

THE GOLDEN AGE  
OF RUSSIAN LITERATURE  
A PRIVATE EUROPEAN COLLECTION

LONDON 9 JULY 2019





А Б В Г

Д Е Ъ Ж

З И І К Л

М Н О П

Р С Т У  
Ф Х Ц Ч  
Ш Щ Ъ Ы  
Ь Э Ю Я  
Ө V

Владимиру Андреевичу  
Щуровскому,  
Левъ Толстой  
1902, 15 Декабря.





# THE GOLDEN AGE OF RUSSIAN LITERATURE: A PRIVATE EUROPEAN COLLECTION

TUESDAY 9 JULY 2019

## AUCTION

Tuesday 9 July 2019  
at 10.30 am

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

## VIEWING

Saturday	6 July	12.00 pm – 5.00 pm
Sunday	7 July	12.00 pm – 5.00 pm
Monday	8 July	9.00 am – 4.30 pm & 6.00 pm – 8.30 pm

## AUCTIONEERS

Eugenio Donadoni and Nicolas Martineau

## COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.

© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2019)

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **BEAR-18441**

## AUCTION RESULTS

UK: +44 (0)20 7839 9060  
[christies.com](http://christies.com)

## CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.

FRONT COVER:  
Lot 103  
INSIDE FRONT COVER:  
Lot 119  
OPPOSITE:  
Lot 121  
INSIDE BACK COVER:  
Lot 28  
BACK COVER:  
Lot 74



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

# CHRISTIE'S

These auctions feature

**CHRISTIE'S  LIVE**  
*Bid live in Christie's salerooms worldwide*  
register at [christies.com](http://christies.com)

View catalogues and leave bids online at [christies.com](http://christies.com)

## BOOKS & MANUSCRIPTS AND SCIENCE



**Margaret Ford**  
International Head of Group  
Tel: +44 (0)20 7389 2150



**Karl Hermanns**  
Global Managing Director  
Tel: +44 (0)20 7389 2425



**Thomas Venning**  
Head of Department  
Books, London  
Tel: +44 (0)20 7389 2255



**Christina Geiger**  
Head of Department  
Books, New York  
Tel: +1 212 636 2667



**Adrien Legendre**  
Head of Department  
Books, Paris  
Tel: +33 (0)1 40 76 8374



**James Hyslop**  
Head of Department  
Scientific Instruments  
London  
Tel: +44 (0)20 7752 3205

## INTERNATIONAL DEPARTMENTS & SALES CALENDAR

### REGIONAL MANAGING DIRECTOR

#### EMEA

Armelle de Laubier-Rhally  
Tel: +44 (0)20 7380 2447

#### PRIVATE SALES

Alexandra Baker  
International Business Director  
Tel: +44 (0)207 389 2521

### BOOKS AND MANUSCRIPTS

#### London

Margaret Ford  
Thomas Venning  
Kay Sutton  
Julian Wilson  
Barbara Scalvini  
Eugenio Donadoni  
Sophie Hopkins  
Mark Wiltshire  
Tel: +44 (0)20 7389 2151

#### Consultants

Felix de Marez Oyens  
Rupert Neelands  
Jane Flower (Archives)  
Catherine Reynolds  
(Illuminated Manuscripts)  
Moshe Brown (Hebraica)

#### New York

Christina Geiger  
Peter Klarnet  
Heather Weintraub  
Rhiannon Knol  
Tel: +1 212 636 2665

#### Paris

Adrien Legendre  
Vincent Belloy  
Alice Chevrier  
Tel: +33 (0)1 40 76 85 99

### SCIENTIFIC INSTRUMENTS

#### London

James Hyslop  
Tel: +44 (0)20 7752 3205

### BUSINESS MANAGERS

#### London

Harriet West  
Tel: +44 (0) 207 389 2541

#### France

Pauline Cintrat  
Tel: +33 (0)1 40 76 86 10

12 JUNE 2019  
**FINE PRINTED BOOKS  
& MANUSCRIPTS**  
NEW YORK

12 JUNE 2019  
**SUMMA DE ARITHMETICA**  
NEW YORK

3, 4, 5 JULY 2019  
**BIBLIOTHÈQUE PAUL  
DESTRIATS, 1RE PARTIE**  
PARIS

9 JULY 2019  
**THE GOLDEN AGE OF RUSSIAN  
LITERATURE: A PRIVATE  
EUROPEAN COLLECTION**  
LONDON

9 JULY 2019  
**IMPORTANT SCIENTIFIC BOOKS  
FROM THE COLLECTION OF  
PETER AND MARGARETHE  
BRAUNE**  
LONDON

10 JULY 2019  
**THE HISTORY OF WESTERN  
SCRIPT: IMPORTANT  
ANTIQUITIES AND  
MANUSCRIPTS FROM THE  
SCHØYEN COLLECTION**  
LONDON

10 JULY 2019  
**VALUABLE BOOKS &  
MANUSCRIPTS**  
LONDON

18 JULY 2019  
**ONE GIANT LEAP: CELEBRATING  
SPACE EXPLORATION 50 YEARS  
AFTER APOLLO 11**  
NEW YORK

11-19 JULY 2019  
**METEORITES**  
ONLINE



## SPECIALISTS AND SERVICES FOR THIS AUCTION



Barbara Scalvini



Margaret Ford



Robert Tyrwhitt

### SPECIALISTS

Barbara Scalvini  
Tel: +44 (0)20 7389 2154  
Margaret Ford  
Tel: +44 (0)20 7389 2150

### EMAIL

First initial followed by last name@christies.com (e.g. Barbara Scalvini = bscalvini@christies.com) For general enquiries about this auction, emails should be addressed to the Sale Coordinator.

### CLIENT SERVICES

Tel: +44 (0)20 7839 9060  
Fax: +44 (0)20 7389 2869  
Email : info@christies.com

### POST-SALE SERVICES

Kamile Baltramaityte  
Post-Sale Coordinator  
Payment, Shipping, and Collection  
Tel: +44 (0)20 7752 3200  
Fax: +44 (0)20 7752 3300  
Email: PostSaleUK@christies.com

christies.com  
@christiesBKS

### SERVICES

#### ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658  
Fax: +44 (0)20 7930 8870  
Internet: www.christies.com

#### AUCTION RESULTS

UK: +44 (0)20 7839 9060  
Internet: www.christies.com

#### CATALOGUES ONLINE

Lotfinder®  
Internet: www.christies.com

#### SALE COORDINATOR

Robert Tyrwhitt  
Tel: +44 (0)20 7389 2151  
Fax: +44 (0)20 7976 2832

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



01

[ALMANAC. PUSHKIN]. *Al'manakh na 1838 god.* [Almanac for the year 1838]. St Petersburg: at the Press of the Ministry of War, 1838.

**The rare first edition of 'one of the best Russian literary almanacs'** (Smirnov-Sokol'skii). Highly rated by the severe critic V.G. Belinsky, it was the first to be produced by V.A. Vladislavlev. The genre had reached its nadir at the time, disregarded as an expression of low popular literature. Vladislavlev transformed the formula and created a successful periodical, later published under the title *Utrennjaja Zarja* (*Morning Dawn*) from 1839 to 1843. This issue featured works by Pushkin, Ershov and Dmitriev. The handsome illustrations were made by Russian artists including S.F. Galaktionov and A.G. Venetsianov. Rare in institutions and on the market: RBH records no other copies being offered at auction. Smirnov-Sokol'skii, *Moia biblioteka*, 1550; *Al'manakh*, 459.

Octavo (165 x 106mm). With the engraved title and 5 plates (lacking pp.101-102, minor mainly marginal spotting). 19th-century Russian crimson half sheep, marbled boards, spine tooled and lettered in blind (small repair at head of spine, hinges rubbed in places). *Provenance*: unidentified contemporary inscription (verso of first plate) – pencilled inscription '1736' (last page).

£3,000-5,000

US\$3,900-6,300  
€3,400-5,700



02

[ALMANAC]. *Utrennjaja Zarja...na 1839 god.* [*Morning Dawn...for the year 1839*]. St Petersburg: E. Fisher, 1839.

**The first edition, with the original wrappers, of the rare inaugural issue.** At a time when the genre of the literary almanac was past its peak of the 1820s, V.A. Vladislavlev rekindled popular interest with the publication of *Utrennjaja Zarja*, issued annually until 1843. Distributed not only in St Petersburg and Moscow but also in the provinces, it published some of the best writers of the time, this issue including works by Sakharov and Tumansky. Through not remunerating his textual contributors, Vladislavlev was able to afford 'first-class illustrations by the best artists' (Smirnov-Sokol'skii). Rare in institutions and on the market: RBH records no other copies being offered at auction. Smirnov-Sokol'skii, *Moia biblioteka*, 1559; *Al'manakh*, 474.

Octavo (175 x 110mm). With the engraved title and 3 plates, 2 tipped-in leaves with poem entitled 'Tik-Tak (Ispanskaja Novella)' (slight mainly marginal foxing, ink splash on p.337). 19th-century Russian half sheep, marbled boards, original printed wrappers preserved, spine gilt-lettered and tooled in blind (hinges worn, wrappers dusty). *Provenance*: V. Pokrovsky (bookplate) – monogram I.T. (Cyrillic) gilt to spine – bookseller's label 'Staraja kniga Lenkniga' and stamp 'M. Nikolaeva' – shelfmark paper label (front pastedown) – unidentified later inscription (front endleaf) – another dated 1882 (verso of wrapper).

£3,000-5,000

US\$3,900-6,300  
€3,400-5,700



03

[ALMANAC. SCOTT. ZHUKOVSKY *et al.*].  
*Utrennjaja Zarja...na 1840 god.* [Morning Dawn...for  
 the year 1840]. St Petersburg: A. Pljushar, 1840.

**The first edition of the second issue.** Edited by  
 V.A. Vladislavlev from 1839 to 1843, the almanac  
 sought to entice the wider public's interest  
 towards this waning periodical genre, away  
 from the 'aristocratic' character of earlier such  
 publications. It featured poetry and prose by a  
 variety of renowned and lesser-known authors  
 including, in this issue, Sokolov, Ershov, Zhukovsky  
 and a translation from Walter Scott. Readers  
 could also enjoy a remarkable collection of first-  
 class illustrations. Rare in institutions and on the  
 market: RBH records no other copies being offered  
 at auction. Smirnov-Sokol'skii, *Moia biblioteka*,  
 1560; *Al'manakhi*, 483.

Octavo (170 x 108mm). With the engraved title and  
 6 plates (minimal mainly marginal spotting, plates  
 slightly foxed and browned). Original publisher's  
 cloth, later marbled endpapers, boards and  
 spine tooled in blind, gilt-lettered (spine sunned).  
*Provenance:* V. Pokrovsky (bookplate); stamp  
 'M35-18' to rear free endpaper.

£3,000-5,000

US\$3,900-6,300

€3,400-5,700



04

[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.

**The 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 no other copy being offered at  
 auction. Smirnov-Sokol'skii, *Moia biblioteka*, 1561;  
*Al'manakhi*, 488. Belinsky, *Otechestvennye zapiski*  
 (1841), I, xiv.

Octavo (170 x 108mm). With the engraved title  
 and 10 plates (uniform age browning, some mainly  
 marginal dampstaining, heavier to first few quires,  
 penultimate leaf reinforced at gutter). Original  
 publisher's cloth, later marbled endpapers, boards  
 and spine tooled in blind. *Provenance:* V. Pokrovsky  
 (bookplate); stamp 'M35-18' (rear endleaf).

£3,000-5,000

US\$3,800-6,300

€3,400-5,700





05

[ALMANAC. LERMONTOV *et al.*]. *Utrennjaja Zarja...na 1842 god.* [Morning Dawn...for the year 1842]. St Petersburg: Press of the Second Branch of the EIV Office, 1842.

**The first edition of the fourth issue.** By then the editor of a remarkably successful publication, V.A. Vladislavlev was able to 'catch the interests and moods of the wider public by giving them stories of a romantic nature, clothed in the pleasing form of the *Biedermeier*' (Makarov). This illustrated issue features Lermontov's *Ljubov mertvetsa* and Zhukov's *Kartezianskij monastyr*'. Rare in institutions and on the market: RBH records no other copy being offered at auction. Smirnov-Sokol'skii, *Moia biblioteka*, 1562; *Al'manakhi*, 510. K.V. Makarov, 'Estetika bidermajera v al'manakhe *Utrennjaja zarja*', p.18.

Octavo (170 x 108mm). With the engraved title and 6 plates (some mainly marginal dampstaining, plates slightly browned). Original publisher's cloth, later marbled endpapers, boards and spine tooled in blind. *Provenance*: V. Pokrovsky (bookplate); stamp 'M35-18' (rear endleaf).

£3,000-5,000

US\$3,800-6,300

€3,400-5,700



06

[ALMANAC. LERMONTOV *et al.*]. *Utrennjaja Zarja...na 1843 god.* [Morning Dawn...for the Year 1843]. St Petersburg: Press of the Second Branch of the EIV Office, 1843.

**The first edition of the fifth issue.** Assisted by the handsome illustrations, the selection of texts focused on everyday dramas, exotic settings, love tragedies and star-crossed fate (Makarov). This issue features Lermontov's late verse composition, *Vallerik*. Rare in institutions and on the market: RBH records no other copy being offered at auction. Smirnov-Sokol'skii, *Moia biblioteka*, 1563; *Al'manakhi*, 531. K.V. Makarov, 'Estetika bidermajera v al'manakhe *Utrennjaja zarja*', p.18.

Octavo (170 x 108mm). With the engraved title and 6 plates (engraved title dusty, minimal spotting). 19th-century Russian sheep, patterned endpapers, boards and spine gilt, gilt-lettered leather label to spine, inner edges gilt (minor, neat repair to hinges, head and foot of spine, endpapers reinforced at gutter). *Provenance*: V. Pokrovsky (bookplate); stamp 'M-09' and Litfond bookseller's label (rear pastedown).

£3,000-5,000

US\$3,800-6,300

€3,400-5,700



07

BUNINA, Anna (1774-1829). *Neopytnaja muza*. [The Inexperienced Muse]. St Petersburg: Shnor, 1809.

**The first edition of her first published book.** Bunina was one of the first Russian women to make a living from her literary career thanks to the fame achieved by her works and to the support of royal and aristocratic patrons. Her work spanned the arch linking the Neoclassical, emulative and stylized tradition with the emergence of Romantic poetry, ushering in what has become known as the Golden Age of Russian literature. In this collection, followed by a second part of the same title in 1812, she 'reflected on her own experience as a woman poet' (Vowles). RBH records no other copies having been offered at auction, and the book is very rare in institutions. J. Vowles, 'The Inexperienced Muse', p. 68. **Not in Smirnov-Sokol'skii**; Sopikov 6832.

Octavo (195 x 126mm). With the engraved title and the errata (occasional marginal spotting, slight offsetting from engraved title, minimal toning, occasional ink or pencil marks). Contemporary full calf, boards and spine with single blind rule, marbled endpapers (boards rubbed, hinges cracked but holding). *Provenance*: NYPL, deaccessioned (ink and punched stamps to initial leaves, 'Discarded') - later shelfmarks to upper board (label) and front free endpaper - stamp 'Printed in Russia' to title.

£2,000-3,000

US\$2,600-3,800

€2,300-3,400



08

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

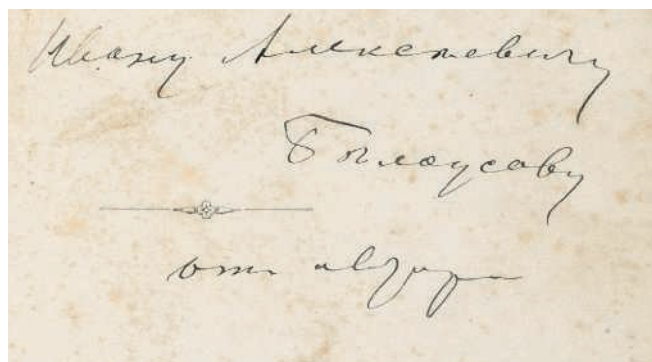
**Presentation copy of the rare first edition of Chekhov's first published book,** a bibliographical rarity recorded only three times at auction by RBH (the Kiseleva, Falktoft and Eden Martin copies). This copy with a remarkable provenance. Theatre, on-stage and back-stage, is the common thread of these six short stories, which the author, in spite of his professed disregard for the standing and skills of contemporary thespians, dedicated to the Muse of Tragedy. The book appeared under the pseudonym of Antosha Chekhonte, by the author's admission 'on credit, with payment in the course of 4 months'. Chekhov's first appearance in print, while he was in medical school, was in the St. Petersburg periodical *Strekoza* [Dragonfly] in March 1880. Kilgour 225; Smirnov-Sokol'skii 1225 ('survives in only very few examples').

Octavo (185 x 113mm). (Light scattered spotting.) Near-contemporary Russian half sheep, marbled boards. *Provenance*: poet and children's book writer Ivan Alekseevich Belousov (1870-1953; author's dedication inscription on the title, stamped shelfmark on the front pastedown and stamp on the front endleaf) - M.I. Chuvanov, illustrious collector of Russian books with autographs (bookplate at front and small stamp on last leaf).

£20,000-30,000

US\$26,000-38,000

€23,000-34,000



# СКАЗКИ МЕЛЬПОМЕНИ.

ШЕСТЬ РАЗСКАЗОВЪ

А. ЧЕХОНТЕ.

*Милу Анисимову*  
*Богуславу*

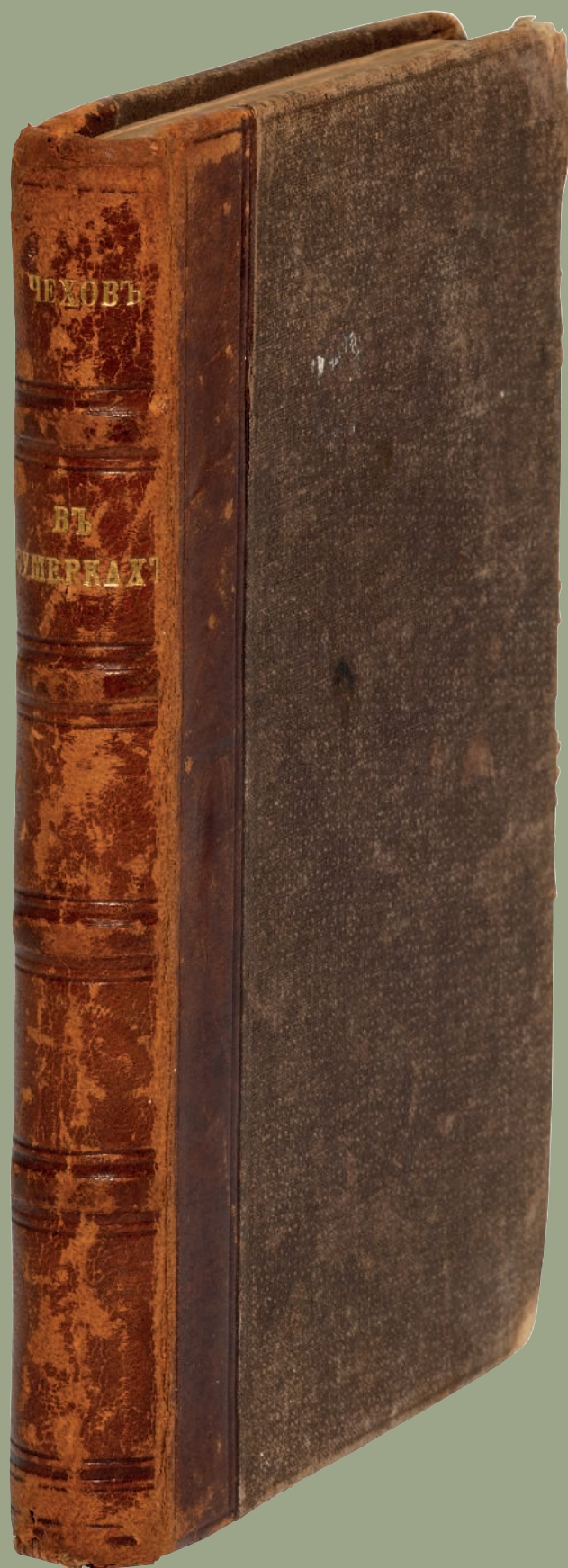
*отъ автора*

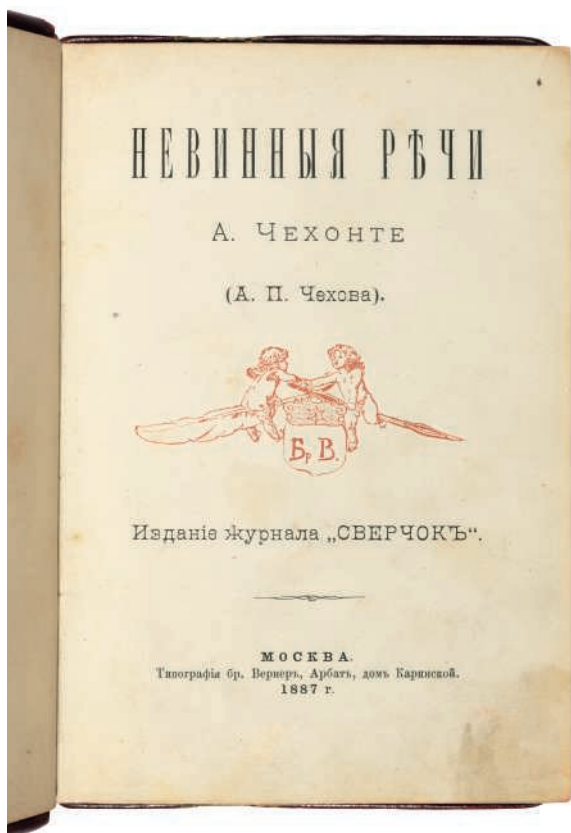
МОСКВА.

Типографія А. Левенсонъ. Петровка, Рахманов. пер., собст. д

1884.







09

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

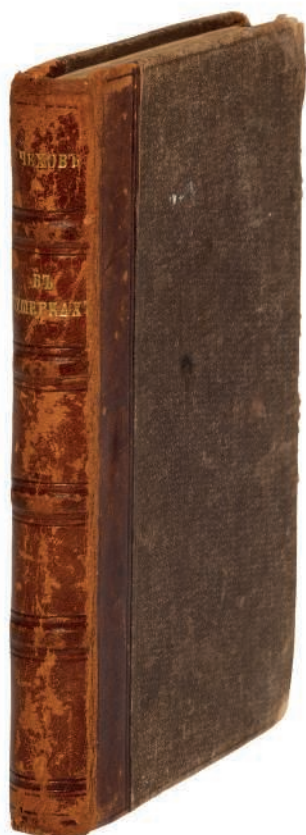
**The first edition of Chekhov's fourth collection of short stories** – the genre which Chekhov made his own. The author described the early work collected here as 'a dozen of my youthful sins'; Chekhov sold the volume 'to a shyster publisher when he was desperately short of money' (Simmons). RBH and ABPC record only 2 copies having been offered at auction (the Falktoft copy, Christie's 2001, and the Eden Martin copy, Christie's 2018). Kilgour 227; Lesman 2492; Simmons, *Chekhov* (Boston: 1962), p.132.

Octavo (178 x 119mm). Title vignette printed in sepia; engraved tail-pieces (occasional marginal soiling). Contemporary red three-quarter morocco and marbled sides, paneled spine decorated in gilt with monogram in Cyrillic characters at foot, green morocco lettering-pieces, marbled edges (edges rubbed, hinges reinforced, a few surface abrasions to the sides). *Provenance*: monogram NR on spine.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



010

CHEKHOV, Anton (1860-1904). *V sumerkakh: Ocherki i rasskazy*. [At Dusk: Essays and short stories]. St Petersburg: A. Suvorin, 1887.

**First edition, presentation copy and as such of the utmost rarity**, of the young Chekhov's first collection of short stories, a genre which he revolutionized. It was published under the pseudonym Krasnorogsky (the name of his estate) by Aleksei Suvorin, whose steadfast support and aesthetic consonance, witnessed in an extraordinarily rich correspondence, the author enjoyed for many years. It was partly due to Suvorin's enthusiasm and commitment that this work was awarded the Pushkin Prize. Chekhov himself did not rate this work very highly, and did not include it in his collected works. This copy was presented by the author to the actor Petr Fedorovich Solonin, 1857-1894; presentation copies from Chekhov are not numerous, and this, presented to one of the actors who took part in Chekhov's first theatre production, captures the author's commitment to theatre as one of the foremost playwrights of his time, and is particularly appealing. Kilgour 228; Smirnov-Sokol'skii 1227.

Octavo (172 x 110mm). With 4-ff. advertisements bound at end (occasional spotting or light marginal staining). Contemporary half sheep, cloth boards, spine lettered in gilt (rubbed); preserved in a modern half morocco case.

*Provenance*: Petr Fedorovich Solonin (author's presentation inscription on the half title 'To Petr Fedorovich Solonin from the author. A. Chekhov. 87 30/XI').

£6,000-9,000

US\$7,700-11,000

€6,800-10,000

011

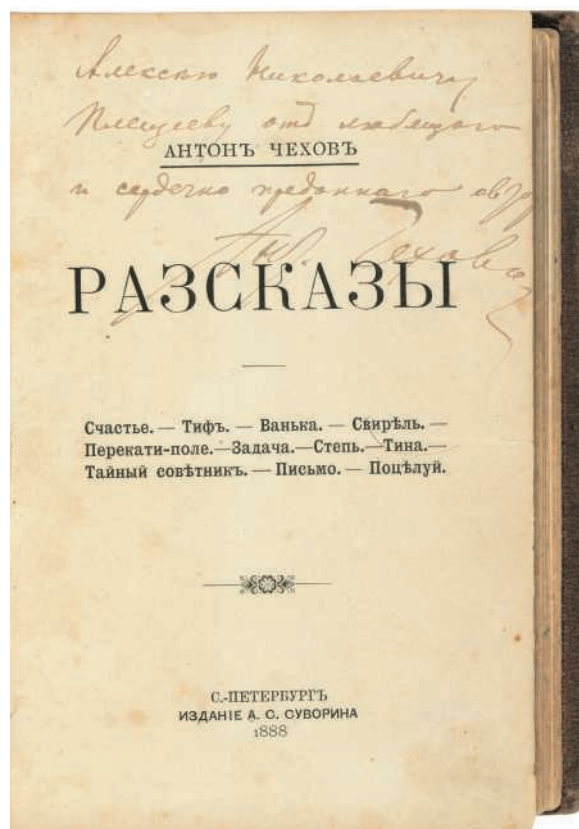
CHEKHOV, Anton (1860-1904). *Rasskazy*. [Stories]. St Petersburg: A. Survorin, 1888. [Bound after:] *V Sumerkakh*. [At Dusk]. St Petersburg: A. Suvorin, 1887.

**First edition, presentation copy**, of this collection of stories: a unique and suggestive copy by virtue of its association. The person for whom Chekhov professes 'love and devotion' was the poet Aleksei Nikolaevich Pleshcheev, once a member of the Petrashevsky Circle, author of well-known poems set to music by Tchaikovsky and Rachmaninov among others. In the year of publication of these *Stories*, the two writers had exchanged correspondence on the very subject of Chekhov's story-writing: having been encouraged by Pleshcheev to set aside short pieces or to select better journals as their outlet regardless of remuneration, and to concentrate on the production of what would be Chekhov's first (and artistically defining) long story 'The Steppe' for the journal *The Northern Messenger*, Chekhov wrote back lamenting the difficulties peculiar to the composition of long pieces, which were, disastrously from the point of view of his economic necessities, claiming his whole attention. Pleshcheev responded with words of heartfelt appreciation for the artistic worth of Chekhov's stories. Such sentiments, and the opening of Chekhov's response ('My dear, dear Aleksei Nikolaevich...') provide the literary and personal context of this inscribed gift of *Stories*. *Rasskazy* is bound after the first edition of *V Sumerkakh* (At Dusk), the collection of short stories which earned Chekhov the Pushkin Prize for literature. *Stories*: Not in Kilgour. *At Dusk*: Kilgour 228; Smirnov-Sokol'skii, *Moia biblioteka*, 1227.

Octavo (173 x 112mm). (Occasional marginal dampstain, some soiling and spotting, a few leaves repaired in the inside margin; tear in leaf 17.8, final blank chipped.) Contemporary red cloth, spine titled in blind, sides with a border blocked in blind (rebacked preserving the original spine, corners repaired, some soiling). *Provenance*: Aleksei Nikolaevich Pleshcheev (presentation inscription by Chekhov).

£7,000-10,000

US\$8,900-13,000  
€8,000-11,000



012

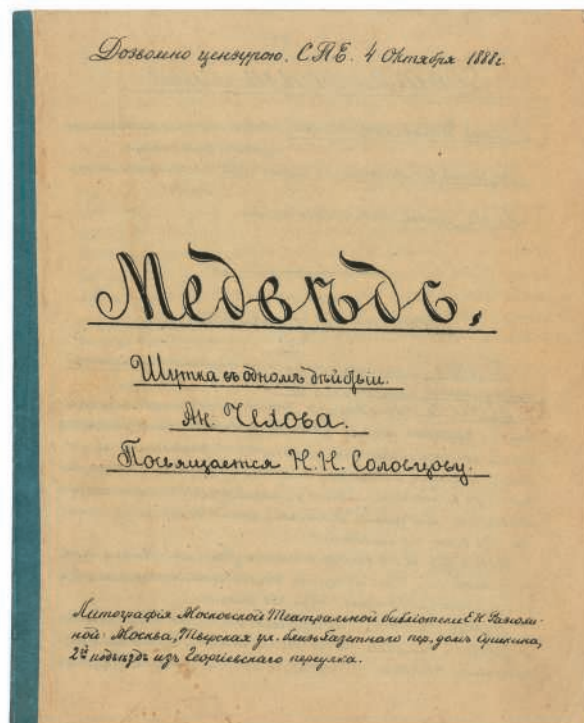
CHEKHOV, Anton (1860-1904). *Medved'*. [The bear]. Moscow: Lithography of Rassokhina's Theatre, 1888.

**A bibliographical rarity: the first edition, wholly lithographed, of the vaudeville *The bear***, of which only 110 copies were printed. Chekhov dedicated the play to Nikolai Nikolaevich Solovtsov, a friend since childhood and director, as well as the actor who first played the character Smirnov. Not in Kilgour or Smirnov-Sokol'skii.

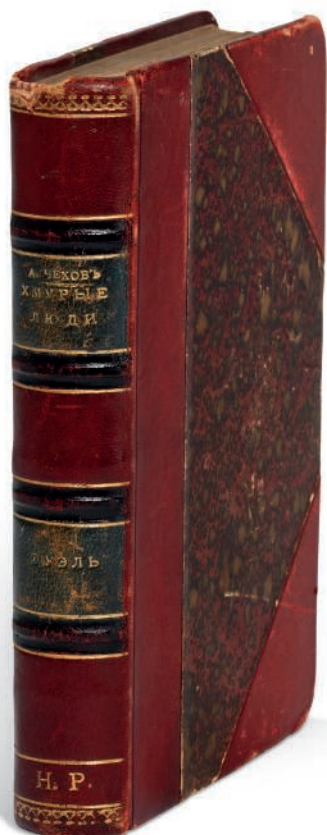
Octavo (222 x 180mm), wholly lithographed, unbound as issued, blue paper spine.

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400







013

CHEKHOV, Anton Pavlovich (1860-1904). *Khmurye ljudi. Rasskazy*. [Gloomy People. Short stories]. St Petersburg: A. Suvorin, 1891.

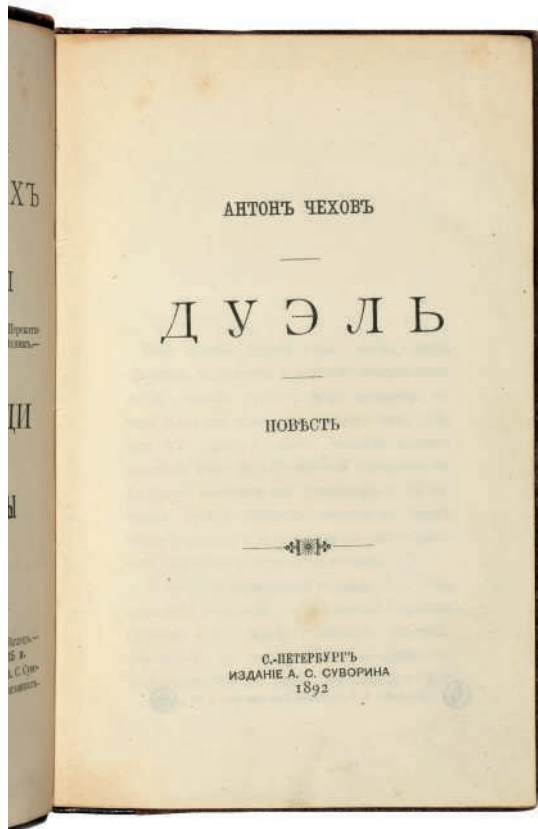
Third edition, published during the author's lifetime. Kilgour 229 (1890 edition).

Octavo (175 x 112mm). (Light spotting to the early quires, light marginal waterstaining.) Contemporary red three-quarter morocco and marbled sides, panelled spine decorated in gilt with monogram NR in Cyrillic characters at foot, green morocco lettering-pieces, marbled edges (head of spine a little chipped, edges rubbed, hinges reinforced, a few surface abrasions to the sides). *Provenance*: monogram NR on spine.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



014

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

**The rare first edition.** RBH and ABPC record a single copy having been offered at auction: Eden Martin's, Christie's 2018), and just one copy of the second edition (the Kilgour copy at Harvard's Houghton Library) appears to be located in libraries outside of Russia. This novella was first serialised in the pages of *Novoe Vremia* in October-November 1891. Kilgour 230 (second edition only).

Small quarto (172 x 111mm). With the half title (light scattered spotting, more pronounced in the first and last few leaves, half title evenly toned). Contemporary Russian quarter sheep, flat spine filleted and lettered in gilt including the monogram KL in Cyrillic characters at the foot (spine rubbed, rear cover a little discoloured). *Provenance*: monogram KL on spine.

£1,500-2,500

US\$2,000-3,200

€1,700-2,800

015

CHEKHOV, Anton (1860-1904). *V sumerkakh: Ocherki i rasskazy*. [At Dusk: Essays and short stories]. St Petersburg: A. Suvorin, 1895.

