle period, influenced by Acmeist poetic theories, this collection was 'most influenced by the life and scenery of Africa and characterized by the themes of physical bravery, adventure, and war' (Terras). RBH records no other signed copies having been offered at auction. Kilgour 424. V. Terras, *Handbook of Russian Literature*, p. 189.

Quarto (210 x 153mm). With two small woodcuts with African scenes (uniform slight age browning, minimal spotting, the odd thumb mark). In the original stamped wrappers, in modern folding box (extremities and spine repaired, edges a bit worn). *Provenance:* Nikolai Gumilev (inscription on first blank).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400

114

72

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

0115

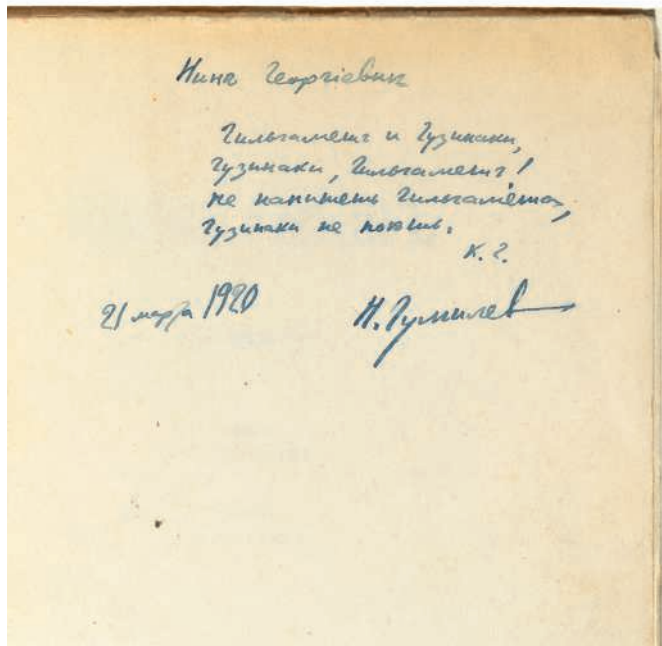
GUMILEV, Nikolai Stepanovich (1886-1921), trans. *Gilgamesh: Vavilonskii epos*. [Gilgamesh: A Babylonian Epic]. St Petersburg: Z.I. Grzhebin, 1919.

**With author's autograph, in the original wrappers – the rare first edition.** A major exponent of Russian modernism and a literary critic, Gumilev was also a prolific, wide-ranging translator, who tried his hand at works as different as S.T. Coleridge's *Rime of the Ancient Mariner*, and Chinese and Vietnamese poetry. Printed in 2000 copies, his translation of *Gilgamesh* was the first in Russian. As he explained, not being an Assyriologist, he relied freely on Paul Dhogme's collection of ancient texts (1917), adding, revising and merging lines and episodes. He believed that 'the beautiful poem *Gilgamesh* should be the property of all, not just solely of scholars'. On this copy he also penned a few amusing lines. RBH records only one other copy, not inscribed, having been offered at auction. Not in Kilgour or Fekula.

Small quarto (190 x 135mm). With woodcut headpieces (uniform slight age yellowing, minimal mainly marginal spotting, occasional thumb marks). In the original stamped wrappers, in modern folding box (upper joint repaired, few small tears along edges, some repaired). *Provenance*: Nikolai Gumilev (autograph on first blank) – N. Georgievich.

£4,000-6,000

US\$5,100-7,600  
€4,600-6,900



115

0116

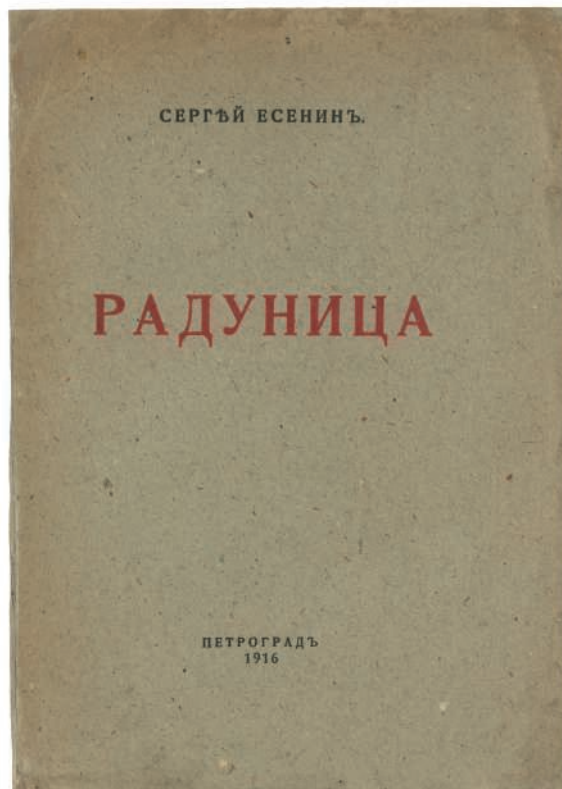
ESENIN, Sergei (1895-1925). *Radunitsa*. [Ritual for the Dead]. Petrograd: M.V. Aver'ianov, 1916.

**The first edition of the author's first book.** One of the so-called 'peasant poets', Esenin had among his earliest supporters A. Blok and N. Kliuev. Freshly arrived in Petrograd from his hometown in the Russian provinces, he debuted, to a relative success, with this collection. The title, untranslatable as such but sometimes rendered as *Ritual for the Dead*, was the name of a pagan funeral rite of the ancient Slavs held in the spring. Kilgour 301 (1921 edition). C. Moser, ed., *The Cambridge History of Russian Literature*, p. 447.

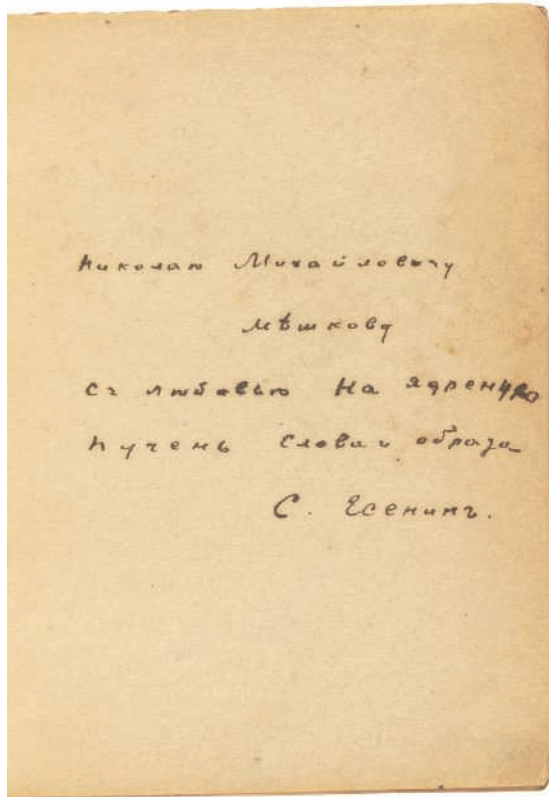
Octavo (195 x 135mm). With the final advertisements, edges uncut (uniform slight age browning, upper edge of last leaf unopened). In the original publisher's boards, in modern folding box (very minor repair to joints and extremities). *Provenance*: autograph E. Cherniak (half-title).

£3,000-4,000

US\$3,800-5,000  
€3,500-4,600



116



117

0117

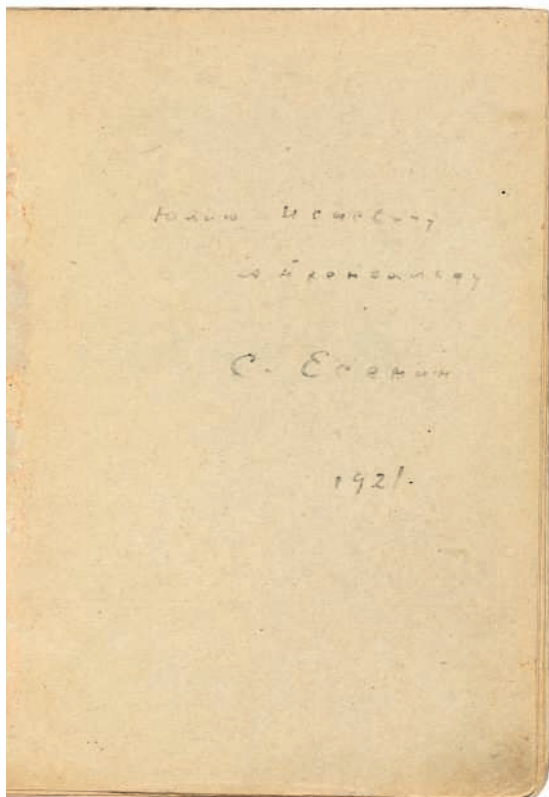
ESENIN, Sergei (1895-1925). *Preobrazhenie*. [Transformation]. [Moscow:] Moskovskaia Trudovaia Artel' Khudozhnikov Slova, [1918].

**Presentation copy, in the original wrappers.** Russia's *poète maudit*, Esenin lived a troubled and unruly life of substance abuse, depression and continuous change and travel, whilst marrying several times. At first enthused by the Revolution, he then became critical of the Bolshevik government; his poetry was not 'rehabilitated' until the 1960s. He died at 30 in mysterious circumstances. Nikolai Mikhailovic Meshkov (b.1885) was a poet and pupil of Ivan Bunin; he was a member of Moscow literary circles and of the All-Russian Union of Poets. Esenin's dedication reads 's liuboviu na iadrenuiu puchen slova i obraza', in praise to Meshkov's verse. RBH records only one other copy having been offered at auction with Esenin's editorial corrections. Not in Kilgour or Fekula. L.A. Glezer, *Zapiski bukinista*, pp.192-93.

Small quarto (168 x 132mm). Some quires unopened (Uniform slight age browning, minimal spotting, couple of leaves trimmed affecting page number). In the original stamped wrappers, in modern folding box. *Provenance*: Sergei Esenin (dedication on first blank and editorial annotations on pp. 33 and 37) – Nikolai Mikhailovic Meshkov (b.1885) – L.A. Glezer.

£3,000-5,000

US\$3,800-6,300  
€3,500-5,700



118

0118

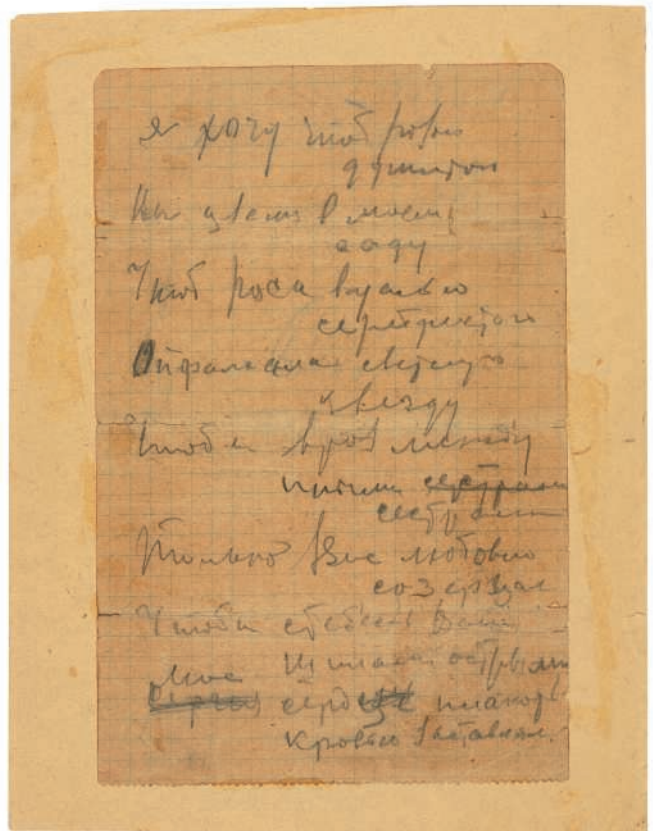
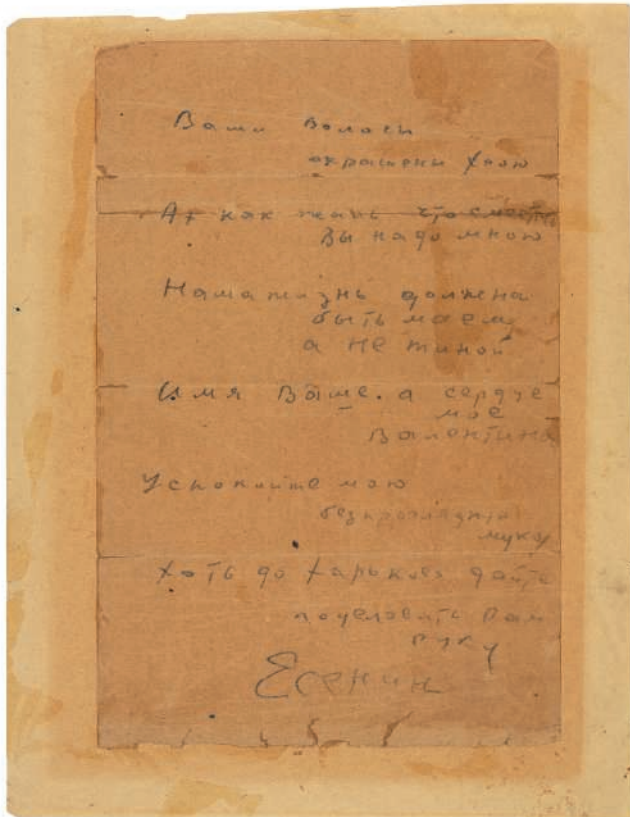
ESENIN, Sergei (1895-1925). *Pugachov*. [Pugachov]. [Moscow:] Imazhinisty, 1922.

**Presentation copy, in the original wrappers.** Of humble peasant origin, Esenin achieved popularity after moving to Petrograd, thanks to the support of Alexander Blok. Iulii Isaevich Aichenwal'd was a major Russian critic in the first two decades of the 20th century, the apex of modernism. In 1922, he was arrested and expelled from Russia, and settled in Berlin. Two editions of *Pugachov* appeared in 1922: one under the imprint of Imazhinisty (printed in 1000 copies), the group co-founded by Esenin and Mariengof, and the other under the imprint of Elzevir in St. Petersburg. Cf. Kilgour 303. *Sergei Aleksandrovich Esenin. Polnoe sobranie sochinenii*. T.7 k. 1. Moscow: Nauka, 1999; L.A. Glezer, *Zapiski bukinista*, pp.192-93.

Small quarto (180 x 132mm). (Uniform slight age yellowing, a handful of small clean tears to blank margins, one lower outer blank corner minimally torn, occasional see-through). In the original stamped publisher's wrappers, in modern folding box (edges a trifle rubbed). *Provenance*: Sergei Esenin (dedication in pencil on first blank dated 1921, Old Style calendar) – Iulii Isaevich Aichenwal'd (1872-1928) – pencil notes (two leaves) – L.A. Glezer.

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



VARIOUS PROPERTIES

119

ESEININ, Sergei Aleksandrovich (1895-1925). [Autograph poem, untitled inc. 'Your hair']. [May 1925].

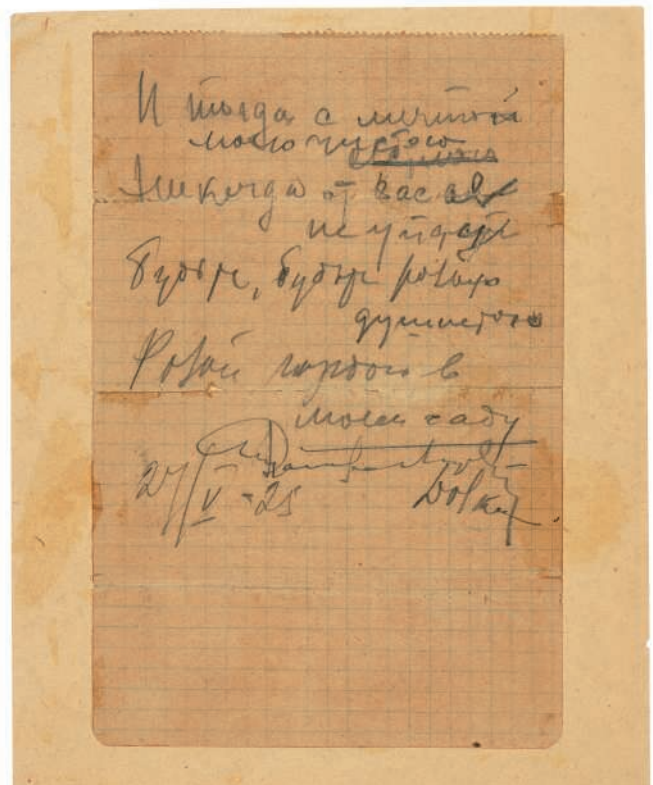
[with:] [MARIENGOFF, Anatoly Borisovich (1897-1962)]. [Autograph poem, untitled inc. 'I want you to flower']. [May 1925].

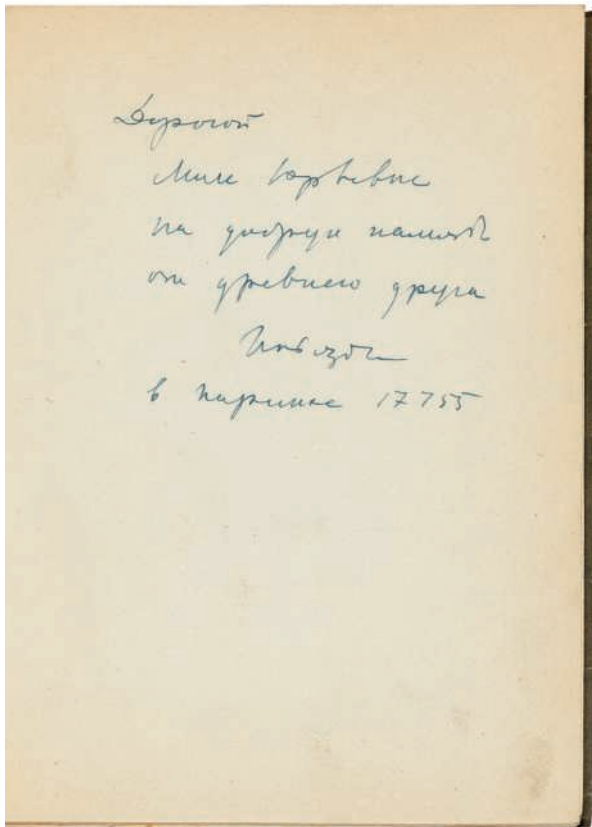
**Unpublished autograph poems by Esenin and Mariengof**, jotted during a train journey as a homage to a fellow traveller. In May 1925 the two poets boarded a train at Tiflis directed to Moscow, after travelling in the Caucasus. They shared the coach with a young lady, Valentina Suslina, the wife of a prominent Tiflis lawyer. The encounter was a happy occasion: the poets promised to visit the lady on their next journey to her home town, and, on parting, they each left her a verse homage. Esenin's poem mentions Valentina by name, invoking her to 'calm my unbearable suffering', while Mariengof's sustains a metaphor comparing Valentina to a rose.

Two leaves (110 x 135mm), one written on one side in Russian, 16 lines, signed 'Esenin', the second written on both sides in Russian in brown ink, unsigned. Mounted in a card frame. Provenance: Valentina Suslina, by descent. (2)

£7,000-9,000

US\$8,800-11,000  
€8,000-10,000





120

FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

**0120**

ZDANEVICH, Iliia Mikhailovich (1894-1975). *LidanIU fAram*. [Le-Dantiu as a Beacon]. Paris: [n. pr.], 1923.

**Presentation copy of this superb avant-garde book – ‘a typographic tour de force’** (Bury). Known as ‘ll’iazd’, Zdanevich began his career authoring essays on the art and theories of Russian Futurism. Having published his first poems in Georgia during World War I, he later moved to Paris. *LidanIU fAram* was a unique blend of Georgian, Italian and Russian futurist currents, and Dadaism. It employed hundreds of sorts of typefaces and symbols to render the *zaum* language, the graphic aspect almost taking over the text; the cover decoupage was designed by Naum Granovski. Lilia Brik was a writer and member of the Russian avant-garde. The wife of the critic and editor Osip Brik, she was also, famously, Mayakovsky’s ‘muse’. S. Bury, in C. Berghaus, ed., *Handbook of International Futurism*, p.169.

Octavo (190 x 140mm). Unopened, loose booklet dated 1947 remembering the publication of the work (a trifle yellowed). In the original wrappers. *Provenance*: I.M. Zdanevich (signed dedication on first blank) – Lilia Brik (1891-1978).

£10,000-15,000

US\$13,000-19,000

€12,000-17,000



121

**0121**

KHLEBNIKOV, Velimir (1885-1922). *Uchitel' i uchenik: Razgovor*. [Teacher and student: Conversation]. Kherson: Khodushin [for the author], 1912.

**First edition of Khlebnikov’s first book**, produced by the author at his own expenses in May 1912, in a tiny run of 200 copies. The title page bears an illustration by Burliuk.

Octavo (220 x 150mm). With title vignette (title and last leaf skillfully repaired at gutter, title and verso of last leaf lightly soiled). Unbound, protected in recent plain wrappers and in a half morocco bok.

£4,000-6,000

US\$5,100-7,600

€4,600-6,900

**0122**

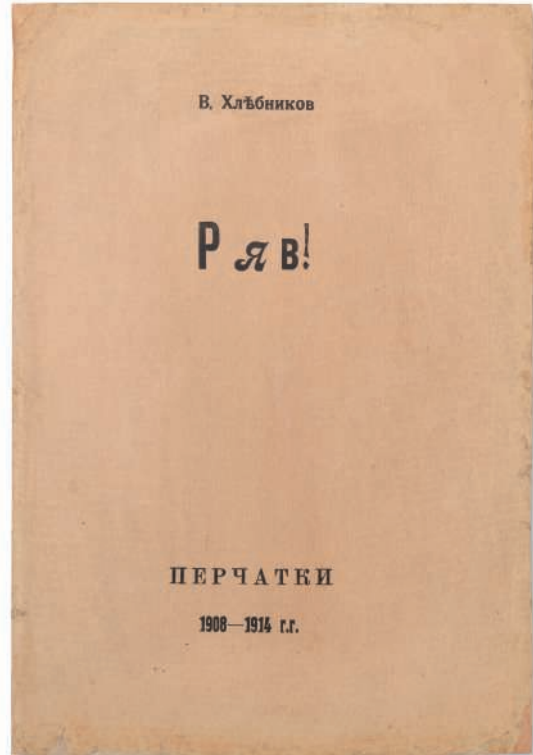
KHLEBNIKOV, Velimir (1885-1922). *Riav! Perchatki, 1908-1914*. [Roar! The Gauntlets, 1908-1914]. [Petrograd: EUY, 1914].

**The scarce first edition, in the original publisher's wrappers – the author's first book of verse.** V. Khlebnikov was a member of the literary group Gileia and one of the major exponents of Russian Futurism. His experimental 'trans-rational' language (*zaum'*) featured neologisms inspired by the roots of the Russian language. *Riav!* was his first poetic collection to appear in print. Published with the help of the Futurist poet Aleksey Kruchenykh, it features illustrations by K. Malevich and D. Burluik, often described as 'the Father of Russian Futurism'. RBH records only one other copy having been offered at auction.

Quarto (253 x 175mm). With black-and-white illustrations (uniform sight age browning). In the original wrappers, in modern folding box (edges a bit soiled, with minor repair).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



122

**0123**

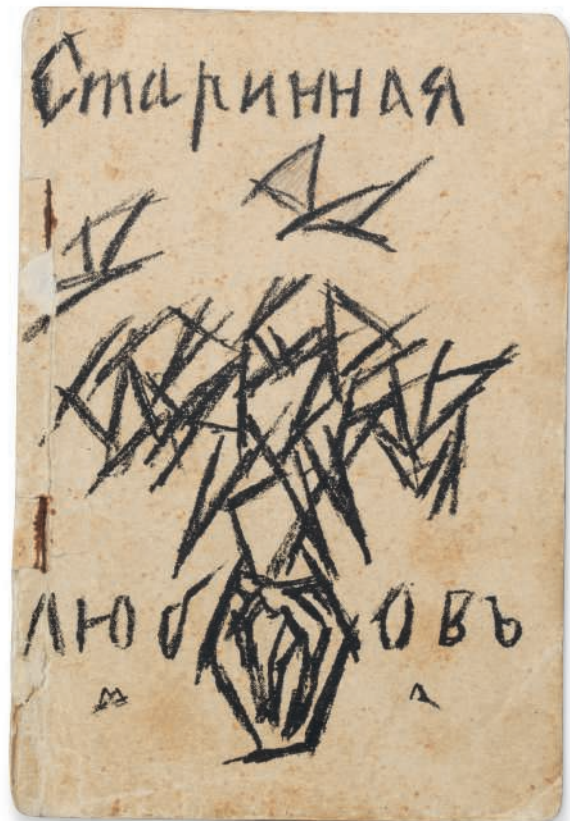
KRUCHENYKH, Aleksei and KHLEBNIKOV, Velimir, authors, LARIONOV, Mikhail, ROZANOVA, Ol'ga and KUL'BIN, Nikolai, illustrators. *Starinnaiia liubov'*. *Bukh Lesinyi*. [Old-Time Love. Forestly Rapid.] Moscow: V. Rikhter, 1912.

**First edition – in the original wrappers – of this rare experimental work.** Another Russian avant-garde work born out of the collaboration between artists and authors influenced by futurism. Printed in 300 copies, it features verse surrounded by sharp lithographed illustrations reproduced from manuscript text – a technique favoured by Kruchenykh.

Octavo (145 x 100mm). With one full-page lithographed illustration and vignettes (uniform slight age browning). In the original wrappers (somewhat spotted, upper joint cracked, partly detached, doodle pencilled to lower wrapper).

£3,000-4,000

US\$3,800-5,000  
€3,500-4,600



123



124

0124

KRUCHENYKH, Aleksey (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 major Russian avant-garde work, with the original cover decoupage by Goncharova.** *Mirskontsa* 'occupies a unique place in the history of the Russian avant-garde', being '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). It includes thirteen illustrations by Goncharova, four by Rogovin, nine by Larionov and one by Tatlin. Each of the 220 copies bears a unique cover produced by Goncharova. MoMA, *The Russian Avant-Garde Book*, 14-18 and pp. 68-69; Perloff, 'Mirskontsa' in *Getty Research Journal*, 5 (2013), p. 101.

Octavo (190 x 145mm). With lithographed illustrations throughout (probably wanting three leaves, last leaf detached at lower gutter, somewhat age browned, few outer margins frayed). In the original wrappers (joints partly detached but firm, small loss at foot of spine, edges frayed). *Provenance*: indistinct autograph (upper wrapper).

£7,000-10,000

US\$8,800-13,000  
€8,000-11,000



125

0125

KRUCHENYKH, Aleksey (1886-1968), KHLEBNIKOV, Velimir (1885-1822), authors, and GONCHAROVA, Natalia (1881-1962), illustrator. *Igra v adu*. *Poema*. [A Game in Hell. Poem].

**Superbly illustrated first edition - in the original wrappers.** Printed in 300 copies, this is one of the best Russian avant-garde works born out of the collaboration between artists and authors influenced by French cubism and Italian futurism. It is a poetic narrative about a card game between devils and sinners in hell, surrounded by demons and torments. These are all masterfully portrayed in Natalia Goncharova's potent lithographs, animated by Cubo-Futurism and expressionism. Getty Centre, *Russian Modernism*, p. 85.

Octavo (185 x 145mm). With lithographed illustrations throughout (uniform slight age browning, the odd spot). In the original pictorial wrappers (upper joint cracked, detached at foot, lower wrapper soiled). *Provenance*: indistinct autograph (front pastedown) - indistinct stamp (lower wrapper).

£1,000-2,000

US\$1,300-2,500  
€1,200-2,300



0126

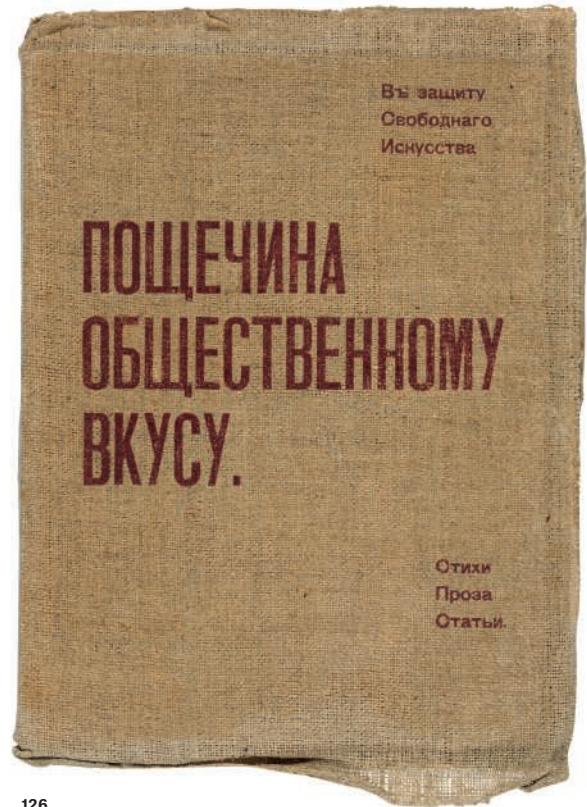
KRUCHENYKH, Aleksey Eliseevich (1886-1968). *Poshchechina obshchestvennomu Vkusu*. [Slap in the Face of Public Taste]. Moscow: G.L. Kuz'min, 1912.

**The manifesto of Russian Futurism – in the original publisher’s burlap wrappers.** In 1912, D. Burluik, V. Kandinsky, A. Kruchonykh, V. Mayakovsky and V. Khlebnikov signed this manifesto of Russian Futurism – a collection of poetry and prose, and the result of collaborations among some of the artists and authors who had first adhered to the Russian avant-garde. It famously encouraged its readers to ‘throw Pushkin, Dostoevsky, Tolstoi, etc., etc., overboard from the Steamship of Modernity’, together with most past and contemporary art (Terras). A copy in remarkably fresh condition. V. Terras, *Handbook of Russian Literature*, pp. 277, 285.

Octavo (230 x 170mm). (Uniform age browning, outer edges uncut). In the original publisher’s burlap wrappers. *Provenance*: autograph M. Koemech 20 Jan 1913 (last leaf) – pencilled shelfmark (lower wrapper).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



126

VARIOUS PROPERTIES

0127

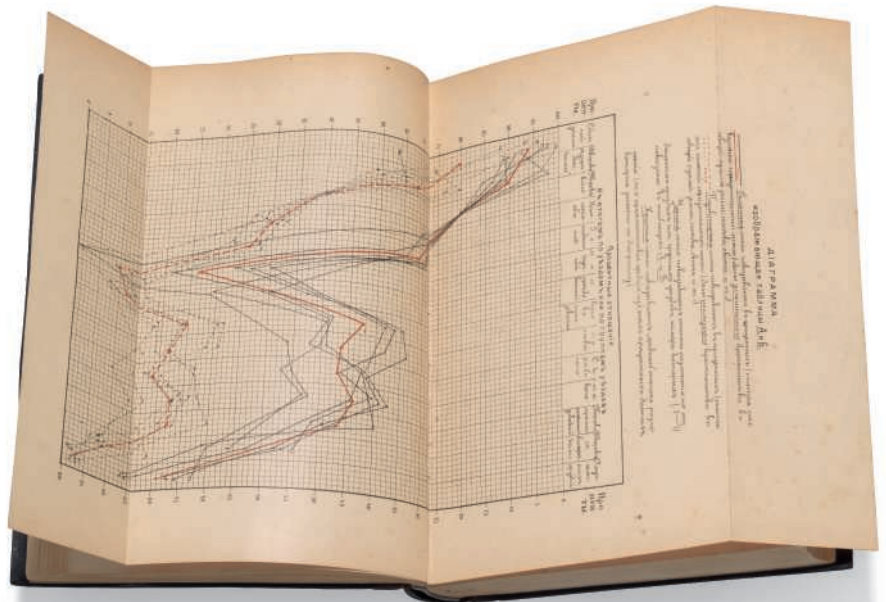
LENIN, Nikolai, pseud. (i.e. Vladimir Ilich Ulyanov.). *Razvitie kapitalizma v Rossii* [The Development of Capitalism in Russia]. St Petersburg: A. Leifert, 1899.

**First edition of Lenin's only specifically economic work, 'the only comprehensive economic history of a country from a Marxist perspective'** (The New Palgrave). 'The *Development of Capitalism in Russia* is an example of Lenin's acute observation of all facets of the Russian economy. Its detailed documentation of the peculiarities of Russian capitalism - peculiarities stemming from the 'simultaneous existence of the most advanced forms of industry and semi-medieval forms of agriculture' - provides a concrete answer to the questions of how it was possible for the October revolution to succeed twenty years later and to what it owed its specific features' (Walicki, *A History of Russian Thought* p.440ff.). IESS (1899a).

Octavo (215 x 145mm). With 3 plates (2 folding), complete with the errata leaf. Preserving the original rear wrapper and bound in contemporary quarter roan (rebacked with the original spine laid on).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



127



128

0128

LENIN, Vladimir Ilyich Ulyanov (1870-1924). *O voine 1914-1918* [The war 1914-1918]. Moscow: Krasnaia Nov, 1924.

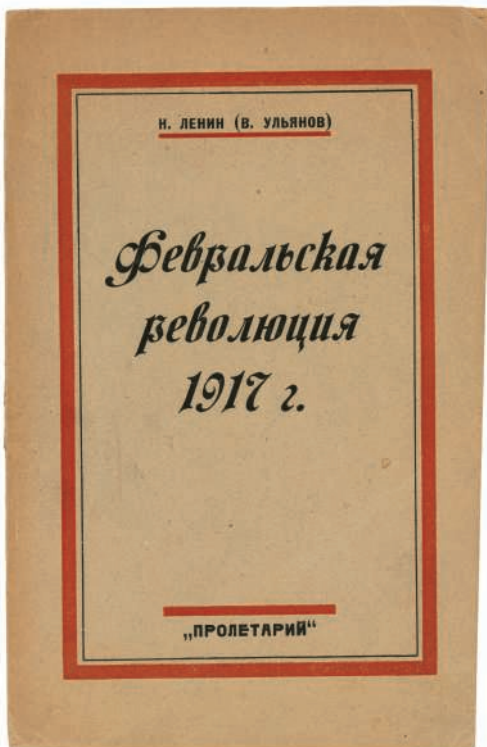
**First edition of this compilation of Lenin's essays on the First World War**, edited by N.N. Popov. Lenin saw the deepest of connection between the Great War and the Revolution. He maintained that increasing inequality in the capitalist powers, rather than a drive to national self-determination, was the underlying cause of the war. Wealth and power, and ultimately 'financial world supremacy' were the real drive. Since 1917 Lenin credited the Great War with 'vastly accelerating the course of world history' by 'engendering world-wide crises of unparalleled intensity- economic, political, national, and international'.

Octavo (230 x 157mm). Uncut and partly unopened (light browning, title a little soiled.) Original red and black printed wrappers (spine ends chipped, edges worn, lightly soiled). *Provenance*: early ink numbering ('76, cover and title) - unidentified stamp to upper wrapper and p.15.

£1,500-2,500

US\$1,900-3,200

€1,800-2,900



129

0129

LENIN, Vladimir Ilyich Ulyanov (1870-1924). *Fevralskaya Revoliutsiya 1917*. [The February Revolution 1917]. Kharkov: Proletarii, 1924.

**Very rare first edition** of this collection of essays which had appeared as journal articles before, an essential anthology published in Kharkov the year of Lenin's death, aimed at making sense of the February Revolution and pointing to strategies for the retention of power, including Lenin's magisterial pieces on its roots, the tasks of the proletariat, the dual power. No copies recorded in Worldcat (though the National Library of Russia has one) or at auction by ABPC/RB.

Octavo (234 x 150mm). (One or two marginal stain.) Original wrappers printed in red and black (spine defective, one corner torn, light soiling). *Provenance*: unidentified inscription on title.

£1,500-2,500

US\$1,900-3,200

€1,800-2,900

На книгу поэта Бориса  
огорченно писал Николай Матера, про-  
звучавшее в "Речи" рецензии Н.С.Лернера.

О. МАНДЕЛЬШТАМЪ.

Дил.  
В. Иванов.

# КАМЕНЬ

СТИХИ.



А К М Э.

С.-ПЕТЕРБУРГЪ.

1913.

FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

0130

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

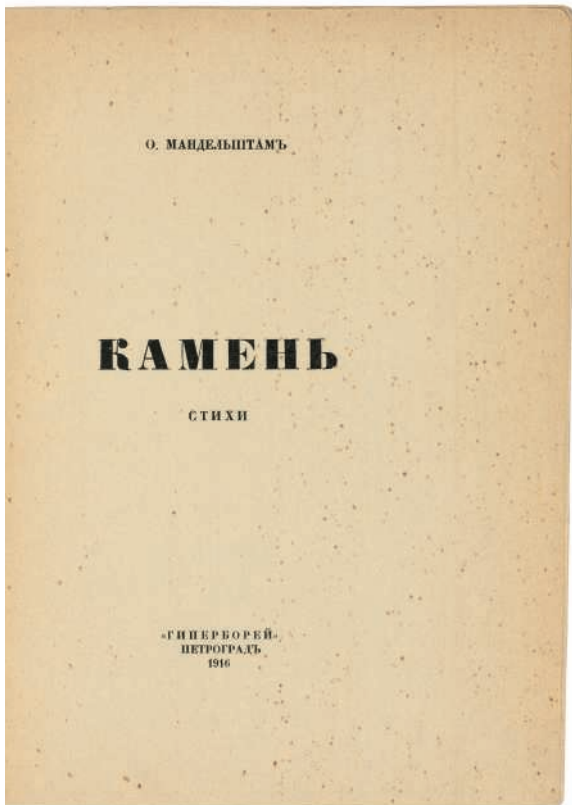
**An important association copy of the first edition of the first book by Russia's greatest 20th-century poet.** Having been part of Mandel'shtam's own library for twenty-three years, this copy was inscribed in personal accents and presented by the author to the critic Sergei Rudakov (1909-1944), who had lived with him and his wife Nadezhda for a year and a half during their exile in Voronezh. Rudakov quickly became a crucial figure in those difficult years, and a trusted repository of the poet's creativity when few people dared to risk such connection. In her memoirs, Nadezhda Mandel'shtam records how some of her husband's verses composed in those years survived: she memorized many, and entrusted others to 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). Nadezhda also remarks that Rudakov 'himself wrote elegant verse (a little under the influence of Tsvetaeva) which was popular at the time' (p.274). 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. Mandel'shtam's inscription dates from July 1936, and resonates with information of a very personal nature: 'This little book caused great distress to my deceased mother when she read N.O. Lerner's review of it in *Rech'*. This copy appears to have been the only copy which Mandel'shtam had retained amongst his own possession from 1913 till 1936. Rudakov's books formed a prized collection which eventually was sold by his widow, Lina Rudakova-Finkelshtein. The first edition of *Kamen* is rare, particularly inscribed: ABPC and AE record only two others, a copy inscribed to Aleksandr Vir (Christie's, 21 May 2014, lot 59, £80,500) and one to Viacheslav Ivanovich Ivanov (Christie's, 28 November 2018, lot 171, £118,750). Martin, 'Collecting Mandelstam' in *Caxtonian*, vol. 14, no. 11, 2006, pp. 1-16.

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): – Sergei Rudakov (1909-1944, critic and literary historian).

£70,000-100,000

US\$90,000-130,000

€81,000-120,000



131

FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

**0131**

MANDEL'SHTAM, Osip Emilievich (1891-1938). *Kamen'. Stikhi*. [The Stone. Poems]. Petrograd: Giperborei, 1916.

**The second, enlarged edition - in the original wrappers.** Published in late 1915, but with an incorrect imprint date on the title, it is nearly three times as long as the first, adding 43 poems to the original 23. The publication of *Kamen'* is considered the true start of Mandel'shtam's career. Distancing itself from Symbolism, it struck readers for 'the hard realities reflected in both the title [...] and the subject of the poems, [...] and also by the precision of the images and language' (Martin). Not in Kilgour. R. Eden Martin, 'Collecting Mandel'shtam', *Caxtonian*, 24 (2006), pp. 5-6.

Octavo (215 x 160mm). (Uniform slight age browning, somewhat spotted, half-title strengthened at gutter, the odd mark in pencil or ink). In the original wrappers (edges minimally sunned or rubbed).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



132

**0132**

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

**First edition of the author's second collection of poetry.** These important poems, written after the publication of the second, enlarged edition of *Kamen'* in 1916, address the great war and the Revolution. The striking cover design, with a classical portal drawn in a modernist style, is by Mstislav Dobuzhinskii (1875-1957). Kilgour 698; MoMA 377.

Octavo (150 x 110mm). (Slight toning, few scattered ink marks, minor spotting to first three leaves). In the original wrappers, in modern folding box (few small tears to edges). *Provenance:* pencilled and inked inscription (rear wrapper).

£700-1,000

US\$890-1,300  
€810-1,100

0133

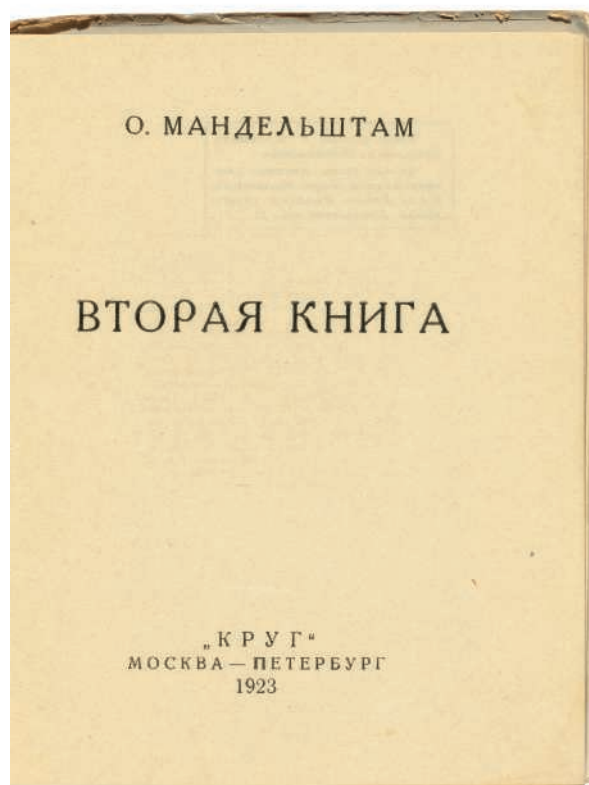
MANDEL'SHTAM, Osip Emilievich (1891-1938). *Vtoraia kniga*. [Second Book]. Moscow-St Petersburg: KRUG, 1923 [November 1922].