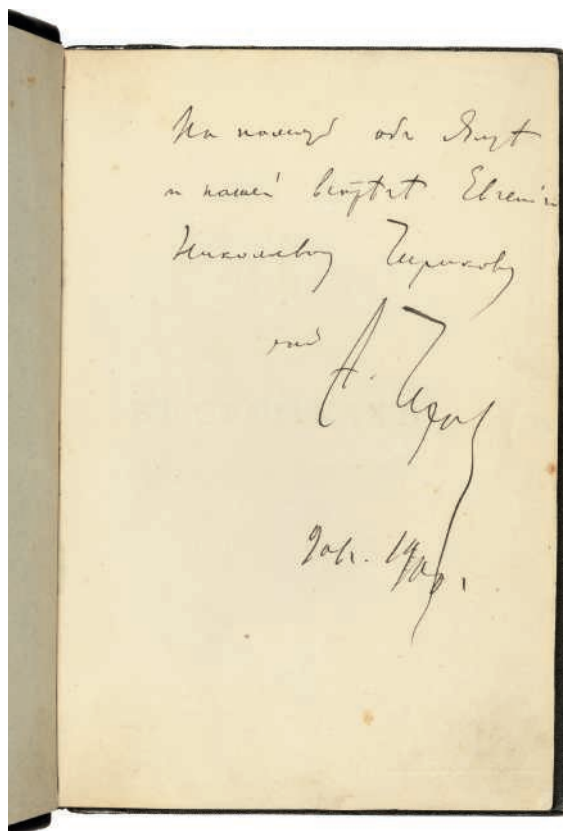
**Presentation copy of the eighth edition, rare:** no copy appears in current auction records. Chekhov's inscription marks the memory of his encounter at Yalta with Evgenij Chirikov (1864 – 1932, novelist, dramatist, essayist and publicist, admired by M. Gorky and a correspondent of Chekhov's), who, by August 1900, had contributed to several major literary journals with impassioned anti-monarchist and pro-populist pieces, and had experienced imprisonment and surveillance. His manifest unease with the radicalism of his revolutionary friends, transparent in his publications, made him a lifelong outsider also amongst them. He would eventually wholly renounce his revolutionary sympathies in the light of the 1917 events, and leave Russia for good, settling in various East-European cities and continuing his work as an emigre. The inscription is dated two years after the construction of White Dacha, Chekhov's house at Yalta and now a museum dedicated to him. Not in Kilgour or Smirnov-Sokol'skii.

Octavo (169 x 115mm). With half title (very occasional light staining). Contemporary black half sheep, spine lettered in blind, black cloth sides, marbled edges (very light rubbing at extremities). *Provenance:* author's presentation 'In memory of Yalta and our meeting, to Evgenij Nikolaevich Chirikov. 9 Aug 1900.' (inscription on the first half title).

£3,000-5,000

US\$3,900-6,300

€3,400-5,700



016

CHEKHOV, Anton (1860-1904). *P'esy*. [Songs]. [St Petersburg: A. Suvorin, 1897].

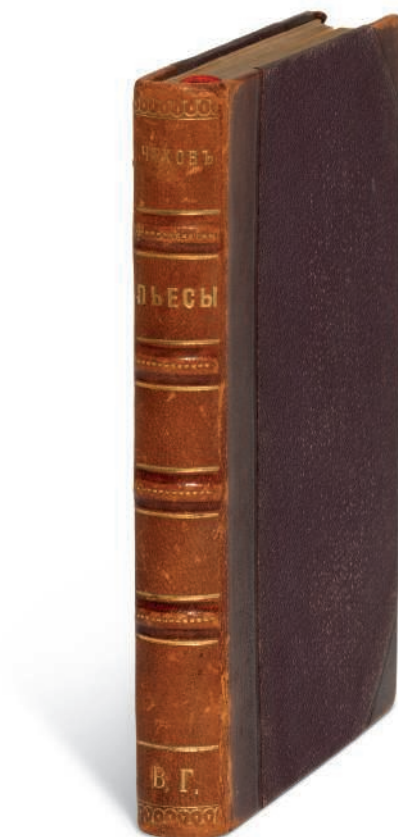
**First edition of this collection, extremely rare.** The work includes 'Medved', 'Pedlozhenie', 'Ivanov', 'Lebedinaja pesnja', 'Tragik po nevole', 'Chajka', 'Djadja Vanja'. Kilgour 235.

Octavo (170 x 111mm). With half title (title-page lightly spotted, else clean). Contemporary Russian half sheep, panelled spine decorated and lettered in gilt including monogram V.G. at foot, purple cloth sides (extremities rubbed); preserved in a cloth case. *Provenance:* monogram V.G. on spine.

£2,000-3,000

US\$2,600-3,800

€2,300-3,400





017

CHEKHOV, Anton Pavlovich (1860-1904). *Svad'ba. Jubilej. Tri sestry: P'ecy.* [Wedding. Anniversary. Three Sisters: Plays]. St Petersburg: Marks, 1902.

**Kilgour's copy of the first authorized edition** of these three vaudevilles, incorporating Chekhov's many corrections. They were included in the second edition of the *Works* published by Marks, at the end of vol. VII for structural reasons advocated by Chekhov himself, and published as a separate book for the convenience of those subscribers who had bought the first edition of that volume (the circumstances are attested in the correspondence between author and publisher). This copy belonged to the noted collector and philanthropist Bayard L. Kilgour, a passionate student of Russian culture, benefactor of the Harvard University Libraries and the Cincinnati Art Museum. Kilgour 237.

Octavo (186 x 129mm). (Some light foxing to the initial leaves.) 20th-century cloth preserving the contemporary morocco lettering-piece on the spine. *Provenance:* Bayard L. Kilgour (bookplate).

£600-900

US\$770-1,100

€680-1,000

018

CHEKHOV, Anton (1860-1904). *Vishnevyy sad: Komedija v chetyrekh dejstvijakh.* [The Cherry Orchard: A comedy in four acts]. St Petersburg: A. Marks, 1904.

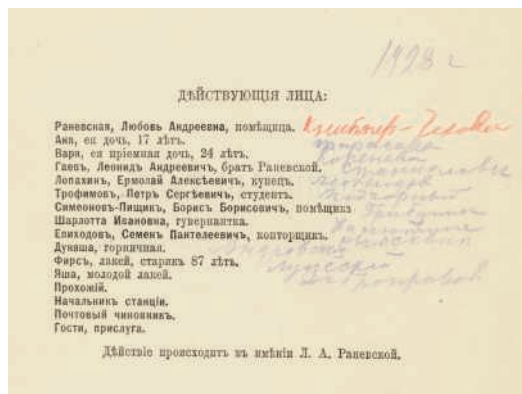
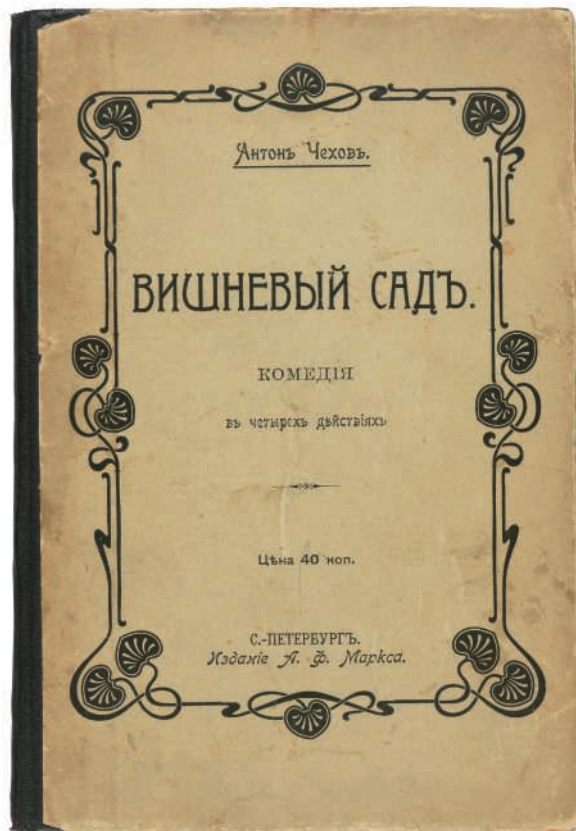
**First separate edition** of one of Chekhov's best known plays. It premiered at the Moscow Arts Theatre in January 1905 under the direction of Stanislavskii. This edition bears the censorship note dated June 1, 1904. The play had first appeared in that same year as part of *Sbornik tovarishchestva 'Znanie' za 1903 god*. 'Chekhov received an offer from [Maxim] Gor'kii to publish the play in the annual of his firm Znanie, at a remuneration of fifteen hundred rubles a signature, the highest Chekhov had ever received. Because of his contract with [A. F.] Marx, which restricted publication of new works to newspapers and magazines, or to books that appeared for charitable purposes, it seemed at first that Chekhov would have to reject this alluring proposal. Violation of the contract carried a penalty at the rate of five thousand rubles for every printed signature. However, a way out was found. Both Chekhov and Gor'kii were interested in an appeal to aid indigent women medical students in Petersburg, and the *Znanie Annual*, including 'The Cherry Orchard', was published on behalf of this charitable purpose' (E. J. Simmons, *Chekhov*, 1963, p.606). Marx issued the revised script in book form later that year. The official date of publication of *The Cherry Orchard* was June 1, 1904, a mere month before Chekhov's death. Not in Kilgour or Smirnov-Sokol'skii.

Octavo (212 x 133mm). With advertisements leaf at end (title-page tipped to the front endleaf at gutter, one or two spots). Original publisher's printed boards (a little soiled, now backed in cloth), patterned endpapers. *Provenance:* actors' names for a performance of 1928 (early red and purple pencil note next to characters' names to the verso of the half-title).

£2,500-3,500

US\$3,200-4,400

€2,900-4,000





019

DOSTOEVSKY, Fyodor (1821-1881). *Sochinenija*. [Works]. Moscow: Lazarevskii at the Institute for Eastern Languages, 1860.

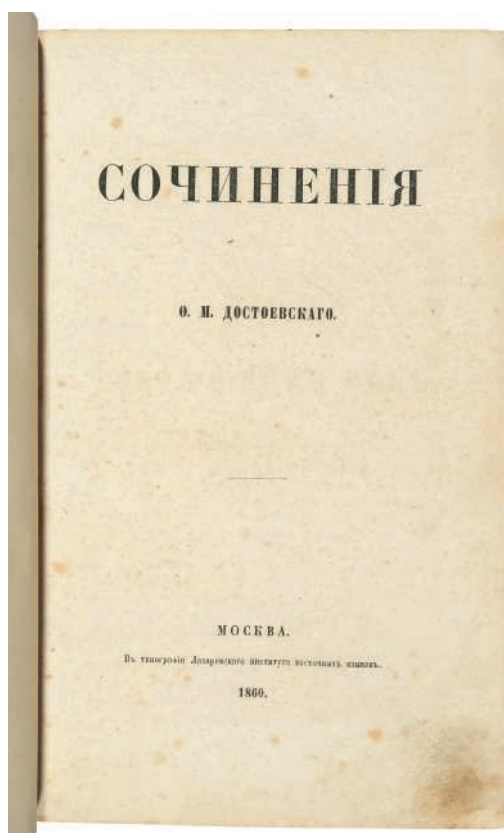
**First edition of the collected works, rare** – the only edition to be published in Moscow. 'It contains a selection of works written before the period of his penal servitude and after it. Most of these had appeared in periodicals and were not previously published in book form' (Kilgour). Kilgour 278.

Two volumes, octavo (220 x 135 and 231 x 140mm). (Some browning and foxing throughout; upper outer corner of half title in vol. 2 torn.) Vol. 1: contemporary half leather, blind-tooled spine, marbled boards (joints repaired, corners and edges worn, rubbed). *Provenance*: Ivan Alekseevich Lebedev (stamp on title, last page and table of contents) – Artistic circle library (bookplate on first free end-paper). Vol. 2: modern half leather, spine gilt, marbled boards. *Provenance*: early number in ink on the front endleaf – Vengerov (bookplate) – inscription 'Viktor Vasil'evich...to know so that the door will break off its hinges' (in blue ink, upper margin of pp.418-19). (2)

£8,000-12,000

US\$11,000-15,000

€9,100-14,000



020

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

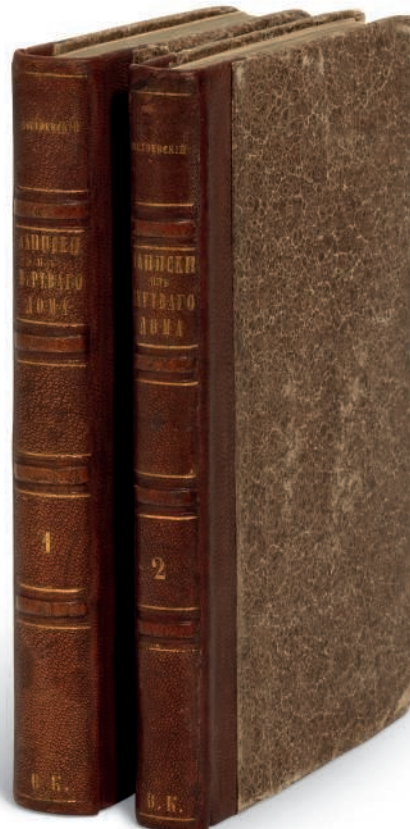
**The first complete edition of this early masterpiece by Dostoevsky**, greatly appreciated by Tolstoy and which Lenin described as an 'unsurpassed work of Russian and world literature'. Dostoevsky's passionate description of life in a Siberian prison camp is based on his own experience; it 'provided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

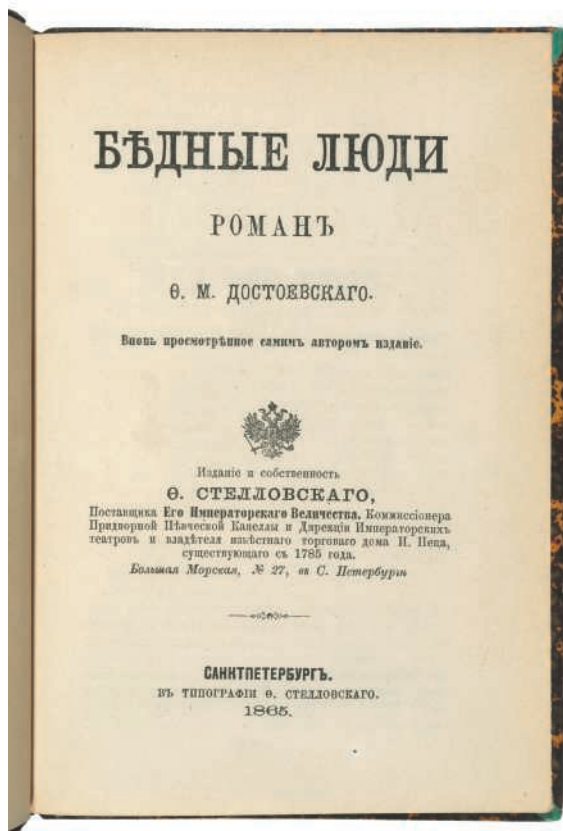
Two volumes, octavo (203 x 130mm). With the half-titles (possibly without final blanks, first four leaves of each vol. repaired at gutter, first leaf after title in vol. 1 repaired at corners and fore-edge, crayon marks on first half title, scattered spotting and soiling, worse in the first leaves of vol. 1, some blue ink marks with consequent show-through). Contemporary Russian quarter leather, paneled spines gilt including monogram VK in Cyrillic at foot (rebacked with the original spines laid on, new endpapers). *Provenance*: monogram VK on spines – unidentified stamps on initial pages. (2)

£6,000-9,000

US\$7,700-11,000

€6,800-10,000





## 021

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

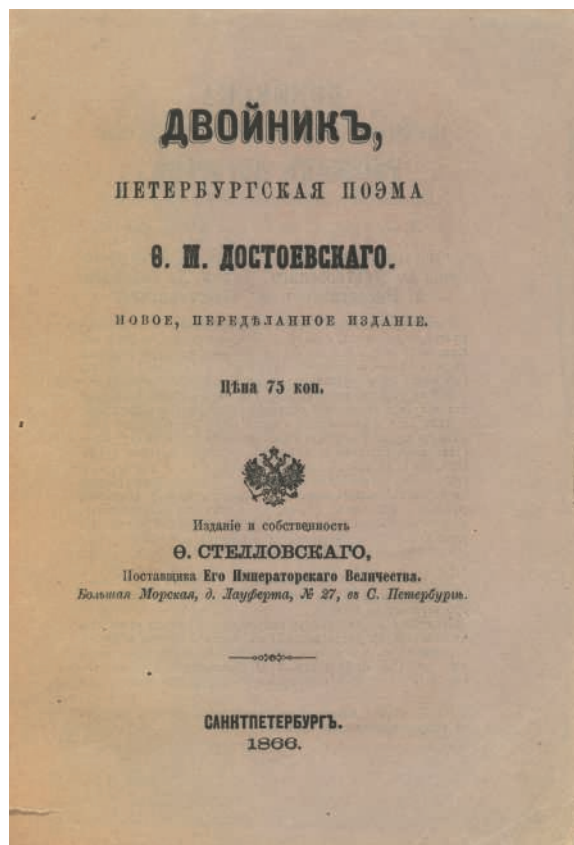
**The definitive edition of Dostoevsky's debut novel**, with the author's final revisions to the text. First published to great acclaim in a periodical in 1846, it continued to be revised by Dostoevsky for the subsequent editions of 1847, 1860 and 1865. This edition was published by Stellovsky, with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

16mo (176 x 116mm). Contemporary quarter morocco, spine lettered in gilt (edges a little rubbed).

£1,000-2,000

US\$1,300-2,500

€1,200-2,300



## 022

DOSTOEVSKY, Fyodor (1821-1881). *Dvoynik.* [The Double]. St Petersburg: Th. Stellovsky, 1866.

**The rare first separate edition, with the original wrappers.** RBH and ABPC record no other copies having been offered at auction. The text was much altered by the author from its first incarnation, when it had appeared in a periodical in 1846. The subtitle 'A Petersburg poem' nods at Gogol's *Dead souls*, manifesting a relationship of emulation, response and challenge that is sustained throughout the work (A.L. Bem). Dostoevsky regarded this novella as a 'failure' in relation to his ambition, yet in his diary he declared 'Its idea was rather lucid, and I have never expressed in my writings anything more serious' ('The History of the Verb "Stushevatsia" In *Diary of a Writer*, transl. B. Brasol, v. II. N.Y.: Octagon Books, 1973, p.883). Not in Smirnov-Sokol'skii. Frank, *Dostoevsky: A Writer in His Time*, p.103.

Octavo (180 x 135mm). With the advertisements, edges uncut (faint water stain to upper margin of last leaf, occasional marginal spotting, two quires loose). Original printed wrappers (upper wrapper loose).

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

023

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

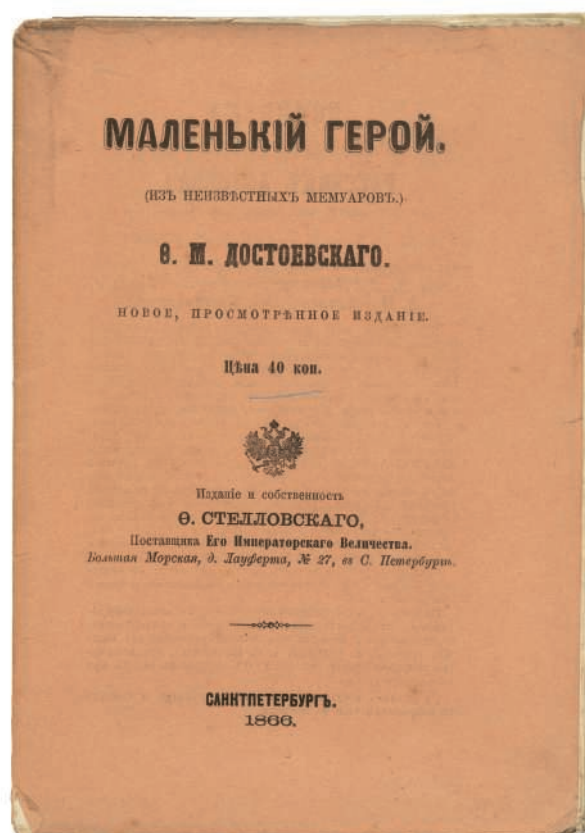
**The rare first separate edition, with the original wrappers**, of 'the last of Dostoevsky's pre-Siberian stories' and 'one of the brightest' (Lantz). It was first published anonymously in 1857 in the journal *Notes of the Fatherland* from a draft in possession of Mikhail, Fyodor's elder brother, during 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).

£900-1,200

US\$1,200-1,500

€1,100-1,400



024

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).

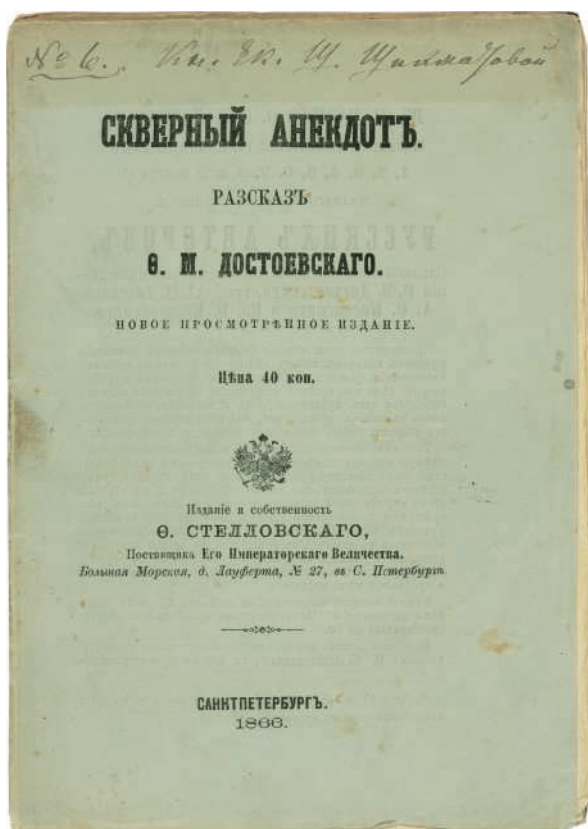
£4,000-6,000

US\$5,100-7,600

€4,600-6,800







025

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

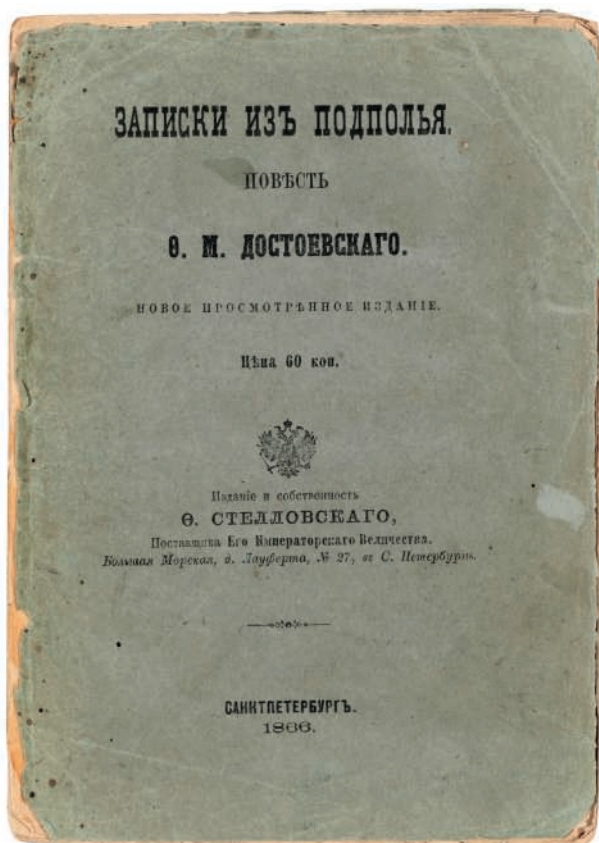
**A rare lifetime edition, with the original wrappers.** First serialized in the journal *Vremja* in 1862, it anticipates 'the makings of all subsequent images, paintings, ideas, artistic and logical techniques' used by Dostoevsky (Mikhailovskij). Rare institutionally and on the market: RBH and ABPC 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.

£900-1,200

US\$1,200-1,500

€1,100-1,400



026

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

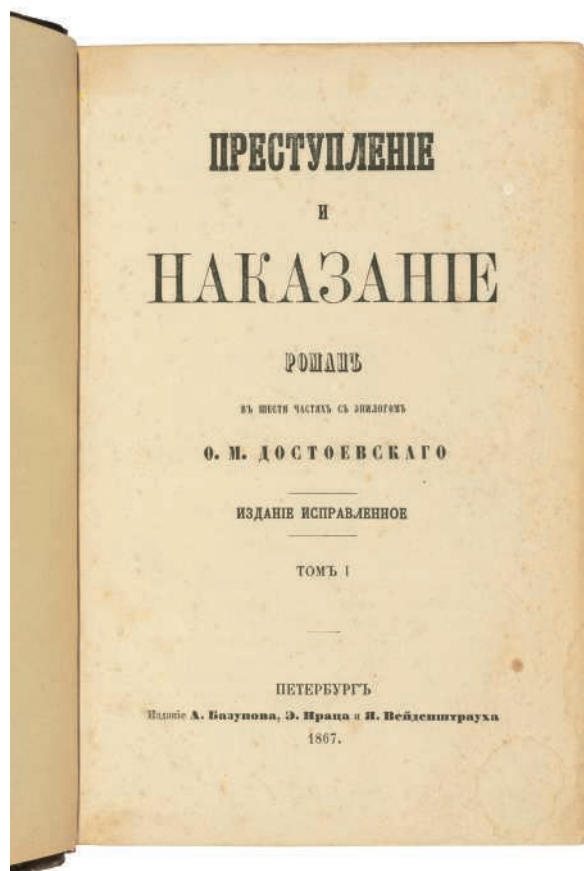
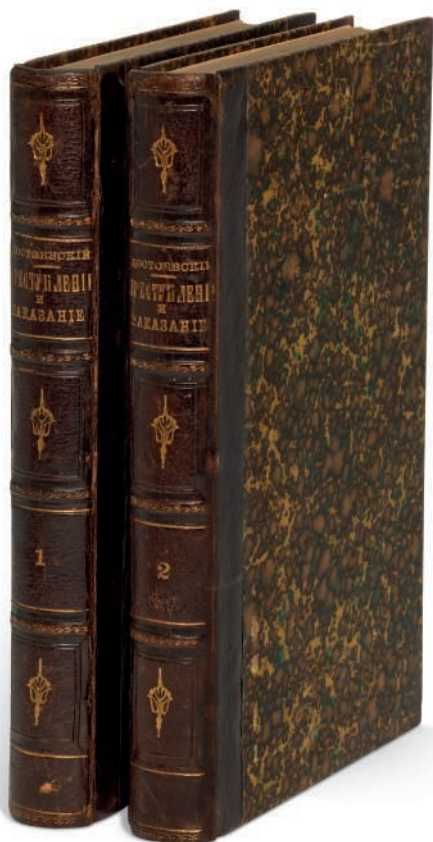
**The rare first separate edition of Dostoevsky's most philosophical work and 'probably the most important source of the modern dystopia'** (Morson). RBH and ABPC record a single copy at auction (Eden Martin's, Christie's 2018) and the book is extremely rare in institutions outside Russia. *Notes from the Underground* is Dostoevsky's critique of Utopianism and his answer to those who believe that every human action is pre-determined, the complex consequence of prior causation. The underground man's refusal to accept such 'despotism', even his irrational protest, is his way of asserting his freedom - without which no true religion is possible (Frank). The text first appeared in book-form the previous year in volume 2 of the *Complete Collected Works*. Frank, *Dostoevsky. The Miraculous Years. 1865-1871*, pp. 312, 320; Morson, *The Boundaries of Genre: Dostoevsky's Diary of a Writer and the Traditions of Literary Utopia*, p.130. Not in Smirnov-Sokol'skii, *Moia biblioteka*.

Octavo (178 x 125mm). With 2 pp. of advertisement, edges uncut (a little spotting or toning, edges dusty). Original printed wrappers (soiled, upper wrapper loose, spine partly perished). *Provenance*: a couple of later annotations.

£8,000-12,000

US\$11,000-15,000

€9,100-14,000



027

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

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

Two volumes, 12mo (209 x 133mm). (Light spotting throughout, occasional faint marginal dampstaining in vol.2.) Contemporary Russian half leather, spines gilt, marbled boards (rebacked preserving the original spines); preserved in a custom-made case. (2)

£15,000-20,000

US\$19,000-25,000  
€17,000-23,000



## 028

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

**A remarkable survival: an uncut copy in the original wrappers of the first edition of one of Dostoevsky's great novels.** This was the first of his books published by Dostoevsky himself, for which he acquired the best-quality paper produced in St Petersburg. *Besy* captures 'the full grandeur of Dostoevsky's extraordinary endeavor, which is nothing less than to write a symbolic history of the moral-spiritual travails of the Russian spirit' (Frank, pp.430-434). It is his most overtly political work, and a ruthless exposition of contemporary revolutionary movements. The serialization of this work, in Katkov's periodical *The Russian Messenger*, broke down when Katkov refused to print 'Stavrogin's Confession', an episode which he found particularly shocking. Kilgour 281.

3 parts in 3 volumes, octavo (223 x 153mm). Uncut, with deckle edges, with all the half-titles and the leaf of quotations (occasional light spotting, occasional mild marginal waterstaining). Original publisher's printed wrappers (spines and corners and some fore-edges repaired, clean tear to upper wrapper of vol. 1 repaired). *Provenance*: unidentified faded stamp on rear wrapper. (3)

£20,000-30,000

US\$26,000-38,000  
€23,000-34,000



029

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

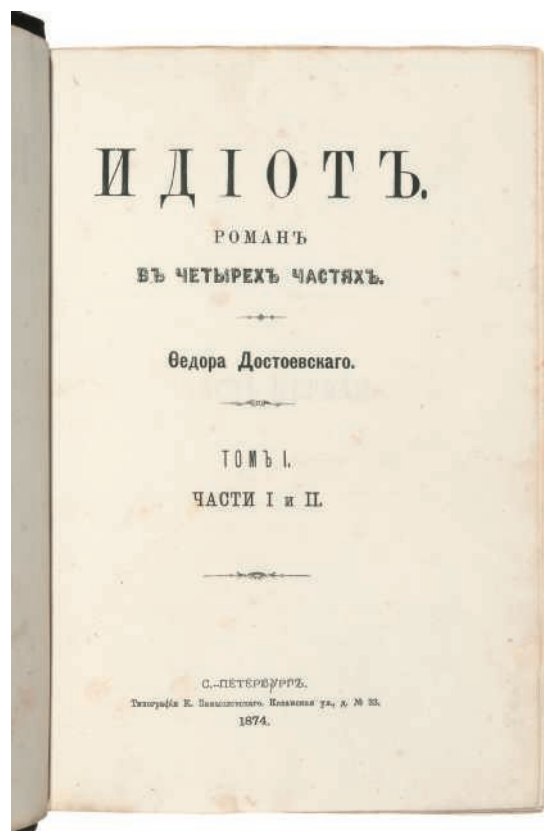
The first edition of 'the most original of Dostoevsky's great novels' (Frank I); it is 'the most personal of all Dostoevsky's major works, the book in which he embodies his most intimate, cherished, and sacred convictions' (Frank II). Here, Dostoevsky aims to show 'religious faith and moral conscience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

Two volumes bound in one, octavo (209 x 133mm). With the half-titles (occasional faint dampstaining). Contemporary Russian brown half leather filleted in blind, spine decorated in gilt, gilt morocco lettering-pieces, gilt monogram to the foot of the spine sides (extremities rubbed). *Provenance*: monogram AP in Cyrillic on spine – shelfmark stamp at front.

£15,000-20,000

US\$20,000-25,000

€17,000-23,000



030

DOSTOEVSKY, Fyodor Michailovich. 1821-1881. *Zapiski iz mertvago doma*. [Memoirs from the House of the Dead]. St. Petersburg: Brothers Pantelev, 1875.

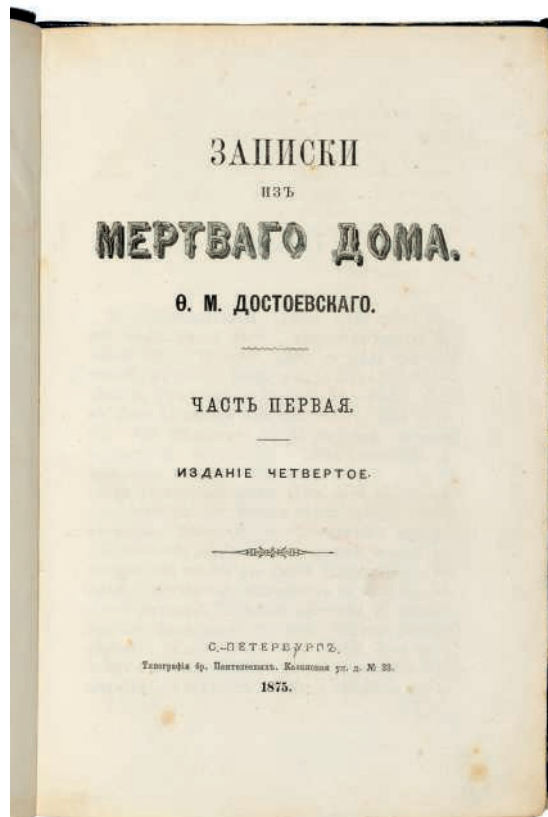
Fourth edition: the last lifetime edition, published by Dostoevsky himself. A very attractive, well-preserved copy of what is now a rare book: a single sale is recorded by RBH/ABPC. Not in Kilgour.

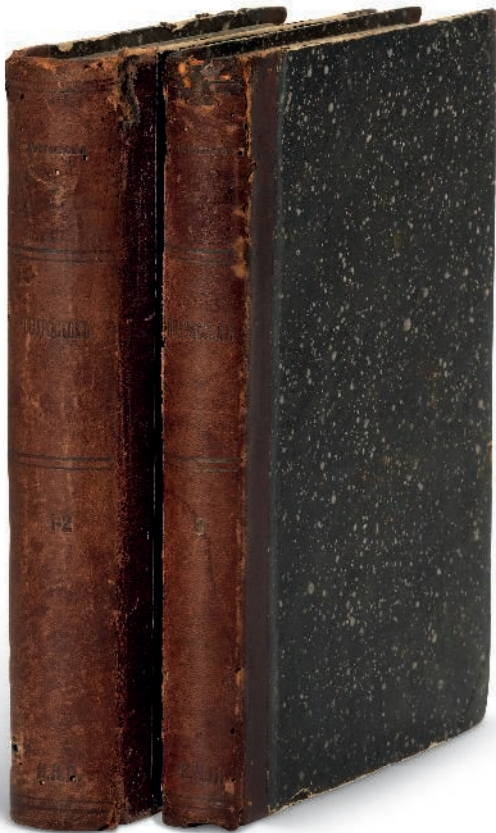
2 volumes bound in one, octavo (131 x 112mm). Contemporary half leather with gold-embossed, patterned paper, coated edge (joints cracked but holding, edges rubbed). *Provenance*: Mikhail Botkin (crossed-out inscription on second endleaf).

£1,000-1,200

US\$1,300-1,500

€1,200-1,400





### 031

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

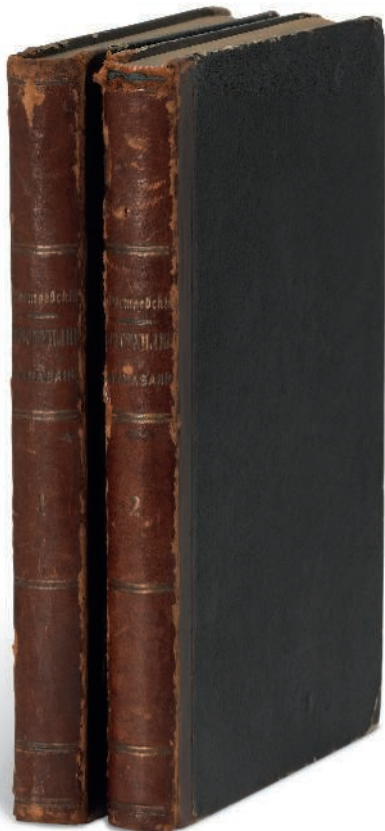
**Rare first edition in book form** of this novel, which had first appeared serialized in the journal *Notes from the Fatherland* in 1875. The theme of conflict between father and son, especially in their ideologies, informs this novel, which project onto a single family the generational clash between the conventional way of thinking and the new perspectives (nihilism in particular) embraced by the young of 1860s Russia. Kilgour 283.