**Important first revised edition – the author's preferred version of his second collection of poetry.** Mandelsh'tam was disappointed with the Berlin edition of his second book – *Tristia* – published in 1922; he sustained that it had been put together by ungrammatical people without his knowledge and against his will (Martin). For this edition, he completely reorganised the sequence, adding fourteen new poems and deleting sixteen. The sequencing is especially important, because Mandel'shtam wrote interlinked poems in a chronological sequence. Briusov reviewed *Vtoraia kniga* as 'insufficiently Marxist or modern'; soon after, Mandel'shtam's name was removed from the lists of authors allowed to publish in literary periodicals. Kilgour 698. R. Eden Martin, 'Collecting Mandel'shtam', *Caxtonian*, 24 (2006), p. 7.

Octavo (140 x 110mm). (Uniform slight age browning, the odd spot). In the original wrappers, in modern folding box (few minor marginal repairs). *Provenance*: indistinct autograph (upper wrapper) – modern shelfmark (rear wrapper).

£700-1,000

US\$890-1,300  
€810-1,100



133

0134

MANDEL'SHTAM, Osip Emilievich (1891-1938). *Kamen'*. *Pervaiia kniga stikhov*. [The Stone. First book of verse]. Moscow: Gosizdat, 1923.

**In the original wrappers – the third, enlarged edition of the author's first book of verse.** *Kamen'* was first published in 1913. In the same year, Mandel'shtam also wrote a manifesto of Acmeism, after joining the Poets' Guild, a new literary group led by N. Gumilev. His early poetry was 'technically elegant, full of original perceptions and striking details...concerned with the precise depiction of human culture' (Terras). *Kamen'* brought him instant success; in 1916 it was reprinted in an enlarged version, to which the poet added further poems for the third edition. The third also displayed 'a more colourful and modernist front cover' (Martin). Not in Kilgour. V. Terras, *Handbook of Russian Literature*, p. 271. R. Eden Martin, 'Collecting Mandel'shtam', *Caxtonian*, 24 (2006), p. 6.

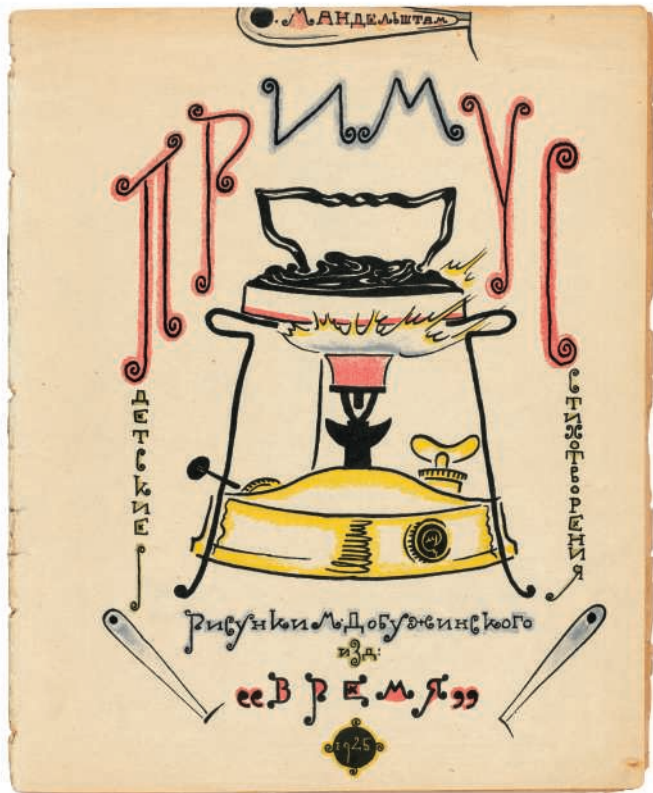
Octavo (180 x 125mm). With the final advertisements (marginal stain to two leaves, uniform slight age yellowing, title a trifle browned). In the original wrappers, in modern folding box (edges and joints repaired). *Provenance*: stamp 'Biblioteka Bragina' (title) – indistinct modern library stamp (rear wrapper).

£700-1,000

US\$880-1,300  
€800-1,100



134



0135

MANDEL'SHTAM, Osip Emilievich (1891-1938), DOBUZHINSKY, Mstislav (1875-1957). *Primus. Detskie stikhotvoreniia*. [Primus. Children's verse]. Leningrad: Vremia, 1925.

**First edition of this rare avant-garde children's book.** *Primus* is one of the four handsomely illustrated children's books of verse produced by Mandel'shtam in 1925-26. They are 'now quite scarce – for the same reason that popular children's books frequently fail to survive [...] in the West' (Martin). WorldCat locates only two copies outside Russia. R. Eden Martin, 'Collecting Mandel'shtam', *Caxtonian*, 24 (2006), p. 8.

Quarto (260 x 210mm). With lithographed illustrations throughout (some age browning, edges a bit frayed, scattered stains to few leaves, text block detached). In the original wrappers (slightly browned, few small tears to spine).

£8,000-12,000

US\$11,000-15,000  
€9,200-14,000

135



136

0136

MANDEL'SHTAM, Osip Emilievich (1891-1938), Vladimir Konstantinovich (1895-1969; illustrator). *Kukhnia*. [The Kitchen.] Moscow and St Petersburg: Raduga, 1926.

**First edition of one of the rarest Russian avant-garde books – a remarkable survival of children's literature.** *Kukhnia* is the best of four illustrated children's books of verse produced by Mandel'shtam in 1925-26. Frequently found well-read, they are 'now quite scarce – for the same reason that popular children's books frequently fail to survive [...] in the West' (Martin). *Kukhnia* is one of the rarest. WorldCat lists just three copies outside of Russia, one of which at MoMA. MoMA 643; R. Eden Martin, 'Collecting Mandel'shtam', *Caxtonian*, 24 (2006), p. 8.

Quarto (275 x 218mm). With colour illustrations throughout (slight toning, small light marginal water stain, few thumb marks, edges softened or frayed, upper outer corner of last leaf torn). In the original wrappers (covers rubbed, joints repaired, traces of glue to upper cover, lower cover soiled with child's ink doodles).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400

84

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

0137

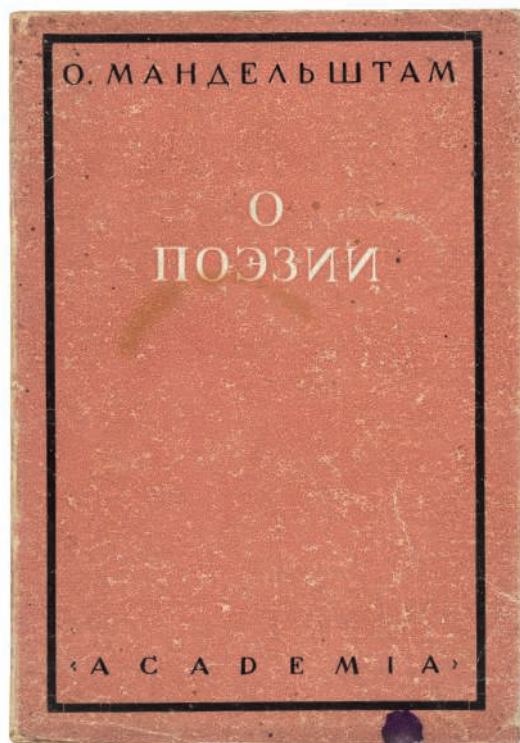
MANDEL'SHTAM, Osip Emil'evich (1891-1938). *O poezii. Sbornik statei* [On poetry. A collection of essays]. Leningrad: Academia, 1928.

**First edition of Mandel'shtam's last book**, distilling his aesthetics in a series of essays on poetry and art. The author 'regarded the period during which he wrote these articles (1922-26) as the worst in his life. It was a period of decline, and in repudiating it altogether, M. took no account of the many good and genuine things he wrote at that time - notably the passages in a number of articles where he attacks the general tendency toward stagnation' (Nadezhda Mandelstam, *Hope against Hope*, p.176).

Small octavo (186 x 129mm). Original pink printed wrappers (light wear to spine, a couple of small stains to front cover); in a folding cloth box. *Provenance*: contemporary note to title.

£1,200-1,800

US\$1,600-2,300  
€1,400-2,100



137

0138

MAYAKOVSKY, Vladimir Vladimirovich (1893-1930). *Ia! [!]*. Moscow: G.L. Kuz'min and S.D. Dolinskii, 1913.

**First edition of the author's first illustrated book of poems.** This work was imbued with the ideals of Russian futurists, with whom the poet had been collaborating, both in literary and graphic terms. The four poems were devoted to 'aspects of the poet's life in a kind of urban inferno, and featured the poet himself as a modern parody of Christ the Saviour' (Terras). The superb lithographs were produced by V. Chekrygin and L. Shekhter. Not in Kilgour. Terras, p.277.

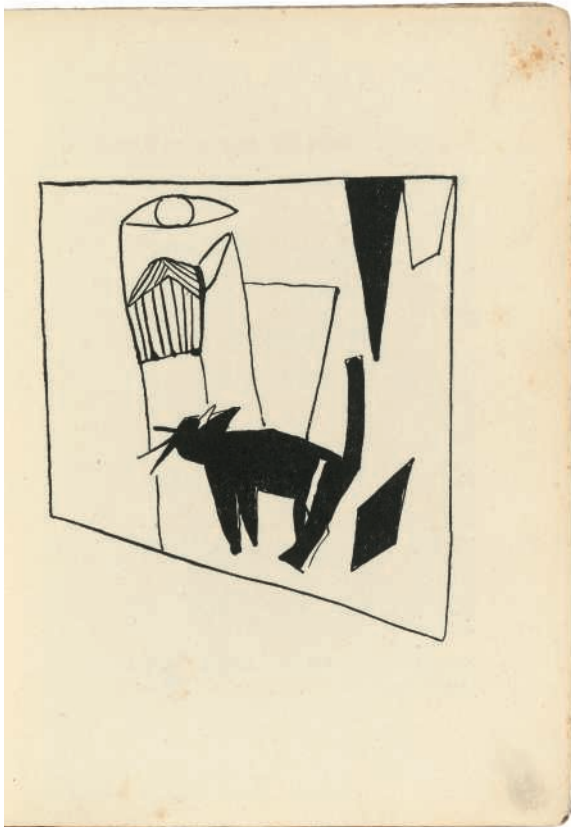
Octavo (235 x 170mm). With lithographed illustrations throughout (slight browning, leaves repaired at margins). In the original wrappers (repaired at margins and spine).

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000



138



139

**0139**

MAYAKOVSKY, Vladimir Vladimirovich (1893-1930), BURLIUK, David (1882-1967), illustrator. *Vladimir Mayakovsky. Tragediia*. [Vladimir Mayakovsky. A Tragedy]. Moscow: Gryzunov, 1914.

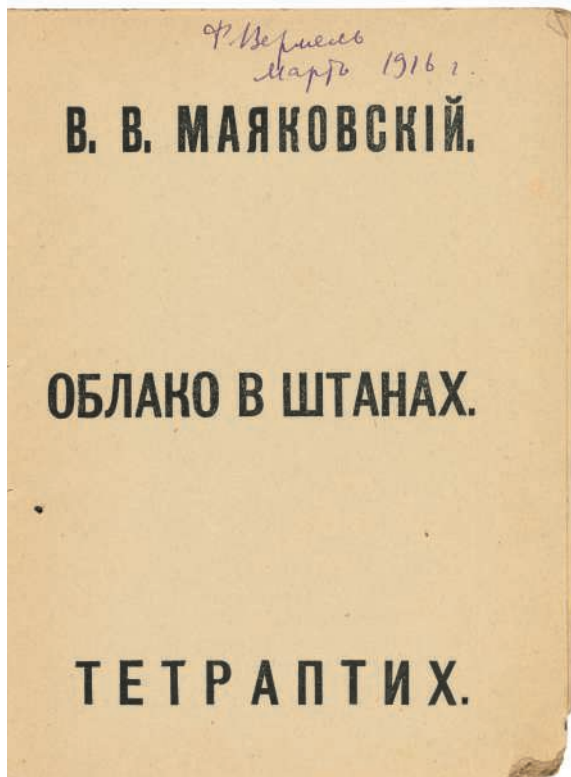
**First edition of this illustrated experimental play.** A close collaboration between poets and painters, as typical of the Russian avant-garde, the play was published in the Futurists' journal. With its satirical stance on urban life and a poet-protagonist, it was part of a futurist experiment, and was intended to alternate on the stage with Kruchonykh's *Victory over the Sun*. After its first performance in 1913, the play was, in Mayakovsky's words, 'torn into pieces' by critics. V. Terras, *Handbook of Russian Literature*, p. 277.

Octavo (177 x 125mm). With 7 lithographed illustrations (slight yellowing, the odd ink or thumb mark). In the original wrappers, in modern folding box (very minor repair to joints and extremities). *Provenance*: indistinct autograph (upper wrapper).

£3,000-4,000

US\$3,800-5,000

€3,500-4,600



140

**0140**

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

**First edition.** 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 upper outer edge neatly repaired, light wear and soiling). *Provenance*: F. Vernel (inscription dated March 1916 to title) - 'SV' (monogram stamp on verso of front wrapper).

£700-1,000

US\$880-1,300

€800-1,100



0141

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

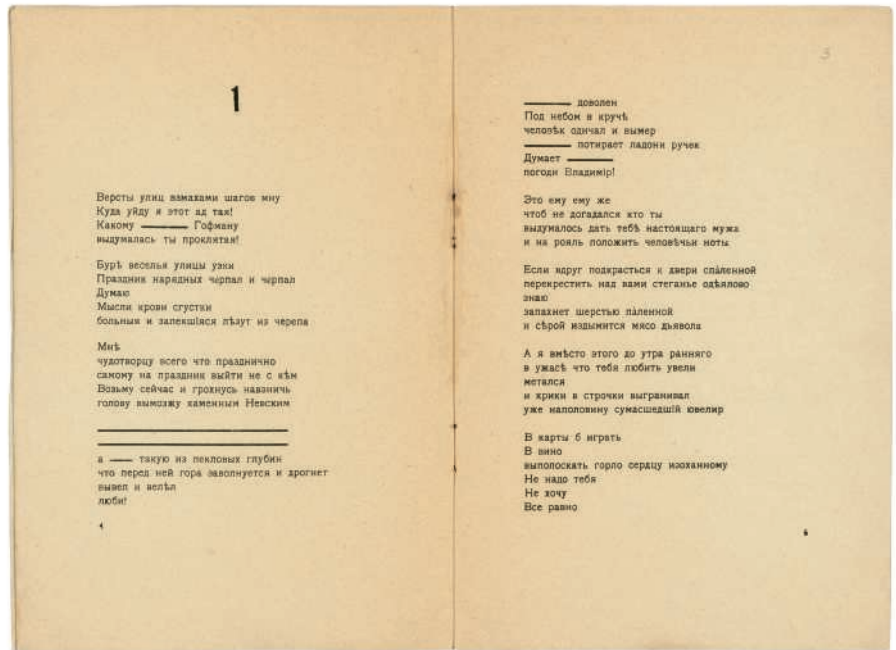
**First edition of a major early work by**

**Mayakovsky.** A 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. 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 (repairs to spine and to outer edges, long horizontal repair to lower wrapper).

£1,500-2,000

US\$1,900-2,500  
€1,800-2,300



141

0142

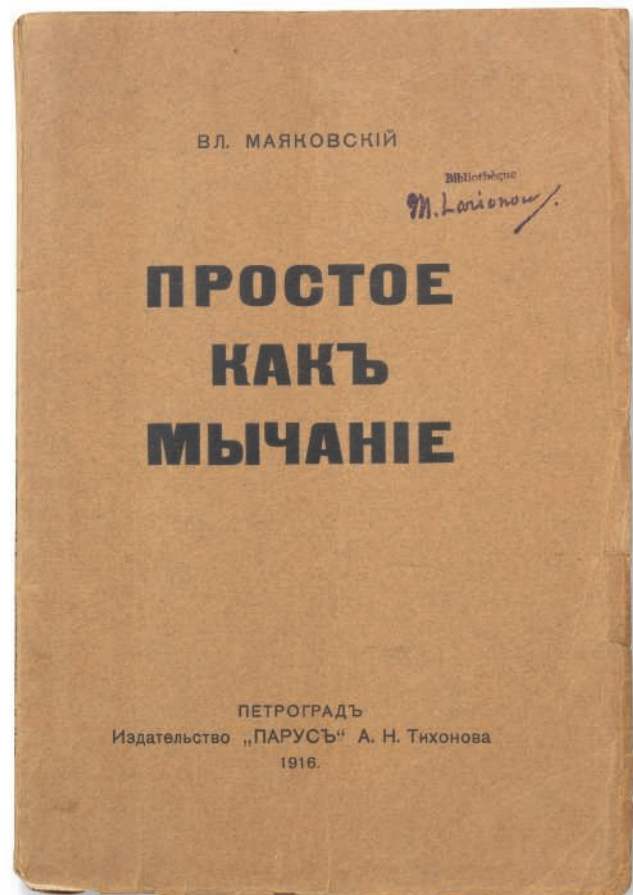
MAYAKOVSKY, Vladimir Vladimirovich (1893-1930). *Prostoe kak mychanie*. [Simple like Mooing]. Petrograd: Parus, 1916.

**The first edition of Mayakovsky's second collection – from the library of Mikhail Larionov.** Highly praised by B. Pasternak, the collection included the famous poem *A Cloud in Trousers*, here in a longer version than in its first appearance in print the previous year. Parus was the publishing house of M. Gorky, a great admirer of Mayakovsky. Mikhail Larionov was an avant-garde Russian painter and partner of the artist N. Goncharova; together they created some of the best experimental lithographed book illustrations of the time. Kilgour 678. Getty, *Russian Modernism*, 534.

Octavo (218 x 150mm). (Slight toning, last two leaf nearly detached, outer edges softened). In the original wrappers (lower edges frayed). *Provenance:* Mikhail Larionov (1881-1964) (stamp to upper wrapper and title) – pencilled annotations (last few leaves).

£700-1,000

US\$880-1,300  
€800-1,100



142



143

**0143**

MAYAKOVSKY, Vladimir Vladimirovich (1897-1930). *Geroi i zhertvy revolyutsii: Oktyabr' 1917-1918*. [Heroes and victims of the revolution: October 1917-1918]. Moscow: Department of Fine Arts of the Commissariat of Public Education, 1918.

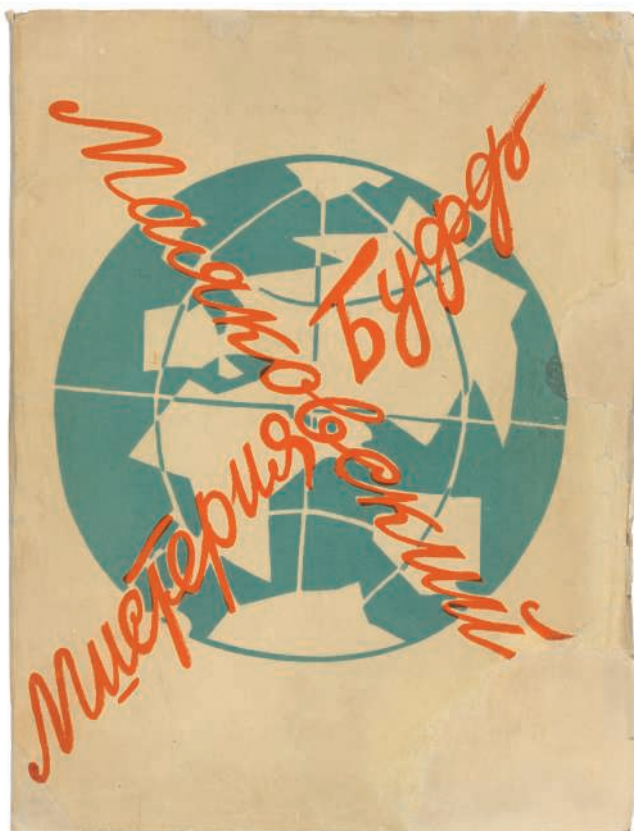
**First edition** of a series of iconic images by artists Boguslavskaya, Kozlinsky, Makletsova and Puni, which Mayakovsky considered 'a revolutionary poster'.

Folio (350 x 255mm). 18 loose sheets of prints in the original printed portfolio (a few marginal repair to the portfolio).

£1,500-2,000

US\$1,900-2,500

€1,800-2,300



144

**0144**

MAYAKOVSKY, Vladimir Vladimirovich (1893-1930). *Misteriya-buff*. *Geroicheskoe epicheskoe i satiricheskoe izobrazhenie nashei epokhi* [Mystery-bouffe. A heroic, epical, and satirical portrayal of our times]. St Petersburg: Svoboda, 1918.

**First edition**, limited to 5000 copies, of a play which proved difficult to stage. After a first performance by student actors directed by Meyerhold, the authorities prevented further performances. A revised revised version again directed by Meyerhold was staged in 1921, and published in 1922.

Octavo (253 x 189mm) (light toning). Original lithographed wrappers (spine and edges restored). *Provenance*: I. Mityurnikov (stamp on rear wrapper).

£700-1,000

US\$890-1,300

€810-1,100

0145

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

**Autographed copy of the second (first uncensored) edition.** It 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. RBH and ABPC record a single copy at auction. 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 detached from book block, spine ends chipped, some wear and soiling). *Provenance*: Vladimir Vladimirovich Mayakovsky (autograph in pink pencil on title dated 1918, Poets' Café).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



145

0146

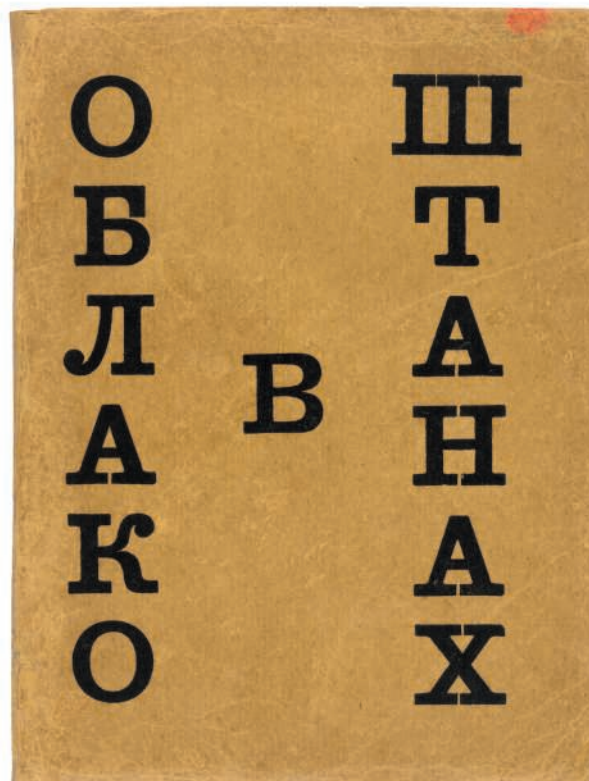
MAYAKOVSKY, Vladimir Vladimirovich (1893-1930). *Oblako v shtanakh. Tetraptikh*. [The Cloud in Trousers. A Tetraptich]. Moscow: ASIS [1918].

**Second (first uncensored) edition,** the issue without the 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 (some wear and soiling). *Provenance*: 'SV' (monogram stamp on verso of front wrapper).

£700-1,000

US\$880-1,300  
€800-1,100



146



147

0147

MAYAKOVSKY, Vladimir Vladimirovich (1897-1930). *Radno*. [Radio]. [Sevastopol]: Taran, [1922?].

**First edition** of texts in verse and prose by V. Bayan, B. Poplavsky, M. Kalmykova with a striking black-and-white pictorial cover and a full-page engraved portrait of V. Bayan by Mayakovsky. Lesman 1904.

Quarto (307 x 221mm). Full-page engraved portrait of V. Bayan by Mayakovsky inserted at front. Original pictorial wrappers (spine worn, a couple of marginal closed tears).

£700-1,000

US\$890-1,300  
€810-1,100



148

0148

MAYAKOVSKY, Vladimir Vladimirovich (1893-1930), LISSITSKY, EI (1890-1941). *Dlia golosa*. [For the Voice]. Berlin: Gosizdat, 1923.

**With the author's autograph – a conceptual book designed by an artist.**

This collection of thirteen among Mayakovsky's best and most renowned poems was Lissitsky's 'landmark project'. He designed a thumb index with titles to help the reader find the poems and also a title page for each poem 'constructing images by combining typefaces of various sizes printed in red and black' (Suzuki). S. Suzuki, in D. Wye, *Artists and Prints: Masterworks from The Museum of Modern Art* (2004).

Octavo (185 x 125mm). With lithographed illustrations throughout (minimal spotting, thumb index a bit dust-soiled). In the original wrappers, in modern folding box (edges a trifle stained). *Provenance*: V.V. Mayakovsky (autograph to half-title, dated Baku 1926).

£5,000-8,000

US\$6,300-10,000  
€5,700-9,100

0149

MAYAKOVSKY, Vladimir Vladimirovich (1893-1930). *Von samogon!* [There is moonshine!]. Ekaterinburg: Uralkniga, 1923.

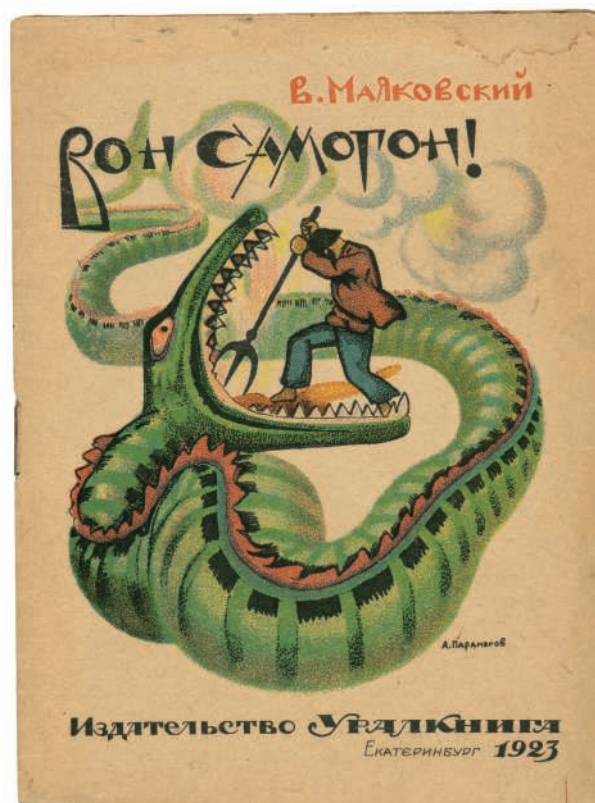
Rare edition printed in Ekaterinburg, with wrappers illustrated by A. Paramonov, published in the same year as the more common Moscow edition.

Octavo (177 x 130mm). Original printed wrappers (light marginal waterstaining).

£700-1,000

US\$880-1,300

€800-1,100



149

0150

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

Rare first edition. RBH and ABPC record only two copies having been offered at auction. MoMA, *The Russian Avant-Garde Book*, 572-3.

16mo (175 x 129mm). Illustrations throughout (margins lightly yellowed). Original illustrated wrappers printed in red and black (light soiling).

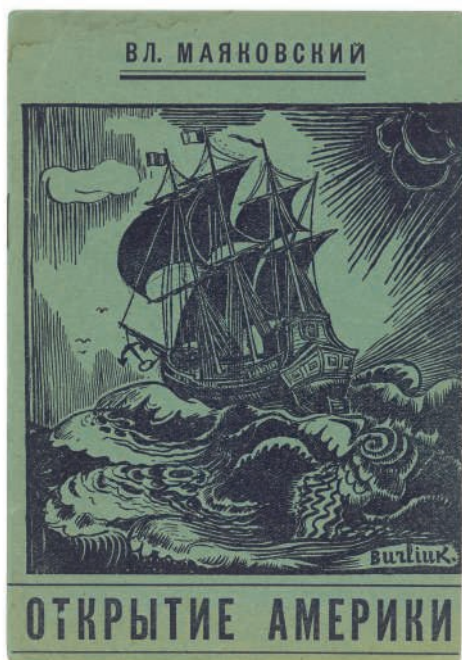
£700-1,000

US\$880-1,300

€800-1,100



150



151

**0151**

MAYAKOVSKY, Vladimir Vladimirovich (1893-1930). *Otkrytie Ameriki*. [My discovery of America]. New York: New World Press, [1925].

**First edition, rare;** Mayakovsky's verses inspired by his journey to America and Mexico in 1925. The poet's negative preconceptions about the continent transpire from notes he wrote aboard the ship before getting there: 'I would close America, lightly cleaned it, and then opened it again - for the second time'. But once in New York he found himself captivated by the city. There he had a momentous encounter with Burluk - the illustrator of this edition, which is far less known than the 1926 edition with Rodchenko's constructivist cover.

Octavo (150 x 104mm); with woodcuts by Burluk. Original green wrappers with Burluk's woodcuts on both sides (very faint marginal waterstaining).

£700-1,000

US\$880-1,300

€800-1,100



152

**0152**

MAYAKOVSKY, Vladimir Vladimirovich (1893-1930). *Sobranie sochinenii*. [Collected Works]. Moscow: Gosizdat, 1927-33.

**Complete set of the first lifetime collection, in the original publisher's boards.** This is 'the first nearly complete collection', which 'has special interest as an edition the poet himself had a hand in preparing' (Brown). It also includes occasional literary commentary and a short poetic autobiography. After an adventurous life as 'a regular scandal-maker' (as he defined himself), Mayakovsky committed suicide in 1930. Although he had supported the Revolution, by the end of his life his Futurist and experimental works and performances, which had once made him one of Russia's most famous poets, were no longer acceptable to the Soviet authorities. Not in Kilgour. E.J. Brown, *Mayakovsky*, p. 371.

10 volumes, octavo (190 x 130mm). 1, 7: with the author's photographic portrait, 2: with the final advertisement, 7: with the poet's obituary (minimal spotting, occasional slight age yellowing, 1: couple of light stains, 4: few spots to fore-edge, 6-7, 10: minor toning, 8: slight browning, 9: tiny hole to outer blank margin of one leaf). In the original publisher's boards, 2, 4-6, 9-10: with the original dust-jacket, each vol. in modern slip case, all in modern set case (varying degrees of repair to some extremities and joints of boards and dust-jackets, a little rubbed). *Provenance:* 1-2: stamp M19-17 with inked annotation (rear) - 3: 20th-century signature of M. Tarkov (ffep); occasional annotations in red ink - 9: small indistinct inscription. (10)

£1,000-2,000

US\$1,300-2,500

€1,200-2,300

92

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

0153

MAYAKOVSKY, Vladimir Vladimirovich (1893-1930). *Khorosho! Oktiabr'skaia poema*. [Good! October poem]. Moscow: Gosizdat, 1927.

**First edition of this poetic celebration of the 1917 Revolution.** An early sympathiser of the Bolshevik faction already in his early teens, Mayakovsky abandoned active politics for literature and art after six months in solitary confinement for agitational work. After 1917, he applied the theories of Futurism to the writing and public recitation of propagandistic poetry. He published *Khorosho!* to commemorate the tenth anniversary of the October Revolution. Although it appears as a factual account of the events, it stands instead as 'a political myth of the struggle against oppression, interspersed with tender and moving passages of a private nature' (Terras). Not in Kilgour. V. Terras, *Handbook of Russian Literature*, p. 277.

Octavo (208 x 135mm). (Uniform slight age browning, first gathering a bit loose at upper gutter, but firm, small tear at lower edge of one leaf). In the original wrappers (some marginal repair, lower hinge detached). *Provenance:* few pencilled annotations (couple of leaves).

£700-1,000

US\$880-1,300  
€800-1,100



153

0154

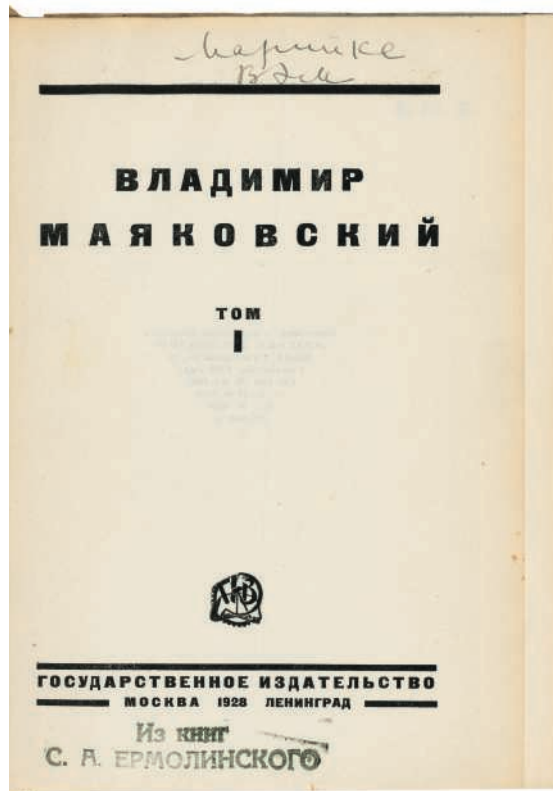
MAYAKOVSKY, Vladimir Vladimirovich (1893-1930). [Collected Works. Vols 1-2]. Moscow: Gosizdat, 1928.

**A playwright's copy.** These were the first two volumes to be printed of the first nearly complete lifetime collection, especially interesting since the poet himself assisted in its preparation. After an adventurous life as 'a regular scandal-maker' (as he defined himself), Mayakovsky committed suicide in 1930. S.A. Ermolinskii was a playwright and theatre critic; his wife, Mariia (or Marika) Artem'evna Chimishkian, was a Georgian actress. They were close friends with M. Bulgakov. Upon his arrest by the Soviet authorities in 1940, Ermolinskii did not betray Bulgakov; he also supported the publication, though posthumous, of Bulgakov's works. Not in Kilgour. E.J. Brown, *Mayakovsky*, p. 371.

2 volumes, octavo (190 x 130mm). 1: with the author's photographic portrait (a trifle yellowed, the odd spot). In the original publisher's boards (spines sunned, with light water stains, 1: joints cracked). *Provenance:* 1: autograph of Mariike VEM (Mariia Artem'evna Chimishkian) (title); 1-2: ex-libris S.A. Ermolinskii (1900-1984) (title).

£700-1,000

US\$880-1,300  
€800-1,100



154



**0155**

MAYAKOVSKY, Vladimir Vladimirovich (1897-1930). *Groznyi smekh*. [Terrible laughter]. Moscow/ Leningrad: GICHL, 1932. [Offered with:] *Neobychnayshee priklyuchenie*. [A most extraordinary adventure]. New York: New world press, 1925. [And with:] MAYAKOVSKY, with N. ASEEV and I. MANATIEV. *Rasskaz o tom putem kakim s bedoy upravilsya Akim* [A story about how Akim coped with misfortune]. Moscow: Cooperative, 1925.

**I: First edition, with cover design by Varvara Stepanova and the famous photomontage by Boris Ignatovic.** The work was published posthumously. The setting was striking: the text pages were complemented by the half-page large-scale legendary posters of the Russian telegraph agency ROSTA. One every two text sheets remained unillustrated and was bound in a narrow vertical format. MoMA *The Russian Avant-Garde Book* 1006. **II: Rare early edition** of a poem written during the Russian Civil War, published first in 1923 in a book entitled *The Sun*, with illustrations by Larionov. That title is referred to in the wrappers of this edition with design by Burliuk. Lesman 1503. **III: First edition.** Checklist of the Judith Rothschild Foundation Gift, MoMA, 609.

I: Quarto (237 x 124mm). With 37 illustrated pages showing Rosta windows (short repair to last leaf). Original boards with printed dust-jacket (spine repaired at head, jacket with small repairs to flap folds, a little worn). II: Octavo (144 x 103). With lithographic vignette by Burliuk. Original orange printed wrappers designed by Burliuk. III: Octavo (222 x 151mm). Illustrated throughout (occasional light spotting). Original pictorial wrappers (lightly worn at edges).

£1,000-2,000

US\$1,300-2,500  
€1,200-2,300



VARIOUS PROPERTIES

0156

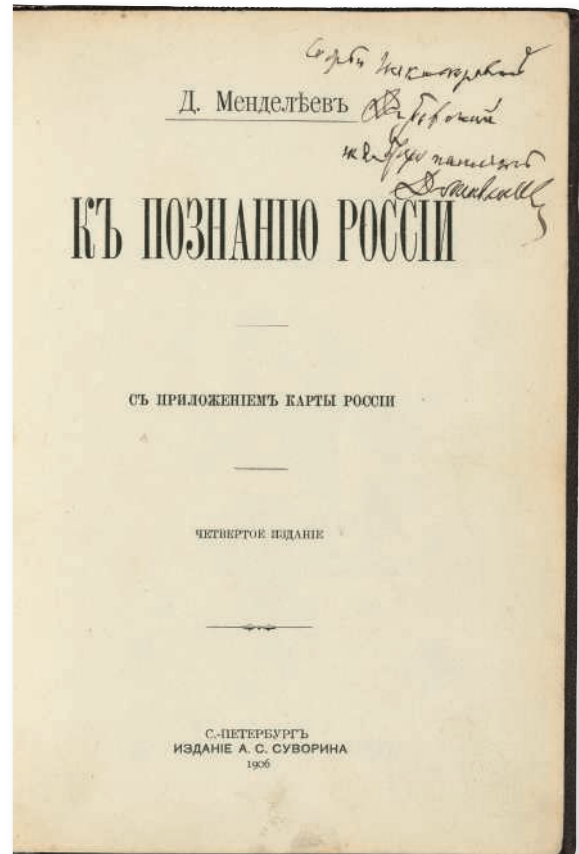
MENDELEEV, Dmitrii (1834-1907). *K poznaniiu Rossii: S prilozheniem karty Rossii* [To the Cognition of Russia: With Attached Map of Russia]. St Petersburg: Tipo-lit. M.P. Frolovoi, 1906.

**Inscribed copy of the rare first edition of Mendeleev's principal contribution to economics**, one of the most important works in contemporary Russian economic thought. The economic development of Russia was Mendeleev's main preoccupation and focus in his last years. He wrote this book after the first Russian revolution of 1905, relying on the data of the First Imperial Census of 1897, setting out a remarkably accurate prediction of the problem Russian society would encounter throughout the 20th century. He offers a unifying vision with the promotion of industrial entrepreneurship at its centre, seeing infrastructures as the key to progress and integration, and the formula of cooperative association as the most sustainable model for industrial development. The map, interestingly 'vertical', suggests a re-shaping of the territorial administrative division.

Octavo (250 x 170mm). With folding engraved map of Russia (repaired tear to the map, minor blemishes to the margins in a few pages). Contemporary boards (spine chipped in places). *Provenance*: Dmitrii Mendeleev (inscription to unknown recipient to title).

£3,000-5,000

US\$3,800-6,300  
€3,500-5,700



156

0157

MITROKHIN, Dmitri (1883-1973, illustrator) and Viktor Borisovich SHKLOVSKY (1893-1984). *Puteshestvie v stranu Kino* [Journey to the Land of the Movies]. Moscow and Leningrad: Zemlya i Fabrika, 1926.

**First edition, rare, of the only fruit of the cooperation between the great 'Mir Iskusstva' artist Mitrokhin and the influential Soviet literary and cinema critic Shklovsky.** An illustrated children's picture book of great charm, this story imagines the journey of a little Russian boy to Hollywood, with iconic vignettes of such stars as Charlie Chaplin, Douglas Fairbanks, Harold Lloyd, and Mary Pickford. It was published as part of the 'Detskaia bibliotheca' project. Worldcat locates only copies at Harvard, NYPL, Getty and British Library.

Quarto (229 x 123mm.). Color lithographs. Original color lithographed wrappers (spine repaired, somewhat soiled).

£1,500-2,500

US\$1,900-3,100  
€1,800-2,800



157

В. В. НАБОКОВЪ.



СЪЖИЖИ.

1916

FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

0158

NABOKOV, Vladimir Vladimirovich (1899-1977), *Stikhi*. [Poems.] St Petersburg: by Union [for the author], 1916. [Offered with:] *Lolita*. New York: Phaedra, 1967.

**I. First edition of Nabokov's rare first book** published when the author 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, unnumbered. *Juliar* A2.1. II. First edition in Russian, paperback issue, of *Lolita*. The translation was the only one prepared by Nabokov himself and includes a postscript that appears only in this edition, with remarks on various contemporary writers. *Juliar* A28.7b.

Octavo. I: (187 x 155mm). Typographic ornament on the title (faint spotting to title). Original wrappers (extremities worn, one or two chips along the edges, long closed tear to front wrapper). II: (210 x 140). Original wrappers (spine extremities worn). *Provenance*: a few pencil marks to the postscript.

£15,000-20,000

US\$19,000-25,000

€18,000-23,000

**0159**

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

**Presentation copy of the first edition, one 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. This copy was presented by the author 'as a keepsake' to the symbolist writer V. Y. Bryusov.

Octavo (245 x 163mm). Portrait frontispiece. 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 (spine and edges with small skillful restorations); in a quarter leather box. *Provenance:* Vladimir Ivanovich Narbut (inscription dated April 1912 to: ) - Valery Yakovlevich Bryusov (writer, poet, translator, 1873-1924) - Yak. Grebenshchikov (inscription dated 1913).