3 parts in 2 volumes (208 x 140mm). (Titles lightly foxed, light marginal dampstaining to the first few leaves of all parts and on lower outer corner of pt 3, occasional minor spots.) Contemporary quarter calf, spines ruled and lettered in blind with a gilt monogram (joints cracked but holding, extremities worn, some worm-work to spines with small losses, edges worn, gilding faded). *Provenance*: I. N. Pucheglazov (monogram on spines, inscriptions and stamped exlibris on titles). (2)

£3,000-5,000

US\$3,900-6,300

€3,400-5,700



### 032

DOSTOEVSKY, Fyodor (1821-1881). *Prestuplenie i nakazanie: Roman v shesti chastjakh s epilogom*. [Crime and Punishment]. St Petersburg: brothers Panteleevykh, 1877.

The fourth 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 in 1866 in the journal *Russkii Vestnik* and published in book form the year after, with an epilogue added at the insistence of the publishers who found the ending unacceptable for a general public. The paper stock used for that first edition was of poor quality and copies are very seldom found without spotting. Frank, *Dostoevsky: The Miraculous Years, 1865-1871*, p.96.

2 volumes (211 x 141mm). With half-titles (initial leaves of vol 1. discreetly repaired at gutter, sporadic, mostly marginal spotting or staining.) Contemporary Russian quarter calf, black cloth sides, spines filleted and lettered in gilt (hinges cracked but holding, spine of vol. 2 chipped at head, spine gilding faded, corners and portions of spines worn, extremities rubbed.) (2)

£1,000-2,000

US\$1,300-2,500

€1,200-2,300

033

DOSTOEVSKY, Fyodor (1821-1881). *Brat'ja Karamazovy*. [The Brothers Karamazov]. In *Russkij Vestnik*. Moscow: Katkov, 1879-1880.

**The very first 'Karamazov' in print: the complete serialised instalments of the first publication of Dostoevsky's masterpiece.** It appeared in the prestigious *Russkij Vestnik* in 16 parts between January 1879 and November 1880, concluding just a few months before the author's death. Each was to be a whole 'book', although books 5, 8, 11 and 12 were split into two parts. The editors of the journal always placed the instalment in the middle of each issue, thus 'forcing readers to at least notice the other contributions', on science, music, politics, law and philosophy (Todd). Rare: RBH records no other copies being offered at auction. Not in Smirnov-Sokol'skii, *Moia biblioteka*. W.M. Todd, 'The Brothers Karamazov and the Poetics of Serial Publication', pp.87, 91.

Octavo (192 x 127mm). (P.779 of Book 5 supplied in manuscript, occasional very minor spotting, a couple of leaves dampstained, first quire detached.) 19th-century Russian half calf, marbled boards, spine lettered in gilt (very minor repair, upper hinge detached).

£5,000-8,000

US\$6,400-10,000

€5,700-9,000



034

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.

6volumes (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)

£1,000-2,000

US\$1,300-2,500

€1,200-2,300





# ВАКХАНКА.

Зачѣмъ, какъ газель  
По лѣснстымъ утесамъ,  
Ты мчнись Вакханка?  
Зачѣмъ изъ подъ грубой,  
Косматой одежды  
Такъ дерзко мнѣ кажешь  
Блестящую, спройную,  
Воздушную попку.

\*

За чѣмъ твои черныя,  
Мягкія вудри,  
Взвѣвался, не кроюшь  
Той страсти, той нѣги,  
Что пылешь зарею  
На дикомъ лицѣ пноемъ?

\*

Никто насъ не видитъ—  
Далеко, далеко

Умчались подруги! —  
Ты слышишь?—въ горахъ тамъ:  
Эное! эное!  
Брось ширь и вѣнокъ твой.  
Скорѣ на грудь ко мнѣ . . .  
Не дай утишиться  
Вакхической бурѣ  
Въ пахучихъ грудяхъ твоихъ.  
Саширь не подсмотришь,  
Съ коварной улыбкой,  
Проказъ молодыхъ.



035

FET, Afanasy Afanasyevich (1820-1892). *Liricheskij panteon*. [The Lyrical Pantheon]. Moscow: S. Selivanovskij, 1840.

**The rare first edition of the first book of verse**, published by the author under the name 'A.F.' when he was a student at Moscow University and a member of Apollon Griboedov's circle. Fet did not reprint this edition, nor did he republish most of the poems contained here, imbued with the author's passion for Schiller, Goethe and Pushkin. Many of the poems for which he later became renowned, including translations and original poetry, derive from those years (Terras). Rare in institutions and on the market: RBH records no other copy offered at auction. Not in Smirnov-Sokol'skii. Terras, *Handbook of Russian Literature*, p. 136.

Octavo (205 x 140mm). With the half-title, wood-engraved vignettes (half-title, title and first two leaves a little soiled, last toned, four leaves reinforced at gutter, occasional spotting). 20th-century mauve cloth, patterned endpapers, original printed upper wrapper preserved (light soiling). *Provenance*: unidentified contemporary inscription and shelfmarks '378' and 'IV/135' to wrapper, repeated to title with 'B6501' - rubber stamp in Cyrillic of 'Biblioteka B.S.M.D.A. I.S. Aksakova'.

£20,000-30,000

US\$26,000-38,000  
€23,000-34,000

036

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: Department of Public Education [vol. 1], and A. Plushar [vol. 2], 1831-1832.

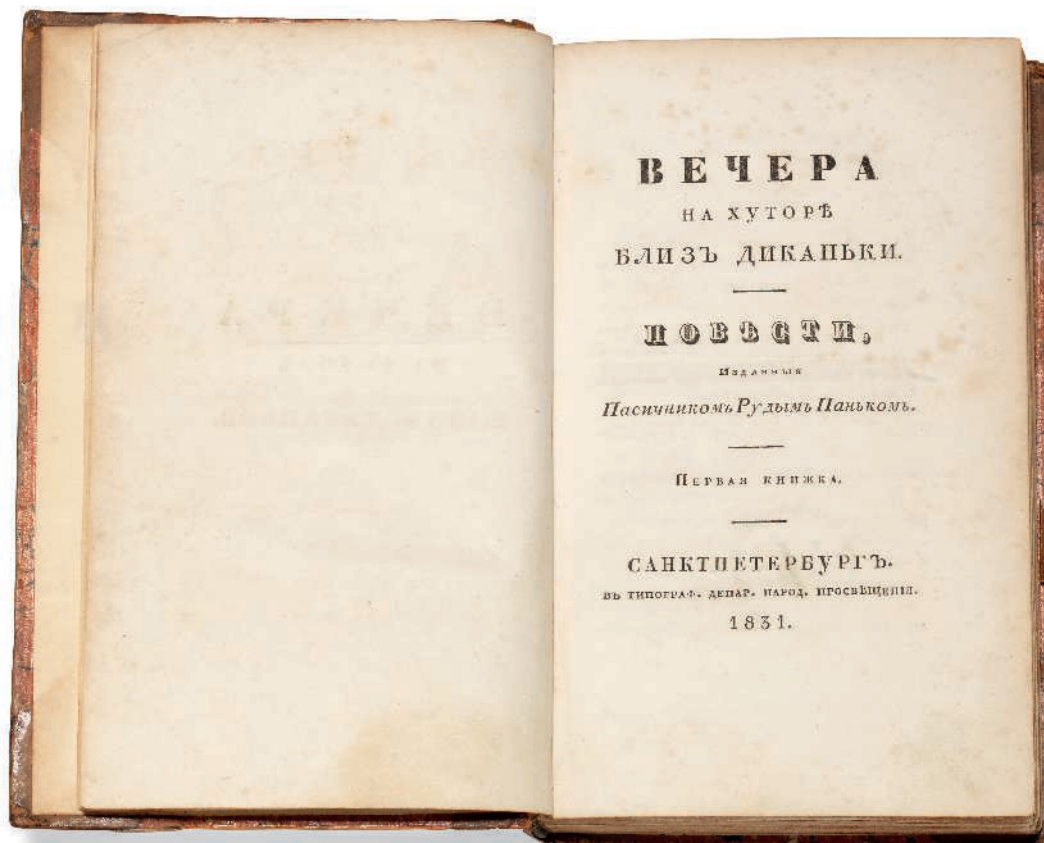
**The very rare first edition of Gogol's first masterpiece and his first obtainable book**, a collection of comical tales of provincial life. It was an immediate success: 'In Moscow Gogol met with the acclaim and unqualified recognition sufficient to satisfy him. The young Idealists, with Belinsky at their head, carried him to the skies' (Mirsky, p.150). Pushkin remarked 'how we were surprised by a Russian book that made us laugh; we have not laughed since the days of Fonvizin' (Sovremennik, 1836, pp. 311-312). RBH and ABPC record only 2 copies of both parts having been offered at auction, the Bergé copy (Pierre Bergé, 11 December 2015) and the Eden Martin copy (Christie's, 28 November 2018, but without first half-title and blanks, present here). The Fekula and Kilgour copies were both severely 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.

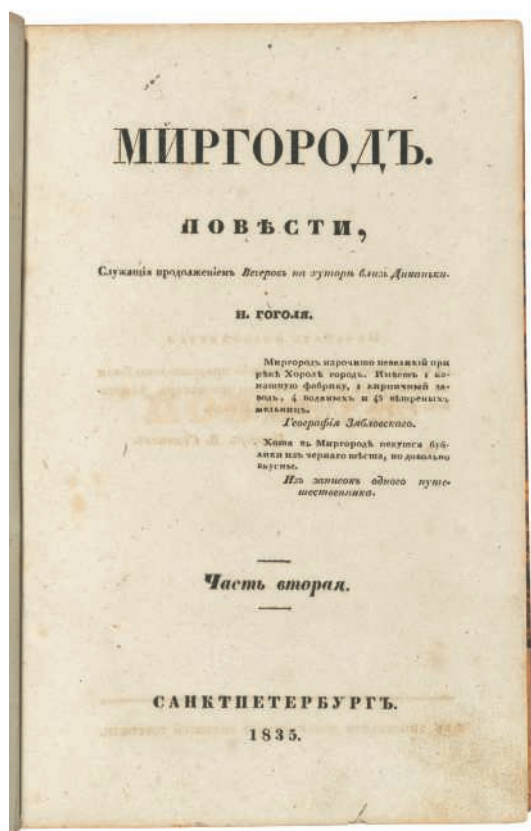
2 volumes, 12mo (170 x 97mm), complete with both half-titles and all the blanks (occasional light spotting, a few light stains). Contemporary Russian quarter calf, marbled boards, flat spine decorated in gilt with the Vorontsov arms at foot and contrasting morocco lettering-pieces (rebacked with the original spines laid down, corners and edges a little worn). *Provenance*: Counts Vorontsov (arms on spines) – VF (monogram stamped on verso of titles). (2)

£70,000-100,000

US\$89,000-130,000

€80,000-110,000





037

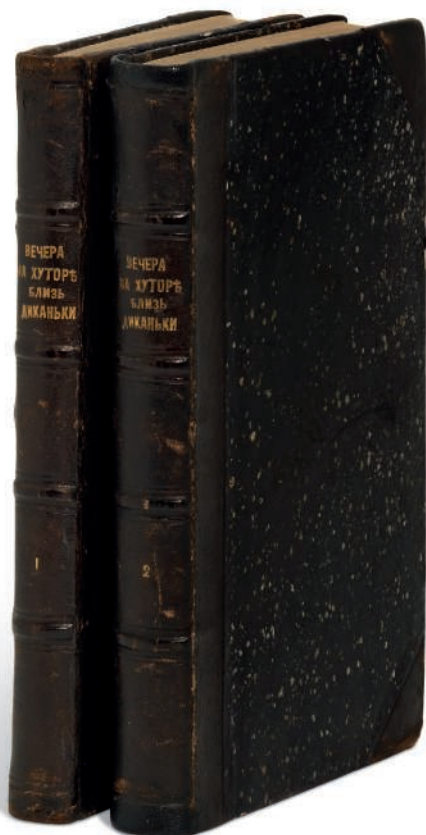
GOGOL, Nikolai Vasil'evich (1809-1852). *Mirgorod...Chast' vtoraja*. [Mirgorod... Second Part]. [Vol. 2]. St Petersburg: [by Delvig and Somov] at the Press of the Department of Foreign Trade, 1835.

**The rare first edition of 'Viy'**, in vol. 2 of a two-volume collection—a story of 'real genius' with supernatural, comic, tragic and horrific themes (Peace). Presented as a continuation of the very successful *Evenings on a Farm near Dikanka* (1831-1832), *Mirgorod* included four stories in two volumes. 'Viy' appeared here for the first time; 'The Tale of How Ivan Ivanovich Quarrelled with Ivan Nikiforovich' had been published in the journal *Novosel'e* in 1834, after revisions imposed by censors. Rare: RBH records only two copies of both parts having been offered at auction. Kilgour 341; Smirnov-Sokol'skii, *Moia biblioteka*, 607. Peace, *The Enigma of Gogol*, p. 30.

Octavo (204 x 135mm). With the half-titles (some uniform browning, tiny wormtrack at lower margin of six leaves, two minor marginal tears, some thumbing, light staining to final leaves, one leaf and half-title strengthened at gutter, ink doodles to first half-title). 20th-century half calf, marbled boards, title to spine. *Provenance*: 'A. Gololobova read [this] on the night of April 15, 1881. At 3am' (contemporary inscription to first half-title) - unidentified inscription to third half-title.

£3,000-4,000

US\$3,900-5,100  
€3,400-4,500



038

GOGOL, Nikolai Vasil'evich (1809-1852). *Vechera na khutore bliz Dikan'ki: Povesti, izdannye pasnechnikom Rudym Pan'kom*. [Evenings on a Farm near Dikan'ka: Stories edited by Beekeeper Rudi Panko]. St Petersburg: Department of Foreign Trade, 1836.

**Second edition, as rare as the first.** It was this second edition that Pushkin famously reviewed in *Sovremennik* (1836). 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). See Smirnov-Sokol'skii, *Moia Biblioteka* 604.

2 volumes, octavo (204 x 124mm). With advertisements leaf before first title, half-titles. (Vol. 1 repairs to advertisements leaf and title touching a couple of letters, mild waterstaining to the first few leaves, light spotting; vol. 2 first quire stained, light spotting.) Near-contemporary half morocco, spines lettered in gilt (extremities worn, spine ends repaired, endpaper renewed). (2)

£5,000-8,000

US\$6,400-10,000  
€5,700-9,000



## 039

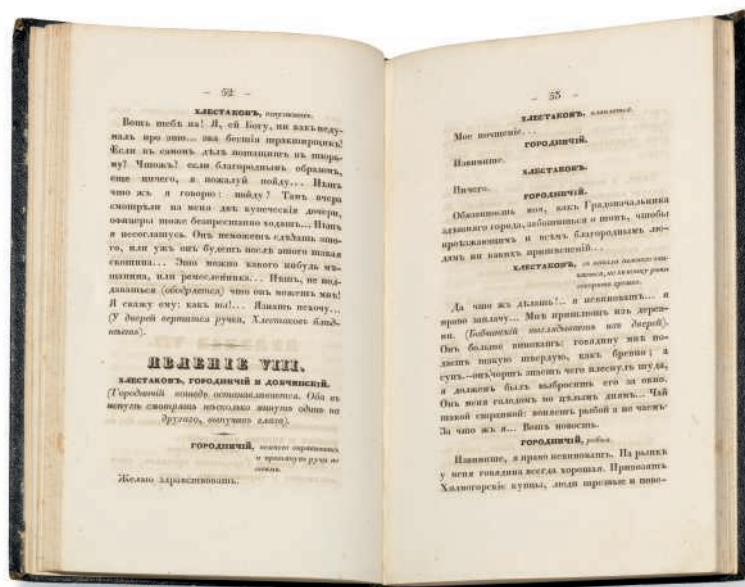
GOGOL, Nikolai Vasil'evich (1809-1852). *Revizor: Komediya v pjati dejstvijakh*. [The Inspector General. A Comedy in five acts]. St Petersburg: A. Pljushar, 1836.

**First edition of Gogol's masterpiece of comic theatre**, published the day of its first performance on the stage of the Aleksandrinsky Theatre on April 19, 1836. Born out of an idea given to Gogol by Pushkin, this play, despite a non-uniform initial reception, is now Gogol's best-known. Informed by the author's own experience as an officer, this satire of Russian society and administration divided audiences. Tzar Nicholas I appreciated it, but the public and the critics expressed reservations about the original structure of the play, which had the formal features of a comedy and the depth of a drama. Although the discussion made it a financial success, the author decided to leave Russia – returning only twelve years later. Smirnov-Sokol'skii, *Moia Biblioteka*, 609 (second edition).

Octavo (211 x 128mm). With half-title (minor marginal stain to two leaves, occasional light soiling). Contemporary Russian green quarter sheep, paneled spine decorated and lettered in gilt (a few scuffs on rear board, edges rubbed). *Provenance*: early ink shelfmark to the title.

£8,000-12,000

US\$11,000-15,000  
€9,100-14,000



## 040

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

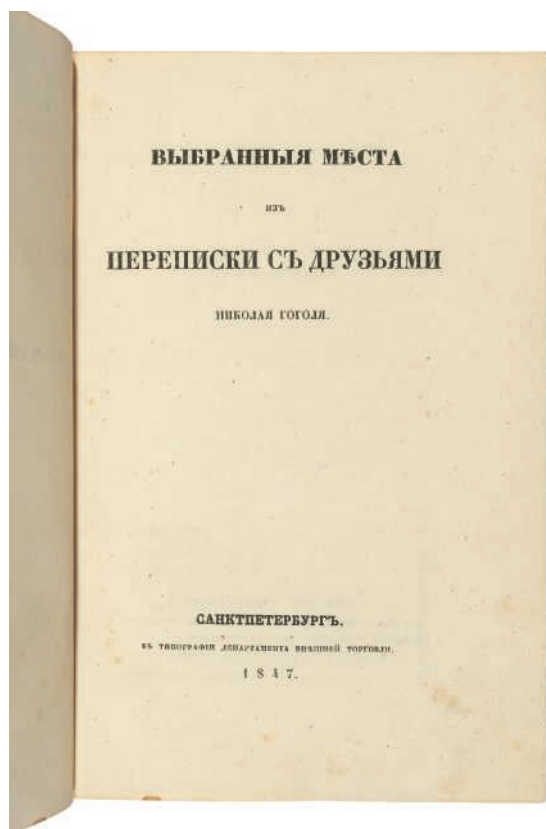
**The first edition, a wide-margined, crisp copy.** 'One of the great novels of nineteenth-century Russia' (Fekula). This first part of Gogol's famous satire was printed in an edition of 2400 copies with money borrowed from Pogodin. A second part was published by Gogol's heirs in 1855 from draft notes 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 (245 x 155mm). (Without the half-title, some spotting, as often). Contemporary Russian half sheep, flat spine titled and tooled in blind (head of spine repaired, end-papers renewed). *Provenance*: R.P. Tvil'khovskij (bookplate at front) – 'V.L.' (small ink initials at front with acquisition date 7.VII.70).

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000





**041**

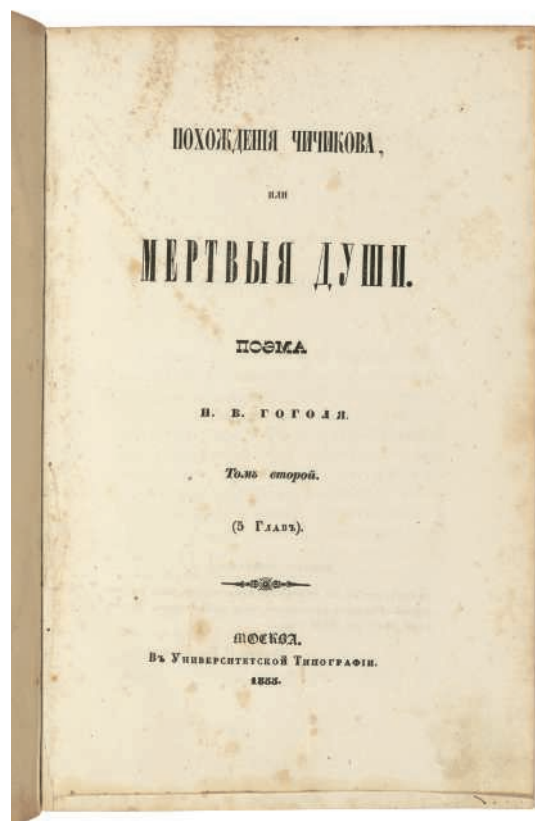
GOGOL, Nikolai Vasil'evich (1809-1852). *Vybrannyya Mesta iz Perepiski Druz'iami*. [Selected Passages from Correspondence with Friends]. St Petersburg: Department of Foreign Trade, 1847.

**First edition** of this anthology of Gogol's correspondence, the last of his books to be published during his lifetime. A rare book, with RBH/ABPC recording a single copy sold at auction. Kilgour 347; Smirnov-Sokol'skii, *Moia Biblioteka* 614.

Octavo (220 x 143mm). Half-title (occasional light browning and staining). 19th-century half leather, corners and spine tooled in gilt and blind, gilt-lettered spine, cloth sides, bookmark (some rubbing at extremities). *Provenance*: Jurij Gel'perin (bookplate).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



**042**

GOGOL, Nikolai Vasil'evich (1809-1852). *Pokhozhdeniya Chichikova, ili Mertyvyia Dushi...Tom vtoroj*. [The Adventures of Chichikov, or Dead Souls...Vol. 2]. Moscow: University Press, 1855.

**The first edition of volume 2 of Gogol's 'literary landmark'** originally conceived in three parts mirroring Dante's *Commedia* (Terras). The much awaited first volume was published in 1842, with the censors' agreement that the words 'dead souls' should not appear in the main title. The second volume, on which Gogol worked until 1852, was published after his suicide, based on four chapters and part of a fifth discovered among his papers. Kilgour 348; Fekula 4719; not in Smirnov Sokol'skii, *Moia biblioteka*. Terras, *Handbook of Russian Literature*, p.294.

Octavo (238 x 150mm). Complete with folding plate of author's manuscript facsimile (lacking the first half-title, lower margin of title trimmed, some mainly light dampstaining, ink stain to three leaves, contemporary annotation to one leaf). 19th-century Russian half sheep, spine gilt and blind tooled (spine sunned, extremities a little rubbed). *Provenance*: A.V. Ivanov and M.R. Ivanov (contemporary ex-libris on front endleaf) - 'Akademkniga' (stamp on rear pastedown).

£3,000-4,000

US\$3,900-5,100  
€3,400-4,500

043

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)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

044

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

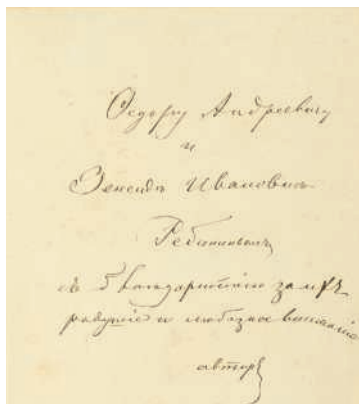
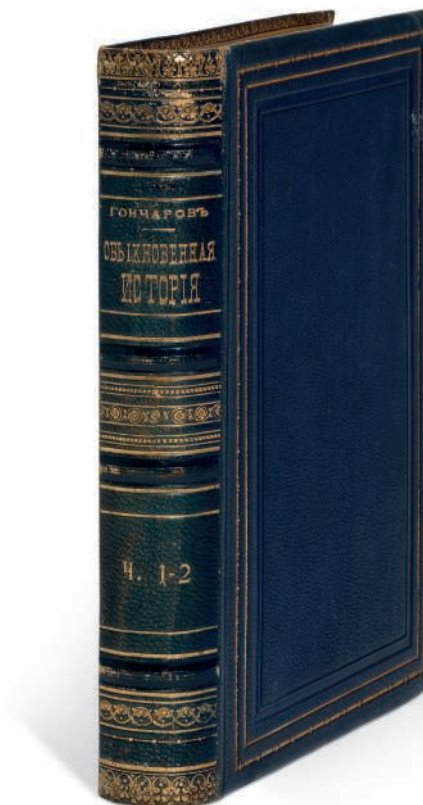
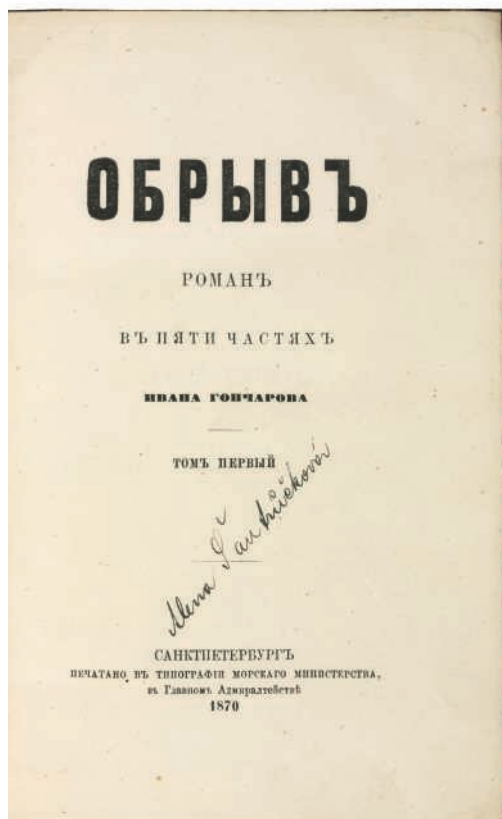
**Exceptional copy, inscribed by the author and once owned by Tsar Alexander II, of the fifth and definitive edition.** It was the last to be published during the author's lifetime and bearing significant authorial changes, both substantial and stylistic (unlike the early re-issues which only contained 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).

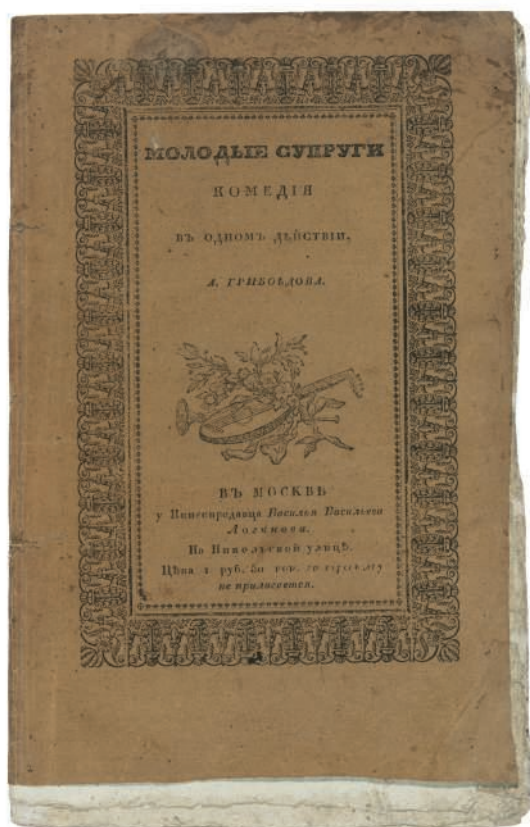
£6,000-9,000

US\$7,700-11,000

€6,800-10,000







045

GRIBOEDOV, Aleksandr Sergeevich (1795-1829). *Molodye suprugy: Komediya v odnom dejstvii*. [The Young Spouses: A comedy in one act]. St Petersburg: Imperial Theatre, 1815.

**A wholly unsophisticated copy of the very rare first edition of Griboedov's first published work**, a play in verse staged at the Imperial Theatre in 1816 to a mixed critical reception. Conceived as a free adaptation of a minor French comedy, the play and its subsequent criticisms gave Griboedov the opportunity to comment on the nature and artistic import of the category of *shalost'*, a verse genre peculiar (if not exclusive) to the early nineteenth century, defined not by formal features as much as by its content – subversive by virtue of an adherence to the behaviour and semantics of domesticity as opposed to literary convention and established aesthetic expectations. The concept was to be key to Griboedov's art, particularly in his masterpiece *Woe from wit*. Smirnov-Sokol'skii, *Moia biblioteka*, 641.

Octavo (230 x 126mm). Uncut copy with deckle edges (faint staining to the outer edges). Original printed and engraved publisher's wrappers (a little dusty, upper edge of front wrapper a little stained, lower wrapper reinforced in the outer edge).

£4,000-6,000

US\$5,100-7,600

€4,600-6,800



046

GRIBOEDOV, Aleksandr Sergeevich (1795-1829). *Pritvornaja nevernost': Komediya v odnom dejstvii v stikhakh*. [False Infidelity: A comedy in verse in one act]. St Petersburg: Grech, 1818.

**Second work published during the author's lifetime**, in the translation of which took part also Griboedov's friend Andrej Zhandr (1789-1873). Extant in few copies and very rare. No copies of this edition recorded recently on sale. Smirnov-Sokol'skii, *Moia biblioteka*, 642.

Octavo (197 x 125mm). (Title and following three leaves a little soiled and waterstained, small repair at gutter throughout, more so in first quire and to outer margin of first two and penultimate leaves, traces of glue to last, edges softened, occasional thumbing or minor spotting.) Patterned paper wrappers; modern folding box.

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

047

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'manahi*, 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.

£1,200-1,600

US\$1,600-2,000  
 €1,400-1,800



048

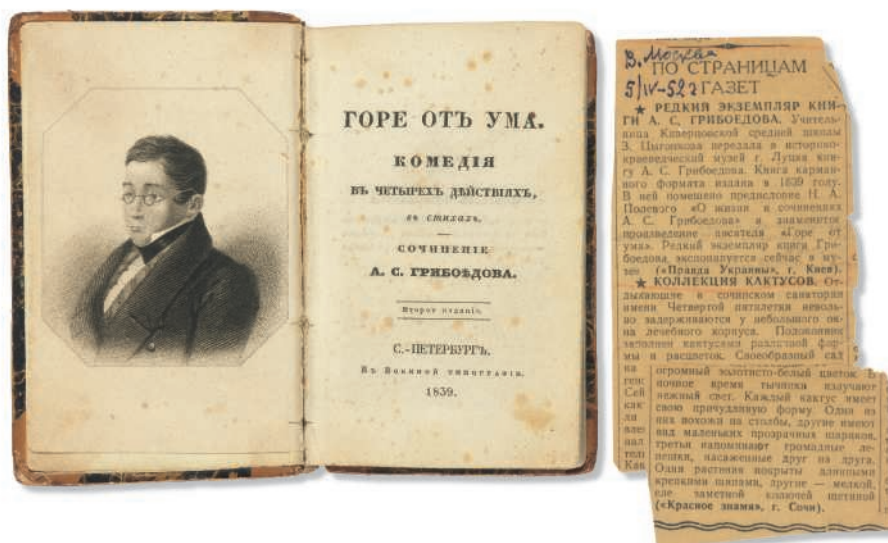
GRIBOEDOV, Aleksandr Sergeevich (1795-1829).  
*Gore ot uma.* [Woe from Wit]. St Petersburg: at the  
 Military Press, 1839.

**The very rare 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 (150 x 65mm). With the engraved portrait frontispiece and the half-title, tipped-in thin paper leaves with slightly later annotations adding lines from later uncensored editions (occasional, mainly marginal spotting, lower margin of frontispiece trimmed). Contemporary Russian half calf over marbled boards, spine with title gilt and tooled in blind (upper hinge cracked at head and foot). *Provenance:* unidentified institutional stamp with shelfmark to rear endleaf.

£1,000-1,500

US\$1,300-1,900  
 €1,200-1,700





#### 049

GRIBOEDOV, Aleksandr Sergeevich (1795-1829). *Gore ot uma*. [Woe from Wit]. St Petersburg: Imperial Academy of Sciences, 1854.

**Nikolay Karlovich Schilder's copy, in a fine binding**, of Griboedov's satirical masterpiece. Published in a censored version in 1833, 'even while the manuscript was passing from hand to hand, its lines were becoming proverbial' (Senelick). General-Lieutenant N.K. Schilder (1842-1902) was a major Russian historian renowned for his biographies of Tsar Alexander I and Peter the Great based on frequently new or obscure documents. He was also director of the Imperial Public Library. RBH and ABPC record no other copies being offered at auction. Not in Smirnov-Sokol'skii. L. Senelick, *Historical Dictionary of Russian Theatre*, p. 438.

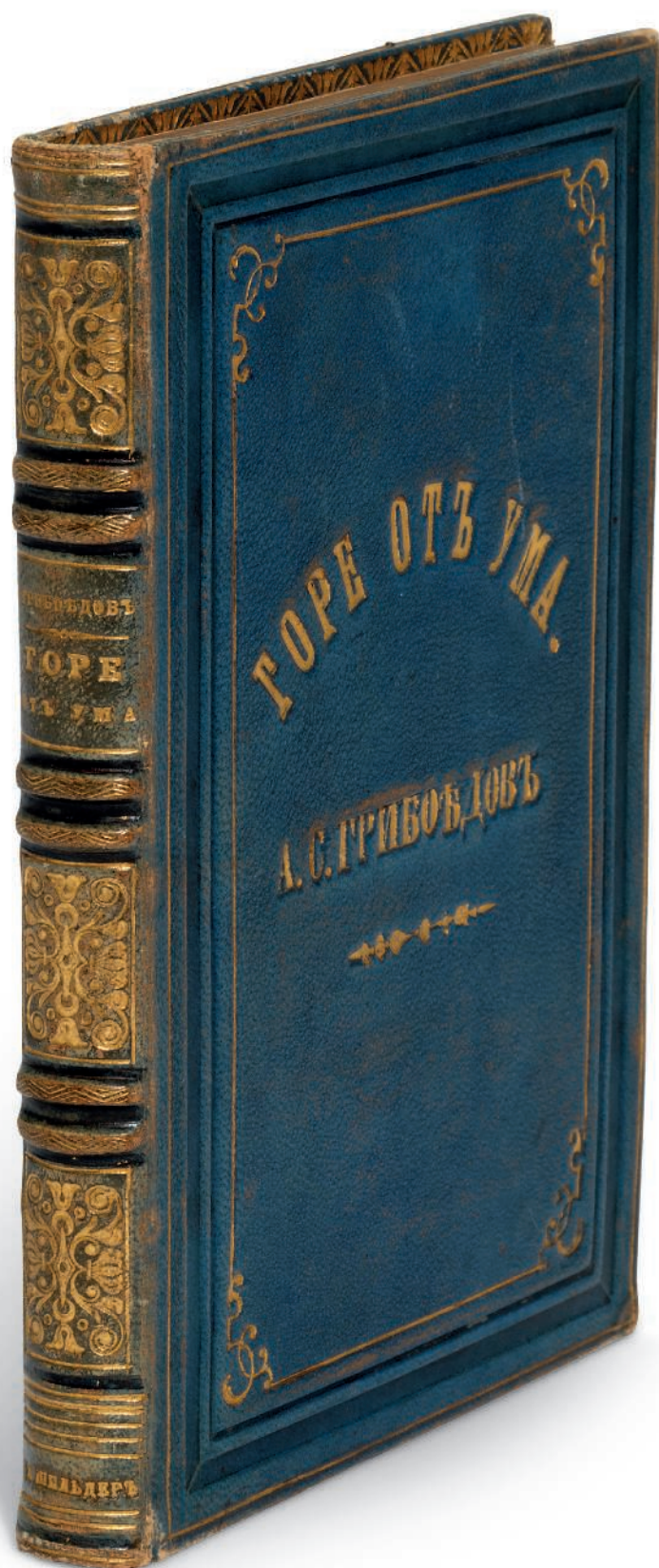
Octavo (172 x 110mm). With the half-title and the engraved portrait frontispiece (slight toning, occasional dampstaining). Contemporary Russian blue crushed morocco, silk endpapers, boards gilt and blind tooled with gilt title, gilt author's name and indistinct arms in blind, spine with title, ornaments and 'N. Schil'der' gilt, inner edges gilt (spine a little sunned). *Provenance*: N.K. Schilder (presentation in Cyrillic dated 1928 to half-title) – artist V.E. Grigorev (Doddy) (bookplate to rear pastedown) – modern shelfmark in ink to front free endpaper – stamp 'M 15' – another erased stamp on rear endpapers.