£4,000-6,000

US\$5,100-7,500  
€4,600-6,800



159

**0160**

NEMIROVICH-DANCHENKO, Vasili Ivanovich. *Skazki deistvitel'nosti* [Fairytales of reality]. St Petersburg: N. A. Lebedev, 1891.

**First edition.** Vasily Nemirovich-Danchenko came from a war correspondence journalistic background, and his narrative facility echoes in these vivid stories. This copy comes from the Palace Library at Tsarskoe Selo. Nemirovich-Danchenko was evidently a favourite author with the Romanovs: of the 18 books by him listed in Kilgour (who did not have this title), eight bear the bookplate of Nicholas II, and one that of Alexander II.

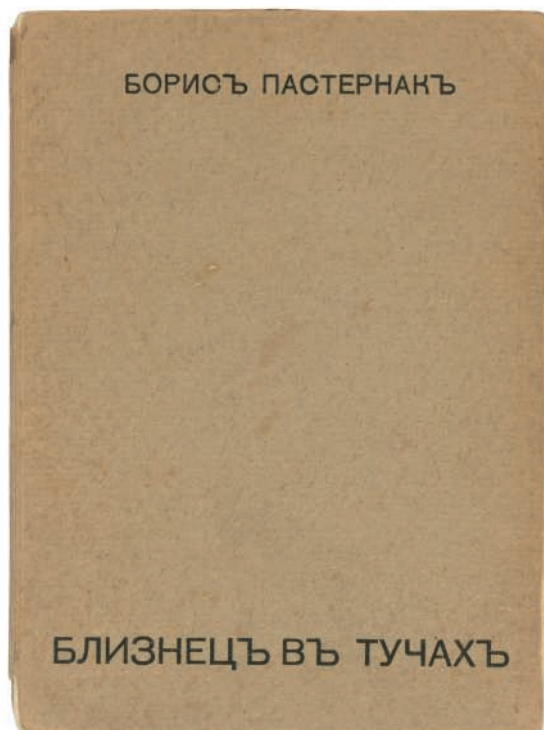
Octavo (178 x 110mm); with advertisement leaf. Contemporary polished half calf, marbled paper boards, spine lettered in gilt. *Provenance:* Imperial library at Tsarskoe Selo (stamp on the half title and monogram bookplate of Alexander III to front pastedown).

£1,000-2,000

US\$1,300-2,500  
€1,200-2,300



160



161

**0161**

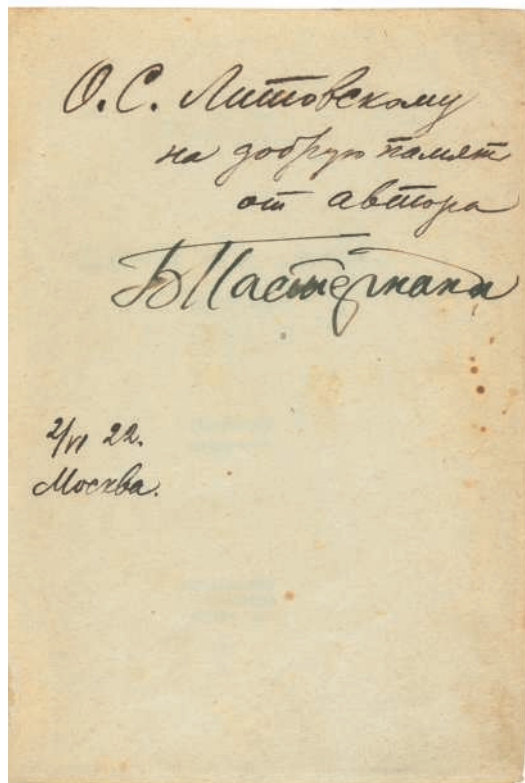
PASTERNAK, Boris Leonidovich (1890-1960). *Bliznets v tuchakh* [A Twin in Storm Clouds]. Moscow: by P.P. Riabushinskii for Lirika, 1914 [but 19 December 1913].

**First edition** of the Nobel's winner's rare first book, published in an edition of 200 copies only. RBH and ABPC record a single copy 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 (172 x 126mm) (title a little soiled and creased). Original printed wrappers (bookblock detached, spine chipped); in a quarter leather box.

£9,000-12,000

US\$12,000-15,000  
€11,000-14,000



162

**0162**

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.

**Presentation copy of the first edition of Pasternak's early masterpiece**, inscribed by the author to Osaf Semeznovich Litovsky. '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. Rare. Not in Kilgour. Terras, p.332.

Octavo (198 x 140mm). (Occasional spotting). Original wrappers (edges frayed, spine defective, one or two repairs); in a quarter leather box. Provenance: Boris Pasternak (inscription dated 1 June 1922, Moscow, to:) - Osaf Semeznovich Litovsky (1892-1971).

£7,000-10,000

US\$8,900-13,000  
€8,100-11,000

**0163**

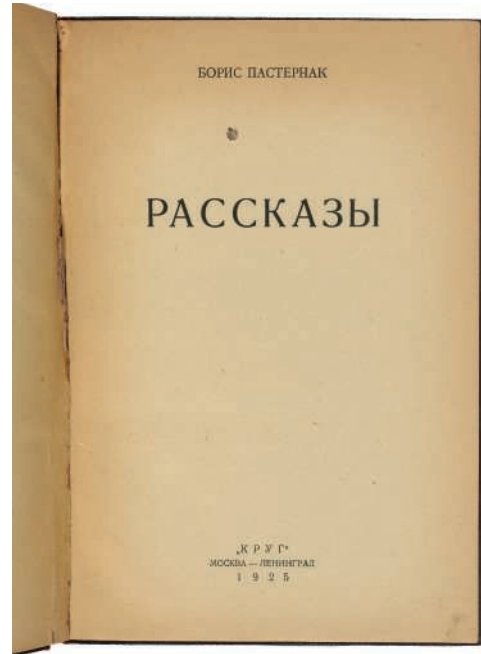
PASTERNAK, Boris Leonidovich (1890-1960). *Rasskazy*. [Stories]. Moscow: Krug, 1925.

**First edition of Pasternak's first book of prose**, published, to general acclaim, at a time when the author was experiencing financial hardship. Lesman 1719.

Octavo (220 x 149mm) (uniformly browned). Modern buckram preserving the original purple wrappers (repaired with tape at gutter, buckram spine splitting).

£1,000-2,000

US\$1,300-2,500  
€1,200-2,300



163

**0164**

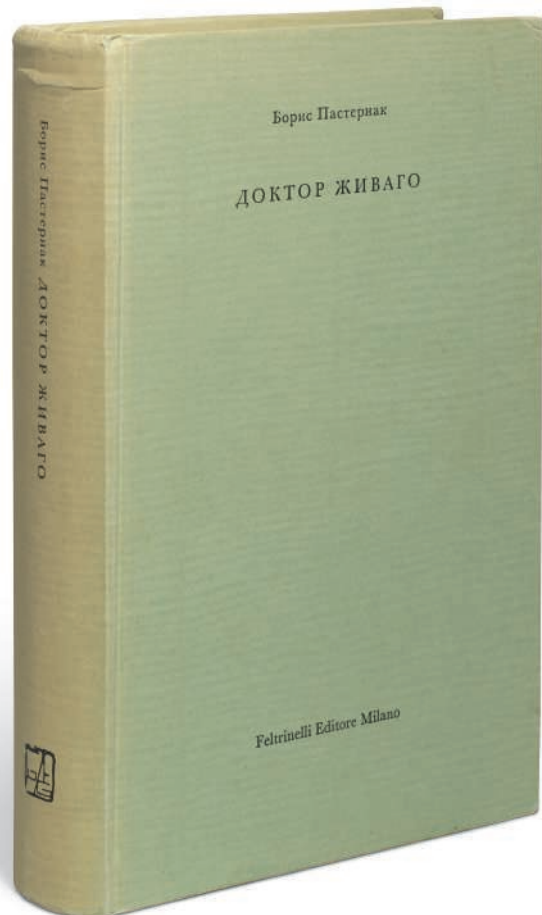
PASTERNAK, Boris Leonidovich (1890-1960). *Doktor Zhivago*. Milan: Feltrinelli, 1957 [but 1958]. [Offered with:] *Izbrannyye stikhi* [Selected verses]. Moscow: Uzel, 1926.

**I: First trade edition in Russian of this celebrated novel.** 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. II: First edition, rare, one of 700 copies. Lesman 1720.

Octavo. I: (213 x 139mm). (Margins faintly yellowed, as often.) Original green paper-covered boards, the spine and front cover printed in black (corners a little worn, without the dust-jacket). *Provenance*: Leo Teholiz (stamp and inscription on pastedown and ffepp). II: (180 x 150mm). Uncut and unopened, in the original wrappers with paper label.

£1,000-2,000

US\$1,300-2,500  
€1,200-2,300



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VARIOUS PROPERTIES

0165

PUSHKIN, Aleksandr Sergeevich, and illustrators N. A. Bartram and Granilshchikov. *Skazka o zopotom petuske*. [The Tale of the golden cockerel]. [Moscow: Sytin, 1918]. [with:]. *Skazka o pope i o rabotnike ego Balde*. [The Tale of the Priest and of his Workman Balda]. Leningrad: Gosizdat, 1925.

**Two first editions of illustrated Pushkin tales.** Nikolai Bartram was a major contributor to the arts and crafts in early 20th-century Russia, and a fine connoisseur of toys, curator of the Toy Museum – a role in which he further expressed his aesthetic views uniting peasant art with childhood imagination. Granilshchikov's vivid interpretation of 'The Tale of the Priest and of his Workman Balda' was only one of the earliest of many, for a tale of such popularity that it became an animated movie in the 1930s.

Octavo (210 x 180mm). With many illustrations throughout. Original pictorial wrappers (light wear at extremities). Octavo (355 x 272mm). With many illustrations throughout. Original pictorial wrappers (spine and edges lightly worn). (2)

£2,000-2,500

US\$2,600-3,100  
€2,300-2,800

FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

0166

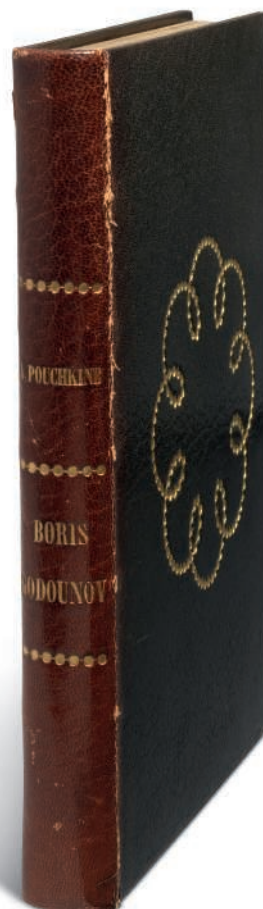
PUSHKIN, Alexander (1799-1837), and A. BARANOFF, translator. *Boris Godounov*. Paris: L'édition d'art, H. Piazza, [1927]. [Offered with:] GERSHENZON, Mikhail (1869-1925). *Mudrost' Pushkina*. [Pushkin's Wisdom.]. Moscow: Writers' Press in Moscow, 1919.

**I: Superbly-illustrated limited French edition of Pushkin's play**, the first Russian tragedy with a political theme, inspired by Shakespeare. This is copy n.24 of 35 printed on Japon Impérial, with a series of 42 colour and black-and-white plates, including an original watercolour by the artist Boris Zworykine. **II: The rare first, complete edition of the most renowned work of Pushkiniana.** Mikhail Gershenzon was an eminent scholar of Russian history and literature. His work promised to reveal the key to understanding Pushkin in the shape of a previously unknown manuscript passage in the author's hand. It was first published in Geshernzon's introduction (pp. 5-6). On being told the line was neither unpublished or in Pushkin's hand, Gershenzon ordered the storehouse workers to cut out the introduction from all copies and recall the others from the shops. Copies with 'Skrizhal' Pushkina' are sought after. RBH records no other copy being offered at auction. M. Osorgin, *Zametki starogo knigoeda*, pp.10-12.

I: Quarto (227 x 260mm). Copy n.24 of 955, on Japon Impérial, with 42 full-page colour or black-and-white plates, and 1 original watercolour, half-titles and text within decorative frame (slight toning, little offsetting from watercolour). Modern crushed morocco by René Kieffer (binder's ticket and gilt signature), original wrappers preserved within, marbled endpapers, boards and spine gilt, inner edges gilt, in modern marbled slipcase (joints a bit rubbed). II: Quarto (220 x 154mm). With pp.5-6 ('Skrizhal' Pushkina') as loose quire and 2 pp. of advertisements, edges uncut, some unopened (age browning, one quire loose, the odd water stain, stub at pp.5-6 cut out from volume). Original stamped wrappers.

£2,500-3,500

US\$3,200-4,400  
€2,900-4,000

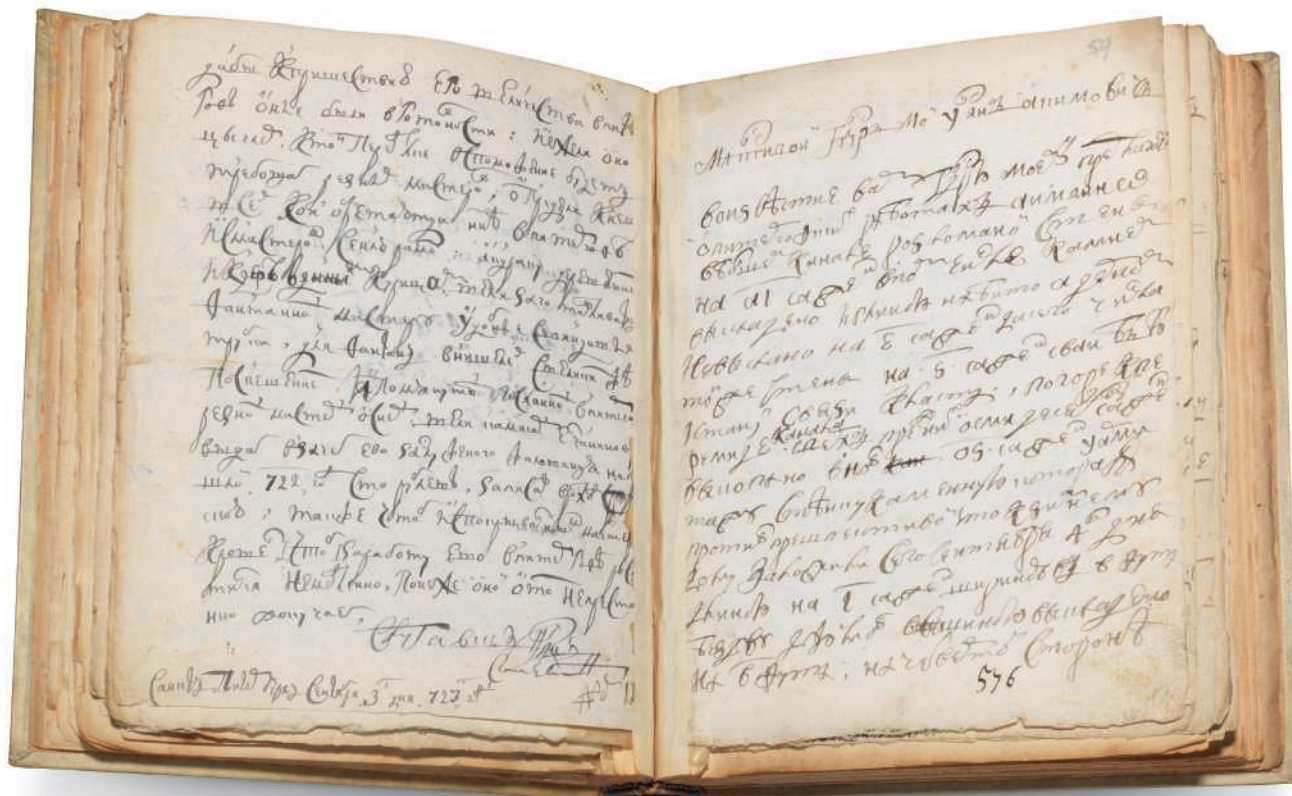


166

100

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**





167

FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

**0167**

REMIZOV, Aleksey Mikhailovich (1877-1957, compiler and editor). A collection of 18th-century manuscripts documenting the construction of St. Petersburg, with Remizov's transcriptions and notes. [St Petersburg], 1719-1732 and 1921-1940.

**Unique dossier of contemporary sources documenting the exceptional growth of St Petersburg in the first third of the 18th century;** at the same time a fascinating object revealing A.M. Remizov's editorial modus operandi. Fifty-two letters from the reign of Peter the Great and ten from 1732, including from known Imperial correspondents, provide an insight into an extraordinarily fecund time in the life of the great city. A.M. Remizov (1877-1957), author, historian and calligrapher, interleaved the correspondence with notes on the contents, and his excellent transcriptions include valuable additional historical details. Among the notable letters there is one (from A. Devier, General Adjutant to Peter I and chief of police in the city) dated 27-28 January 1720 mentioning the Swiss Italian architect Domenico Trezzini (ca.1670-1734), who designed some of the most important buildings in Petrine Baroque style. As well as the construction of the city with details of the upgrading from wooden to stone buildings and the order of construction materials, the subjects include: wine and tobacco; white bears (from Boris Neronov to Pr. Aleksey Mikhailovich Cherkasskii, governor of Siberia 1719-24); sending materials for the Empress' garden (22 January 1720); bridge construction (from Devier to Cherkasskii; ukazi from the Emperor to Semen Kishkin, his courier, and to F. Bronshtein); a mill, from Ul'ian Akimovich Siniavin (chief of the Chancery overseeing the construction of the city) and others to Stepan Karpovich Karpov, 'Commisar' Semen Mikhailovich Pavlov, and others; the 'Red Crow' during the reign of Anna Ioannovna. The first leaf with Remizov's signature is dated Charlottenburg in Berlin 18-23 December 1921, while the title to the transcriptions is dated Paris 14 November 1940. Elena Obatnina in her work *Tsar' Asyka* (St Petersburg, 2001) mentions the purchase of the volume in Paris by S.L. Poliakov-Litovtsev (1875-1945) and its donation to Remizov, and the latter's transcription 'word for word' (p.255).

Manuscripts on paper comprising 67 letters on 74 pages and approximately 180 pages of transcriptions and notes in Remizov's hand (220 x 175mm), mostly in Russian, some with contemporary annotations, later numeration. (Some slightly soiled, a few with tears and loss.) 20th-century vellum, spine titled 'Lettres russes 1719-1732', marbled endpapers (slightly soiled). *Provenance:* S.L. Poliakov-Litovtsev (1875-1945; gifted to and completed by: — Aleksey Mikhailovich Remizov.

£20,000-30,000

US\$26,000-38,000  
€24,000-35,000



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REMIZOV, Aleksey Mikhailovich (1877-1957). Mini-archive of 7 autograph letters, signed, to the editor S.A. Belotsvetov, to the critic G.I. Gazdanov, to the bookseller I.R. Markov, and to friend Nina Kazimirovna Statkevich. [Various places, 1927-1941].

**Seven autograph letters in Remizov's distinctive calligraphic hand, two with sketches, one with directions to an editor.**

The earliest letter, date Paris, 2 February 1927, is addressed to Sergei Alekseevich Belotsvetov, editor of the journal *Perezvony* (The Chimes) to which Remizov contributed. Remizov promises to send a story imminently; typically preoccupied with the visual presentation of his own work, he gives specific suggestions on how the text may be printed, 'using two fonts', and according to a layout which he carefully sketches in the letter; at the end he pleads that the editor may remember Remizov's suggestion to publish a book of fairly tales about Russian women. The letter to the bookbinder and bookseller Il'ia Rostislavovich Markov, dated Paris 26 December 1940, also contains a sketch, but this time a humorous one, portraying an eminently Remizovian 'surrealist beast' meant, probably, to embody the biting cold freezing the writer's fingers as he wrote. Chronologically between those is the letter to the writer and fellow émigré, member of the 'Paris Union of Russian Writers and Journalists' Georgii Ivanovich Gazdanov (1903-1971): a commiseration regarding Gazdanov's new home, apparently exceptionally uncomfortable, and the hope for a better abode, closer to himself. Simplicity, immediacy and gratitude mark the four letters written in the two months between 8 November 1941 and 30 January 1942 to Nina Kazimirovna Statkevich, one of four sisters living near Remizov; the letters vividly convey the difficulties sustained by the writer and his ill wife, Serafima Pavlovna, with the young Nina and her sisters evidently looking after the couple, helping with the shopping and the medicines, selling items of Remizov's property to obtain cash or them, and even lending them money.

Seven sheets (266 x 210mm), letters on a single page each, penned in brown ink in Remizov's hand with calligraphic flourishes, letters to Markov and Belotsvetov with Remizov's sketches (lightly browned, creased where once folded).

£10,000-15,000 US\$13,000-19,000  
€12,000-17,000

VARIOUS PROPERTIES

169

REMIZOV, Aleksey Mikhailovich (1877-1957). *Abraham* [with] *O smerti Avraama*. [France?], [after 1922].