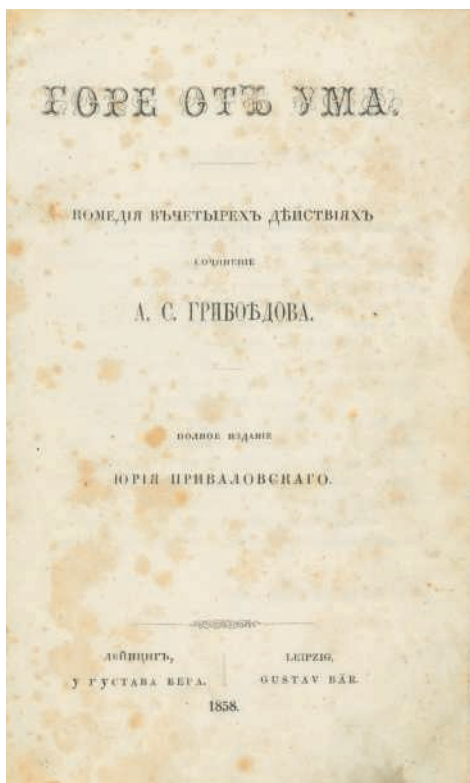
£600-900

US\$770-1,100

€680-1,000







050

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.

£600-900

US\$770-1,100  
€680-1,000



051

GRIBOEDOV, Aleksandr Sergeevich (1795-1829). *Gore ot uma*. [Woe from Wit]. Moscow: L.I. Stepanova, 1863.

**The first complete illustrated edition, with original engraved wrapper,** of Griboedov's 'greatest literary achievement' (Terras). This is the complete text which was granted publication by censors only in 1861, nearly thirty years after the play's first edition. The handsome illustrations were designed by Johanson and engraved by Mikhailov. Rare: RBH and ABPC record no other copies having been offered at auction. Not in Smirnov-Sokol'skii. Terras, *A Handbook of Russian Literature*, p. 185.

Octavo (232 x 150mm). 17 half-page wood engravings (heavily dampstained and browned, some thumbing, small marginal repairs, few pencilled annotations or drawings). Contemporary Russian quarter morocco, modern endpapers, original engraved upper wrapper preserved, gilt-lettered spine (upper hinge and boards scuffed, repair at head and foot, wrapper stained and soiled). *Provenance*: 'S. Makarov' (pencilled in Cyrillic to title) - 'S.V. Makarov' (inscription to first leaf) - manuscript shelfmark to rear pastedown.

£700-1,000

US\$890-1,300  
€800-1,100

052

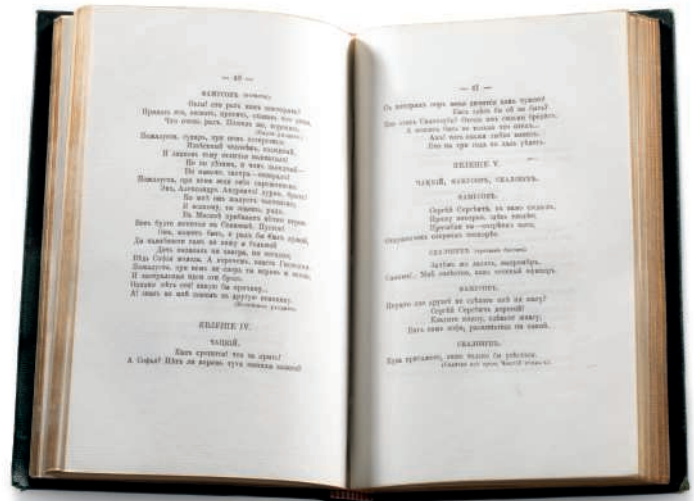
GRIBOEDOV, Aleksandr Sergeevich (1795-1829). *Gore ot uma*. [Woe from Wit]. St Petersburg: A.S. Suvorin, 1882.

**Rare limited edition, one of only ten copies, in a deluxe binding and on high-quality paper**, the fifth of this masterful social satire, edited by the literary historian and author P.A. Efremov (1830-1908) for A.S. Suvorin's series 'Deshevaja biblioteka'. It was produced as a limited edition for special bibliophiles, in ten copies only. Rare: RBH and ABPC record no other copies having been offered at auction. WorldCat locates two copies outside Russia. Not in Smirnov-Sokol'skii.

Octavo (181 x 114mm). With the half-title, on high-quality, thick laid paper (minimal spotting). Contemporary Russian crushed green morocco, patterned endpapers, original upper wrapper preserved, boards and spine gilt and blind tooled with gilt title, silk bookmark (wrapper a little soiled). *Provenance*: M.I. Vavrovsky (stamp on half-title).

£3,000-5,000

US\$3,900-6,300  
€3,400-5,700



053

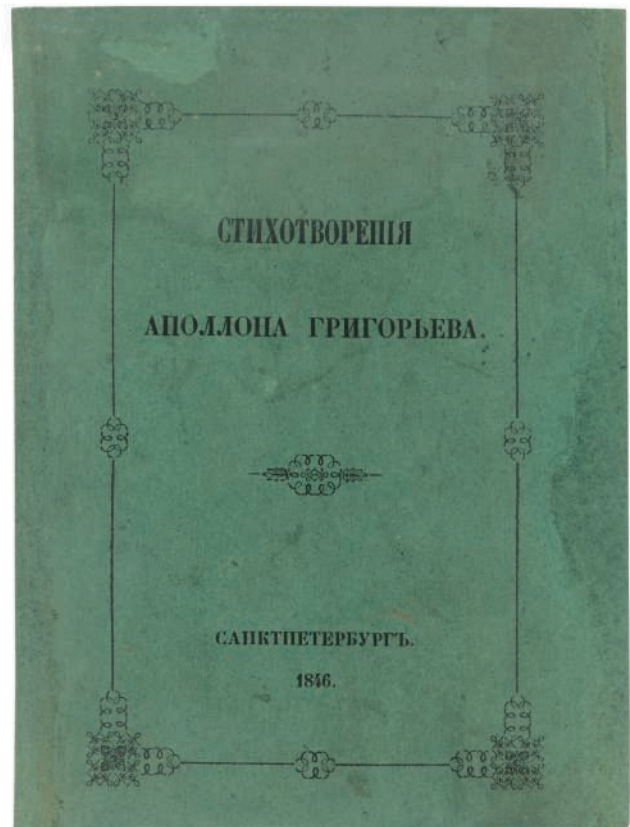
GRIGORIEV, Apollon Aleksandrovich (1822-1864). *Stikhotvorenija*. [Poems]. St Petersburg: K. Krai, 1846.

**The rare first edition of Grigoriev's first book, with the original wrappers, printed in 50 copies only.** Before he became one of the greatest and most conservative literary critics of 19th-century Russia, Grigoriev tried his hand at poetry. His first compositions, 'post-romantic' and imbued with mysticism (Terras), appeared in the famous periodical *Fatherland Notes* in 1845. This 1846 edition was his first collected book of verse, of very limited circulation and never reprinted. Rare in institutions and on the market: RBH records no other copies being offered at auction. Smirnov-Sokol'skii, *Moia biblioteka*, 651.

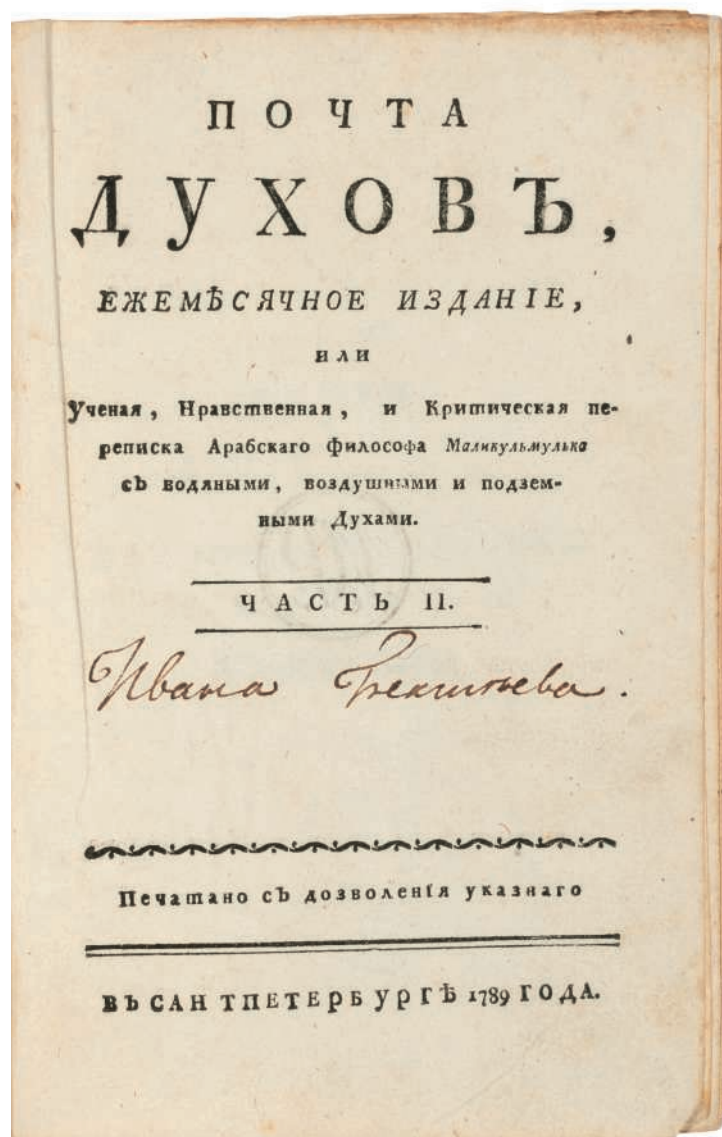
16mo (136 x 90mm). With the half-title (varying degrees of dampstaining). Original printed wrappers (upper waterstained).

£5,000-8,000

US\$6,400-10,000  
€5,700-9,000







#### 054

KRYLOV, Ivan Andreevich (1768-1844). *Pochta dukhov* [Chast' I-II]. [The Spirits' Mail. Parts I-II]. St Petersburg: [n.p.], 1789 [-1790].

**The rare first edition of this satirical magazine.** Influenced by the Oriental tale tradition, this fictional correspondence of 48 letters, with its bitter social commentary, takes place between the Arabian philosopher Malikulmuk and 'marine, aerial and subterranean spirits'. In 1790, the magazine ceased publication due to the arrest and exile of the radical author and social critic A. Radishchev, an event which made Krylov's publishing enterprise 'very dangerous' (Smirnov-Sokol'skii). Rare: RBH records no other copies being offered at auction. Kilgour 566 (Part I only); Smirnov-Sokol'skii 1945; CK 209. V. Terras, *Handbook of Russian Literature*, p. 236.

2 volumes, octavo (123 x 195mm). With the half-titles and list of subscribers (minimal spotting, occasional thumbing, vol. 1 possibly without 3 blanks, text continuous without lacunae, lower outer blank corner of two leaves torn, one leaf reinforced at gutter, small paper flaw to one leaf touching text). Contemporary Russian full mottled calf, patterned endpapers, spines tooled in blind, gilt-lettered labels (extremities and spines rubbed). *Provenance*: Ivan Reklischev (inscription on title and bookplate) - early shelfmark on front endleaf. (2)

£25,000-35,000

US\$32,000-44,000  
€29,000-40,000

# 055

KRYLOV, Ivan Andreevich (1768-1844). *Pochta dukhov* [Chast' I-II]. [The Spirits' Mail. Parts I-II]. St Petersburg: Imperial Press, 1802.

**The second, revised edition of Krylov's successful satirical journal**, consisting of 'social commentary in the guise of letters written by figures of the underworld' to an Arabian philosopher (Terras). After an unauthorised reprint in 1793, which ended in the copies being burned, F. Sveshnikov published this second, revised edition upon Krylov's request and in his absence. RBH records no other copies being offered at auction. Smirnov-Sokol'skii 1946; Kilgour 566; CK 209. V. Terras, *Handbook of Russian Literature*, p. 236.

12mo (165 x 96mm). (Without final blank in pt.2, occasional ink marks.) Contemporary Russian full mottled calf, spine gilt, gilt-lettered label (head and foot of spine minimally scuffed). *Provenance*: unidentified contemporary exlibris - modern shelfmark in ink to first title.

£5,000-8,000

US\$6,400-10,000  
€5,700-9,000



# 056

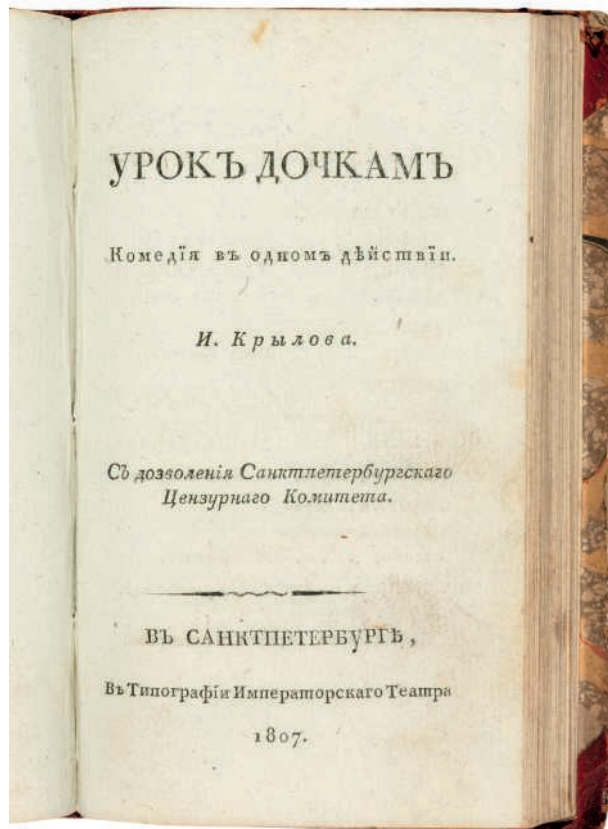
KRYLOV, Ivan Andreevich (1768-1844). *Modnaja lavka*. [The Fashion Shop]. [with] *Urok dochkam*. [A Lesson to the Daughters]. St Petersburg: Imperial Theatre Press, 1807.

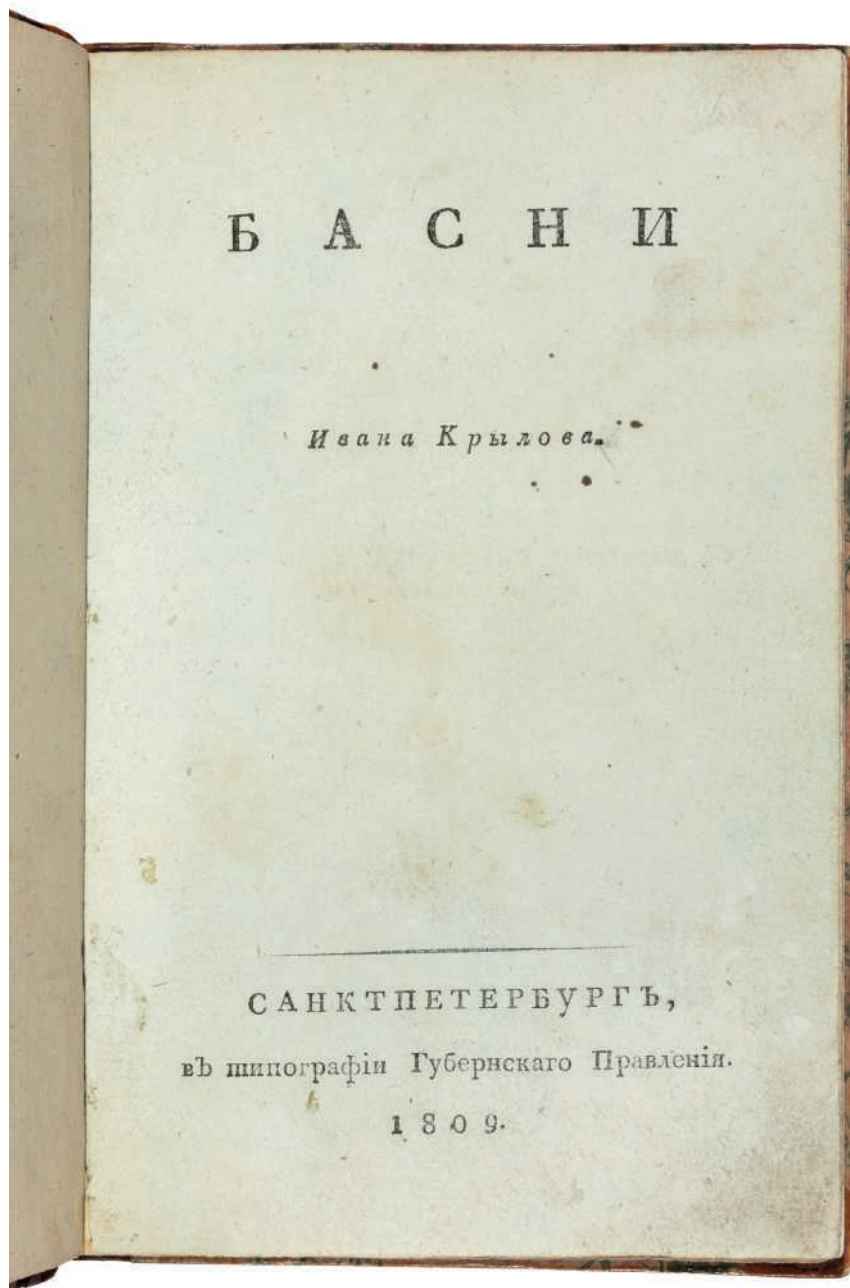
**The very scarce first editions of Krylov's famous satirical comedies, a rarity absent from collections such as Smirnov-Sokol'skii's, Lesman's and Rozanov's.** All lifetime editions of his plays are 'both rare and expensive' (Smirnov-Sokol'skii); it is remarkably uncommon to find them bound together. They were an instant success and staged regularly during the author's lifetime. In both, Krylov 'made fun of Francophilia, depicting with a quantum of realism the ridiculous transactions of shady French charlatans and their Russian dupes' (Senelick). Rare: RBH records no other copies being offered at auction. 1-2: Not in Smirnov-Sokol'skii, *Moia biblioteka*; 2: Kilgour 568. L. Senelick, *Historical Dictionary of Russian Theatre*, p.199.

Octavo (96 x 168mm). Second work with the half-title (first title somewhat soiled, with small repair at gutter, paper flaw to lower margin of one leaf, occasional thumb marks, small light waterstain to outer margin of few quires). 19th-century Russian half crimson morocco, marbled boards, spine tooled in blind (extremities rubbed). *Provenance*: shelfmark paper label.

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000





057

KRYLOV, Ivan Andreevich (1768-1844). *Basni*. [Fables]. St Petersburg: Government Provincial Press, 1809.

**The first lifetime edition of the first book of *Fables*, the genre by which Krylov obtained lasting renown as 'the Russian La Fontaine'.** It gathers 23 stories inspired by the fabulistic tradition running from Aesop to La Fontaine. Krylov would go on to earn a foremost place in such tradition, with scenes from his fables populating successive literature, visual arts, political satire and musical interpretations. This edition was published in 1200 copies and was an immediate success, with many of Krylov's lines and characters quickly becoming proverbial. It was already 'not found on sale...and difficult to find anywhere' by the middle of the century (*Russkij arkhiv*). RBH and ABPC record only two copies having been offered at auction. Smirnov-Sokol'skii, *Moia biblioteka*, 782; Kilgour 569.

Octavo (193 x 122mm). Without final blank (light foxing, some thumbing, small tear at lower gutter of two leaves, edges softened, few ink or pencil marks). 19th-century half calf, marbled boards (spine and extremities rubbed). *Provenance*: erased contemporary inscription and 'v' (in Cyrillic) in red crayon (front endleaf).

£50,000-80,000

US\$64,000-100,000

€57,000-91,000



Европу! — ужъ нечего сказать, ученый человекъ; да экономъ какой, и теперь для экономіи остался въ деревнѣ; знаешь, все на иностранный манеръ, и съестъ и жнешъ все по Нѣмецкому календарю; да полно земля-то у насъ такая дурацкая, что когда ему надобно лѣша, шущъ — то какъ на смѣхъ и придетъ осень; раззореніе, да и все шущъ! — Ну, такъ я приѣду, ангелъ мой, мнѣ еще будешь до тебя кровная нужда!

М а ш а.

Что такое, сударыня.

Г-жа Сумбурова.

Не можешь ли ты меня къ ошѣзду ссудить выкроечками; у меня бы все дома свои дѣвки перешили, и я бы въ уѣздъ-то всегда одѣвалась, по послѣдней модѣ.

М а ш а.

Обращикъ моды везти за полторы тысячи верстъ? и, сударыня!

Г-жа Сумбурова.

Экая бѣда! — Покрайней мѣрѣ, ужъ вы поторопитеесь насъ общишь, ну право боюсь что-объ муженекъ не узналъ; оборони Богъ грѣха; — это выдетъ такая кутерьма что и свяшихъ вонъ понеси.

### ЯВЛЕНИЕ ДЕВЯТОЕ.

Г-жа Сумбурова, Г. Сумбуровъ и Маша.

Г. Сумбуровъ.

Такъ сударыня жenuшка! прекрасно! сшало всѣ мои слова на вѣшеръ. У меня сердце слышало, что ты не удержишься ошѣ

058

KRYLOV, Ivan Andreevich (1768-1844). *Modnaja lavka*. [The Fashion Shop]. St Petersburg: Imperial Theatre Press, 1816.

**The second edition of Krylov's very successful play, with an interesting provenance.** All lifetime editions of his plays are 'both rare and expensive' (Smirnov-Sokol'skii). Krylov exploited the literary setting of the fashion shop, popular since the late 18th century, to satirise Russian Francophilia, joining the French word *modnaja* with the Russian *lavka*, also used to mean 'market stand'. The early owner of this copy, Count A.A. Arakcheev (1769-1834), was a notoriously ruthless general and Minister of War. After his death, his estate was requisitioned by the Tsar for lack of legal heirs and the library dispersed. RBH records no other copies being offered at auction. Smirnov-Sokol'skii, *Moia biblioteka*, 803. V. Ivleva, 'The Locus of the Fashion Shop', p.365; Seslavinsky, *Aromat knizhnogo perepleta*, p.80.

Octavo (165 x 95mm). With the half-title (light waterstain at lower gutter, intermittent dampstaining elsewhere, thumb-marks, small tear at gutter and outer margin of two leaves, hole affecting text on p. 71, last leaf repaired, first and last few soiled). 19th-century Russian half calf, marbled boards, spine blind tooled and lettered (rubbed, extremities repaired). *Provenance*: Count A.A. Arakcheev (armorial bookplate) — unidentified 20th-century inscription (half-title) — Russian public libraries (Cyrillic stamps on title and another five pp., Cyrillic stamp 'checked 1928' and modern shelfmarks on title).

£5,000-7,000

US\$6,400-8,900

€5,700-7,900

059

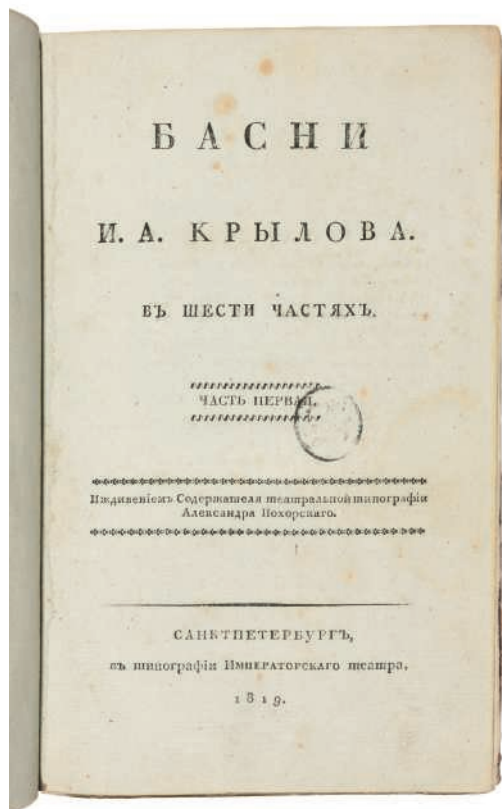
KRYLOV, Ivan Andreevich (1768-1844). *Basni...v trekh chastjakh*. [Fables...in three parts]. St Petersburg: Senate Press, 1815. [With] *Novyya Basni...Chast' chetvertaja*. [New Fables...Fourth Part]. [And] *Novyya Basni...Chast' pjataja*. [New Fables...Fifth Part]. St Petersburg: Imperial Theatre Press, 1816. [With] *Tri novyya basni*. [Three New Fables]. St Petersburg: Imperial Theatre Press, 1817.

A remarkable Sammelband including the first editions of Parts 3-5, printed on large paper, and the 'three new fables' of 1817, 'a great bibliographic rarity' (Smirnov-Sokol'skii). Following the great success of his collection of 1809, Krylov subsequently devoted himself entirely to the genre of fables, revising and enlarging his production. This Sammelband includes the first variant of the first 1815 collected edition of Parts 1-3, on large paper and illustrated (Fekula). This is also the first edition of Part 3 and the first revised of Parts 1-2. Similarly published on large paper, Parts 4 and 5 in their first editions 'are rarely found' with the engraved author's portrait (Smirnov-Sokol'skii). *Three New Fables* is 'one of the rarest lifetime editions', probably 'a non-official edition...printed in few copies' for selected circulation (Smirnov-Sokol'skii). RBH records only two copies of 1, one of 2 and none of 3 having been offered at auction. 1: Smirnov-Sokol'skii, *Moia biblioteka*, 784, Kilgour 571; Fekula 4856; 2: Smirnov-Sokol'skii, *Moia biblioteka*, 785, Kilgour 572; 3: Smirnov-Sokol'skii, *Moia biblioteka*, 786; Kilgour 573.

4 parts in 1 volume, quarto (209 x 134mm). 1: with the additional engraved frontispiece and the half-titles, 4 plates (of 5) and 6 vignettes; 2: with the engraved author's portrait (edges softened, light foxing or dampstaining, occasional thumbing, pencil or ink marks, few small tears to lower margins or at lower gutter.) 19th-century Russian polished calf, gilt spine with gilt-lettered morocco label (boards rubbed, spine and extremities worn). *Provenance*: contemporary inscription and numbers (front endleaf) - price stamp '100 r.' and 'C2' (rear pastedown). (3)

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000



060

KRYLOV, Ivan Andreevich (1768-1844). *Basni...v shesti chastjakh*. [Fables...in six parts]. St Petersburg: Imperial Theatre Press, 1819.

With the first edition of Part 6 of Krylov's *Fables*, 'extremely rare' (Smirnov-Sokol'skii). This collection—six parts grouped in two volumes—contains 139 fables. Those in Part 6 appeared here in print for the first time, gathered from manuscripts penned by Krylov since the publication of Part 5 in 1817. 'With this new and last edition, he intended to conclude his glorious career...This news caused much grief, but Krylov did not publish anymore for a long time' (Smirnov-Sokol'skii). RBH and ABPC record no other copies being offered at auction. Smirnov-Sokol'skii, *Moia biblioteka*, 787; Kilgour 574.

2 vols, octavo (215 x 135mm). With the half-titles (slight dampstaining, especially in first two quires, a couple of ink splashes, faint waterstain at upper gutter of parts 5 and 6, heavier to last few leaves.) Contemporary Russian half calf, marbled boards, spine blind tooled with lettered morocco label (boards rubbed, spine worn, small loss at head and foot). *Provenance*: unidentified stamp on title.

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



061

KRYLOV, Ivan Andreevich (1768-1844). *Basni...v semi knigakh*. [Fables...in seven books]. St Petersburg: Imperial Theatre Press, 1825.

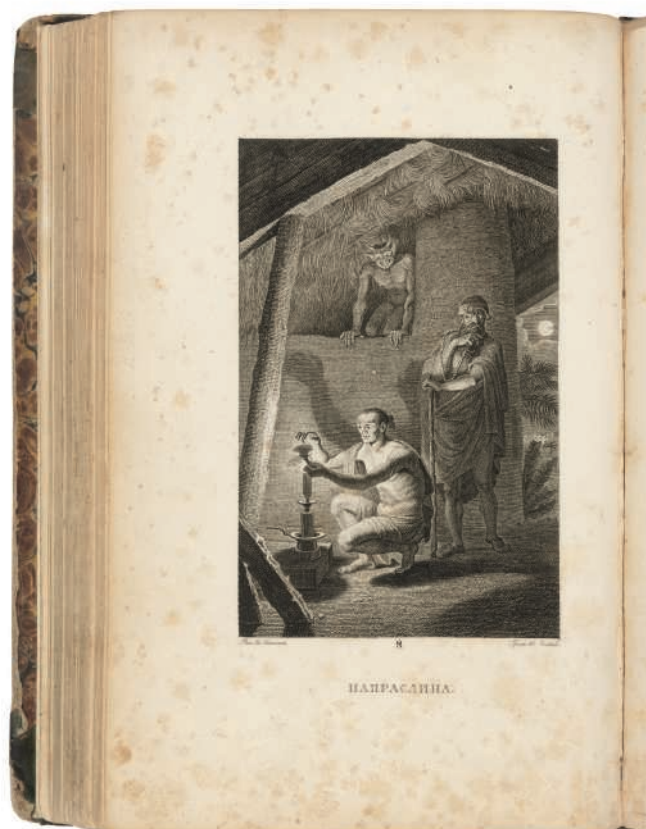
**The second illustrated lifetime edition, and the first edition of Part 7. 'One of the best illustrated Russian editions'**, with engravings and vignettes by A. Olenin, I. Ivanov and I. Cheskiy (Smirnov-Sokol'skii). 'Nowhere is the Russian satiric impulse realized more successfully than in the mature Krylov's fables' (Terras). This collection, larger than the first illustrated of 1815, features 165 fables. This copy belongs to the second variant, complete with all the engravings and the author's portrait, but printed on lower-quality paper and sold unbound. Smirnov-Sokol'skii, *Moia biblioteka*, 788; Kilgour 575. V. Terras, *Handbook of Russian Literature*, p.236.

Octavo (206 x 154mm). With the author's portrait frontispiece, engraved title, half-titles and 7 plates (lacking the typographic title, some spotting, especially in the first quire and the plates, dedication leaf reinforced at gutter, lower margin soiled in a few places, one small marginal tear, a couple of ink marks to one leaf.) 19th-century Russian half straight-grained morocco, marbled boards, marbled endpapers, spine tooled in blind with lettered morocco label, silk marker loose (boards rubbed, extremities worn). *Provenance*: short contemporary annotation - rubber stamp 'M4' to lower margin of last leaf - rubber stamp 'M-20 20-00' - unidentified stamp - price and shelfmark in blue crayon and pencil (rear endpapers).

£3,000-5,000

US\$3,900-6,300

€3,400-5,700



062

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

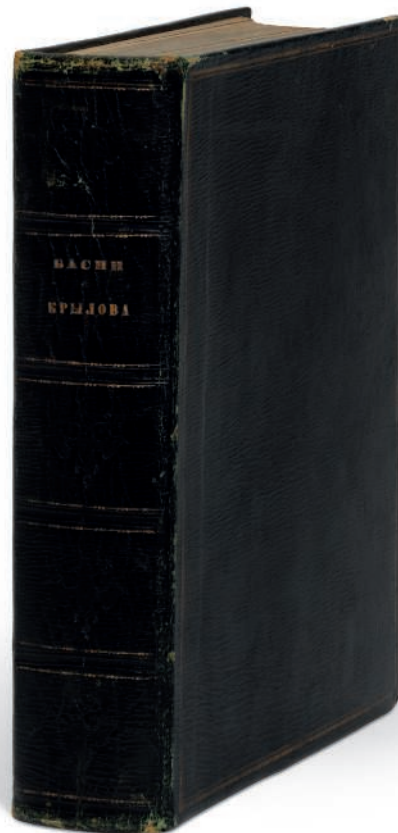
**Lavishly illustrated edition, in an elegant binding**, 'one of the best Russian illustrated editions and the most wonderful of those produced by A. Smirdin', printed in 2,000 copies (Smirnov-Sokol'skii). Even more thanks to A.P. Sapozhnikov's illustrations, Krylov succeeded 'in fusing the general with 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).

£20,000-30,000

US\$26,000-38,000

€23,000-34,000





VII.

ЛЕВЪ НА ЛОВЛѢ.

Собака, Левъ, да Волкъ съ Лисой  
 Въ соседствѣ какъ-то жили.  
 И вотъ какой  
 Между собой  
 Они завѣтъ всѣ положили:  
 Чтобъ имъ зверей съобщи ловить,  
 И хитрѣ наловивши, все поровну дѣлить.  
 Не знаю, какъ и чѣмъ, а знаю, что сначала  
 Лиса оленя поимала,  
 И плешь къ поварницамъ послала,  
 Чтобъ имъ дѣлать счастливый лова:  
 Добыча, право, не дурная!  
 Пришли, пришли и Левъ; онъ, когти разминая  
 И озираючи поварницей крутомъ,  
 Делѣжь разсуждалъ,  
 И говоритъ: — «Мы, братья, въ четверомъ.»  
 И на четверо онъ оленя раздѣляетъ.  
 «Теперь, давай дѣлать! Смотрите же, друзья:



ЛЕВЪ НА ЛОВЛѢ.



ЩУКА И КОТЪ.

V.

ЩУКА И КОТЪ.

Бѣда, коль впротѣ начнетъ нечи спожинкъ,  
 А сапоги шашки пророкинъ:  
 И дѣло не пойдетъ на ладъ.  
 Да и примѣчно спокрасть,  
 Что кто за ремесло чужое братья любить,  
 Тотъ всегда другихъ упрямъ и вадоритъ:  
 Онъ лучше дѣло все погубитъ,  
 И радъ скорѣй  
 Посмѣиваться смѣхъ свѣта,  
 Чѣмъ у честныхъ и извѣстныхъ людей  
 Спросить, или выслушать разсуднаго совѣта.  
 —  
 Зубастой Щукѣ въ мысль пришло  
 За кончею приняться ремесло.  
 Не знаю: зависнѣ ли ее лукавый мучилъ,  
 Или, можетъ быть, ей рыбный столъ изскупилъ?  
 Но только кадушка Коша она просилъ.  
 Чтобъ взять ее съ собой онъ на охоту,  
 Мышей въ анбарѣ половить.  
 — «Да, полно, знаешь ли ты эту, свѣтъ, работу?»



ПУСТЫННИКЪ И МЕДВѢДЬ.

III.

ПУСТЫННИКЪ И МЕДВѢДЬ.

Хотя услуга намъ при нуждѣ дорога,  
Но за нее не всякъ умѣетъ взыскать:  
Не дай Богъ съ дуракомъ связаться!  
Услуживый дуракъ опаснѣе врага.

Жилъ некто человекъ безродный, одинокой,  
Вдали отъ города, въ глуши.  
Про жизнь пустынную, какъ сладко ни явля,  
А въ одиночествѣ способенъ жить не всякой:  
Утѣшно намъ и грустно и радости раздѣлять.  
Мнѣ скажешь: а лужекъ, а пшеницъ дуброва,  
Пригорки, ручейки и муравы пшеница?  
Прекрасны, что и говоримъ!  
А все прискушися, какъ не съ кѣмъ молвить слова.  
Такъ и Пустыннику шому  
Соскучилось быть вѣчно одному.  
Иакоже онъ въ лѣсъ толкнулся у сосѣдей,



ЗАЯЦЪ НА ЛОВЛѢ.

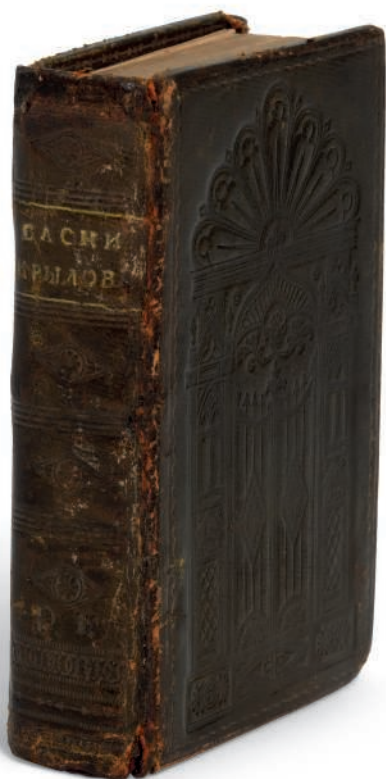
III.

ЗАЯЦЪ НА ЛОВЛѢ.

Большой собравшись гурьбой,  
Медведя зыри изловил;  
На чистомъ полѣ задвину —  
И дѣлать межъ собой,  
Кто что себя доставить.  
А Заяцъ за ушко медведяе тушь же шанеть.  
— «Ба, ты, косой?»  
Кричанъ ему: «пожаловать оплохъ?»  
Тебя никто на ловлѣ не видѣлъ.  
— «Вотъ, братцы!» Заяцъ оплохъ члѣ:  
«Да нѣтъ, кто жъ? все я сто пугалъ,  
И къ вамъ поздравить приму въ полѣ  
Сердечнаго дружка!»  
Такое хвастовство хонъ слишкомъ было явно;  
Но показалося такъ забавно,  
Что Заяцъ далъ клочокъ медведяго ушка.

Надъ хвастунами хонъ смѣялся:  
А часно въ дѣлѣхъ имъ доли доставлялся.





### 063

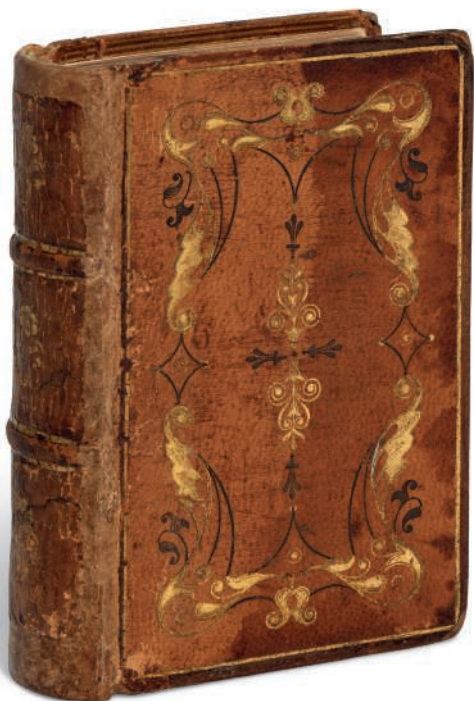
KRYLOV, Ivan Andreevich (1768-1844). *Basni...v vos'mi knigakh*. [Fables...in eight books]. St Petersburg: at the Press of the Commission for State Papers, 1835.

**Attractively-bound, miniature lifetime edition.** 'printed in gorgeous small type...a wonderful, lavishly-produced toy-book', 'very rarely found with the author's portrait' (Smirnov-Sokol'skii). 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*, 794. N. Cornwell, *Reference Guide to Russian Literature*, p.471.

32mo (98 x 60mm). With the author's portrait frontispiece, half-titles (somewhat spotted or dampstained, especially the last few leaves.) 19th-century Russia leather, pink endpapers, double gilt ruled, blind-stamped centrepiece with gated portal decorated with lozenges, ogives, gouges and fleurons, spine tooled in blind, gilt-lettered, inner edges gilt, silk marker loose (hinges a little rubbed, small loss at head of spine). *Provenance*: Nikolaj Karatchevskij (contemporary ownership inscription on rear endleaf) - unidentified inscriptions to front endleaf.

£2,500-3,500

US\$3,200-4,400  
€2,900-4,000



### 064

KRYLOV, Ivan Andreevich (1768-1844). *Basni...v vos'mi knigakh*. [Fables...in eight books]. St Petersburg: at the Press of the Commission for State Papers, 1837.

**Elegantly-bound miniature lifetime edition.** Printed in 10,000 copies, this remarkable 'toy-book' bears the same title, size and pagination as the previous one of 1835, but a different portrait without the artists' signatures (Smirnov-Sokol'skii). Krylov made ample recourse to forms of Russian oral poetry, especially the proverb, thanks to which his fables quickly became part of the texture of everyday Russian life (Cornwell). Rare: RBH records no other copies being offered at auction. Smirnov-Sokol'skii, *Moia biblioteka*, 795; Kilgour 577. N. Cornwell, *Reference Guide to Russian Literature*, p.472.

32mo (94 x 61mm). With the half-titles and author's portrait frontispiece (somewhat spotted in a few places, small marginal waterstains to first two quires.) 19th-century Russian sheep, rebacked with overlaid original spine, later endpapers with overlaid original gilt silk endpapers, single gilt ruled, boards and spine gilt and blind tooled to a design with leafy tendrils and fleurons, raised bands, gilt turn-ins (small stain to upper board and rear pastedown).

£1,500-2,000

US\$2,000-2,500  
€1,700-2,300



065

KRYLOV, Ivan Andreevich (1768-1844). *Basni...na devjati knigakh*. [Fables... in nine books]. St Petersburg: printed for the author at the Military Training Institution, 1843.

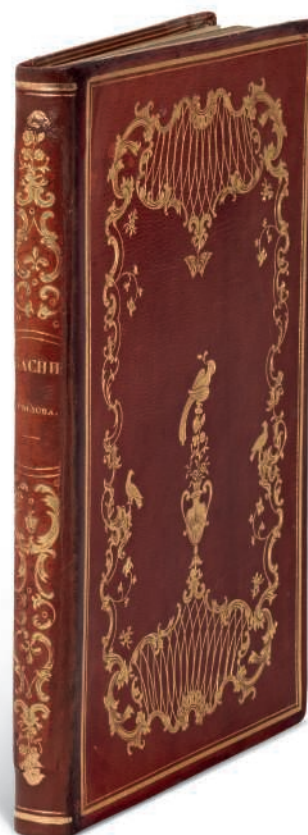
**Handsomely-bound 'funeral' edition, with the original paper wrapper, from the libraries of two major collectors.** It was prepared by the author and, in his last will, granted circulation among his friends. This copy was among those prepared for distribution at Krylov's funeral, and bound in the printed wrapper dated 1844, here preserved. It also contains a tipped-in invitation to the ceremony - as all copies distributed by the executor to selected intellectuals (Smirnov-Sokol'skii). Rare: RBH records only one copy having been offered at auction. Smirnov-Sokol'skii, *Moia biblioteka*, 796; Nekrasov 155; Kilgour 578.

Octavo (220 x 143mm). With the half-titles (one title yellowed, intermittent slight dampstaining or age browning, heavier in a couple of quires, few scattered light ink splashes, one half title trimmed.) 19th-century Russian crimson leather, silk endpapers, rebacked with onlaid original spine, double gilt ruled, centre panel with leafy and floral decorations, birds, urn and butterfly, all gilt, spine gilt-lettered, with gilt floral and leafy decorations, turn-ins gilt, funeral printed paper wrapper preserved. *Provenance*: Count Sergej Stroganov (1794-1882, bookplate) - P.V. Gubar (1885-1976, bookplate) - unidentified 20th-century ownership inscriptions and bibliographical annotations (front endleaves).

£5,000-8,000

US\$6,400-10,000

€5,700-9,000



066

[LERMONTOV, Mikhail Iur'evich (1814-1841)]. 'Vesna' [Spring]. [In:] *Atenei. Zhurnal Izdavaemyi Mikhailom Pavlovym*. Part 4. Moscow: Reshetnikov, 1830.

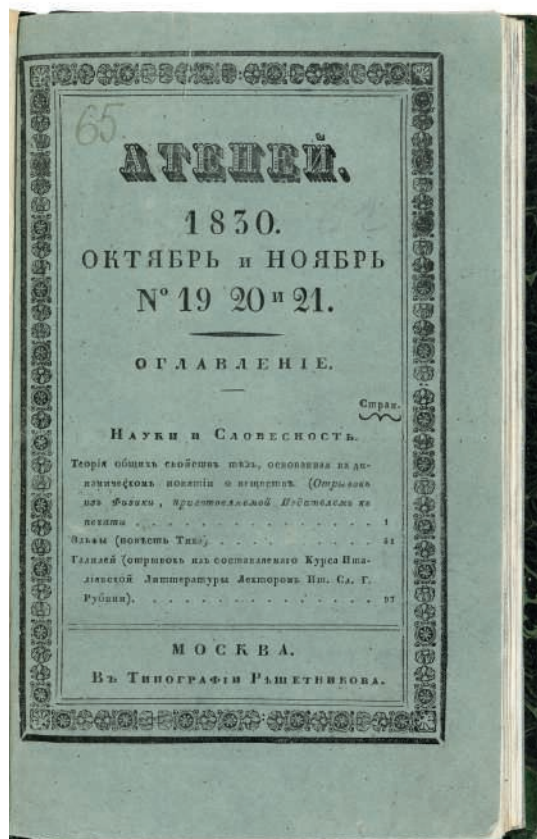
**The first appearance of Lermontov in print:** the poem 'Spring', written for his cousin Ekaterina Sushkova, with whom he was infatuated. The poet was just sixteen, and Ekaterina eighteen. The poem appears on page 113, and is signed simply 'L' in a Roman type rather than Cyrillic. Not in Smirnov-Sokol'skii, *Moia biblioteka* or *Al'manakhi*.

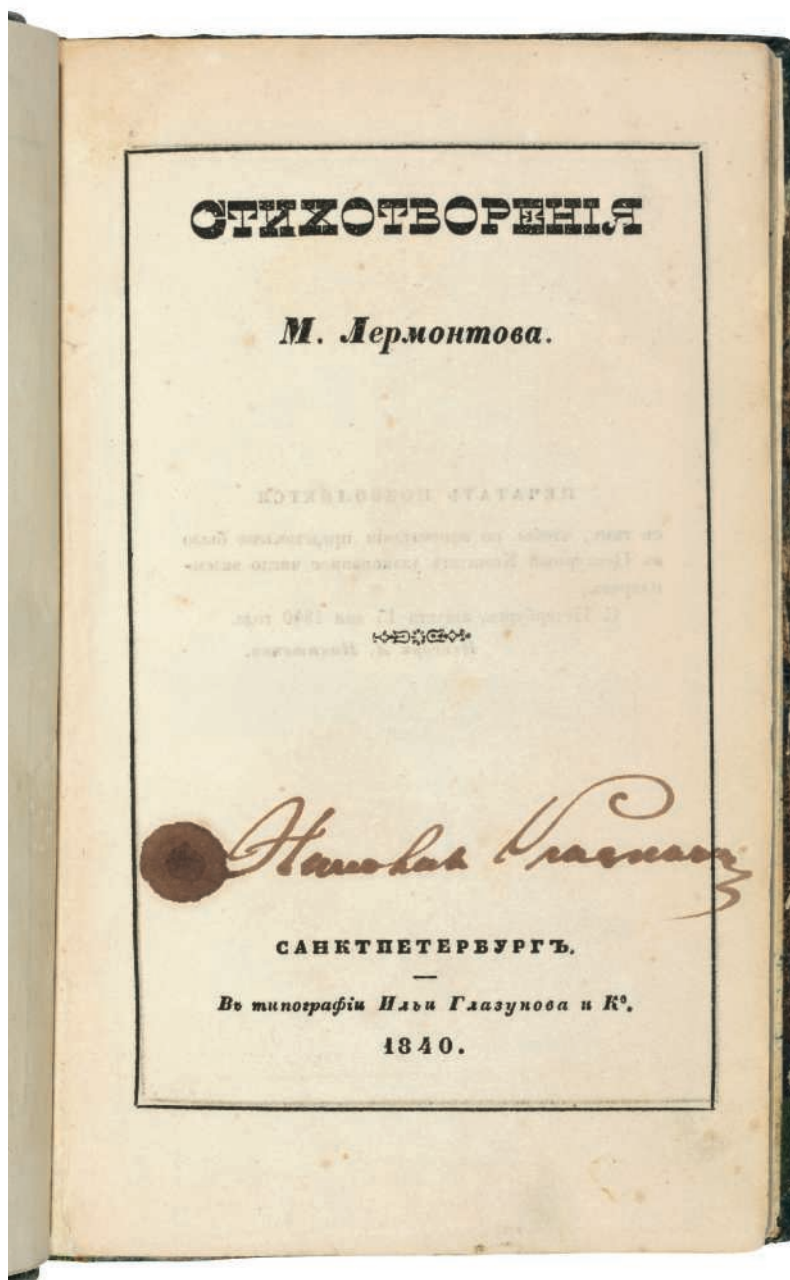
Octavo (199 x 118mm). (Very minor spotting, small marginal paper flaw on p.55, word crossed out on p.1.) 19th-century Russian half calf, marbled boards, spine tooled in blind with gilt-lettered label, original printed wrappers (rebaked). *Provenance*: Cyrillic stamp 'Biblioteka S.A.T.' n.2454 (front endleaf and p.17) - unidentified stamp (title) - stamps 'M12-25' and inked numbers (rear pastedown).

£5,000-8,000

US\$6,400-10,000

€5,700-9,000





067

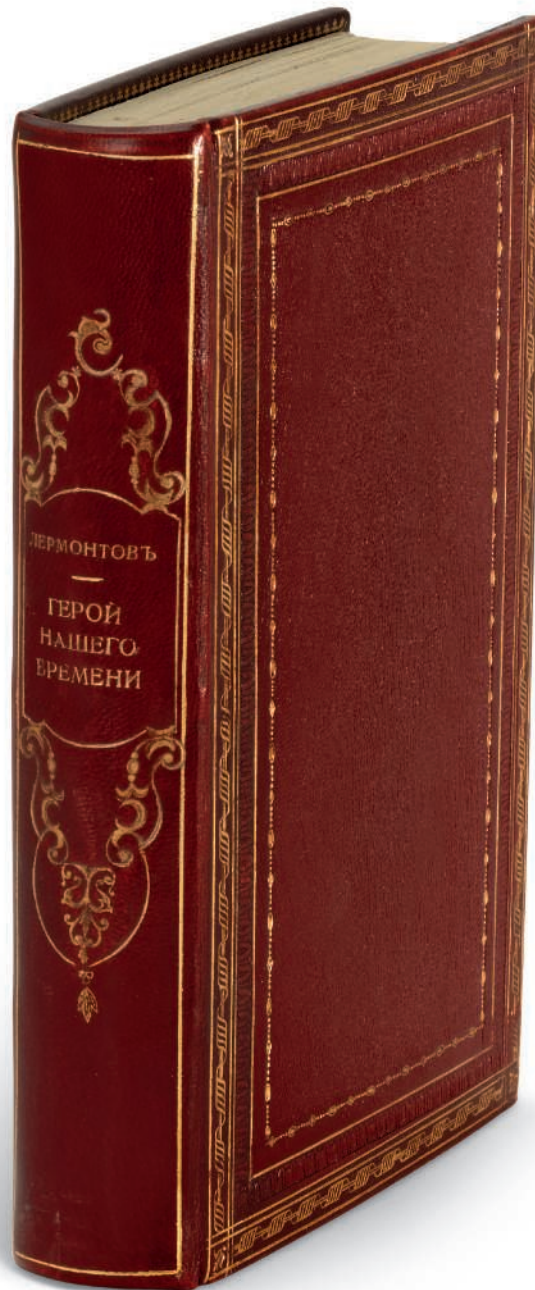
LERMONTOV, Mikhail Yur'evich (1814-1841). *Stikhotvorenija*. [Poems]. St Petersburg: I. Glazunov, 1840.

**The first and only lifetime collection of verse, and Lermontov's first book, 'one of the rarest among the lifetime editions of our classics'** (Smirnov-Sokol'skii). In 1837, Lermontov achieved fame thanks to an unpublished poem mourning Pushkin's death, in which he exposed St Petersburg high society as the urging force which led the poet to his fatal duel. For this he was arrested and sent to the Caucasus. Published upon his return and featuring his mature verse composed in 1837-40, this collection is marked by a 'more subdued' romantic hue and a 'persistent note of melancholy' (Terras). RBH records only one other copy being offered at auction. Smirnov-Sokol'skii, *Moia biblioteka*, 822; Kilgour 622. V. Terras, *Handbook of Russian Literature*, p.249.

Octavo (180 x 110mm). (Half-title and 2 pp. of errata supplied in facsimile, ink splash to title and first leaf, slight dampstaining or toning, first quire reinforced at gutter, margin of last leaf repaired.) 19th-century Russian half calf, marbled boards, spine gilt with lettered paper label (minor worming to spine, extremities rubbed). *Provenance*: unidentified contemporary inscription (title) – numbers in a later hand (rear pastedown).

£30,000-50,000

US\$39,000-63,000  
€34,000-57,000



068

LERMONTOV, Mikhail Yur'evich (1814-1841). *Geroj nashego vremeni*. [Chast' I-II.] [A Hero of Our Time. Parts I-II.] St Petersburg: I. Glazunov, 1840.

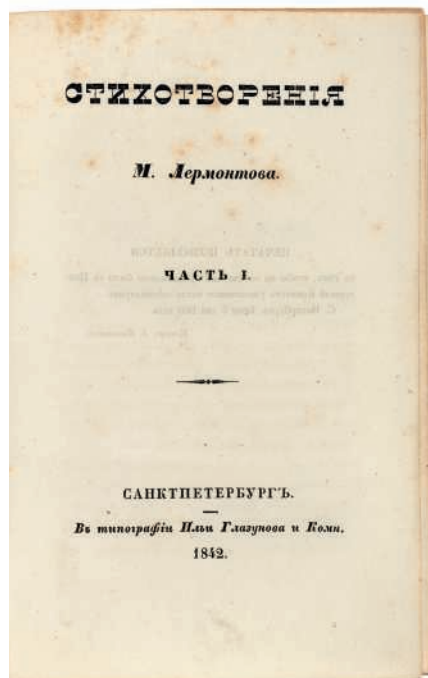
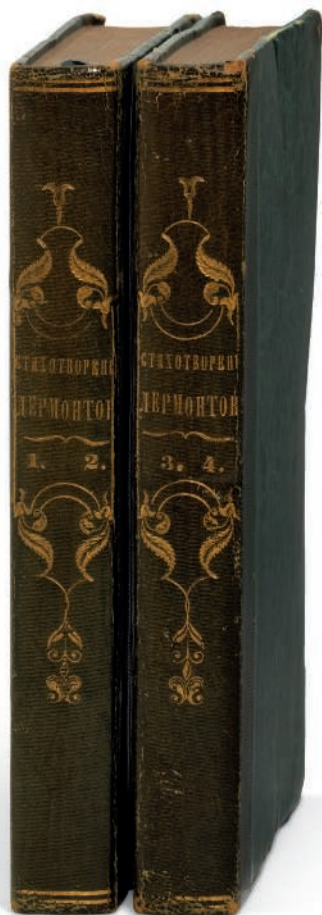
**First edition of a classic of Russian psychological realism.** The five stories that make up the novel were originally published separately in journals. They share as their protagonist one of the earliest 'superfluous men' in Russian literature—a Byronic, 'clever, strong individual, born with an independent intellect and eager ambitions' (Terras), but alienated from the official, social and cultural life of contemporary Russia. This edition was printed in 900 copies. RBH records no other copies being offered at auction. Kilgour 621; not in Smirnov-Sokol'skii, *Moia biblioteka*. V. Terras, *Handbook of Russian Literature*, p.249.

2 parts in 1, octavo (184 x 120mm). With the second half-title (lacking first half-title; first three quires, last and a few other leaves repaired, often crudely, at gutter or margins, thumbing, light age-browning or spotting, a few ink splashes, edges softened, verso of last leaf soiled.) Modern crushed crimson morocco, patterned endpapers, boards, spine and inner edges gilt. *Provenance*: unidentified stamp (first title).

£20,000-30,000

US\$26,000-38,000  
€23,000-34,000





069

LERMONTOV, Mikhail Iurevich (1814-1841).  
*Stikhotvoreniia*. [Poems.] St. Petersburg: Il'ia Glazunov and company, 1842.

This second collected edition is considerably more complete than that published by Glazunov in 1840. It is complete in 3 parts as originally envisaged; a fourth volume was published in 1844. Smirnov-Sokol'skii, *Moia biblioteka*, 824; Kilgour 623.

Four parts in 2 volumes, octavo (182 x 118mm). With the author's portrait frontispiece and the half-titles (1: very minor spotting, 2: a little toning or spotting). 19th-century Russian half calf, marbled boards (spines sunned). *Provenance*: Ju. G. Oksman, literary critic (stamp on front endleaf) – 'Stdium', book cooperative (stamp on rear endleaf). (2)

£7,000-10,000

US\$8,900-13,000

€8,000-11,000



070

LERMONTOV, Mikhail Yur'evich (1814-1841).  
*Demon*. [Demon.] Berlin: F. Schneider, 1858.

**The very rare third Berlin edition, unrecorded in major bibliographies.** Banned by the censors, the poem 'Demon' was first published in its entirety in Russia only in 1860. The first complete edition was printed in Karlsruhe in 1856, from a holograph manuscript; Smirnov-Sokol'skii only records two other German editions, issued in Berlin in 1856 and 1857. This copy is mentioned in a 1975 article which calls it the second recorded copy. It was purchased in 1955 by N.G. Keiserman in Kharkov, Ukraine, and is the only recorded copy ever to have been offered for sale or still in private hands. Not in Smirnov-Sokol'skii. L. Stokov, 'Unikal'noe izdanie Demona', *V mire knig* 8 (1975), p.93.

Octavo (165 x 102mm). (Thumbing or marginal soiling in a few places, light waterstain to upper margins, some spotting, occasional slight browning, small marginal oil stain on p.15, large ink splash on title, a few smaller elsewhere.) 19th-century Russian quarter calf over paper boards, spine lettered in blind (boards and hinges rubbed). *Provenance*: unidentified contemporary inscription (title) – N.G. Keiserman (19th-century Cyrillic bookplate on front pastedown) – later unidentified inscription (rear endleaf) – modern bibliographical notes (front pastedown).

£600-900

US\$770-1,100

€680-1,000





072

MNEMOZINA. [PUSHKIN *et al.*]. *Mnemozina. Chast' I-IV.* [Mnemozina. Parts I-IV]. Moscow: Imperial Theatre Press, 1824-1825.

**The rare complete set of the first edition, in the original wrappers.** This almanac was edited by the author, musician and philologist V.F. Odoevsky, and by V.K. Kjukhel'beker, who had been sent to Siberia in the aftermath of the Decembrist revolt. Like the almanac *Poljarnaja Zvezda*, it celebrated the originality of Russian literature and its spirit, especially against French neoclassical influences, and hosted the works of authors like Griboedov, Pavlov and Pushkin (*Večer* and *Moj demon*). **Notably, it also featured music notation of famous songs** including Pushkin's 'Sleza' and 'Tatarskaja Pesnja', from *Bakhchisarajskij Fontan*. Rare in institutions and on the market: RBH records no other copies being offered at auction. Smirnov-Sokol'skii, *Moia biblioteka*, 1452; *Al'manakhi*, 252, 253, 254, 265.

4 volumes, octavo (218 x 126mm). (Some foxing or marginal dampstaining.) 1: with the lithographed title, 2 lithographed plates and 3 folding engraved plates with musical notation (occasional thumb marks or small waterstains to lower margin); 2: with the lithographed title, 1 lithographed plate and 2 folding engraved plates with musical notation (plate, title and first few leaves especially dampstained); 3: with the engraved title, lithographed portrait of Lord Byron, 3 folding engraved plates with musical notation and 2 pp. of final remarks (engraved title a little soiled, clean tear on p.167 touching text); 4: with the 2 folding engraved plates with musical notation (lacking engraved title). All in the original printed boards (a little scuffed). *Provenance*: 3: later pencil annotations. (4)

£14,000-18,000

US\$18,000-23,000  
€16,000-20,000



## МОГИЛА БРАТА.



Я был на могилъ похитившей брата  
И горькія слезы кропили ее,  
Въ душѣ пролилася святая отрада,  
Отъ горя проснулося сердце мое.  
Проснулись чувства и думы толпою  
И память о прежнемъ въ душѣ ожила,  
И рѣзво, роскошно опять предо мною  
Была картина какъ май расцвѣла.  
Какъ будто бы горе мое миновало,  
Какъ будто бѣ съ братомъ и братъ мой со мной,  
Какъ будто бѣ на сердцѣ тоски не бывало;  
Но я былъ обманутъ коварной мечтой; —  
Не братья предо мною, могила сырая,  
Сокрывшая тѣлennyй остатокъ того,  
Съ кѣмъ весело мчалася жизнь молодая,  
Кто былъ мнѣ на свѣтѣ дороже всего.  
О, слезы, о, слезы! несчастныхъ отрада!  
Черезъ хладную землю катитесь къ нему,  
На грудь упадите безцѣннаго брата  
И горе мое передайте ему!  
Скажите, скажите, горючія слезы,  
Что я одиноко веду мою жизнь,

75

Завяли въ душѣ моей счастья розы  
И терній гора лишь въ ней разрослась.  
Но что я, безумецъ? пойметъ ли бездушный  
Остатокъ истлѣвшій печали мой?  
Душа его въ небѣ, а гробъ равнодушный  
Лишь тѣло да кости кзалъ въ пѣдра свои.  
О небо, о вы безграничныя выси!  
Я отдалъ бы счастье, оставилъ бы міръ,  
Чтобъ въ ваши предѣлы душой вознестися,  
Орломъ легкокрылымъ вспорхнуть на зѣмрь.  
Я тамъ бы увидѣлъ безцѣннаго брата  
И съ нимъ подымаюся бы грустью моей;  
И это бѣ мнѣ было святая награда  
За дни проведенные въ мукахъ скорбей.  
Увидѣть бы брата — и съ нимъ неразстаюся;  
Но небо высоко, а на небѣ онъ.  
Лишь трупъ охладѣлый на память остался  
И въ душиной могилѣ давно погребенъ.  
Косатка порхаетъ надъ братней могилой,  
Душистая трава роскошно цвѣтетъ,  
И плюсъ зеленеетъ и вѣтеръ унылый  
Надъ ней заунывную пѣсню поетъ.  
Храмъ Бога высокій, часовня, отрада,  
Кресты да курганы — кругомъ тишина.  
Покойся же мирно прахъ милаго брата,  
Пока не возстанешь отъ долгаго сна.

10

073

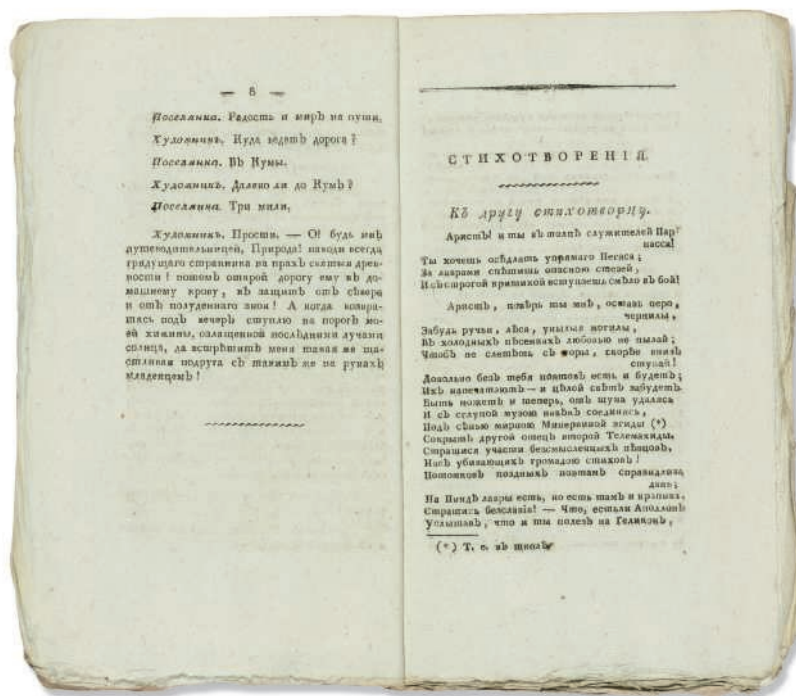
NEKRASOV, Nikolai Alekseevich (1821-1877). *Mechty i zvuki: stikhotvorenija N.N.* [Dreams and Sounds: Poems N.N.]. St Petersburg: Alipanov, 1840.

**First edition of Nekrasov's first book of poems, published by the author, and of great rarity:** it sold very poorly upon publication, and the bitterly disappointed poet destroyed all the copies that he could find. He never reprinted a collection of his youthful poems, and did not include them in his collected works. 'For originality and for energy Nekrasov holds one of the very first places among Russian poets and need not fear a comparison with Derzhavin' (Mirsky). RBH/ABPC show no sale record. Rozanov 1104; Smirnov-Sokol'skii *Moia Biblioteka* 891; Okhlopov, c. 126.

Octavo (152 x 128mm). (Some spotting, heavier to first and last two leaves, occasional waterstains or ink splashes, two oil stains to margins of last two quires, few pencilled annotations.) 20th-century Russian half calf, marbled boards, recased with original overlaid spine, spine gilt and lettered (head and foot of spine scuffed).

£25,000-35,000

US\$32,000-44,000  
€29,000-40,000



074

PUSHKIN, Alexander (1799-1837). 'K drugu stikhotvortsu' [To a poet friend]. [In:] *Vestnik Evropy* [The Herald of Europe] Part 76, N.13. Moscow: University Press, 1814.

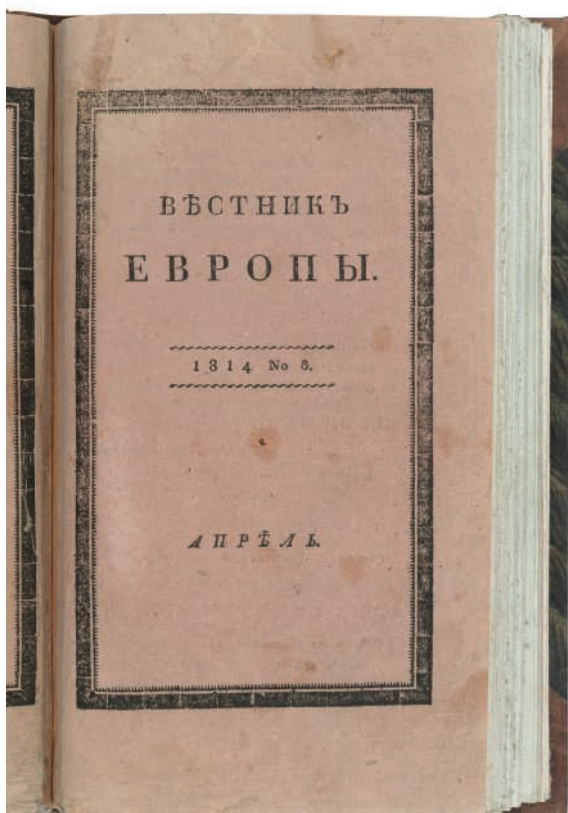
**The first appearance of Pushkin in print, exceptionally well-preserved in pristine condition.** His address 'To a friend of the poet' occupies pp.9-12 of this issue of the journal *The Herald of Europe*. This verse epistle marks Pushkin's literary debut, which he made, aged fifteen, whilst studying at the newly founded Imperial Lyceum at Tsarskoye Selo. 'In 1812 the Lycee classmates were overtaken by a wave of patriotism and envy, as they watched guardsmen billeted nearby (some of them brothers) depart for the war against Napoleon. Pushkin continued to read avidly and began writing love elegies and verse epistles to friends. In the poem "The Little Town" ("Gorodok," 1814) the teenage poet lists his favorite authors: Homer, Virgil, Horace, Tasso, Moliere, Racine, Voltaire, Rousseau, Parny, Derzhavin, Fonvizin, Karamzin, Dmitriev and Krylov — of these, however, Voltaire and Parny are granted exalted status' (S. Davydov, 'Pushkin's Biography' in D. M. Bethea, *The Superstitious Muse: Thinking Russian Literature Mythopoetically*, Academic Studies Press, Brighton, MA, 2009, p.209) — several of these authors have been indicated as sources for the young author's inspiration in this very first engagement with the publishing world. Smirnov-Sokol'skii *Pushkin*, 45.

Octavo (227 x 132mm). Uncut with deckle edges. Original printed wrappers (minor chips to the spine, a little dusty).

£12,000-16,000

US\$16,000-20,000

€14,000-18,000



075

[PUSHKIN, Alexander (1799-1837).] 'Obiavlenie o rozsyske avtora...' [Announcement of the Search for the Author...]. [In:] *Vestnik Evropy* No. 7, 8. [The Herald of Europe. No. 7-8]. Moscow: University Press, 1814.

**The published letter asking for the author's identity behind Pushkin's penname to be revealed, with the original wrappers.** It appeared at the end of part 8 of this prestigious literary journal, signed 'from the publisher'. The message requested that the author of 'K drugu stikhotvortsu', the first piece (signed 'Aleksandr N.k.sh.p.') by Pushkin ever to appear in print, in the same journal a few months earlier [see previous lot], should reveal his true identity to the editors. The reason was that they were not allowed 'to print works whose authors do not reveal to us their names and addresses'; it specified that these data would not be disclosed to the public. RBH records no other copies being offered at auction. Smirnov-Sokol'skii, *Pushkin*, 45 and p.484.

Two parts in one volume, octavo (221 x 132mm). (Occasional ink marks, edges softened, light waterstaining to four quires, a little spotting, 1: first leaf and another repaired). Modern half calf, marbled boards, with the original wrappers preserved within, spine gilt lettered and blind tooled (wrappers a little soiled, reinforced at gutter). *Provenance:* 'Statist. Otdel. Soveta Min. Vnutr. Del. N.164' (Cyrillic ex-libris, verso of first wrapper) — 20th-century casemarks (on first leaf of each part). (2)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



076

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.