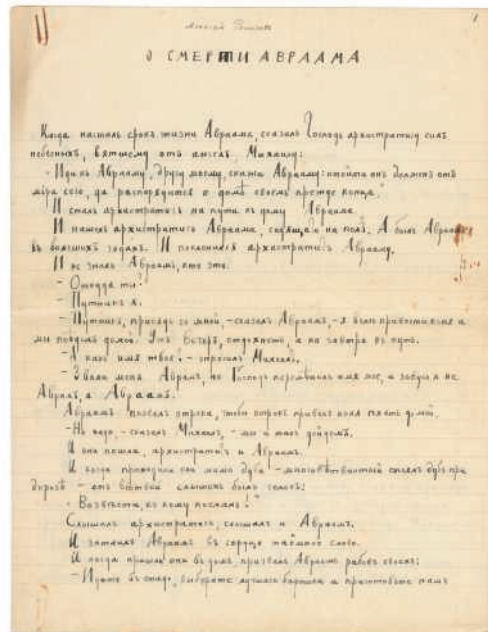
**Remizov's transcription of *O smerti Avraama***, a fascinating poem based on an apocryphal biblical episode. Associated with the Symbolist movement, Remizov was keen on experimentation with literary genres, often mediated by the tradition of Slavic folklore and the old Russian language. He found poems on the episode of Abraham's death in collections of medieval Slavonic texts gathered by the historian N.S. Tikhonravov and, as specified in both these manuscripts, in a manuscript collection on parchment preserved in the Pushkin Library. A.M. Grachev, ed., *Aleksey Remizov*, p. 120.

Two manuscripts, folio (312 x 200mm) and quarto (265 x 205mm). 1: 8 leaves, in blue ink, with manuscript poem *Abraham* in English, Russian version of a section of the poem on verso of last leaf (uniform age browning, horizontal centre fold, few scattered spots to first leaf). Stitched. 2: 13 leaves, in black-brown ink, with manuscript poem *O smerti Avraama* (2 probably blank leaves removed at rear, uniform slight age browning, horizontal centre fold, the odd spot). Unbound. *Provenance*: A.M. Remizov (1: his Paris address on verso of last leaf). (2)

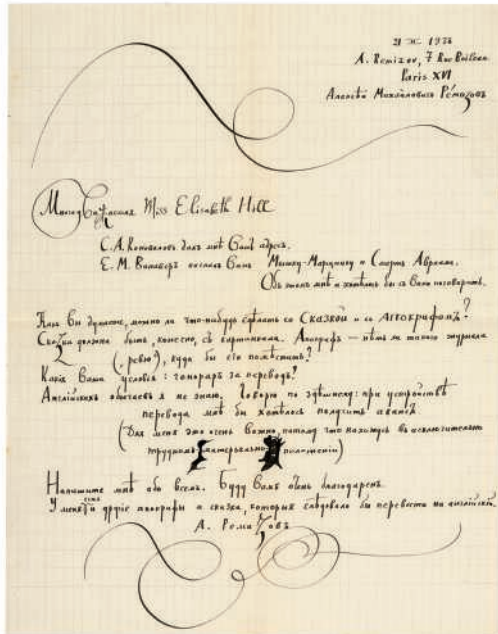
£6,000-9,000 US\$7,600-11,000  
€6,900-10,000



168



169



170

170

REMIZOV, Aleksey Mikhailovich (1877-1957). [Autograph letter, in Russian, signed ("A. Remizov" to Miss Elizabeth Hill), Paris, 21 February 1936. [offered with:] VINAVER, Eugène (1899-1979). Two autograph letters signed ("E. Vinaver") to Miss Elizabeth Hill, Manchester, 8 February and 1 March 1938; [and] HILL, Elizabeth (1900-1996), typed and unsigned letter to E. Vinaver, [n.p.], 11 February 1938. [and] Autograph letter, in Russian, indistinct signature, to Elizabeth Hill, Oxford, 28 February 1936. REMIZOV, Aleksey Mikhailovich (1877-1957), and Mathilde RITTER, *illustrator. Runzel-Punzel*. Berlin-Grunewald: Pestalozzi Verlags-Anstalt, [1928]. [and with] DONALDSON, Lois, transl., and Mathilde RITTER, *illustrator. Runzel-Punzel*. Chicago: Albert Whitman & Co., 1933.

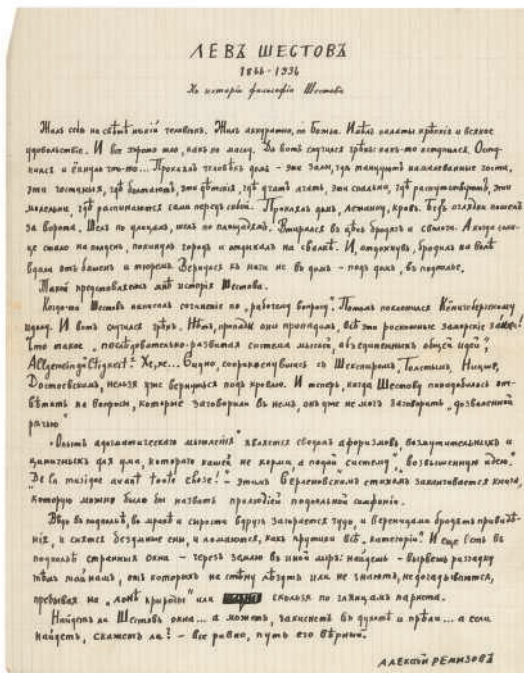
A revealing correspondence, conjuring the ebbs and flows of Remizov's career in the 1930s, as he had 'practically nothing to live on'. Prof. Eugène Vinaver, who was acquainted with Remizov, sought to find an English publisher for *Runzel-Punzel*; Elizabeth Hill (later Professor Dame), his correspondent, had once entertained the idea of translating the story. Remizov also contacted Hill to request her opinion on two of his works. **Runzel-Punzel is one of Remizov's best children's stories** – here offered in the German and English editions. This beautifully-illustrated short work brought together Remizov's two main interests: the fabulistic tradition of Russian folklore and illustrated books. Remizov wrote it during his years of exile in Paris, after a few spent in Berlin, due to his political opposition.

One page, 267 x 210mm single sheet (slight toning, vertical and horizontal folds). With the original stamped envelope addressed in Remizov's hand. [With:] 1-3: One page, 258 x 200mm single sheets (slight age yellowing, rust burn left by paper clip, the odd spot). 4: One page, 177 x 103mm bifolium (slight toning) [With:] 2 volumes, quarto (1: 240 x 194mm and 2: 238 x 195mm). With black-and-white and colour lithographed illustrations (uniform slight toning, the odd spot, 2: imprint 'Germany' crossed out, 'U.S.A.' pencilled below). In the original publisher's pictorial boards (extremities a bit rubbed). (4)

£1,000-1,500

US\$1,300-1,900

£1,200-1,700



171

171

REMIZOV, Aleksey Mikhailovich (1877-1957). Autograph transcription, in Russian, of *Apofeoz bespochvennosti* by Lev Shestov (1866-1936). [c.1930s].

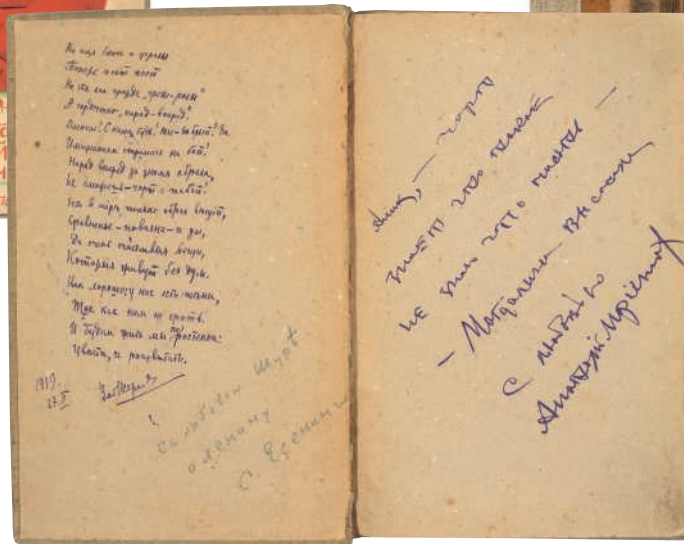
**Autograph transcription by Remizov.** Shestov was a Russian existentialist philosopher – renowned for his 'philosophy of despair', often compared to nihilism – who escaped to Paris after the Revolution. *Apofeoz bespochvennosti* was influenced by Nietzsche's style; the introduction to its English translation was written by D.H. Lawrence, a great admirer of Shestov's work.

One page, 267 x 210mm single sheet, 31 lines, with a Russian transcription of Lev Shestov's *Apofeoz bespochvennosti* (*The Apotheosis of Groundlessness*, 1905) (slight toning).

£1,500-2,500

US\$1,900-3,100

£1,800-2,800



FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

**0172**

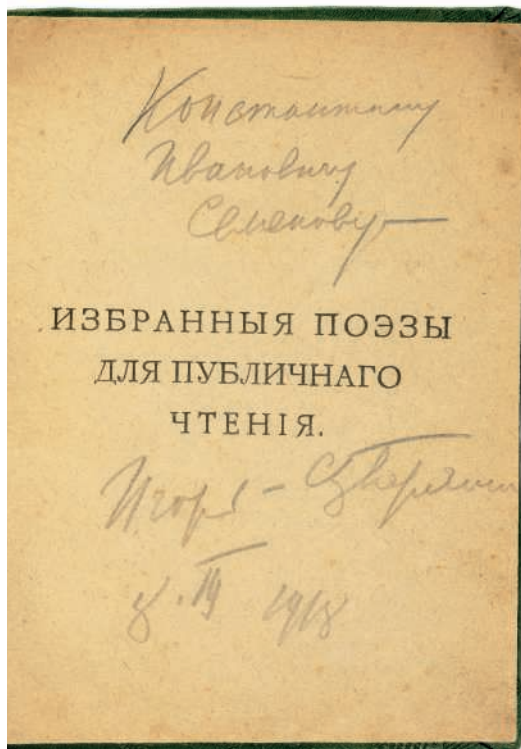
[SBORNIK. AVANT-GARDE]. Yav'. *Stikhi*. [Reality. Poems]. Moscow: Yav', 1919. [Offered with:] *Soiuz molodezhi*. 3. [The Union of Youth. 3.]. [Petersburg: [n.pr., 1913]. [And with:] [FUTURISTS OF 'GILEIA']. *Volch'e solntse. Kniga stikhov vstoraia*. [The Wolves' Sun. Second book of verse]. Moscow: Gileia, 1914.

**I. First edition, extensively inscribed by three of its authors for the fellow writer (and co-author of this book) Alexander Olenin (1865-1944).** The collection includes works by A. Belyi, G. Vladychina, S. Esenin, R. Ivnev, V. Kamensky, A. Mariengof, A. Olenin, P. Oreshin, B. Pasternak, S. Reksin, S. Spassky, I. Startsev, V. Shershenevich. MoMA 228. **II: Third issue of this Futurist journal – ‘the last and most assertive’ (Howard).** Only three issues of *The Union of Youth* were published, before the group merged with the Futurist ‘Gileia’ – this copy, however, contains a paper slip advertising issue n.4. The third volume includes O. Rozanova’s article on the ‘new art’ (and her illustrations), M. Matiushin’s essay on Cubism and V. Khlebnikov’s poems *Uchitel' i uchetnik* and *Ragovor dvukh osob*. Not in Kilgour. J. Howard, *The Union of Youth*, p. 177. **III. Presentation copy, in the original publisher’s wrappers – the second poetic collection of the Futurist Moscow group ‘Gileia’, home to V. Khlebnikov, B. Livshits, V. Mayakovsky and D. Burluk.** Printed in 400 copies. The illustrations in this issue include a colour relief half-tone of a painting by Vasil'eva, a lithographed painting by Alexandra Exter, and four blocks, printed in blue ink, entitled *Chetyre zhenshchiny* and designed by David Burluk. Lev Grinkur was one of Gileia’s financial supporters. RBH records no other copies at auction. Getty Centre, *Russian Modernism*, 461.

I: octavo (265 x 177mm). Original pictorial wrappers by Aristarkh Lentulov bound within contemporary wooden boards backed and edged in rough cloth, sides with woven straw panels applied. *Provenance:* A. Olenin, poet and artist, the book signed for him by V. Shershenevich (extensive inscription dated 27 February 1919, ‘In the name of happiness and menace...’), S. Esenin (‘with love’) and A. Mariengof (‘Alik, damn it! I don’t know what to write [...] with love’) – Glezer collection (see Glezer, 1989, pp.192-193). II: Quarto (240 x 230mm). 11 full-page lithographed illustrations, loose publisher’s advertisement for the fourth issue within (uniform age browning, minimal marginal spotting). Original wrappers (covers and spine a bit sunned, edges somewhat soiled). *Provenance:* illegible autograph (front pastedown) – ‘Magazin n.70’ and illegible stamp (rear wrapper). III: Octavo (180 x 110mm). 5 lithographed plates and 1 illustration (uniform toning, few edges uncut). In the original stamped wrappers (upper cover detached at upper gutter, edges occasionally frayed, minor loss a head and foot of spine, couple of small marginal ink splashes). *Provenance:* David Burluk (1882-1967) – Lev Grinkur.

£3,000-4,500

US\$3,800-5,700  
€3,500-5,100



173

**0173**

SEVERYANIN, Igor (1887-1941). *Poezokontsert. Izbranniya poesy dlia publichnago chteniia.* [Poezokontsert. Selected poems for public recitals]. [Moscow: A. Gatsuk, 1918].

**Presentation copy signed by the author, appointed Russia's 'King of Poets' in 1918.** Influenced by theories as varied as those of Romanticism and Futurism, and even by Estonian poetry, Severyanin was renowned for his experimentations with metrics and poetic language reworking 'classic forms into a style of new energy, movement, musicality, and rhythmic richness' (Terras). From the early years, he was also famous for his *poezokontserty* – recitals in which he sang his poetry, with a beautiful baritone voice; these made him famous, attracting large audiences both in Russia and abroad. RBH records no other copy having been offered at auction. Not in Kilgour. Terras, *Handbook of Russian Literature*, p. 400.

Octavo (171 x 127mm). (Uniform age browning, few thumb marks, couple of leaves strengthened at gutter). Later cloth with floral pattern. *Provenance:* I. Severianin (1887-1941) – K.I. Semenev – V. Zemskov (bookplate).

£700-1,000

US\$880-1,300  
€800-1,100

VARIOUS PROPERTIES

**174**

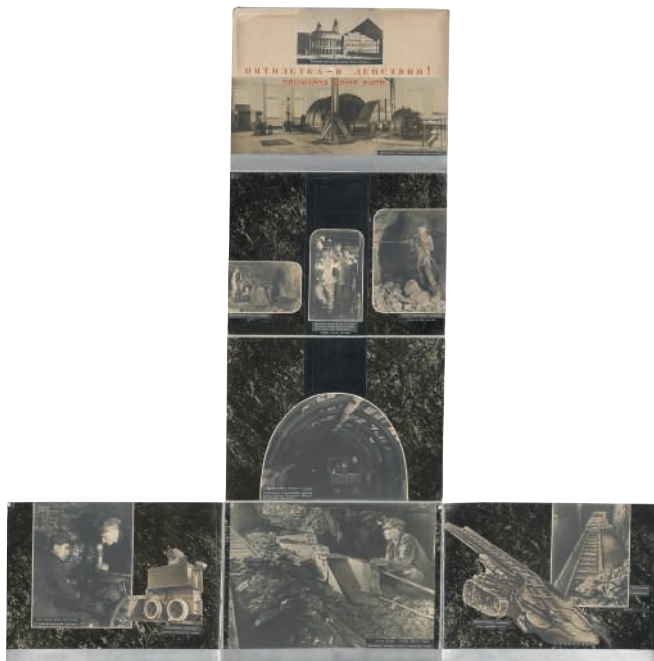
SOVIET UNION – *Five Year Plan in Action!* The Reconstruction of the Ukraine, a Propaganda Exhibition. [No place, but probably Moscow: no date, but probably 1947.]

**An extremely rare survival: a visually striking multi-media propaganda exhibition, promoting the 'success' of the implementation of the Fourth Five Year Plan (1945-1950) and celebrating the Industrial Reconstruction in the Donetsk Basin (Donbass) of Ukraine.** The themed panels begin with the liberation of the Donbass by the Red Army in 1943, and then illustrate the regeneration of the region through mining and engineering, civil architecture, and wholesome images of workers' families. The aesthetic mix is intriguing: old-fashioned – and dangerous – Constructivist motifs of photomontage, geometric shapes, textured girders and other industrial elements dominate, yet there are nods to the newer and state-approved artistic styles of Soviet Realism and Socialist Classicism, with the use of lace in domestic settings, and doric and ionic architecture. Hebrew translations appear in white lettering throughout, and suggests that the exhibition must have travelled to Palestine. Jewish migrants in the 1920s from Russia and Eastern Europe led to a flourishing of left-wing thought in Palestine, and contributed in part to the late 1940s revolution against British capitalist imperial rule. With the USSR voting at the United Nations in 1947 for the partition of Palestine and the creation of the state of Israel, the propaganda value of sending such an exhibition to Palestine at this time would not have been lost on the Soviets.

18 large folding display boards, composed of 66 thick card panels (each c.600 x 1800mm and smaller), hinged with linen, decorated with mounted photographs, embossed paper, hand-stencilled lettering in Russian and freehand text in Hebrew (extremities lightly rubbed). (18)

£15,000-20,000

US\$19,000-25,000  
€18,000-23,000



174

106

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



МУЖСКОЕ ГОСУДАРСТВЕННОЕ РАЙОННОЕ ЭЛЕКТРОСТАНЦИОНАРИО - ЭЛЕКТРОСТАНЦИЯ ИЛИЕВ ПОДЪЕЗД

ПЯТИЛЕТКА - В ПЕРСОНАЛЕ

ПЯТИЛЕТКА - В ДЕЙСТВИИ!

СТАЦИОНАРНАЯ РАБОТА В ШАХТАХ

ПЯТИЛЕТКА - В ДЕЙСТВИИ

ДО ВОЙНЫ ПОДЪЕЗДЫ ШАХТ ИЛИЕВ ПОДЪЕЗД

ПОДЪЕЗД ПОДЪЕЗДЫ ШАХТ ИЛИЕВ ПОДЪЕЗД

МЕХАНИЗМЫ ШАХТ ИЛИЕВ ПОДЪЕЗД

ПОДЪЕЗДЫ ШАХТ ИЛИЕВ ПОДЪЕЗД

ПОДЪЕЗДЫ ШАХТ ИЛИЕВ ПОДЪЕЗД

ИЗДАНИЕ  
ДОНЕЦКОГО РАЙОННОГО  
КОММУНИСТИЧЕСКОГО  
ПАРТИЙНОГО КОМИТЕТА

8 СЕНТЯБРЯ 1943 ГОДА ГЕРОИЧЕСКАЯ СОВЕТСКАЯ АРМИЯ ОТКРЫЛА В ВРАГА И ВЕРИЛА В НЕГО

ДОНЕЦКИЙ БАСЕЙН - ВАЖНЕЙШИЙ ЭКОНОМИЧЕСКИЙ И ПРОМЫШЛЕННЫЙ РАЙОН СТРАНЫ

САМА ДОБРОВОЛЬНАЯ ОБОРОНА СТРАНЫ

СТАЦИОНАРНАЯ РАБОТА В ШАХТАХ

8 СЕНТЯБРЯ 1943 ГОДА ГЕРОИЧЕСКАЯ СОВЕТСКАЯ АРМИЯ ОТКРЫЛА В ВРАГА И ВЕРИЛА В НЕГО

ДОНЕЦКИЙ БАСЕЙН - ВАЖНЕЙШИЙ ЭКОНОМИЧЕСКИЙ И ПРОМЫШЛЕННЫЙ РАЙОН СТРАНЫ



1946



175

0175

STALIN, Joseph Vissarionovich (1878-1953). Four early texts: *Londonskii s'ezd rossiiskoi sotsial-demokraticheskoi*. [London Congress of the Russian Social Democratic Labour Party]. Moscow [n.p., n.d.] [with:] *O Politicheskikh zadachakh universiteta narodov Vostoka*. Moskow: Gosudarstvennoe iz., 1925. [with:] *Krestyanskiy vopros*. Moskow: Gosudarstvennoe iz., 1925. [with:] *Na Khlebnom Fronte*. Moskow: Gosudarstvennoe iz., 1928.

**Four rare momentous early theoretical texts by Stalin:** the address to the London Congress of the Russian Social Democratic Party, in an edition containing Lenin's letter to Stalin of February 1915 and a letter from the group of exiled Bolsheviks of March 1916 both in the last leaf; the speech containing one of the author's most important definitions of national culture (which he describes starting from the concept of class, the latter being the unifying centre which allows for the fostering of cultural diversity); a speech on the peasant question; Stalin's famous speech based on his studies of peasant grain production and marketing, arguing that accelerated industrialization would play in favour of the working class in their clash with the capitalistic forces at play in Russia. All four texts are very rare in separate editions, though appeared later in collected editions.