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

077

PUSHKIN, Alexander (1799-1837). *Sobranie obraztsovykh russkikh sochinenii i perevodov v stikakh, v 6 ch. [Chast' 1-6.]* [Collection of Exemplary Russian Works and Translations in Verse, in 6 parts.] [Parts 1-6.] St Petersburg: 1, 3: Medical Press, 2: Imperial Academy of Science, 1815; 4-5: Medical Press, 1816; 6: Medical Press, 1817.

**Handsomely-bound complete set.** This literary journal, edited at one time, by Zhukovsky, was published in twelve parts between 1815 and 1817—six devoted to poetry (as here) and six to prose. This set features the first appearance in print, among others, of Pushkin's 'K Litsiniu' (Part 4), 'Napoleon na El'be' (Part 5) and 'Vospominaniia v Tsarskom sele' (Part 6). Smirnov-Sokol'skii, *Al'manakhii*, 185-187, 195-196, 204; *Pushkin*, 48.

6 volumes, octavo (198 x 120mm). All with the engraved author's portrait (minimal spotting, 2: small paper flaw to corner of p.289, a little foxing to first quire, 3: couple of small marginal dampstains, verso of last somewhat soiled, 5: marginal clean tear to pp.67-70, last two leaves somewhat foxed). Uniformly bound in 19th-century full tree calf, later marbled endpapers, boards single gilt ruled with floral ornaments, monogram gilt to upper board, spine gilt with lettered labels (3, 6: rear board a little scuffed). *Provenance*: 1: unidentified stamp (rear free endpaper) – 'N1213' to 'N1218' in pencil to front flypaper of all vols in incremental order.

(6)

£7,000-10,000

US\$8,900-13,000

€8,000-11,000







078

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

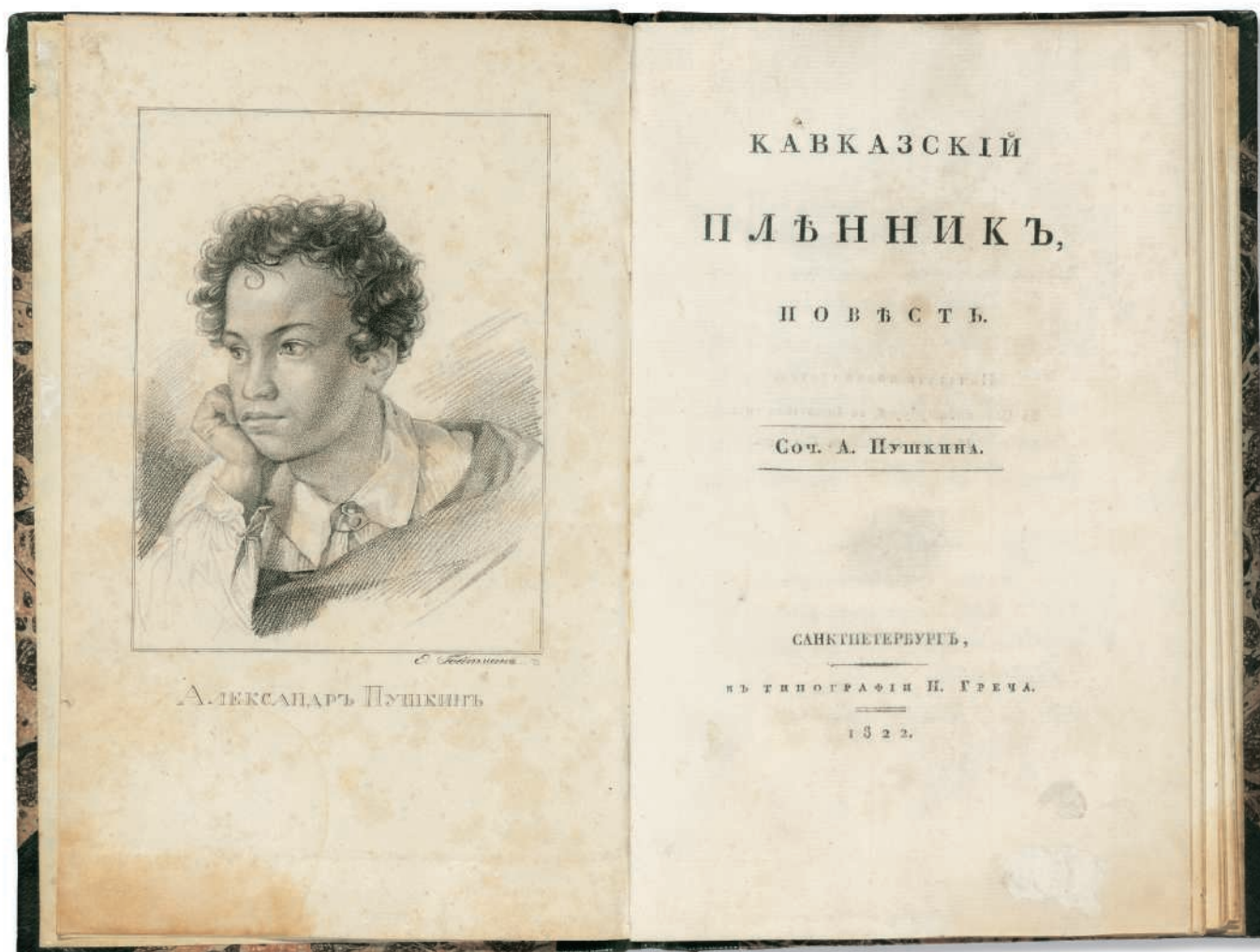
**The very rare first edition of Pushkin's first book, which 'raised [Pushkin] to the summit of Russian Parnassus' (V. Terras) – a remarkable copy in a contemporary Russian binding.** Pushkin began writing this mock epic while still at the Tsarskoe Selo lyceum, and continued to work on it from 1817 to 1820, between drinking bouts, gambling sprees and duels. *Ruslan and Liudmila* was published in June 1820, but Pushkin would not see a copy for at least a year: he was already exiled to Southern Russia for writing scandalous epigrams about the Imperial family. Pushkin's epic poem proved a resounding success and sold out quickly – after which copies could be acquired for the unprecedented sum of 25 rubles. Kilgour 874; Smirnov-Sokol'skii, *Pushkin*, 1.

Octavo (230 x 135mm). Complete with the half-title and the engraved frontispiece by Ivan Ivanov after a sketch by Aleksei Olenin, depicting four scenes from the poem (short marginal tear to title and a couple of other leaves, small stain to p.95, a few other light marks, stamp 'Printed in Russian' on title.) Russian contemporary mottled sheep, spine gilt in compartments (rubbed, corners worn, spine extremities chipped); preserved in a folding cloth box. *Provenance*: 'E.M.F' (initials in Cyrillic to blank verso of divisional title to second part) – V. Miller (label of serge Lifar's 1937 Pushkin exhibition to rear pastedown) – New York bookseller Simeon J. Bolan (bookplate).

£50,000-80,000

US\$64,000-100,000

€57,000-90,000



079

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

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

Octavo (200 x 130mm). With the engraved portrait by Egor Geitman and with the half-title (portrait foxed with some marginal staining, title with two small paper repairs -probably following paper flaws- and a minute hole, some light spotting especially to initial leaves, lower outer corners lightly browned, a few spots, two closed short tears to the last leaf). Contemporary half calf, spine tooled in blind, marbled covers to boards (light surface wear; possible removal of sticker or bookplate from front paste-down).

£15,000-20,000

US\$20,000-25,000  
€17,000-23,000



080

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

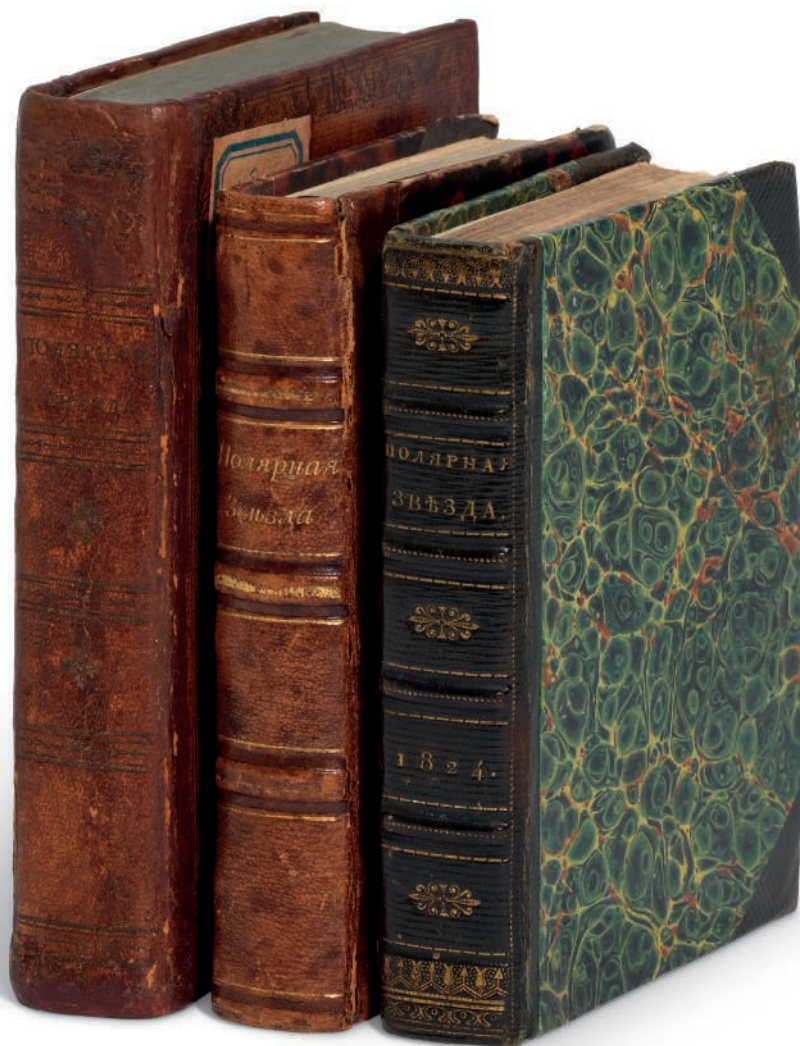
**The first edition of one of literature's most famous love poems**, sometimes described as the first Russian bestseller in verse – a large copy. Pushkin had visited the celebrated fountain in 1820, and was somewhat dismissive of the work which he claims to have written for the money (he received 3000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

Octavo (175 x 115mm). With the half-title, and with the errata (very occasional minor spotting). 19th-century Russian half leather, flat spine decorated and lettered in Cyrillic in gilt, (joints cracked but holding firmly, corners lightly rubbed.) *Provenance*: Aleksander Tsvylev and Vasilij Tsvylev (stamps on title, half-title and front endleaf).

£25,000-35,000

US\$32,000-44,000  
€29,000-40,000





081

[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 1825 god.* [Polar Star...for the year 1825]. St Petersburg: General Military Press, 1824 and 1825.

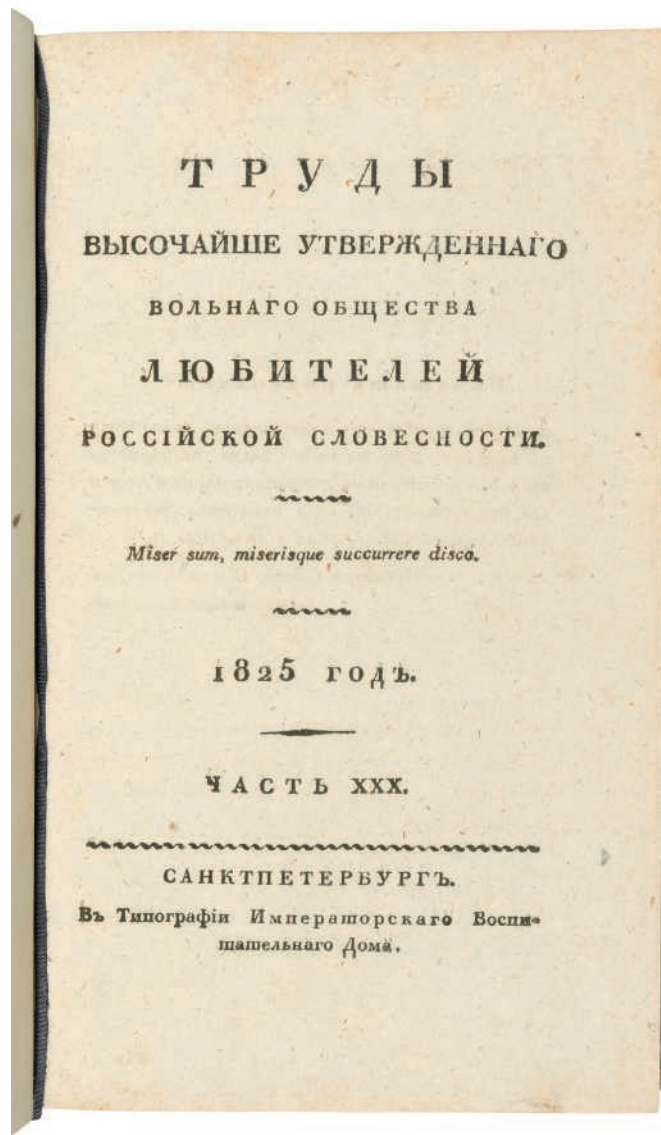
**The rare complete set of 'the best literary almanac in Pushkin's time'** (Smirnov-Sokol'skii). Edited by the authors and Decembrists A. Bestuzhev and K. Ryleev, it appeared in three volumes under this title, inspired by the literary evenings which Ryleev organised in the early days of his poetic career. Although the editors' poetic ideals did not reflect the neoclassicism of Pushkin's followers, celebrated in the competing almanac *Severnye 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. Rare: RBH and ABPC record no complete sets being offered at auction. 1: Smirnov-Sokol'skii, *Moia biblioteka*, 1446, 2-3: not in *Moia biblioteka*; *Al'manakh*, 247, 255, 269; *Pushkin*, 58. V. Terras, *Handbook of Russian Literature*, p. 349.

3 volumes, 12mo (1: 145 x 105mm; 2-3: 123 x 90mm). All with engraved titles, 1: (engraved title slightly browned, intermittent slight foxing or dampstaining, small tear to lower margin of two leaves, one lower corner torn, ink splash on p. 347); 2: with 5 plates and folding music table (engraved title, plates and first two quires soiled and stained with some fraying, small waterstain and little chipping to upper outer corner of few quires, one corner torn, elsewhere some light spotting); 3: with one plate (lacking engraved title and one plate, some browning or dampstaining, heavier to title and last leaf). All in contemporary binding: 1: full calf, marbled endpapers, boards with blind-tooled floral frame, spine gilt (repair to corners, hinges, head and foot of spine); 2: half straight-grained calf over marbled boards, later endpapers, raised bands, spine gilt; 3: half sheep over marbled boards, later endpapers, raised bands, spine gilt (upper hinge cracked at head, spine sunned). *Provenance*: 1: N. Kimmel (bookseller's label); erased pencilled annotation in Cyrillic to endleaf, shelfmark paper label to upper cover; 2: inscription in Cyrillic dated 1918 on endleaf; 3: later inscription '22' to title.

(3)

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000



**082**

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.

£800-1,200

US\$1,100-1,500

€910-1,400





## 683

[PUSHKIN, Alexander (1799-1837)]. *Severnye tsvety*. [Northern Flowers]. St Petersburg: Department of Public Education, 1825-1830.

**Rare six-volume set, in the first edition, of one of 'best and greatest poetic Russian almanacs'** (Smirnov-Sokol'skii). Published between 1825 and 1832, in 8 volumes, this highly influential periodical was edited by Baron Delvig, and competed with another major almanac, *Poljarnaja Zvezda*, in terms of sales and featured authors. Pushkin contributed excerpts from *Evgenij Onegin* (Tatjana's letter and her conversation with her nanny)—to entice the audience's curiosity just before its serial publication—as well as *K\*\*\**, a famous poem to his lover Anna Kern, *19 Oktjabrja*, and passages from *Graf Nulin* and *Boris Godunov*. The almanac also featured writings by Krylov, Baratynsky and Zhukovsky. Sets in general, and particularly complete with all illustrations, are rare – even rarer it is to find Pushkin's portrait in the 1828 issue' (Smirnov-Sokol'skii). RBH records no other sets being offered at auction. Smirnov-Sokol'skii, *Al'manakh*, 272, 276, 287, 288, 299, 319; *Moia biblioteka*, 1465-1470; *Pushkin*, n.67, p. 532.

6 volumes, 16mo (135 x 97mm). All with engraved title, 1: one plate and 2 pp. of errata (minimal spotting, especially to engraved title, occasional light

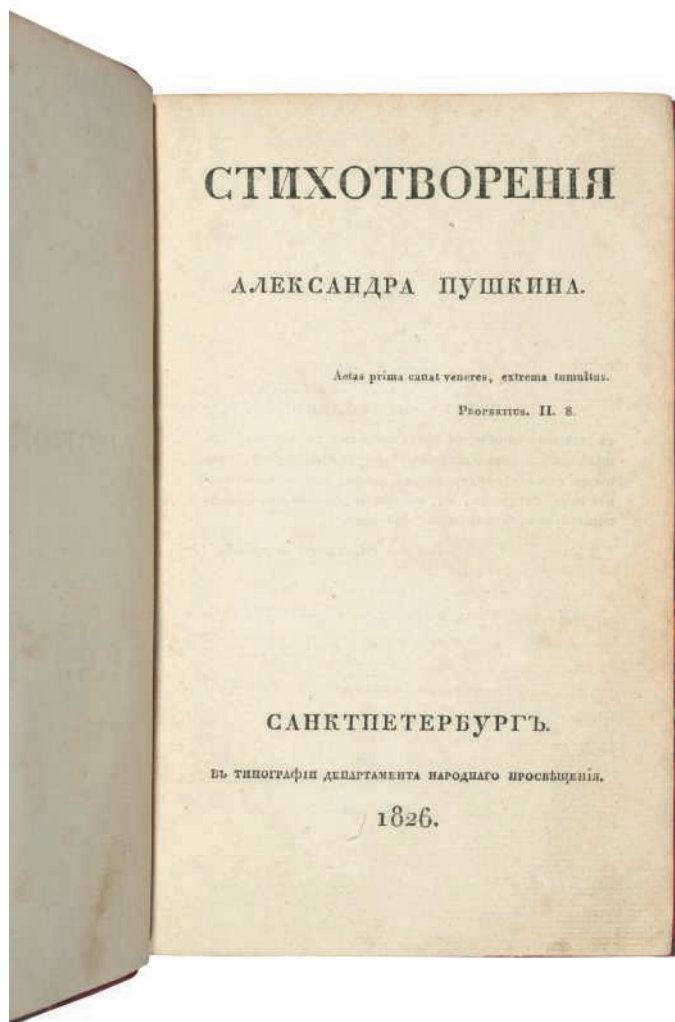
waterstains), 2: with engraved frontispiece and 4 plates (lacking typographical title, one plate starting, small marginal oil stain and wormtrack to last quire); 3: with the engraved portrait and 2 plates (first and last few quires somewhat foxed); 4: with Pushkin's portrait (light foxing); 5: (titles and first quire somewhat soiled and upper edge frayed, some dampstaining, small marginal oil stain to few leaves); 6: (light browning or dampstaining, heavier to first and last few leaves). Contemporary Russian bindings: 1: full leather, gilt, marbled endpapers (boards and spine rubbed and worn); 2: half vellum over paper boards (rubbed, hinges cracked, upper starting but sound); 3: original printed wrappers onlaid (worn, head and foot of spine cracked); 4: polished calf, marbled endpapers, boards and spine gilt, gilt-lettered label; 5: mottled calf, rebaked with original onlaid gilt spine (boards rubbed); 6: half calf over marbled boards, spine gilt. *Provenance*: 1: unidentified early ownership inscription to title - illegible stamp - another stamp 'Mogiz' with price - V.K. Lochkov (bookseller's label to rear endleaf); 3: V.M. Vasileiko (ownership inscription dated 1929 on front endleaf); 3-4: stamps 'Mag. 28 125 r.' (bookseller) and 'M3' on rear endleaf. (6)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000





#### 084

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

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

Octavo (190 x 117mm). Complete with the half-title (light soiling in the half-title, initial text quire and two leaves a little spotted). Early 20th-century half morocco, panelled spine direct-lettered in gilt, marble paper cover on boards, marbled endpapers, red silk bookmarks (extremities lightly rubbed); modern custom-made cloth box. *Provenance*: pencil annotations to the index - antiquarian bookseller V. Klochkov (sticker on rear pastedown).

£38,000-45,000

US\$49,000-57,000

€43,000-51,000



#### 085

PUSHKIN, Alexander (1799-1837). *Tsygany (Pisano v 1824 godu)*. [Gypsies (Written in 1824)]. Moscow: August Semen Press at the Imperial Medical-Surgical Academy, 1827. [Bound with:] *Bakhchisaraiskii fontan*. St Petersburg: Department of Public Education, 1830.

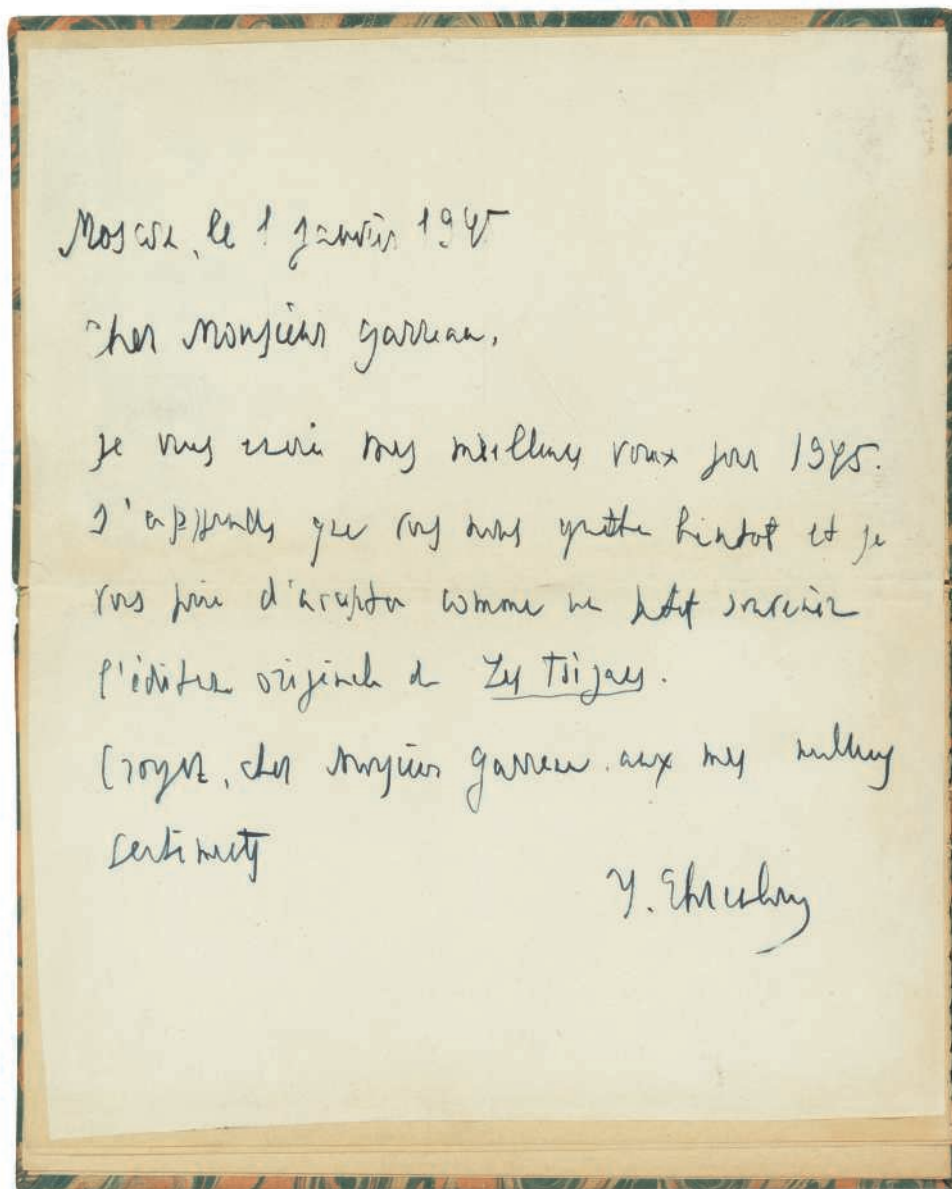
**The first edition, a tall copy with exceptional provenance, from the library of Grand Duchess Maria Nikolaevna of Russia.** This is one of two works published anonymously by Pushkin during his lifetime, the other being *The Tales of Belkin*. *Tsygany* was issued in an edition of approximately 1,200 copies; however, already during Pushkin's own lifetime, it was considered a great rarity. Here bound with the third edition of *Bakhchisaraiskii fontan*. Kilgour 880; Smirnov-Sokol'skii, *Pushkin*, 8.

2 works in one volume, 12mo (181 x 105mm). Woodcut title vignette (without the final blank, some very light spotting.) Contemporary Russian calf, panelled spines filleted and decorated in gilt around a blind-stamped centre-piece, gilt turn-ins, silk paste-downs (upper joint cracked but holding, very minor occasional surface wear); modern custom-made cloth box. *Provenance*: Grand Duchess Maria Nikolaevna of Russia (1819-1876), daughter of Tsar Nicholas I, and sister to Alexander II: a renowned art collector and President of the Imperial Academy of Arts in Saint Petersburg (bookplate) - copy exhibited by S. Lifar' in the Paris 'Exposition Pouchkine', 1937 (label on rear pastedown).

£20,000-30,000

US\$26,000-38,000

€23,000-34,000



086

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

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

12mo (196 x 117mm). Woodcut title vignette (without the final blank, some uniform light browning, inoffensive short tears near gutter probably resulting from folding, two small marginal repairs); tipped in early 20th-century boards where the book had been previously bound in its wrappers (evidence of blue paper from spine glued to the boards). Original printed blue wrappers (spine and lower outer corner of upper wrapper restored, light soiling). *Provenance*: Ilya Grigoryevich Ehrenburg (writer, journalist and historian of Lithuanian Jewish descent, Bolshevik revolutionary, with Ehrenburg's inscription to 'Mons. Galleau' in ink on the front pastedown and free endleaf).

£12,000-16,000

US\$16,000-20,000  
 €14,000-18,000





ЦЫГАНЫ.





087

PUSHKIN, Alexander (1799-1837). *Bakhchisaraiskii fontan*. [The Fountain of Bakhchisarai]. St Petersburg: Department of Public Education, 1827.

Second edition, **the best-printed lifetime edition of this text, the first with the beautiful illustrations by Stepan Galaktionov, and exceptionally rare** (no records on ABPC/RBH). This work was one of the four highlights selected for their rarity and importance in the 1937 landmark Pushkin exhibition at the National Library of Russia, and was again selected for the 2017 exhibition at the Library. The present copy particularly desirable in its strictly contemporary Russian binding. Smirnov-Sokol'skii, *Pushkin*, 11.

Octavo (127 x 102mm). With 4 engraved illustrations by Galaktionov protected by tissue guards (occasional spotting, one larger spot on the initial verse page, the rest mostly marginal or on the tissue guards.) Contemporary Russian half sheep, spine filleted and lettered in gilt, marbled paper cover to sides (joints cracked but holding, some surface rubbing); modern cloth box.

£25,000-35,000

US\$32,000-44,000  
€29,000-40,000

088

PUSHKIN, Alexander (1799-1837). *Graf Nulin* [Count Nulin]. St. Petersburg, Department of Public Education, 1827

**First edition in book form of this humorous verse narrative**, which had only just appeared in the journal *Northern Flowers*. Very rare (no auction records on ABPC/RBH), particularly desirable in the original wrappers; this fragile copy with a remarkable history of ownership. The poem was written during the days of the December uprising in 1825, and on publication the reaction of its readership was mixed. 'I conceived the idea of parodying history and Shakespeare, could not resist the double temptation and in two mornings finished writing this tale', recalls Pushkin. On reading Shakespeare's *Rape of Lucrece*, he had reflected that without that act of abuse ('if Lucretia had had the thought of slapping Tarquin's face') a whole sequence of momentous historical events would simply not have been set into motion – the world and history would not have been the same. The motor of the history of the Roman Republic was an episode of forced seduction, not dissimilar, he thought, from one recently occurred in his neighbourhood. Kilgour 879; Smirnov-Sokol'skii, *Pushkin*, 17 (erroneous pagination).

12mo (168 x 111mm). Uncut (several pages loose or torn, some light spotting throughout). Original printed wrappers (torn, upper part of lower wrapper perished, chipped, with stamp 'Printed in Russia' on front wrapper); modern custom-made cloth box. *Provenance*: Prince Aleksandr Ivanovich Urusov, given to A. F. Onegin, then to N. O. Lerner (inscription on first leaf 'To N. O. Lerner from Onegin. The copy of Aleksandr Ivanovich Urusov' and acquisition note of Lerner dated 23 March 1905; inserted note stating that this copy is mentioned by Prince Urusov in one of his letters, where he invites Onegin to choose some of the Pushkin books from his library in gratitude for hospitality. Urusov's list of books does include this copy, noting that it was already in poor condition in 1897) – R.D. Rudnev (his library stamp).

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000



089

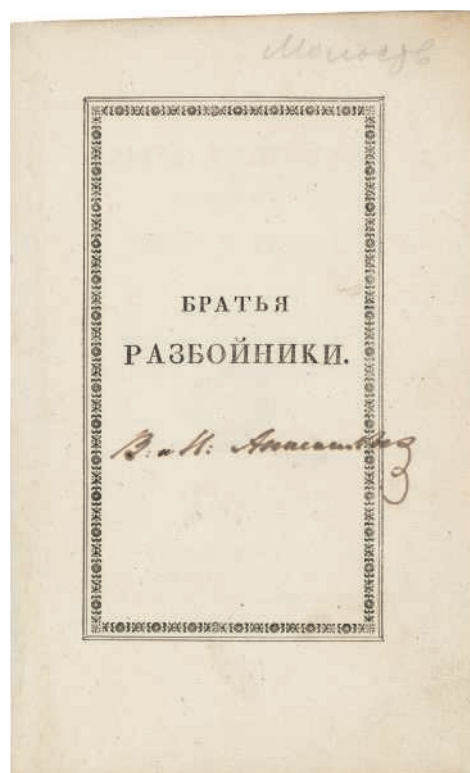
PUSHKIN, Alexander (1799-1837). *Brat'ja razbojniki*. [The Robber Brothers]. Moscow: A. Semen, 1827.

**The first edition with the original wrappers, the second uncut and unopened.** When the first edition of this Byronian poem was issued with the announcement of a second following suit, a scandal arose due to discrepancies in the sale price. Upon Pushkin's decision, the second was not delivered to bookstores on the agreed publication date. Only the odd copy could be found on sale until 1915, when 900 were found in an old bookdealer's warehouse (Smirnov-Sokol'skii). Kilgour 881; Smirnov-Sokol'skii, *Pushkin*, 9-10.

2 volumes, octavo (213 x 130mm and 238 x 142mm). Second vol. uncut and unopened, on a single sheet (1: small oil stain to upper outer corner of few leaves, slight toning; 2: edges minimally dusty, very light water stain to lower margins). Both with the original printed wrappers (1: small repair to rear); in a modern case. *Provenance*: 'V. and I. Annenkovy' (inscription on upper wrapper). (2)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700









НІЙ  
НЪ.

БУРГЪ.

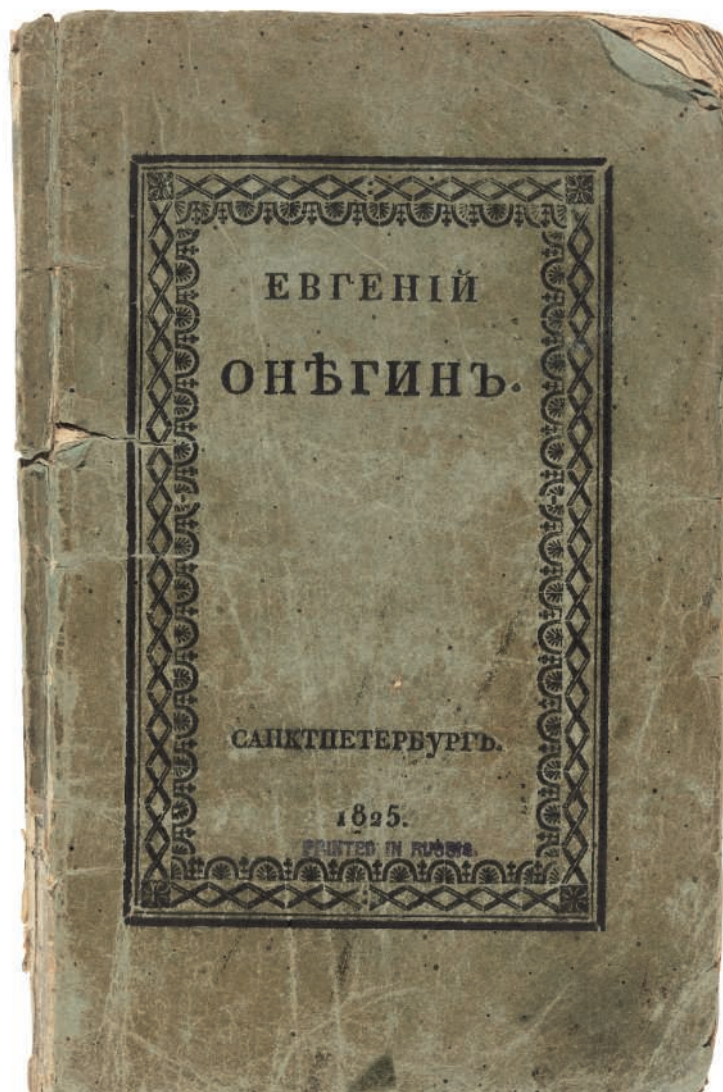
РЛС 374

# ЕВГЕНІЙ ОНѢГИНЪ.

## ГЛАВА ВТОРАЯ.

### I.

Деревня, гдѣ скучалъ Евгений,  
Была прелестный уголокъ ;  
Тамъ другъ невинныхъ наслажденій  
Благословить бы Небо могъ.  
Господскій домъ уединенный  
Горой ошъ въпровъ огражденный  
Стоялъ надъ рѣчкою; вдали  
Предъ нимъ песщъли и цвѣли



## 090

PUSHKIN, Alexander (1799-1837). *Evgenii Onegin. Roman v stikhakh. Gl. 1.* [Eugene Onegin. A novel in verse. Chapter 1]. St Petersburg: at the press of the Department of Public Instruction, 1825. [With:] *Evgenii Onegin. Roman v stikhakh. Gl. 2.* Moscow, A. Semen at the Imperial Medico-Surgical Academy, 1826. [With:] *Evgenii Onegin. Roman v stikhakh. Gl. 3-8.* St Petersburg, Department of Public Education, 1827-32.