I: Octavo (208 x 134mm). (Last leaf, containing the other texts, added on stub, possibly as issued.) Original printed wrappers. II: Octavo (206 x 132mm) (light marginal staining.) Original printed wrappers (upper wrapper repaired at outer corners). *Provenance:* Shushchenko (inscription on title) - occasional pencil underlining. III: Octavo (210 x 130mm). Original wrappers (spine defective, edges worn, somewhat soiled). *Provenance:* inscription on upper wrapper - small stamp to rear wrapper. IV: Octavo (165 x 110mm), stitched as issued in original printed wrappers (somewhat soiled). *Provenance:* occasional pencil underlining. (4)

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



176

0176

TOLSTOY, Leo (1828-1910). I. *Pis'mo k Kitaiitsu*. (Oktabria 1906 g.) II. *Kitaiskaia mudrost'*. *Mysli kitaiskikh myslitelei, sobranniya L. N. Tolstym* [I. Letter to a Chinese. (October 1906). II. Chinese Wisdom. Thoughts of Chinese thinkers, collected by L. N. Tolstoy]. Moscow, "Posrednika", 1907. [with:] TOLSTOY, Lev Nikolaevich. *Molitva*. *Izдание knigoizdatelstva Posrednik, 610*. [Prayer]. Moscow: A. Pechkovsky, P. Bulanzhe i ko., 1906.

I: **First edition in the original Russian, rare**, of Tolstoy's open letter to the Malaysian-Chinese intellectual Gu Hongming, conveying Tolstoy's thoughts on the transition which China, like Russia, was experiencing from agricultural despotism to industrial democracy. Tolstoy fears the ultimate trajectory of such changes, and propounds instead a return to a simple agrarian mode of life inspired by Confucian philosophy. This gives way to an account of the thought of Confucius and Lao-tse, founder of Taosim. The work first appeared in German in the Neue Freie Presse in November 1906, then immediately in French, and Russian. Very rare: Worldcat records no copy, nor do ABPC/RBH. II: **First edition.** 'In 1884 Tolstoy was instrumental in establishing a publishing house, Posrednik (Intermediary). Its goal was to spread to all corners of the Russian Empire wholesome literature, including folk tales and legends for moral upliftment, social betterment, and the sharing of love. Tolstoy wrote many of them' (K.C. Wenzler, 1997). Rare. ABPC/RBH show no record.

I: Octavo (210 x 142mm). first few pages a little soiled. Original printed wrappers, portrait of Tolstoy on upper wrapper (some soiling, edges frayed, spine defective). *Provenance:* Fedor Kavenskii (inscription). II: Octavo (202 x 127mm) (lightly soiled, one or two creases, book block partly detached from spine.) Original wrappers (worn, soiled). (2)

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400

108

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0177

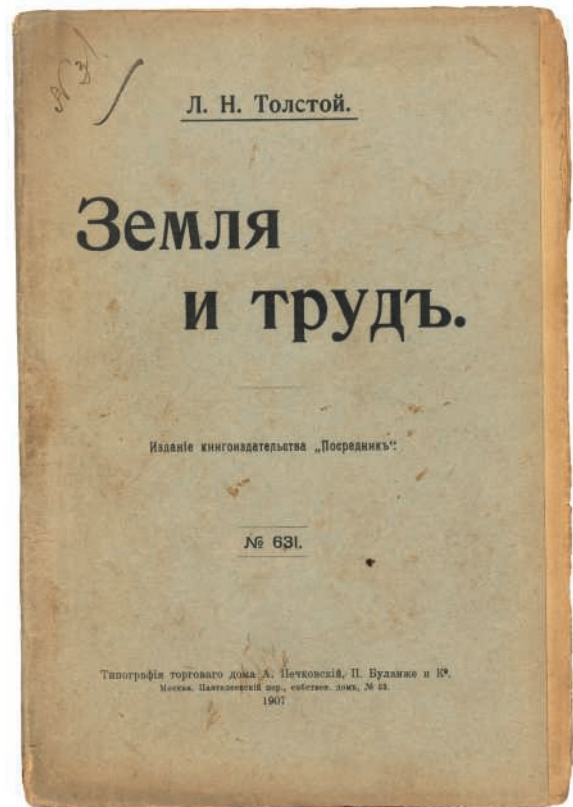
TOLSTOY, Leo (1828-1910). *O zemle i trude. Izdanie knigoizdatelstva Posrednik, 631. [Land and labor]*. Moscow: A. Pechkovsky, P. Bulanzhe i ko., 1907.

**First edition of Tolstoy's impassionate plea for land and tax reform following the violence of the 1905 uprising.** Tolstoy was shaken by the events that saw crowds against Imperial army in 1905-1906. 'Friends and acquaintances reported quite frequently his endless talk about the land problem, Stolypin's land law, and the single tax. His wife was to claim that her husband talked about [Henry] George incessantly. Tolstoy was also shocked over the brutalities perpetuated by the government in quelling disturbances. A letter to Stolypin in July 1907 begs the prime minister not to implement private property in land, and instead to apply the single tax throughout Russia for the land hunger was the main cause of the revolution' (K.C. Wenzler, 1997). Rare. Worldcat finds a single copy (Rome BNC). ABPC/RBH show no record.

Octavo (203 x 136mm). (Light browning.) Original printed wrappers (chipped, soiled). *Provenance:* early ink numbering to cover.

£2,000-2,500

US\$2,600-3,100  
€2,300-2,800



177

0178

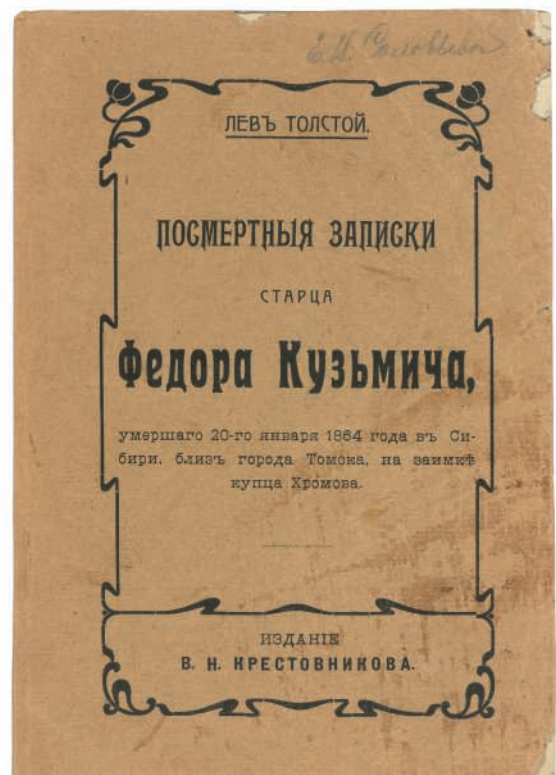
TOLSTOY, Leo (1828-1910). *Posmertnyia zapiski starsta Fedora Kuzmicha [Posthumous Notes of the Starets Feodor Kuzmich]*. Moscow: Krestovnikov, 1912.

**First edition**, one of two appearing in the same year, of Tolstoy's account of the life of the hermit Kuzmich, whose identity, shrouded in legend, was rumoured to be none else than Czar Alexander I. As soon as it was announced that the Czar had suddenly died of typhus in 1825, a belief began to circulate that he had not truly died, but had instead opted for the retired life of a monk. Handwriting comparison, the monk's wholly mysterious past, his command of languages and genteel demeanour corroborated the story. Very rare: Worldcat records no copy, nor do ABPC/RBH.

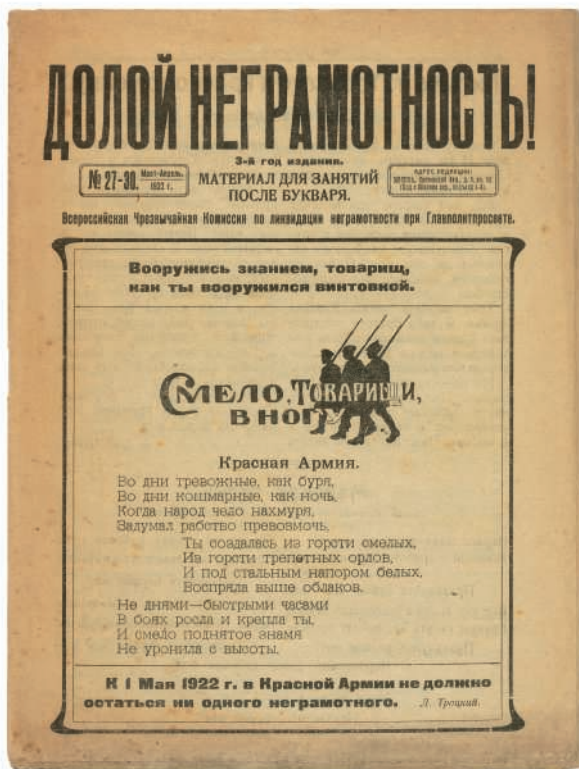
Octavo (195 x 133mm). (Marginal chip to initial 2ff. Original printed wrappers (upper wrapper chipped in the margins and somewhat soiled). *Provenance:* G. N. Soloviev (inscription).

£1,500-2,500

US\$1,900-3,200  
€1,800-2,900



178



179

0179

[TROTSKY, Lev (1879-1940)]. *Doloy Negratnost* [Down with illiteracy]. Moscow: March-April 1922.

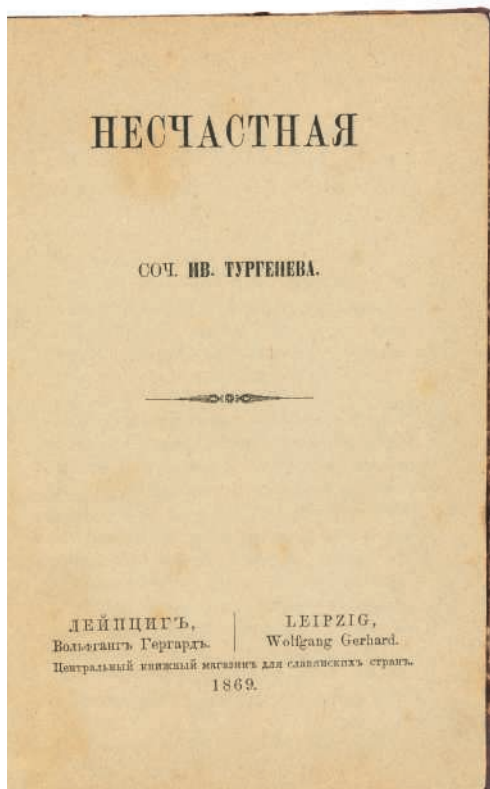
**A bibliographic rarity:** the exceptionally scarce issue, edited and largely written by Trotsky and consequently thoroughly obliterated by Stalinist censorship, of the journal 'Down with Illiteracy'. In December 1919 a decree 'On the eradication of illiteracy among the population of the Russian Soviet Federative Socialist Republic' was issued. 'Down with Illiteracy' was the first Soviet mass publication to be published as part of the program. The primers aimed at promoting literacy among the adult population, were printed in many locations to achieve capillary distribution, and embodied the values of the Soviet drive for literacy in graphics as well as content, echoing Lenin's belief that 'Without literacy, there can be no politics, there can only be rumors, gossip and prejudice' - a concept later articulated by Trotsky in his 1924 *Literature and Revolution*. By their very nature, all issues were quite perishable object; the plan of destruction of the March-April 1922 issue was of such effectiveness that we have not been able to locate any other surviving copy.

Folio (312 x 232). (Some even light browning, lower edges dusted, occasional spotting). Stitched as issued.

£2,000-3,000

US\$2,600-3,800

€2,300-3,400



180

0180

TURGENEV, Ivan Sergeevich 1818-1883. *Neschastnaia* [An unfortunate woman]. Leipzig: Gerhard, Naumburg: Platz, 1869.

**First edition in book form.** 'Neschastnaia' is a story which is about the silence surrounding a young woman's true place in a patriarchal household' (J. Costlow 1991). The issue of violated femininity is combined with that of hardship in the lives of Jews, as Turgenev's characters and plot attempt, according to some, to answer Wagner's intellectual antisemitism particularly expressed in the infamous 'Jews in music'. The book was published as number 25 in the series *Russkaja biblioteka*. This story first appeared in January the same year in the journal *Russkii vestnik*. Worldcat finds no copy in the UK and only 2 in US institutions (Harvard, Yale). No auction records in ABPC/RBH.

Octavo (170 x 109mm). Preserving the original rear wrapper and bound in contemporary half calf (wrapper soiled, spine repaired, extremities rubbed and worn). *Provenance:* early ink shelfmark.

£1,500-2,000

US\$1,900-2,500

€1,800-2,300

110

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FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

0181

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.

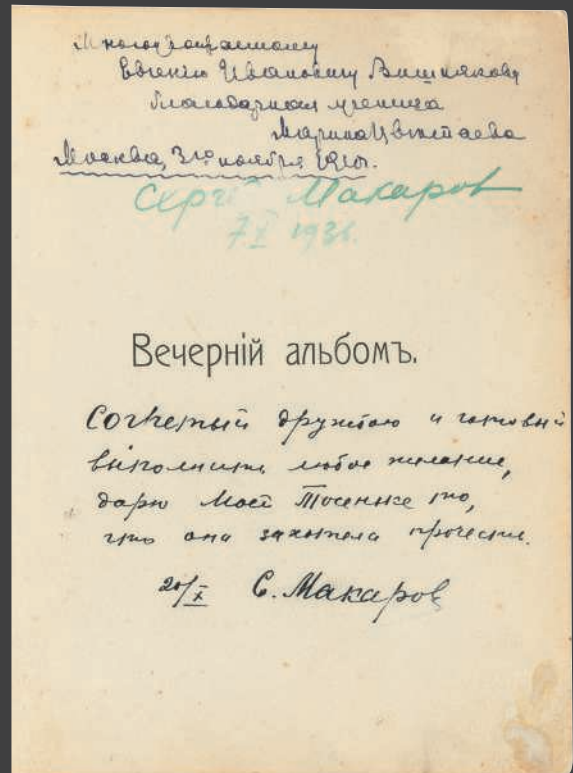
**Presentation copy of the rare first edition of Tsvetaeva's first book.** One of only 500 copies, published at her own cost. RBH and ABPC record a single copy at auction, not a presentation copy. Tsvetaeva is, with Mandel'shtam and Akhmatova, Russia's most important modern poet. 'In both her poetry 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' (J.Brodsky, quoted in Terras). This copy bears Tsvetaeva's autograph inscription 'Dear Evgeny Vishnyakov, [your] grateful student Marina Tsvetaeva. Moscow, November 3, 1910'.

Octavo (167 x 125mm). Complete with the errata; printed throughout on heavy wove paper (title and half title repaired at gutter, occasional light marginal soiling and spotting). Contemporary cloth (hinges repaired, abrasions to the spine and front cover, corners worn). *Provenance:* Marina Ivanovna Tsvetaeva (inscription on half title to:) - Evgeny Vishnyakov - Sergey Makarov (ownership inscription dated 7 October 1936 on half title. Pencil mark on p.216. Further inscription gifting the book to a friend:) - 'Tosenka'.

£15,000-20,000

US\$19,000-25,000

€18,000-23,000



181

0182

TSVETAeva, Marina Ivanovna (1892-1941). *Dva stikhotvoreniya. Antologiya.* [Two poems. Anthology]. Moscow: Musaget, 1911. [Offered with:] *Razluka.* [Separation]. Moscow and Berlin: Helikon, 1922.

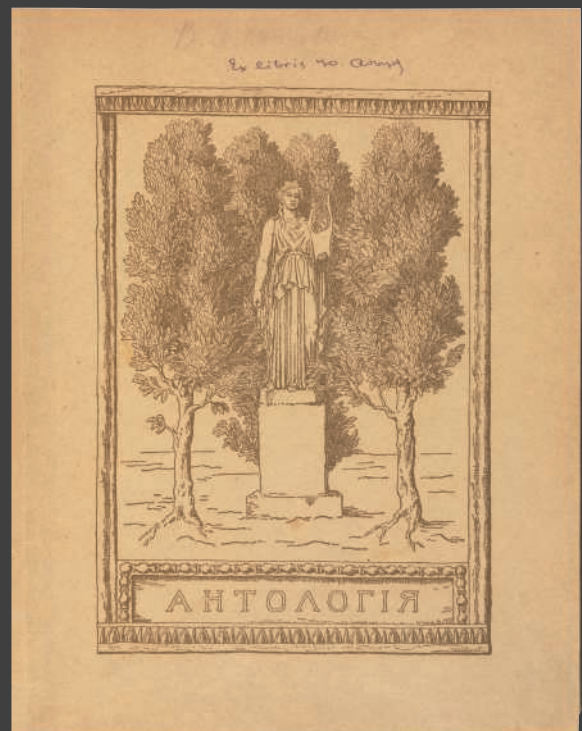
**Two first editions.** The 1911 anthology represents the first appearance in print of the poems 'Devochka-smert' and 'Na bul'vare'. *Razluka* was published in exile after Tsvetaeva reunited in Berlin with her husband Sergei Efron; the collection includes 'Na krasnom kone', Tsvetaeva's first longer verse narrative. *Grafica russa* 1917-1930, 212; Kilgour 290.

Octavo. I: (232 x 180mm). (Light uniform browning). Bound in contemporary half leather preserving the original decorative wrappers. *Provenance:* Yu. Abyzov (bookplate and inscriptions). II: (155 x 121mm). (Occasional spotting.) Original paper-covered boards, front cover with a paper label printed in black (front hinge reinforced, some discolouration around the spine).

£1,500-3,000

US\$1,900-3,800

€1,800-3,400



182



183

**0183**

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

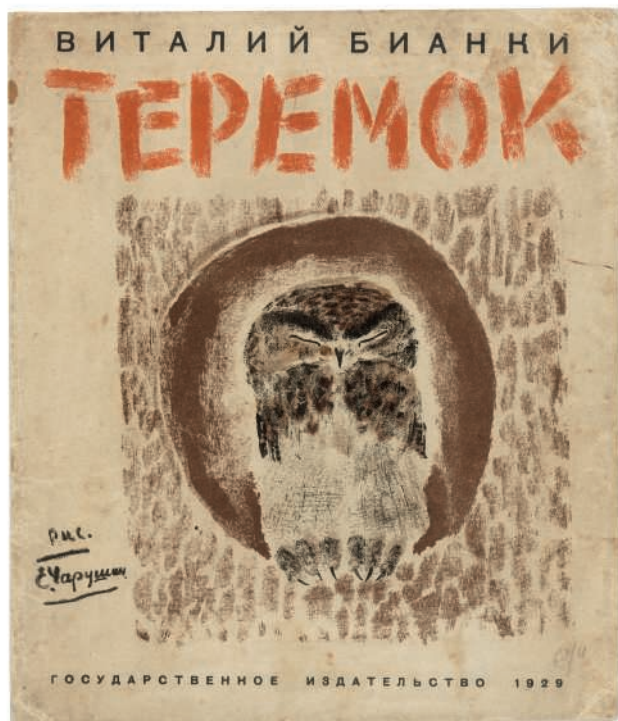
**Rare first edition, in the original velvet binding and in the original slipcase.**

Tsvetaeva's second book is dedicated to Sergei Efron, whom she had married in January of the same year. RBH and ABPC record a single copy at auction. One of 500 copies published, some of these also found bound in red or blue velvet.

Octavo (119 x 91mm). Original brown velvet, red 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 (hinges cracked but holding, front endpaper detached, very light wear to the edges of the velvet cover; slipcase lightly worn).

£5,000-8,000

US\$6,300-10,000  
€5,700-9,100



184

VARIOUS PROPERTIES

**0184**

CHARUSHIN, Evgeny Ivanovich (1901-1965, illustrator), Vitaly Valentinovich BIANKI (1894-1959). *Teremok.* [Leningrad]: Gosudarstvennoe izdatelstvo, 1929. [With:] CHARUSHIN, Evgeny Ivanovich. *Volchishko i drugie.* Moscow, 1931.

**First editions, both rare on the market and the second exceptionally rare in institutions, of two acclaimed children's books** illustrated (and the second also written) by the artist Evgeny Ivanovich Charushin. *Teremok*, with a text by Vitaly Bianki, was Charushin's earliest picture book or children. The lithographic illustrations keep to an essential yet warm palette of brown, orange, tan, black and grey, perfectly seconding the animal themes of Bianki's imagination. Solicited by Marshak, the artist soon went on to produce *Volchishko i drugie* (The little wolf and other stories), his first collection of stories wholly devised by himself. His nature sketches, always close to the physical texture and colours of living beings, are complemented with lively, surprising plots and a clear writing style. Worldcat shows no record of the second work.

Quarto (229 x 192 and 220 x 172mm). Original pictorial wrappers (very light soiling or dusting). (2)

£1,500-2,500

US\$1,900-3,200  
€1,800-2,900

185

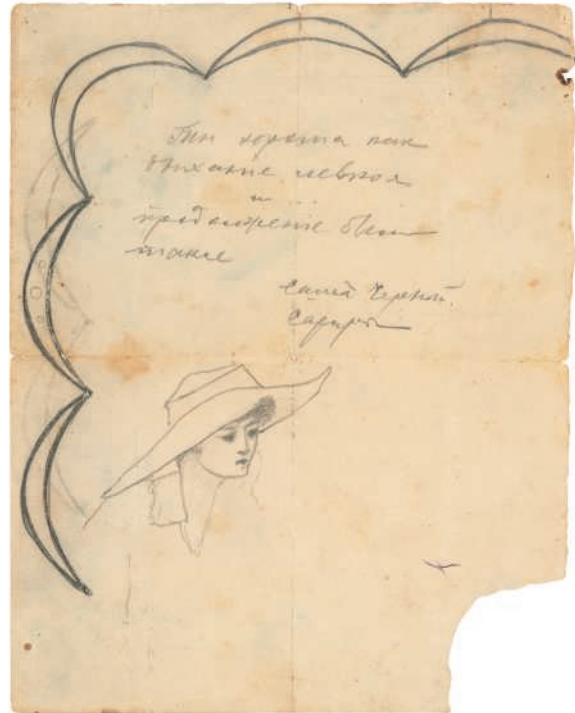
CHORNY, Sasha (Aleksandr Mikhailovich Glikberg, 1880-1932). [Unpublished autograph couplet]. [1925].