**The first edition of the most important work in Russian literature, Pushkin's masterpiece, in the original parts: of the utmost rarity.** The opening chapter in the original wrappers: 'a bibliographical rarity of the highest order' (Smirnov-Sokol'skii, p. 287). The eight parts were published serially over the course of 7 years. Smirnov-Sokol'skii's legendary collection featured a bound set of the *Onegin* parts, but did not include a separate Chapter I in the original wrappers; 'in all my time collecting I could only find five of the chapters, and to this day I have not been able to find an example in original wrappers of the first edition of Chapter I...' (p.287). RBH and ABPC show a single record of any part of *Onegin* in the original wrappers having been offered at auction (part I, Eden Martin sale, Christie's, 2018). Kilgour 877, Smirnov-Sokol'skii, *Pushkin*, 5, 7, 11, 15-16, 22 and 28.

3 volumes, 12mo. Vol. 1: (183 x 113mm, uncut with deckle edges). Complete. (Edges chipped, old paper repairs to inner margins in 14 ff., small tear to inner margin throughout likely from an earlier fold, longer but clean tear to the last leaf without loss to text, the same leaf creased and soiled at verso, some marginal soiling, the half-title glued at gutter to the front wrapper). Original blue printed publisher's wrappers (lower part of the spine and lower wrapper perished, upper wrapper frayed at the edges and soiled; 'printed in Russia' stamped on the upper wrapper). *Provenance:* A. Nanisov (ownership inscription on title, longer inscription on half-title dated 1830) – bookseller V. Klochkov (label to verso of last leaf). Vol. 2: (154 x 97mm). (Title supplied in facsimile, lacking the half-title, first leaf repaired at gutter, some light spotting). Modern half morocco. Vol. 3: 6 parts in 5 vols bound in one, (a few spots). Russian contemporary half calf, red morocco lettering-piece (foot of spine chipped, upper hinge repaired, surface rubbed). (3)

£120,000-160,000

US\$160,000-200,000  
€140,000-180,000



091

[PUSHKIN, Alexander (1799-1837).] 'Solovei and Ispanskaia pesnia'. [*The Nightingale and Spanish Song*]. [In:] *Literaturnyj muzeum*. [Literary Museum.] Moscow: S. Selivanovsky, 1827.

**The first appearance in print of Pushkin's poems 'The Nightingale' and 'The Spanish Song'.** This almanac—a 'classic' (Smirnov-Sokol'skii)—was the last creation of V.V. Izmailov, formerly editor of *Vestnik Evropy*, in which Pushkin published his first poem, and *Rossiiskij muzeum*. In the name of friendship, the poet agreed to contribute to Izmailov's new enterprise his unpublished poems 'The Nightingale' and 'The Spanish Song'. Smirnov-Sokol'skii, *Moia biblioteka*, 1480; *Al'manakhi*, 283; *Pushkin*, 75.

16mo (125 x 100mm). With 2 pp. of errata (lacking one blank and plate with notation, title browned, slight mainly marginal dampstaining, thumbing, tiny wormtrack at lower gutter of one quire). 19th-century Russian straight-grained crimson calf, marbled boards, spine tooled and lettered in blind (minor repair at foot). *Provenance*: 20th-century casemarks (rear endleaf) – 'S.A. Bulja' (modern bookplate).

£1,500-2,000

US\$2,000-2,500

€1,700-2,300



092

PUSHKIN, Alexander (1799-1837). *Ruslan i Liudmila. Poema v shesti pesniakh*. [Ruslan and Liudmila. A Poem in Six Cantos]. St Petersburg: Department of Public Education, 1828.

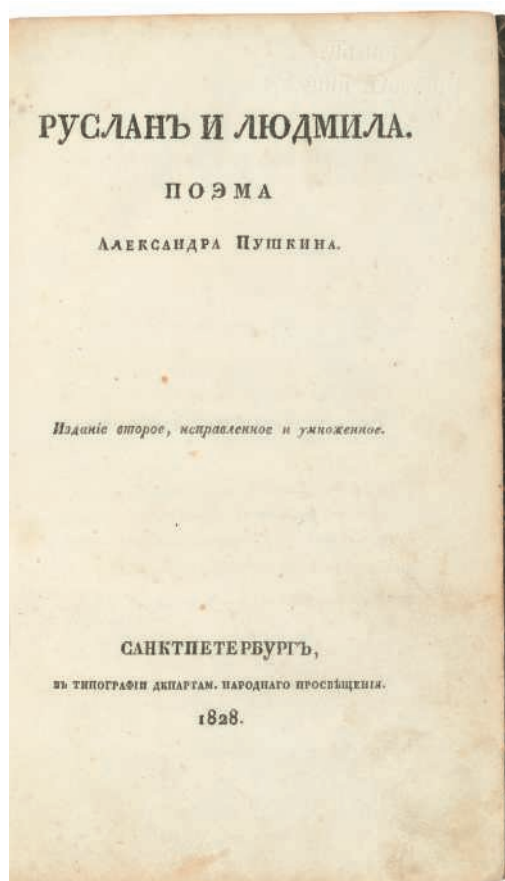
Second edition of the immensely popular verse epic, the first edition of which (1820) was almost immediately sold out. **Of great rarity:** ABPC/RBH show no record of this edition at auction. Smirnov-Sokol'skii, *Pushkin*, 13.

Octavo (205 x 121mm). With engraved portrait and half-title (some waterstaining throughout, mild traces of mildew to the inner part of the central quires and a few leaves at the end, small marginal tear to pp.155-6.) Contemporary half sheep, flat spine decorated in blind (corners and extremities rubbed or a little worn). *Provenance*: K. i R. Tvil'khovskij (bookplate) – 'Pomna Evgenii Jurevich' (blind-stamp on title)

£15,000-25,000

US\$20,000-32,000

€17,000-28,000





093

PUSHKIN, Alexander (1799-1837). *Kavkazskii plennik, povest'*. [A Prisoner of the Caucasus]. St Petersburg: Department of Public Education, 1828.

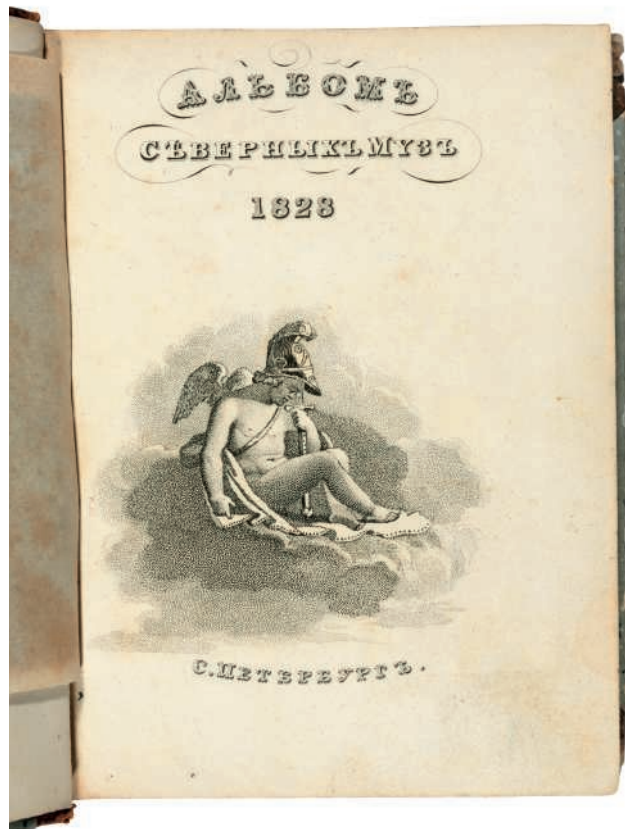
**Second, revised edition of Pushkin's second book, exceptionally rare, particularly uncut in the original wrappers.** The publication of the first edition of this first 'southern' narrative poem in 1822 met with unqualified popularity and was quickly sold out. Two German translations were published in 1823 and 1824, unbeknownst to Pushkin - the second with the Russian text printed opposite. A rare book, with no records on ABPC/RBH. Kilgour 875n; Smirnov-Sokol'skii, *Pushkin*, 14.

Octavo (219 x 140mm). Uncut, in the original printed wrappers (spine repaired with a small loss); modern custom-made folding cloth box.

£20,000-30,000

US\$26,000-38,000

€23,000-34,000



094

[PUSHKIN, Alexander (1799-1837).] 'Talisman'. [The Talisman]. [In:] *Al'bom severnykh muz* 1828. [Album of the Northern Muses 1828.] St Petersburg: A. Smirdin, 1828.

**The first appearance in print of Pushkin's poem 'The Talisman'**, in one of the many fine literary almanacs of the period. Edited by A.A. Ivanovskij, amateur poet and officer at the Ministry of State for War, it featured works by P.A. Vjazemskij, N.M. Jazykov and F.N. Glinka, as well as Pushkin. 'The Talisman' ('Tam, gde more vечно pleshchet') is set in an oneiric, remote, exotic world in which a sorceress asks the poet to protect her beloved talisman. RBH records no other copies being offered at auction. Smirnov-Sokol'skii, *Al'manakhi*, 291; *Moia biblioteka*, 1485; *Pushkin*, 80.

16mo (133 x 100mm). With the engraved title and N.M. Karamzin's portrait (very minor spotting, the odd pencil annotation). 19th-century Russian half leather, patterned boards, spine tooled and lettered in blind (spine, hinges and corners rubbed). *Provenance*: 20th-century bibliographic annotation in Cyrillic (front endpapers).

£1,800-2,500

US\$2,300-3,200

€2,100-2,800

095

[PUSHKIN, Alexander (1799-1837).] 'Boris Godunov'. [In:] *Nevsky Al'manakh na 1828 god*. [Nevsky Almanac for the year 1828.] St Petersburg: Department of National Education, 1828.

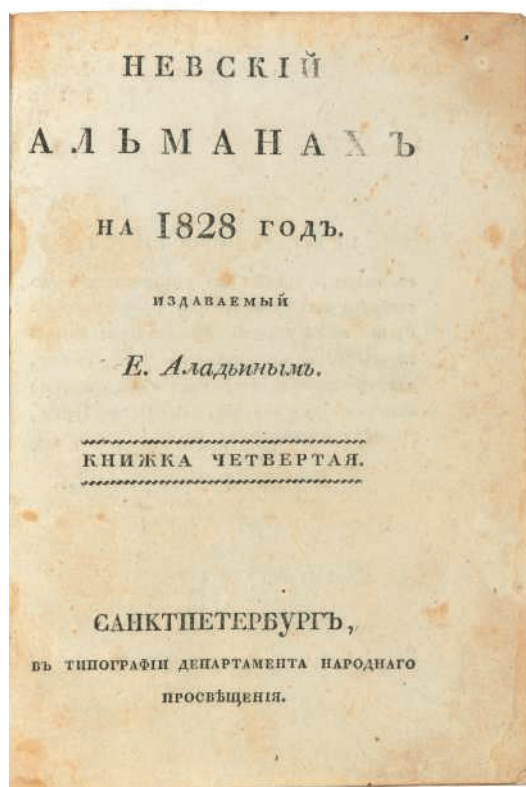
**The first appearance in print of Pushkin's *Boris Godunov***, in one excerpt. Edited by the writer I.V. Alad'in, the *Nevsky* was 'one of the most long-lived Russian almanacs', the first nine issues of which, from 1825 to 1833, 'earned a remarkable place in literary history' (Smirnov-Sokol'skii). In it appeared for the first time in print excerpts from Pushkin's *Evgenij Onegin*, *Bakhchisarajskij fontan* and, in this issue, *Boris Godunov*, which told the story of a powerful 16th-century boyar turned Tsar. RBH records no other copies being offered at auction. Smirnov-Sokol'skii, *Al'manakh*, 295; not in *Moia biblioteka*.

16mo (130 x 94mm). (Lacking the engraved frontispiece and two plates, slight browning, one blank corner torn, couple of marginal tears, first few leaves thumbled, a little dampstaining or foxing.) 19th-century Russian half straight-grained morocco, marbled boards, spine gilt and lettered (boards, hinges and extremities rubbed, spine sunned).

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



096

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

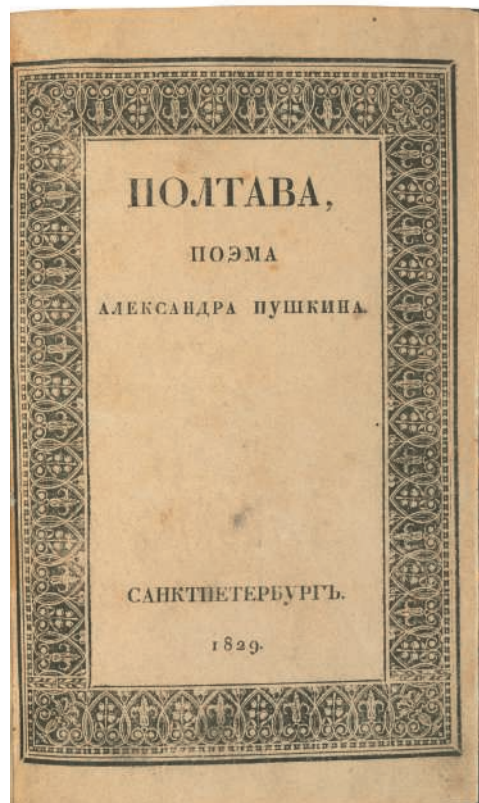
**The first edition of Pushkin's heroic epic poem.** Pushkin sings the deeds of the Ukrainian Cossack Mazepa at the Battle of Poltava, which pitted Russia against Sweden. Pushkin was inspired by Byron, who had treated the same subject in *Mazeppa* (1819). Pushkin's romantic treatment of war is paired with a dramatic plot of love and revenge; Tchaikovsky interpreted Pushkin's version for his opera of the same name (1883/4). Kilgour 883; Smirnov-Sokol'skii, *Pushkin*, 18.

Octavo (188 x 116mm). (Some staining and spotting.) Original printed wrappers, bound in contemporary Russian quarter sheep (worn, foot of spine defective); modern folding cloth box.

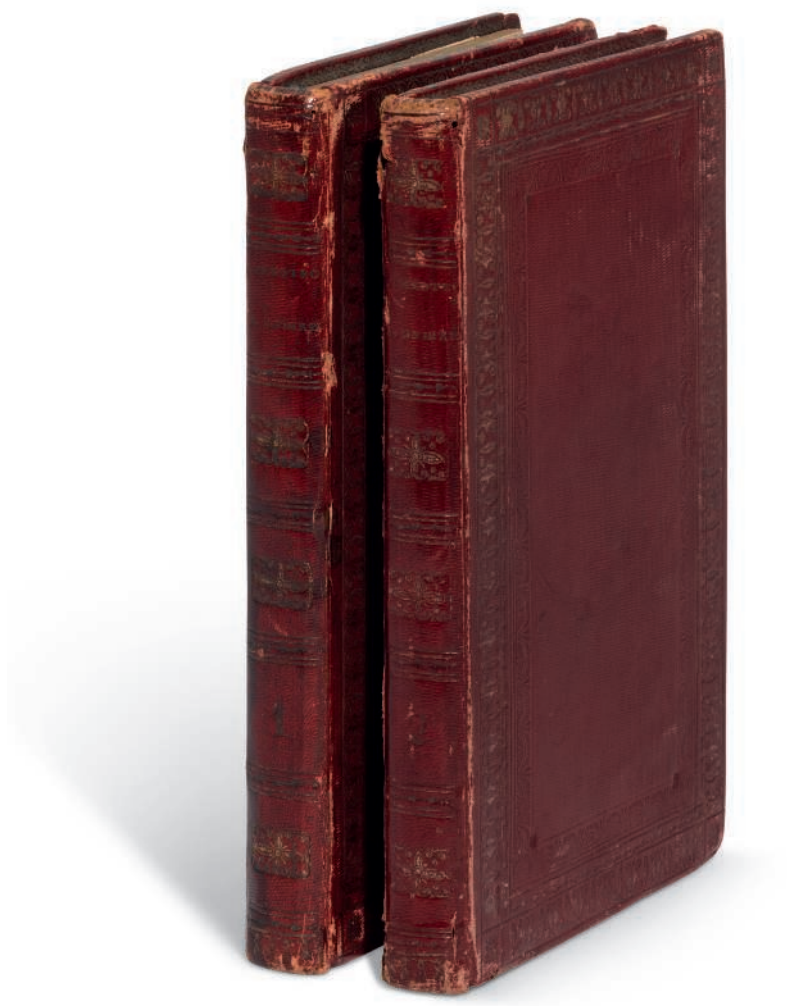
£12,000-16,000

US\$16,000-20,000

€14,000-18,000







097

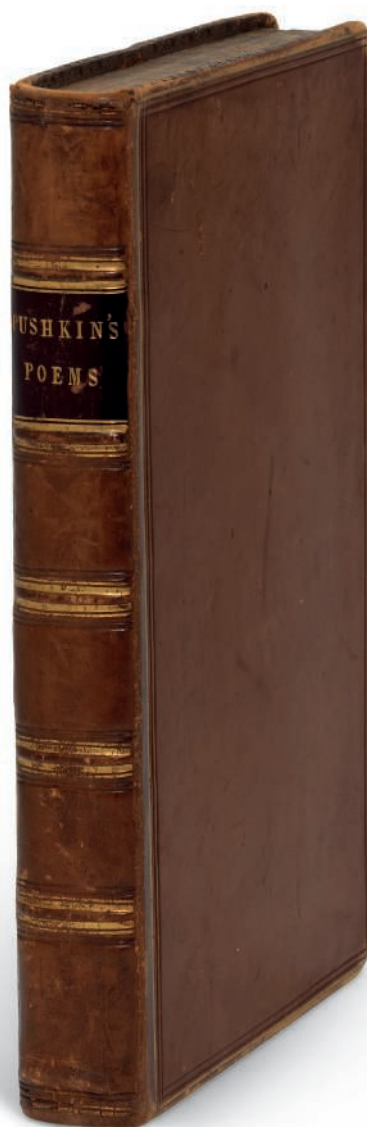
PUSHKIN, Alexander (1799-1837). *Stikhotvorenija. Chast' pervaja [-vtoraja]*. [Poems. Part I [-II].] St Petersburg: at the Department of Public Education, 1829.

**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)

£20,000-30,000

US\$26,000-38,000  
€23,000-34,000



098

PUSHKIN, Alexander (1799-1837). *Stikhotvorenija*. [Poems, Part 4]. St Petersburg: Imperial Russian Academy, 1835. [Bound after:] *Kavkazkij plennik*. [The Prisoner of the Caucasus]. St Petersburg: Press of the Department of Education, 1828. [And with:] *Bakhchisarajskij fontan*. [The Fountain of Bakhchisarai]. St Petersburg: Press of the Department of Education, 1830.

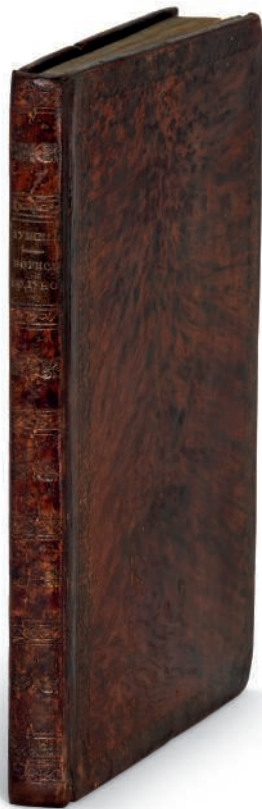
**The very rare first edition of Part Four of Pushkin's Poems**, bound with early editions of Pushkin's second and third published books: *The Prisoner of the Caucasus* (in the rare second, corrected edition) and *The Fountain of Bakhchisarai*. The 1835 *Stikhotvorenija* were the last collection of poems to be published during the author's lifetime. 'The publication of the fourth part...was greeted coldly by contemporary critics, who argued that Pushkin's talent as lyrical poet "had ended". Yet, precisely then did Pushkin's genius reach its peak of maturity and depth of thought' (Smirnov-Sokol'skii, p.379). None of the three editions in this volume is recorded to have been offered at auction so far, and the early English provenance testifies to the keenness of Pushkin's reception in contemporary England. 1: Smirnov-Sokol'skii, *Pushkin*, 35; Kilgour 882. 2: Smirnov-Sokol'skii, *Pushkin*, 14; Kilgour 875n; 3: Smirnov-Sokol'skii, *Pushkin*,

3 works in one volume, octavo, (201 x 122mm). *Poems* and *Fountain* with half-titles (*Poems*: somewhat spotted, particularly the opening and closing quires; *Prisoner*: some dampstaining in top margin and some marginal tears, spotting; *Fountain*: some spotting). English 19th-century polished calf, sides filleted in gilt and blind, panelled spine filleted in gilt, with red morocco lettering-piece, marbled edges (joints cracked but holding, edges rubbed). *Provenance*: David J. Morgan (19th-century inscription on last half title).

£40,000-60,000

US\$51,000-76,000

€46,000-68,000



## 099

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

**The first edition of Pushkin's favourite of his own texts, and among the rarest of his first editions** (Smirnov-Sokol'skii). This attractive copy is complete with the half-title, and with Pushkin's 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 (185 x 122mm). With the half-title and dedication leaf to Karamzin (title supplied in facsimile on paper of the time, clean tear in the margin of dedication leaf and p.83, some spotting throughout, initial leaves and a few others stained in the margins, worm-hole through the book-block from p. 55, decreasing from c.4mm to pinhole and only partially touching letters, rear endleaf repaired at gutter). Contemporary Russian full tree calf, sides with gilt and blind-rolled borders, flat spine tooled in gilt and blind with morocco lettering-piece (gilding faded, joints skilfully repaired).

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000



## 0100

PUSHKIN, Alexander (1799-1837) and Vasilii ZHUKOVSKY. *Na vzjatie Varshavy. Tri stikhotvorenija V. Zhukovskogo i A. Pushkina*. [On the taking of Warsaw. Three poems by V. Zhukovsky and A. Pushkin]. St Petersburg: Military Press, 1831.

**First edition, a copy with Imperial provenance of Tsar Alexander II, of one of the rarest of Pushkin's works** – the occasional and ephemeral nature of this slim publication (three poems, 8 leaves) has resulted in its absence from some of the most notable Pushkin collections. The *Taking of Warsaw* was composed to commemorate the crushing of the November Uprising in the Battle of Warsaw, September 1831, which, in Pushkin's eye, saw the capitulation of Poland's capital as the 'final triumph' of Mother Russia. The pamphlet begins with Zhukovskii's 'Old song in a new way', then, from p.7, Pushkin's own 'Slanderers of Russia' and 'Borodino anniversary'. Most of the run was sold in green-tinted, mute wrappers. The date of publication (September 11-13, 1831) is evinced from a note in the *Northern Bee* dated September 14 of the same year, No. 206: 'In the bookstore A.F. Smirdin this book went on sale: On the capture of Warsaw. Price 2 rubles'. Kilgour 880; Smirnov-Sokol'skii, *Pushkin*, 26; Smirnov-Sokol'skii, *Moia biblioteka*, 1012; not in the catalogue of Pushkin's lifetime publications published by the Pushkinian University, 2000.

Octavo (208 x 120mm). (Light marginal waterstaining to the initial 3 leaves, some light thumbing.) 19th-century Russian green full morocco, panelled sides with central large blind-stamped decorations surrounded by gilt filleting and tooled corner-pieces, flat spine decorated in gilt, gilt turn-ins (rebacked, with the original spine laid down). *Provenance*: Tsar Alexander II (bookplate; double-headed eagle stamp on verso of title).

£20,000-30,000

US\$26,000-38,000  
€23,000-34,000



0101

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

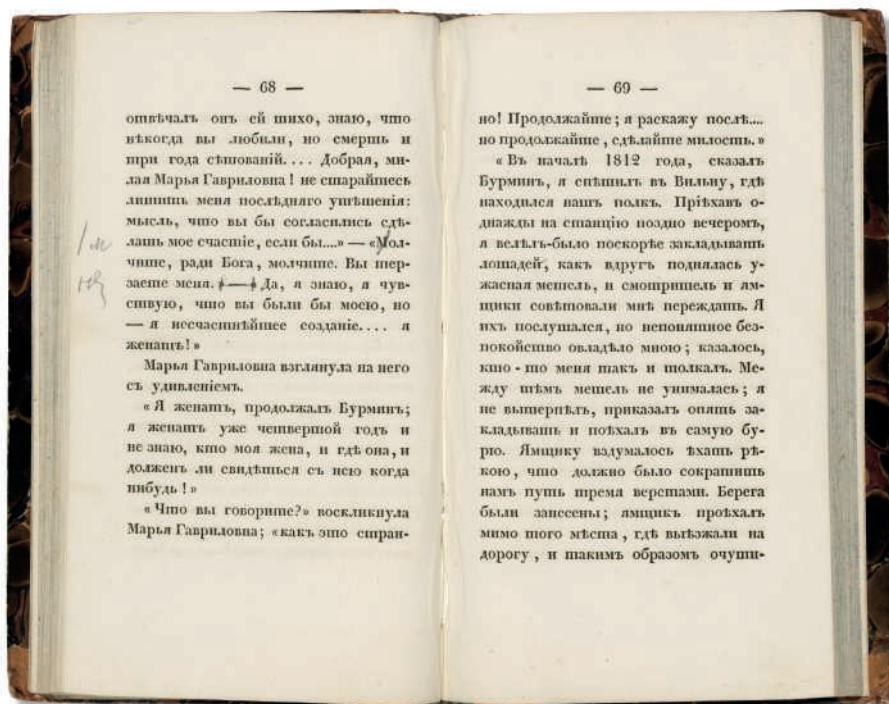
**The first edition of Pushkin's first collection of prose - 'the first stories of permanent artistic value in the Russian language' (Nabokov).** RBH and ABPC record only three copies having sold at auction. The five stories are preceded by Pushkin's fictional introduction in which he pretends to be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

12mo (170 x 97mm). With the half-title and errata (title-page restored in the upper and lower margin touching the top of first letter in title and lower portion of two numbers in the date, smudged mark from a stamp in the margin of last page of text.) Contemporary half speckled calf, marbled covers to boards, flat sine decorated in blind, red morocco lettering-piece (corners worn, extremities rubbed). *Provenance*: a couple of pencil corrections to the text - bookseller V. Klovkov (label on rear paste-down) - 'S.P.B. 1981' (inscription at front).

£10,000-15,000

US\$13,000-19,000

€12,000-17,000



0102

PUSHKIN, Alexander (1799-1837). *Stikhotvoreniya*. [Poems]. In 4 parts. Part 3. St Petersburg: Department for Public Education, 1832.

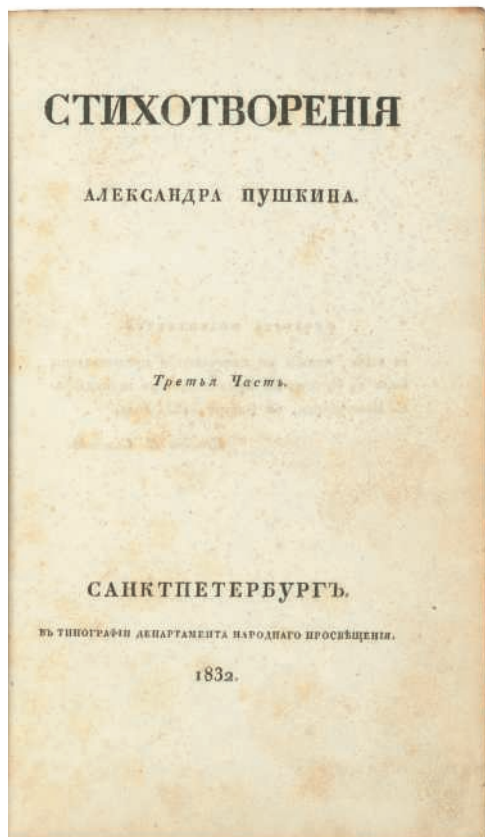
**First edition** of Part 3 of Pushkin's *Poems*. The second censor was not I. Semenov, as indicated in the book, but Vasily Nikolaevich Semenov, who was acquainted with Pushkin since their school years. The print run of this edition was 1200 copies. Smirnov-Sokol'skii, *Pushkin*, 29.

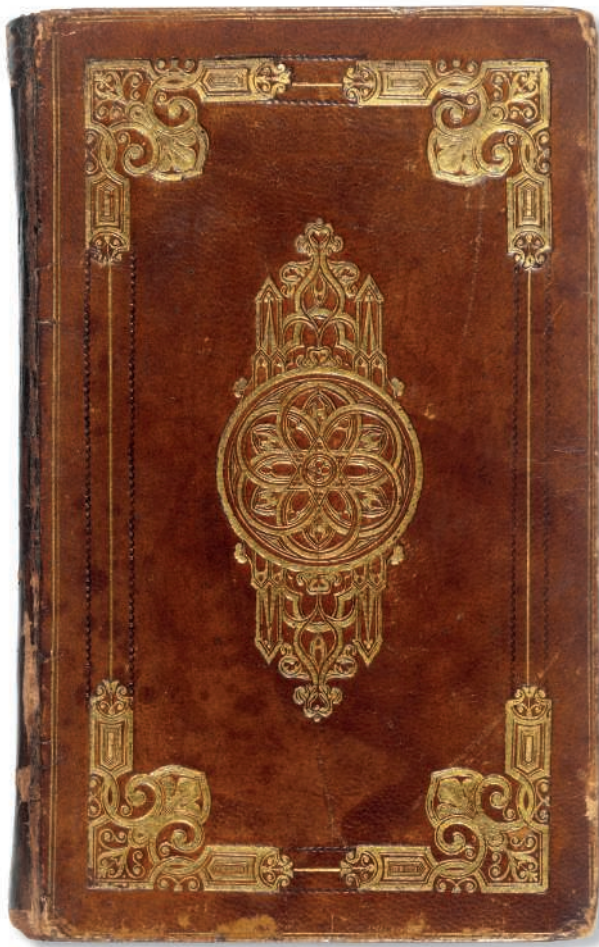
Octavo (197 x 118mm). With half-title (some scattered light foxing). Contemporary Russian full tree calf, sides with gilt borders, flat spine tooled in gilt and blind with black morocco lettering-pieces (upper joints weak, gilding faded, extremities rubbed). *Provenance*: Eduard v. Lemm and O. v. Lemm (inscriptions on verso of second endpaper and half-title).

£10,000-15,000

US\$13,000-19,000

€12,000-17,000



**θ103**

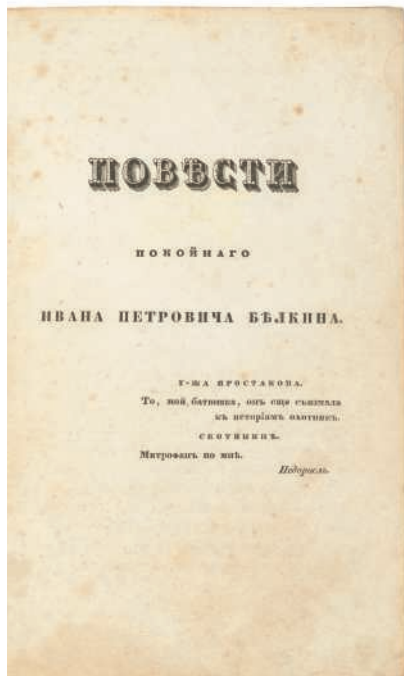
PUSHKIN, Alexander (1799-1837). *Evgenii Onegin. Roman v stikhakh*. [Eugene Onegin. A novel in verse]. St. Petersburg: A. Smirdin, 1833.

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

Octavo (297 x 117mm). (Lacking the half-title, two leaves remargined at the fore-edge and lower margin, clean tears to the following two leaves repaired, lower corner of p.99 repaired, occasional short marginal tears repaired, some scattered spotting.) Contemporary Russian full leather, covers gilt to a patterned design, endleaves of corrugated silver paper with watercolour colouring and gilt turn-ins, gilt edges (joints cracked but holding, spine restored with small areas lost, extremities rubbed). *Provenance*: I.M. Stepanov (bookplate on the verso of front endleaf).

£25,000-40,000

US\$32,000-51,000  
€29,000-45,000



**θ104**

PUSHKIN, Alexander (1799-1837). *Povesti, izdannye Aleksandrom Pushkinym*. [Stories, published by Alexander Pushkin]. St Petersburg: Kh. Gintse, 1834.

**First edition of Pushkin's first collection of prose**, containing the first edition in book form of *The Queen of Spades*, which had been published anonymously in Smirdin's *Library for reading* earlier that year. It also contains two chapters from the novel *The Blackamoor of Peter the Great* (a work Pushkin never completed) and the second edition of his first prose work, the short stories *Tales of the late Ivan Petrovich Belkin*. One of the rarest of Pushkin's first editions: on publication, it sold badly, leaving a large stock in the warehouse. Plans were made for the re-use of the book, but fruition was delayed, and by 1837 Pushkin's trustees, committed to a posthumous complete edition of the works and wishing to avoid competition, bought up and destroyed the edition (Binyon). Kilgour 888; Smirnov-Sokol'skii, *Pushkin*, 32.

Octavo (194 x 120mm). (Title somewhat stained and thumbled, some uniform spotting). Contemporary Russian half calf, marbled boards (joints cracked but holding, foot of spine perished, extremities worn, surface rubbed); modern custom-made box. *Provenance*: 'A. Elizarovoj' (contemporary inscription to title) - 'A.N.' (initials to index) - 'Printed in Russia' (stamp on title) - bibliographical pencil inscription to front pastedown dated 1923 remarking on the presence of a type absent from other copies.

£8,000-12,000

US\$11,000-15,000  
€9,100-14,000



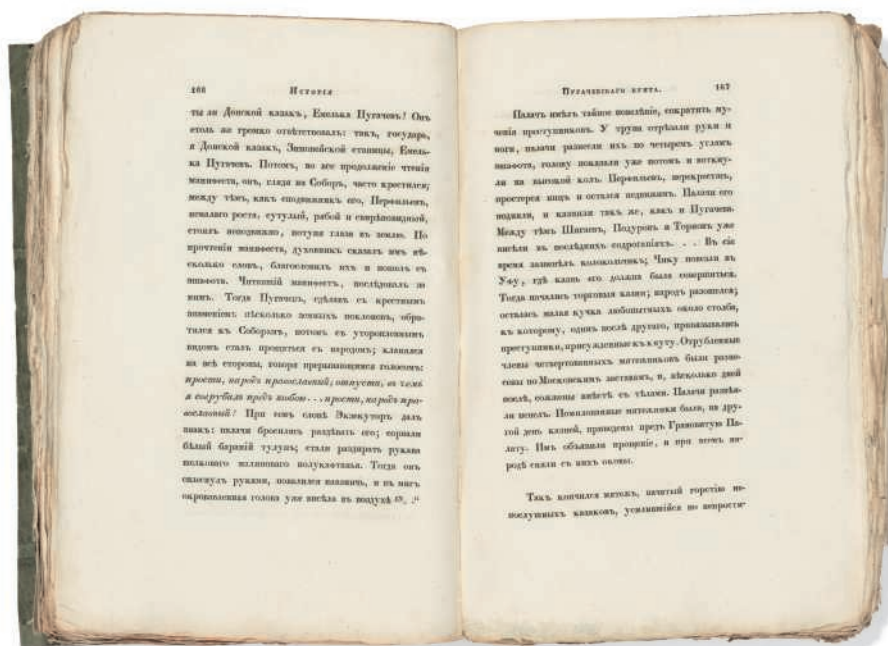
# 0105

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

**The first edition, uncut copy in the original wrappers**, of Pushkin's history of the Pugachev rebellion, the peasant revolt of 1773-4. Rare: RBH and ABPC record a single copy having been offered at auction since 1975 (in a modern binding, lacking one plate and frontispiece). Tsar Nicholas II loaned Pushkin 20,000 rubles to publish this scholarly work, insisting on the use of the word 'rebellion' in the title, rather than Pushkin's working title 'History of Pugachev'. Pushkin conducted much of the research in state archives, corresponded with surviving eyewitnesses, and visited the scenes of the conflict. This copy includes the supplemental notes (110pp.) not mentioned in Smirnov-Sokol'skii. Kilgour 887; Smirnov-Sokol'skii, *Pushkin*, 33.