**Autograph unpublished couplet** composed and signed by Sasha Chorny for Valentina Suslina, the wife of a prominent Tiflis lawyer. A brief, flattering flowery metaphor which would have gratified his acquaintance. Chorny's autographs, especially verse, are very rare.

Single sheet (110 x 135mm), two lines written in Russian, signed, and a pencil sketch of woman in a hat (lightly browned, creased where once folded).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



185

0186

CHUKOVSKY, Kornei (1882-1969) and Nikolai REMIZOV (illustr.). *Prilyucheniya Krokodil Krokodilovicha* [Adventures of the Crocodile Krokodilovich]. Petrograd: Izdatelstvo Petrogradskago Soveta rabochikh i Krasnoarmejskikh Deputatov, [c.1918].

**First separate edition of a Russian children's classic, the enormously fortunate collaboration between the poet Chukovsky and the artist 'RE-MI'**, originally published in the journal 'Niva' in 1917. Gorky challenged Chukovsky to produce a children's book, having noted the author's superior disregard for contemporary examples in the genre. Chukovsky responded with this, an irresistibly rhythmic and memorably rhymed tale, brought to life by RE-MI's illustration. While the reader of the 'Niva' (women and their children) reacted with enthusiasm, the censors came to view it somewhat differently. Nedezhda Krupskaya, Lenin's widow and head of the Soviet GUS Commission on Children's Literature, labelled it "bourgeois muddle" in 'Pravda' on February 1, 1928. Following her intervention, all of Chukovsky's children's books were banned. Only tactful diplomatic efforts, including Gorky's, managed to reinstate his work into lawfulness.

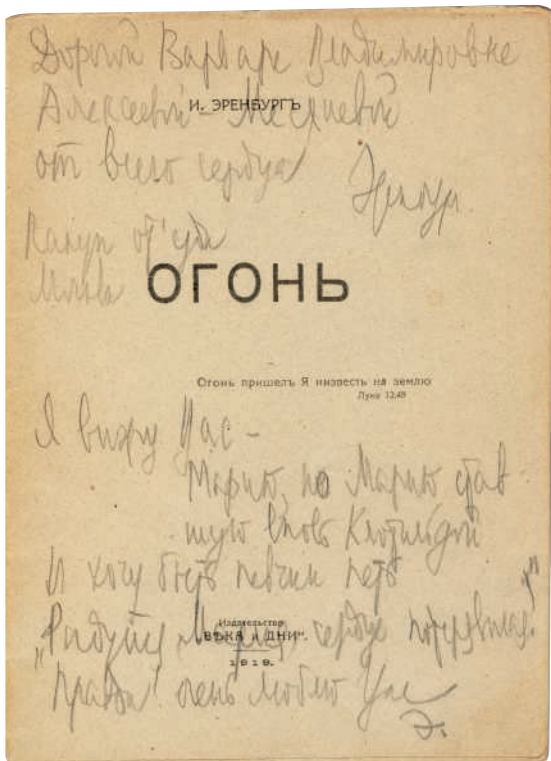
Oblong 4to (260 x 332 mm). Black and white illustrations by RE-MI [Nikolai Remizov]. Original printed pictorial wrappers printed in black and red (lightly browned, some cracking and wear around the spine and to the outer edges, lower corner creased). *Provenance*: early ink numbering (1502, front cover).

£3,000-4,000

US\$3,800-5,000  
€3,500-4,600



186



187

FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

0187

ERENBURG, Il'ia Grigorievich (1891-1967). *Ogon' [Fire]*. [Gomel]: Veka i Dni, 1919.

**First edition, presentation copy bearing a long, warm inscription in Russian by Erenburg to the actress Varvara Alexeeva-Meskhieva.** *Ogon'* is the first of only two books published by 'Ages and Days', the publishing enterprise founded in Gomel (now Belarus) by Lev Vygotsky, his brother David and Semyon Dobkin upon liberation in 1918. Erenburg published this collection at the height of his anti-Bolshevik period in Kiev. Varvara Alekseeva-Meskhieva, who features in Erenburg's memoirs, was a star of Russian theatre as well as literary salons in Moscow and St Petersburg. The inscription, a confession of love and reverence, is in the style of a prayer and contains allusions to Mary – a motif which Erenburg appears to have used elsewhere. Kilgour 295.

Octavo (188 x 135mm). Original printed wrappers (some soiling and wear); in a folding cloth box. *Provenance:* Il'ia Erenburg (presentation inscription to:) - Varvara Alexeeva-Meskhieva (actor, b.1898).

£1,500-2,000

US\$1,900-2,500  
€1,800-2,300



188

0188

WORLD OF ART GROUP – *Zhar Ptitsa. Ezhemesiachnyi literaturnyi khudozhestvennyi zhurnal. N. 1-14.* [Firebird. A Monthly Literary Artistic Journal. Nos 1-14. All published]. Paris and Berlin: Russian Art, 1921-1926.

**First editions. A very good, complete set of this influential periodical.**

'Perhaps the most famous of post-revolutionary art journals, whose contributors threw new light on the development of Russian art at the beginning of the twentieth century' (Fekula). 'Even separate issues of the magazine, let alone complete sets of its issues, are a great bibliographic rarity' (Vengerov). An essential work of reference, it includes contributions from Somov, Benois, Grigor'ev, Bakst, Goncharova, Bilibin, Lukomskii, Diaghilev, Shukaev, Makovskii, and all the members of Mir Iskusstva. Fekula 5742; Vengerov, *Staraia Russkaia Kniga*, 105.

14 numbers in 13 issues, as published, with issues 4/5 combined, quarto (323 x 249mm). Illustrated throughout, including some colour plates mounted on leaves with printed captions. All in the original printed wrappers (some light creasing and soiling). Modern quarter morocco, flat spines gilt.

£5,000-7,000

US\$6,400-8,900  
€5,800-8,000

114

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

# ЖАРЪ ПТТЦА.



## „JAR-PTITZA“

RUSSISCHE MONATSSCHRIFT  
FÜR KUNST- u. LITERATUR



REVUE RUSSE D'ART-  
ET DE LITTÉRATURE

# 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** (A 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](http://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](http://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 CONDUCTING 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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

## 4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- 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 when 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 £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

### 2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

**Brexit.** If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, the UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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 **λ** 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 is only, 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 sale room 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 so, 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.

### 6 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](http://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](http://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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

#### (c) 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 **W** in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, 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.

#### (d) 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**.

#### (e) 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.

#### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (g) 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.

#### (h) 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 **V** 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](http://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](http://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](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual auctioneer and/or Christie's.

**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](http://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

## IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

**BREXIT:** If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		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 <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> 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 (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	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 <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> 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 <b>hammer price</b> and in the <b>buyer's premium</b> 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 or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		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 <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:  
(a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); and  
(b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **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'.

○

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.

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. 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.

#### ○ 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 ○ 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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

#### □ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a

□ Bidding by interested parties.

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.

catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

#### 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.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

#### 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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

#### EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

"Maker's mark of ..., 1725"

In our opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing between 19th May of the year specified and 18th May of the following year until 1660 and thereafter between 29th May of the year specified and 28th May of the following year until 1975 and thereafter between 2nd January of the year specified and 1st January of the following year. All other countries have varying dating systems.

"1725, maker's mark ..."

In our opinion dated as in the first example and struck with an unidentified sponsor's mark as described.

"1725 ..."

In our opinion dated as in the first example struck with an illegible sponsor's mark or no sponsor's mark at all.

"Bearing ... marks for 1725"

In our opinion having either spurious or transposed marks.

"(... ozs.)"

In our opinion weighing not less than the specified number of ounces Troy.

"(... grs.)"

In our opinion weighing not less than the specified number of grammes.

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.

"(gross ... ozs.)"

In our opinion weighing not less than the specified number of ounces Troy including any non-silver additions (e.g. wooden handles).

"(gross ... grs.)"

In our opinion weighing not less than the specified number of grammes including any non-silver additions (e.g. wooden handles).

Descriptions of the metals conform with the Hallmarking Act 1973.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist:

"Attributed to ..."

In our opinion probably a work by the artist in whole or in part.

"Studio of ..."/"Workshop of ..."

In our opinion a work apparently executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ..."

In our opinion a work of the period of the artist and showing his influence.

"Follower of ..."

In our opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of ..."

In our opinion a work executed in the artist's style but of a later date.

"After ..."

In our opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/"Inscribed ..."

In our opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In our opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

"Marked Fabergé, Workmaster ..."

In our opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ..."

In our opinion, a work of the master's workshop, but without his mark.

"In the style of ..."

In our opinion a work of the period of the master and closely related to his style.

"Bearing marks ..."

In our opinion not a work of the master's workshop and bearing later marks.

In compliance with the 1973 Hallmarking Act, silver alloys of a standard of fineness permitted in Russian but made after 1900 are described as white metal and gold after 1900 as yellow metal.

# 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: [cscollectionsuk@christies.com](mailto:cscollectionsuk@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

**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: [cscollectionsuk@christies.com](mailto:cscollectionsuk@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](mailto:PostSaleUK@christies.com).

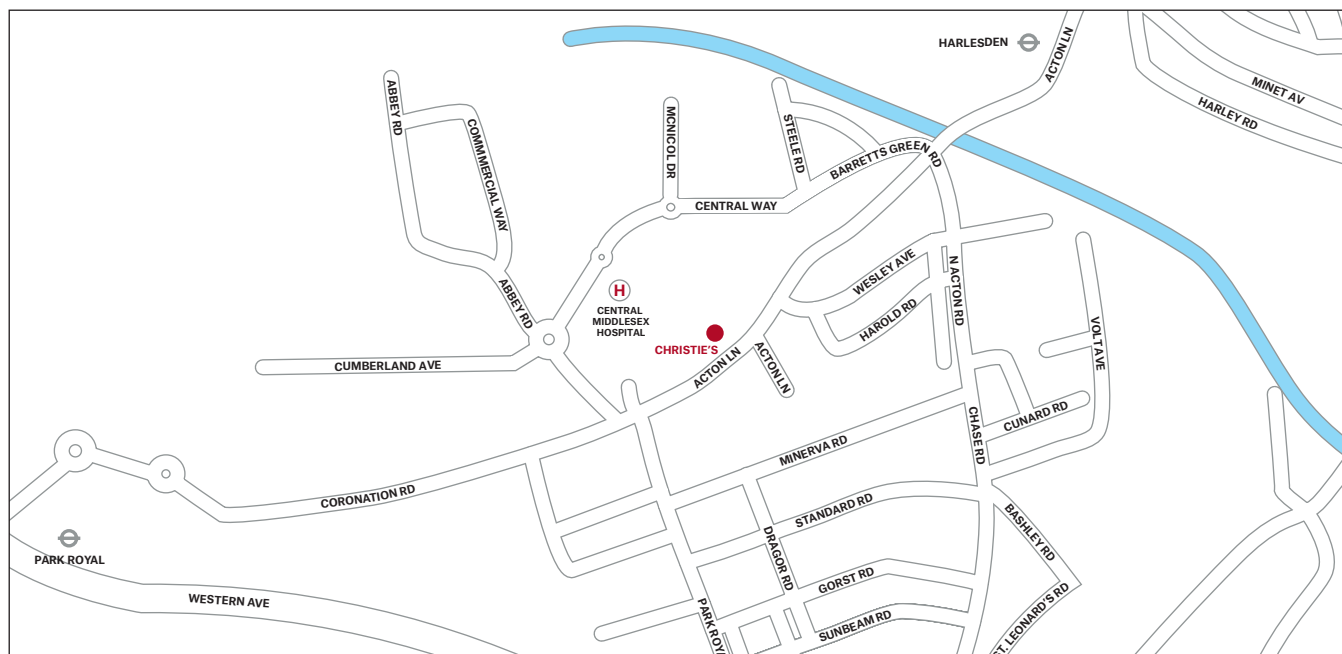
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Unit 7, Central Park  
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London NW10 7FY

**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.





YURI ANNENKOV (1889-1974)  
*Jeune femme à sa toilette*  
signed 'G. Annenkov.' (lower left)  
pastel and gouache on card  
30 $\frac{1}{8}$  x 22 $\frac{3}{4}$  in. (76.5 x 57.7 cm.)  
£70,000-90,000

## IMPORTANT RUSSIAN ART

London, 25 November 2019

### VIEWING

22-24 November 2019  
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

# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

**RUSSIA: IMPORTANT BOOKS AND MANUSCRIPTS**  
**WEDNESDAY 27 NOVEMBER 2019 AT 1.00 PM**

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

**CODE NAME: BENEFICE**  
**SALE NUMBER: 18466**

(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 <b>auctioneer's</b> discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- 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 £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- 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.
- 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**

**18466**

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

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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)

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### 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)

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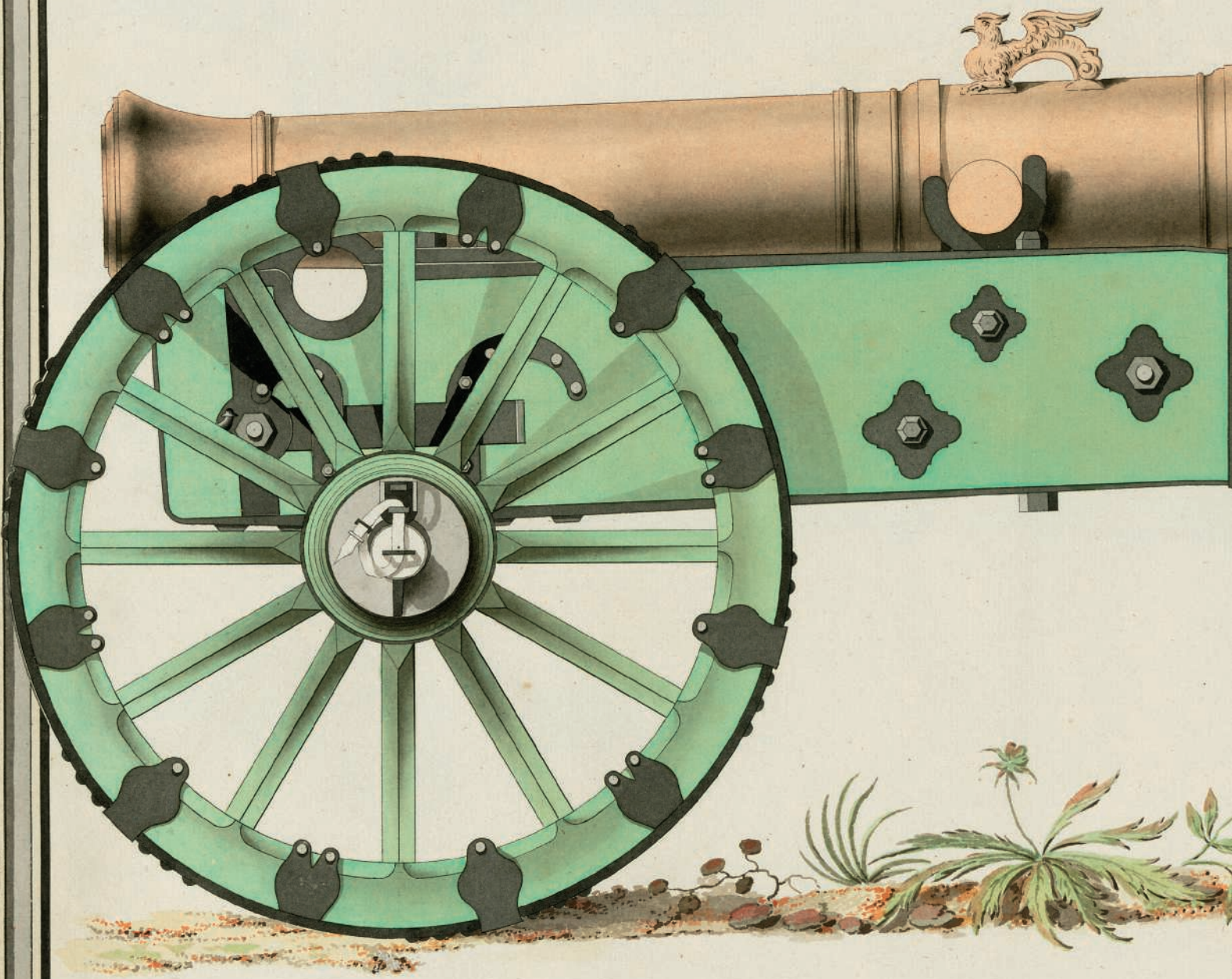
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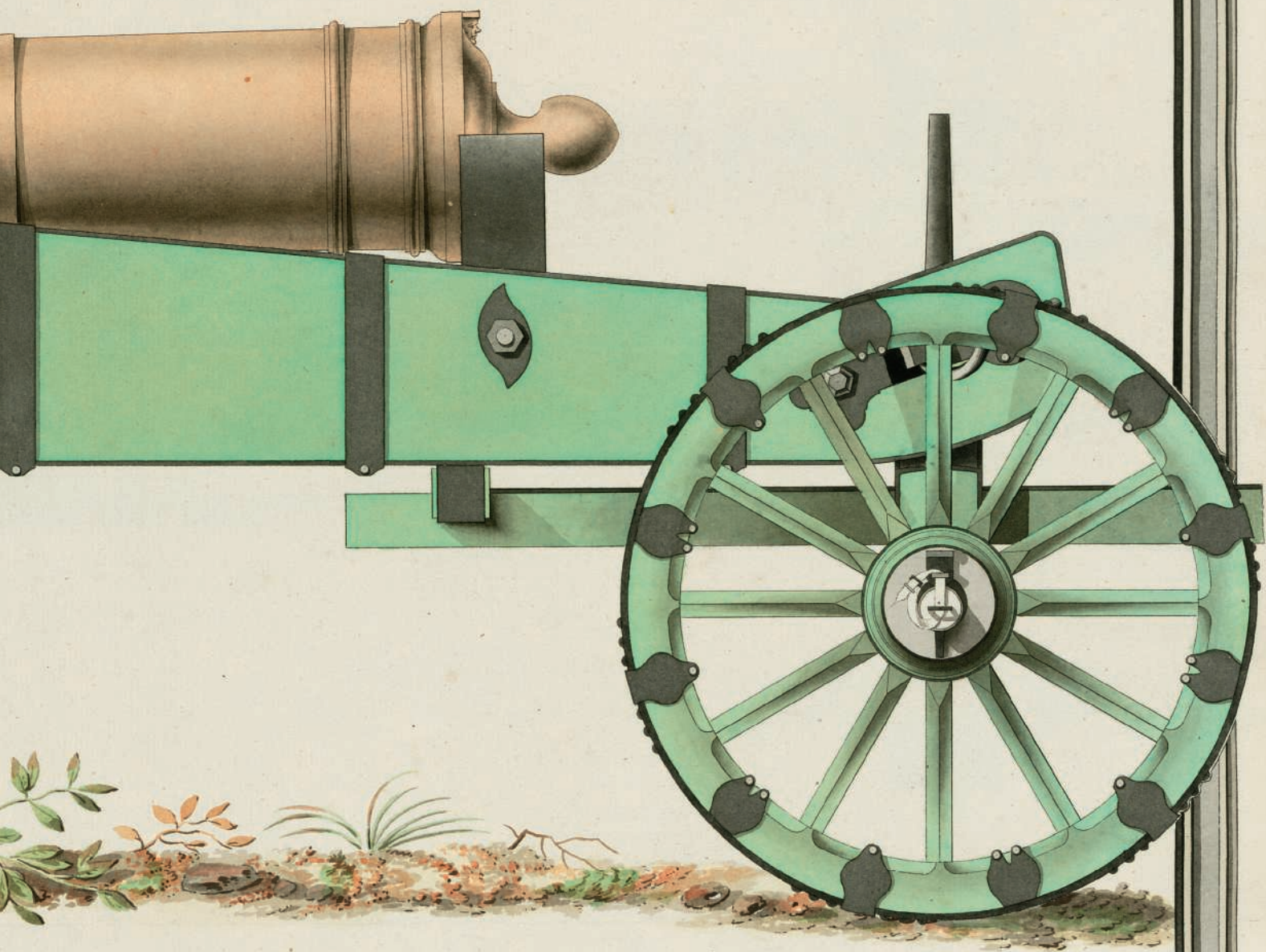


Вуґо 24<sup>а</sup> дурмовоу  
Како бозумца бѣ нѣ





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пшккк в доккк  
ооооо



*la vraie assiette de*  
*D Labanoff*



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