3 parts in 2 volumes, large octavo (270 x 177mm). Engraved portrait frontispiece, engraved map, engraved numismatic portrait of Pugachev, and four leaves of lithographed manuscript (very little light marginal spotting to a few quires). Original printed wrappers (spines skilfully repaired); modern custom-made quarter morocco boxes. (2)

£20,000-30,000 US\$26,000-38,000  
€23,000-34,000



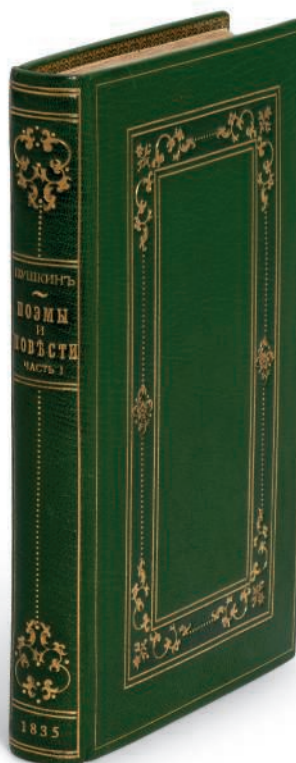
# 0106

PUSHKIN, Alexander (1799-1837). *Poemy i povesti*. [Poems and stories]. In 2 parts. Part 1. St Petersburg: Military Press, 1835.

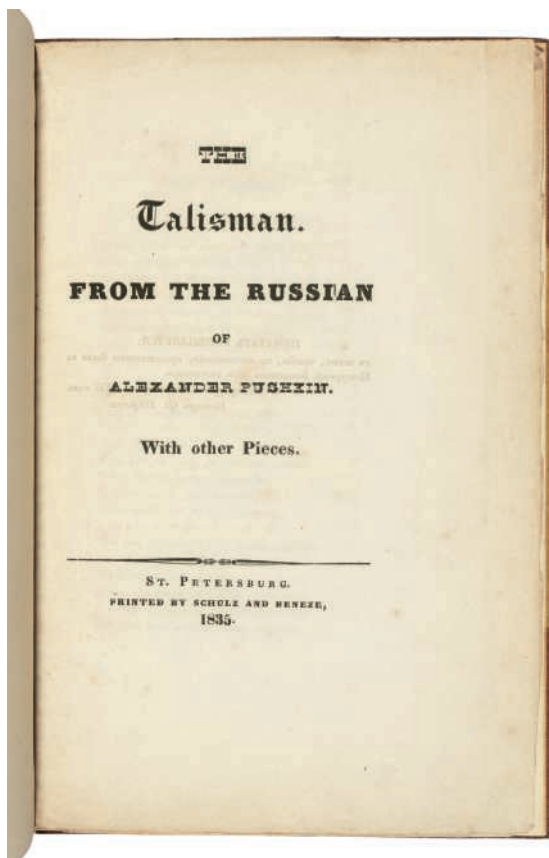
**First edition, part 1.** Since this edition contained the author's most important works, it was eagerly acquired and 'worn by sheer use', consequently becoming one of the rarest editions (Smirnov-Sokol'skii). Smirnov-Sokol'skii, *Pushkin*, 34; Kilgour 889.

Octavo (198 x 122mm). (Some thumbing, somewhat spotted and waterstained, especially the title, minor soiling on first quire and verso of last leaf, occasionally elsewhere, small clean tear to lower margin of p.129, edges softened, fore-edge a little soiled, title, first leaf and lower outer corner of pp.211 and 231 repaired, gutter of first quire reinforced.) Modern green crushed morocco, doublure with silk endpapers, boards, spine and inner edges gilt.

£4,000-6,000 US\$5,100-7,600  
€4,600-6,800







**0107**

[PUSHKIN, Alexander (1799-1837), BORROW, George (1803-1881)]. *The Talisman. From the Russian of Alexander Pushkin. With other pieces.* St Petersburg: Schulz and Beneze, 1835.

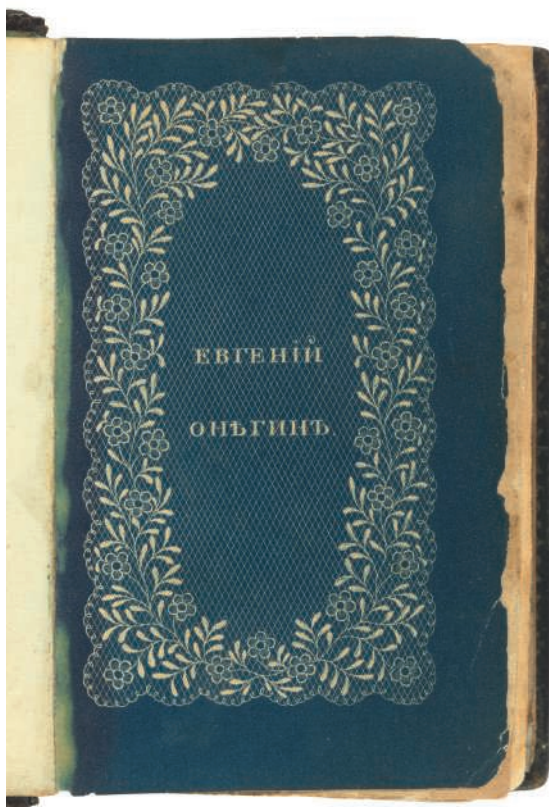
**First edition of the first English translation of Pushkin's works.** The author, George Borrow, was an agent of the Bible Society, a keen linguist and traveller. He lived in St Petersburg in 1833-1835; there he completed his English translations of Pushkin, whom he never got to meet. This collection features Pushkin's *The Talisman* and *The Mermaid*, as well as an ancient Russian song, a Ukrainian ballad and *The Renegade* from the Polish original by Adam Mickiewicz. RBH records no other copies being offered at auction for the past forty years. Not in Smirnov-Sokol'skii, *Moia biblioteka*.

Octavo (250 x 164mm). Uncut (somewhat dusty at margins, slight spotting). Modern half morocco, cloth boards, marbled endpapers, spine gilt. *Provenance:* Simon Nowell-Smith and Judith Adams Nowell-Smith (bookplates).

£6,000-9,000

US\$7,700-11,000

€6,800-10,000



**0108**

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

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

16mo (102 x 61mm). (Initial four and final two leaves repaired at gutter, last leaf repaired at fore-edge and corners, occasional light soiling and spotting.) Contemporary dark brown calf tooled in blind and gilt, flat spine decorated and lettered in gilt, edges gilt, aquamarine coated endpapers (extremities rubbed); with attractive decorative blue printed wrappers bound in. *Provenance:* Vladimir Fedot'ev (veterinary doctor, stamp on front flyleaf) - Julija Gil'denbrandt (ownership inscription on front flyleaf).

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

# 0109

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

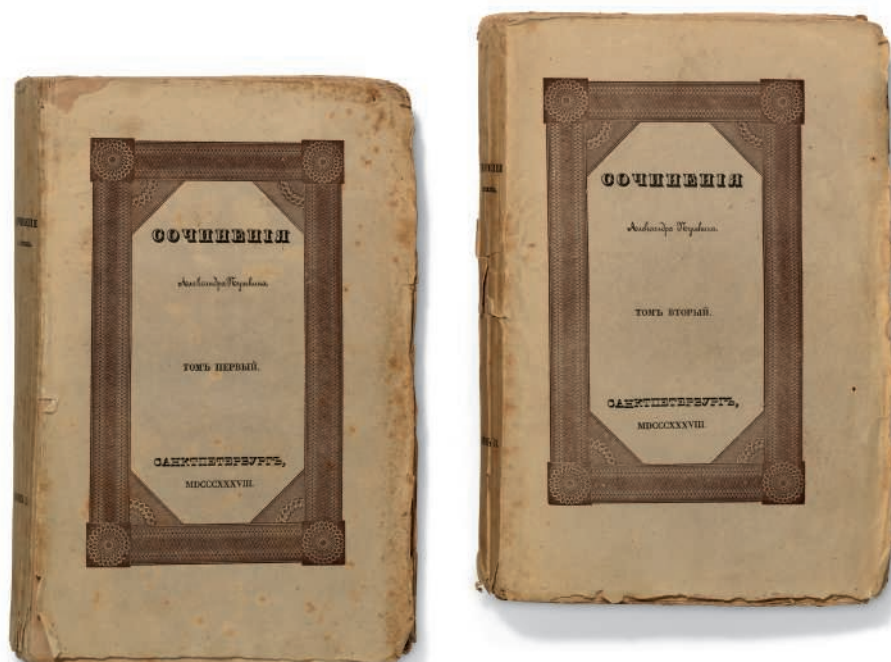
**Uncut copies, in the original wrappers, of vols 1 and 2 of the first collected edition**, which included material not published during Pushkin's lifetime. These are the first two volumes of eleven issued between 1838 and 1841, the first eight were edited by V.A. Zhukovsky and the last three were published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

£3,000-4,000

US\$3,900-5,100

€3,400-4,500



# 0110

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

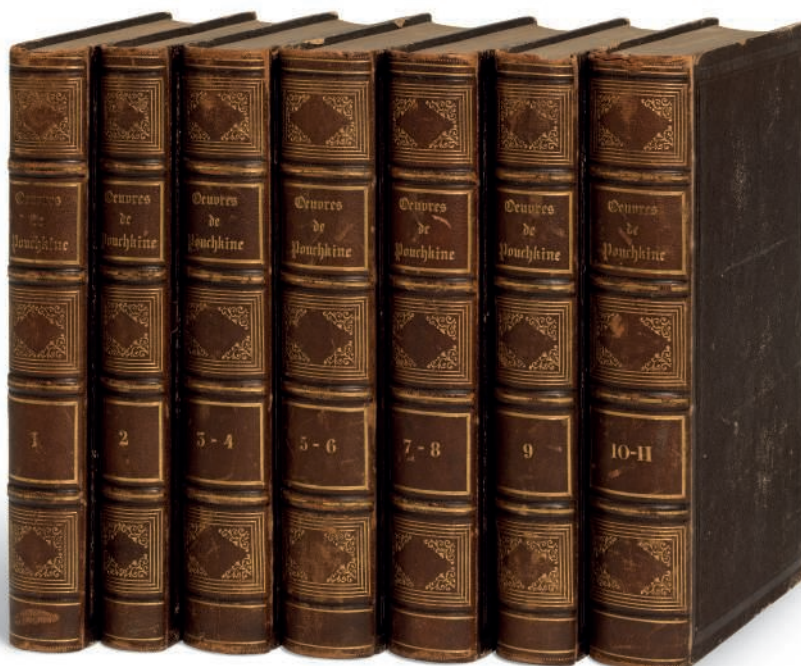
A complete set of the first collected edition of Pushkin's works. The final three volumes feature work which appears here for the first time in book-form; including, for example, Pushkin's masterpiece 'The Bronze Horseman'. The first eight volumes were planned and edited by his friend V.A. Zhukovskii,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

11 volumes bound in 7, octavo (221 x 140mm). With the engraved portrait by Utkin, and a leaf reproducing Pushkin's handwriting not called for by Kilgour (without the list of subscribers noted by Kilgour, a few occasional light spots and stains, paper flaw in p.45 in vol. VIII). 19th-century quarter morocco gilt, paneled spines decorated and lettered (in French) in gilt, pebble cloth boards (rubbed, corners worn, one or two headbands chipped). *Provenance*: A. Bohné & Schulz (label on front pastedown). (7)

£8,000-12,000

US\$11,000-15,000

€9,100-14,000







0111

PUSHKIN, Alexander (1799-1837). *Stikhotvorenija*. [Poems.] Moscow: A. Poplavsky, [1908].

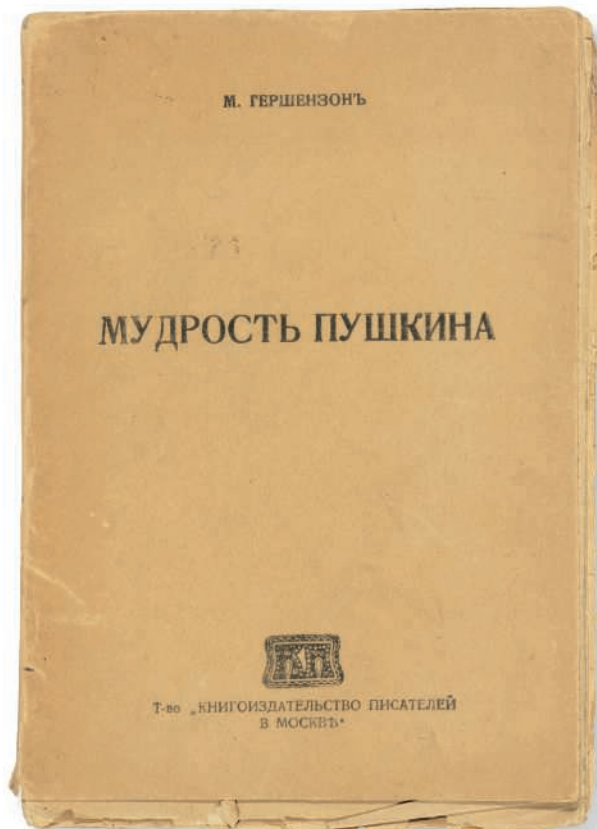
**The first edition with Pushkin's verse banned in Russia, a 'legendary book' (Glezer).** It featured verse which, during Pushkin's lifetime, had been previously unpublished or published in very limited print-runs due to censorship, e.g., 'Tsar' Nikita', 'Andre Chenier' and excerpts from 'Gavriiliada'. However, the entire edition was destroyed upon the censors' orders before it reached bookstores. Smirnov-Sokol'skii managed to obtain a copy, cut in three parts, from the printer Poplavsky, and few others survived. In the 1970s, the bookdealer L.A. Glezer recorded having seen five intact copies in Russia. Rare: RBH records no other copies being offered at auction. Smirnov-Sokol'skii, *Moia biblioteka*, 1038. L.A. Glezer, *Reminiscences*, p.113.

Octavo (187 x 125mm). (Age-browning, minimal spotting.) Modern half calf, marbled boards, marbled endpapers, preserving the original pictorial wrappers (upper wrapper minimally trimmed, lower a little soiled); modern slipcase.

£5,000-8,000

US\$6,400-10,000

€5,700-9,000



0112

GERSHENZON, Mikhail (1869-1925). *Mudrost' Pushkina*. [Pushkin's Wisdom]. Moscow: Writers' Press in Moscow, 1919.

**The rare first, complete edition of the most renowned work of Pushkiniana.** Mikhail Gershenzon was an eminent scholar of Russian history and literature, chair of the Russian Writers' Union in 1920. Much anticipated, this work promised to reveal the key to understanding Pushkin thanks to a previously unknown manuscript passage in the scholar's hand. That passage was first published in Gershenzon's introduction, 'Skrizhal' Pushkina' (pp.5-6). On being told that the brief text was in fact neither unpublished or even 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 the rarest and most sought after. RBH records no other copy being offered at auction. M. Osorgin, *Zametki starogo knigoeda*, pp.10-12.

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, occasional waterstain, stub at pp.5-6 cut out from volume). Original printed wrappers.

£500-800

US\$640-1,000

€570-900



0113

RYLIEEV, Kondraty (1795-1826). *Dumy*. [With] *Vojnarovskij*. St Petersburg: S. Selivanovskij, 1825.

**The first editions of Ryleev's first and second books.** A Decembrist-poet involved in the revolutionary upheavals of 1825, Ryleev was also the editor of the famous almanac *Poljarnaja Zvezda* (1825-1827), where he published several of his works. His first book was a collection of 32 *dumy* or elegies of ancient Slavic origin sung to commemorate valiant heroes. 'This sold out almost immediately, and within five years it had become a bibliographical rarity for which collectors paid up to one hundred roubles' (O'Meara). Imbued with Decembrist ideals, *Vojnarovskij* narrates the rebellion of the Ukrainian officer Mazepa against Peter the Great. An enthusiastic Pushkin wrote that 'our literature was in need of this poem'. Smirnov-Sokol'skii, *Moia biblioteka*, 1081 (bound together) and 1083 (second only). P. O'Meara, *K.F. Ryleev*, p. 171; Pushkin, *Polnoe sobranie sochinenii*, x.118.

2 works in one volume, octavo (186 x 107mm). With the engraved title and half-title (little offsetting from engraving, half-title a bit soiled at margins, occasional light waterstains or ink splashes, traces of glue at upper corners of first and last leaf, 1: two misbound). Contemporary Russian half calf, marbled boards, spine gilt and blind tooled, with title, silk marker (rebacked, later endpapers).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



0114

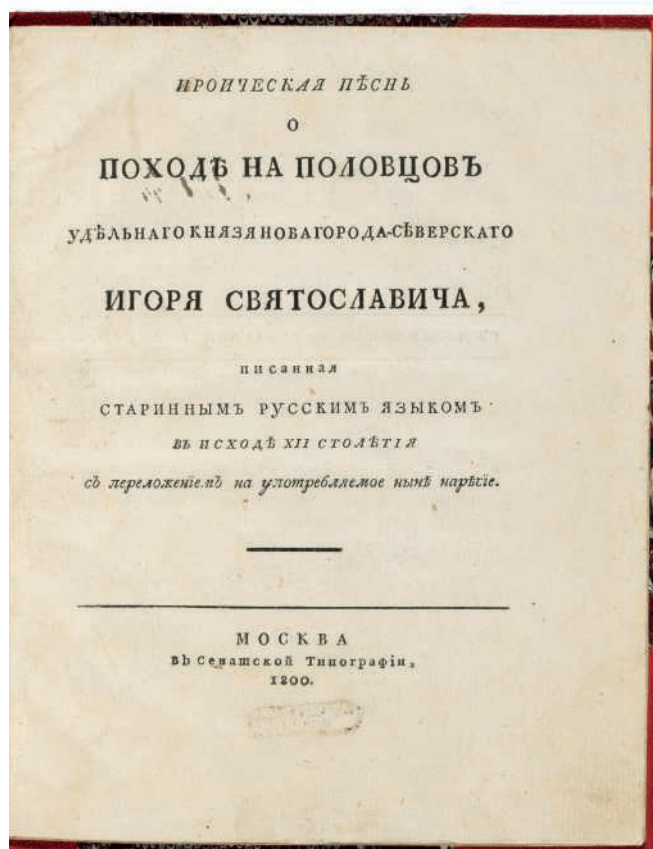
[SLOVO O POLKU IGOEVE]. *Iroicheskaja pesn' o pokhod...Igorja Svjatoslavicha*. [Heroic Song on a Campaign...by Igor Svjatoslavich]. Moscow: Senate Press, 1800.

**The rare editio princeps, first issue, of 'the only integral epic monument of Kievan Russia which has reached us'** (Jakobson). Composed in the 12th century, *Slovo o polku Igove* told of the campaign against the Polovcians by Igor Svjatoslavich, the famous prince of Severian-Novgorod. The only recorded manuscript was rediscovered in the late 18th century within a monastic library by Count A.I. Musin-Pushkin, a great collector of Old Russian works. This original was destroyed with the rest of his collection in the Moscow fire of 1812. The *editio princeps* of 1800, edited by Musin-Pushkin, A. Malinovskij and N. Bantysh-Kamenskij, provided the Old Russian text with footnotes and a contemporary translation. It gained a heightened status as the sole extant witness of the poem. This is the first issue, without the spelling and punctuation revisions. Rare: RBH records no other copies being offered at auction. *Knigi grazhd. pečati XVIII* 2665; Kilgour 452. R. Jakobson, 'The Archetype of the First Edition of the *Igor' Tale*', pp. 5-14.

Quarto (240 x 192mm). With the folding table, woodcut vignette (harp with a branch) on p.46 (without final blank, ink splash on p.4, one quire and folding table somewhat browned and spotted, small paper abrasion at lower blank margin of title). Early 20th-century crimson half cloth, marbled boards.

£30,000-40,000

US\$39,000-51,000  
€34,000-45,000





0115

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

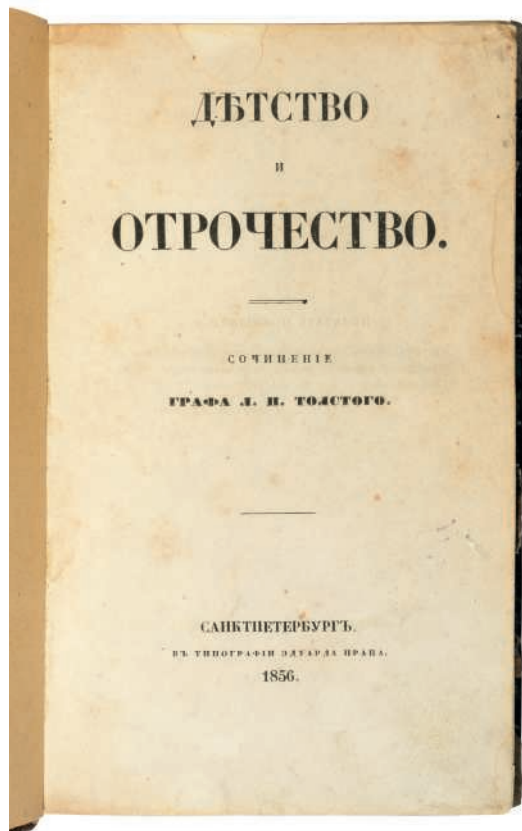
**Very rare first edition of this gothic novella, the first book published by the young Tolstoy**, the most important nineteenth-century Russian historical dramatist, cousin to Lev, here writing under the pseudonym Krasnorogsky (the name of his estate). The author himself did not rate this work highly, 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).

£15,000-20,000

US\$20,000-25,000

€17,000-23,000



0116

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

**The rare first edition** of Tolstoy's second book, published in the same year as his first. RBH and ABPC record just three copies having sold at auction in over 35 years, two of which as part of renowned collections (Fekula and Eden Martin, both sold at Christie's). Tolstoy's short stories earned him considerable fame, and overt approval and praise from established writers such as Ivan Turgenev, years before *War and Peace* and *Anna Karenina*. *Detstvo i otrochestvo* is sometimes incorrectly catalogued as Tolstoy's first book; the two individual parts, *Childhood and Boyhood*, were completed first (in 1852 and 1854), but *Voennye razskazy* passed the censor two weeks earlier (on 11 May 1856). Kilgour 1192; Fekula 5324; not in Smirnov-Sokol'skii, *Moia biblioteka*.

Octavo (182 x 110mm). (Lacking 1 p. of index, somewhat spotted and dampstained, minor toning, occasional thumb or ink marks.) 19th-century Russian half calf, marbled boards, spine tooled in blind and lettered (new endleaves, hinges and corners rubbed).

£9,000-12,000

US\$12,000-15,000

€11,000-14,000

0117

TOLSTOY, Leo (1828-1910). 'Semejnoe schast'e' [Family Happiness.] In *Russkij Vestnik*. Tom 20. [The Russian Messenger. Vol. 20.] Moscow: Katkov & Co., 1859.

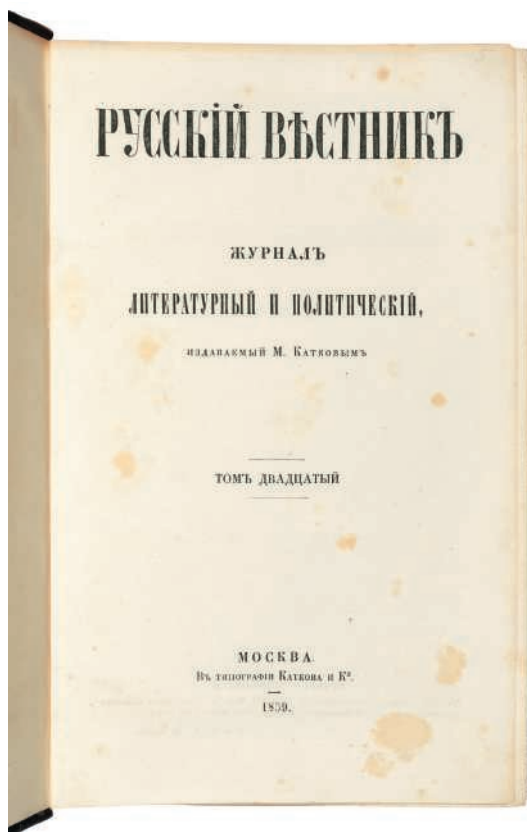
**The first appearance in print of the story 'Semejnoe schast'e'.** By 1859, *Russkij Vestnik* had become one of the major literary periodicals of the time. In the early years of its third period of activity (1856-1887), it hosted unpublished works by I. Turgenev, M. Saltykov-Shchedrin, F. Dostoevsky and L. Tolstoy. Narrated by the female protagonist married to an older man, 'Semejnoe schast'e' addressed a theme dear to Tolstoy—the perception of 'happiness' in family life—and was inspired by his recent courting of the much younger Valeria Arseneva (Bartlett). Not in Smirnov-Sokol'skii, *Moia biblioteka*. R. Bartlett, *Tolstoy: A Russian Life*, p.139.

Octavo (231 x 147mm). (Probably lacking the half-title, a little age-browning, few dampstains on title, elsewhere minimal spotting.) 19th-century Russian half calf over paper boards, spine gilt lettered (lower hinge starting, a bit scuffed, spine sunned). *Provenance*: initials N.G. gilt at foot of spine.

£600-900

US\$770-1,100

€680-1,000



0118

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*.

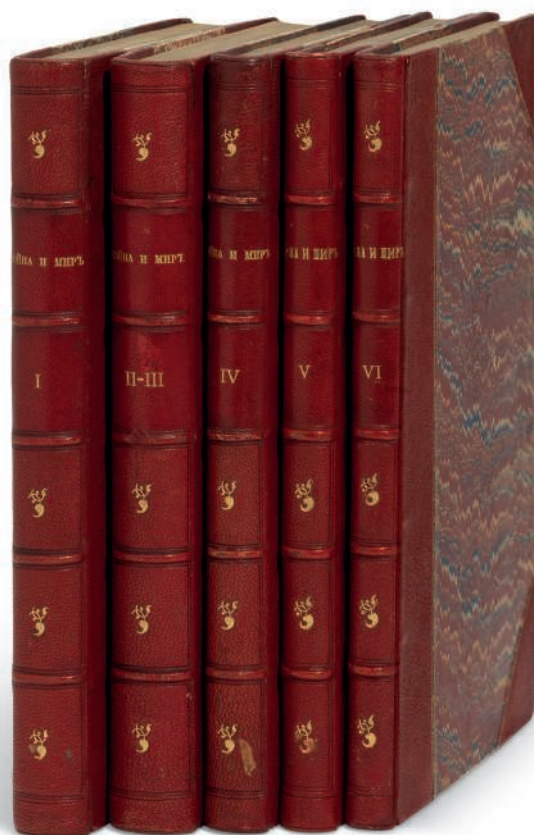
6 volumes in 5, vols 2-3 bound together, two parts in vol. 1, octavo (232 x 146mm). With the half-titles (a little marginal foxing, 1: couple of marginal ink stains, 2: pp.177-178 misbound, lower outer corner of last two leaves somewhat frayed, 3: offsetting on pp.164-165 and 172-173, couple of light marginal waterstains in last three quires, 4: scattered ink spots in one quire, 5: light waterstain at lower outer corner of one quire, couple of ink splashes in another). Uniformly bound set in 20th-century Russian crimson crushed morocco, marbled boards, spine gilt and lettered (boards a little scuffed, 2: lacking rear endleaf, 3: front endleaf repaired, small clean tear to upper outer corner of p.239, 5: edges rubbed).

(5)

£18,000-25,000

US\$23,000-32,000

€21,000-28,000







0119

TOLSTOY, Leo (1828-1910). *Azbuka*. [Chast' I[-IV]]. [Azbuka. Parts I[-IV]]. St Petersburg: K. Zamyslovsky, 1872-1874.

**The rare, most famous Russian school primer, with the first edition of Parts 2-4 and the second of Part 1.** A keen promoter of education, Tolstoy published the first, complete edition of *Azbuka* in 1872, in order 'to improve the deplorable literacy levels in Russia' (Bartlett). Its four volumes suggested new methods for introducing schoolchildren to the skills of writing and reading, and making calculations. It was much criticised and unsuccessful. In 1874, he agreed to publish a new, revised edition; this was praised and approved by the Ministry of Education. Tolstoy used this book to teach his workers' children at his estate of Yasnaya Polyana. Rare: RBH records no other copies being offered at auction. Not in Smirnov-Sokol'skii, *Moia biblioteka*. R. Bartlett, *Tolstoy: A Russian Life*, p.201.

4 parts in one volume, octavo (206 x 140mm). 1: with illustrations, some in period colouring (age-browning, few light marginal waterstains, 1: title and first leaf reinforced at gutter, some dampstaining and soiling, see-through from colour paint on first quire; 2: one leaf partially detached but sound; 3: one leaf crudely repaired, small hole on p.131; 4: heavier waterstaining in last few quires, a little soiling at upper margin of last two leaves, small marginal hole to last). 19th-century Russian half calf, paper boards, spine lettered in blind (boards and extremities scuffed). *Provenance*: A. Dobromyslov (contemporary inscription in Cyrillic on front endleaf) - modern casemark (first title).

£8,000-12,000

US\$11,000-15,000  
€9,100-14,000

0120

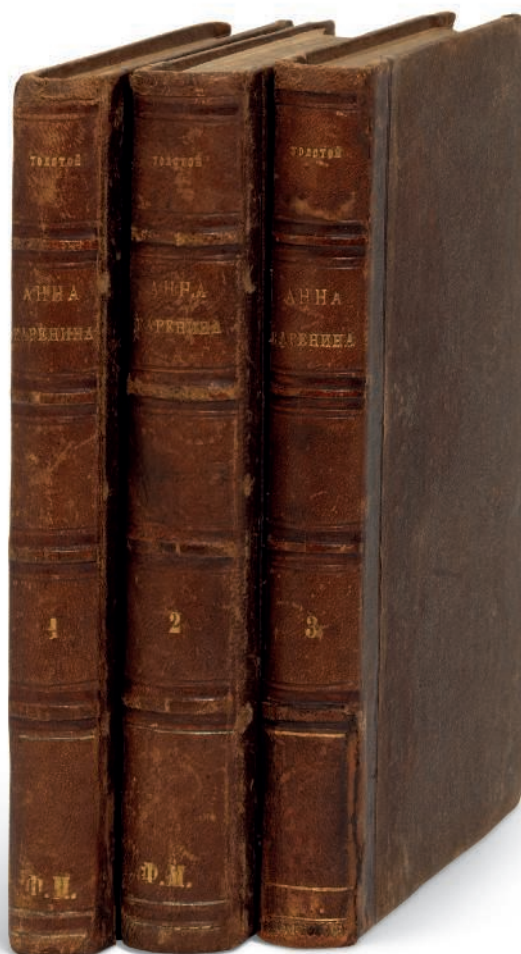
TOLSTOY, Leo (1828-1910). *Anna Karenina*. Moscow: T. Ris, 1878.

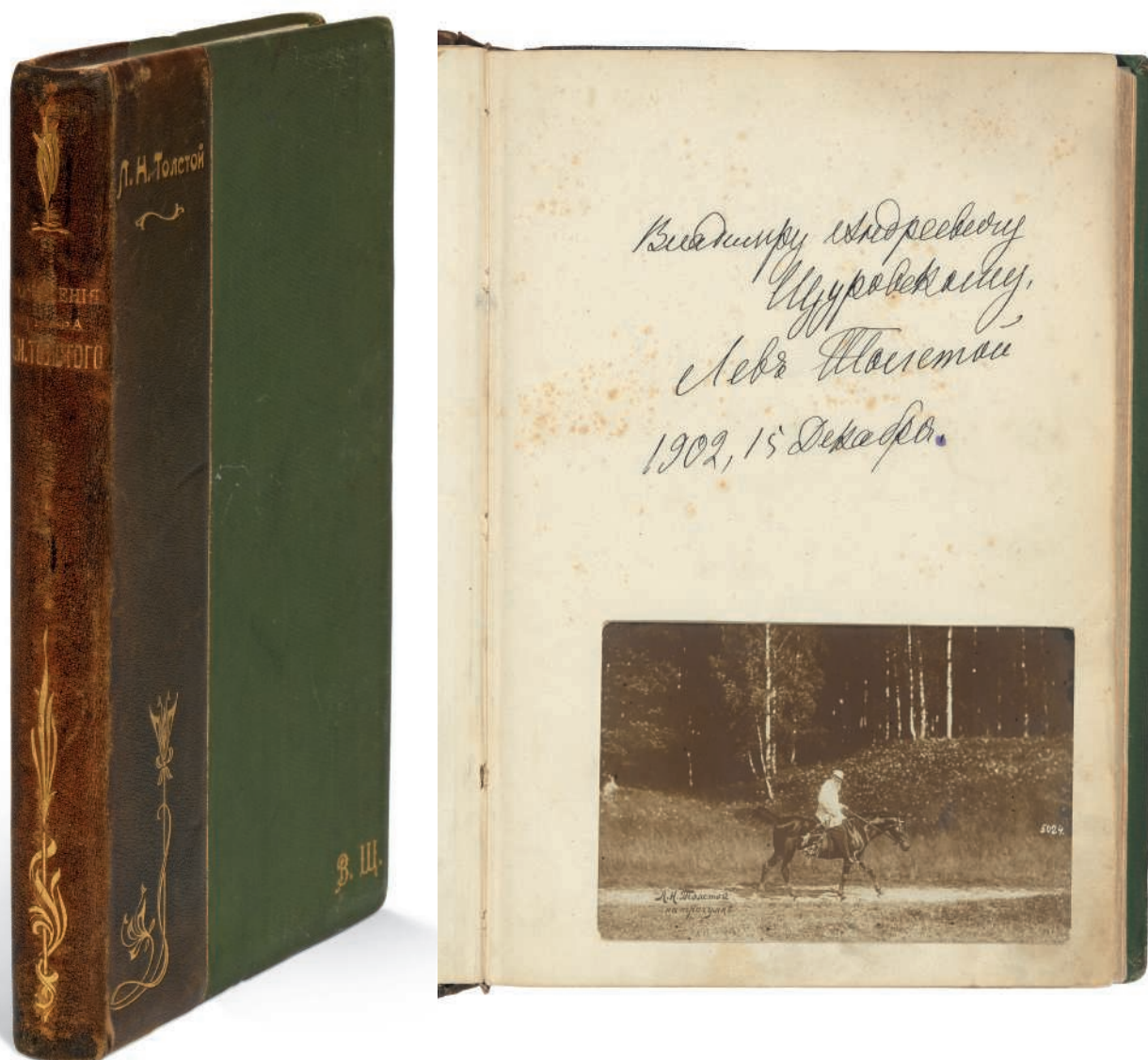
**First edition of Tolstoy's masterpiece. 'As art it is perfection', declared Dostoevsky, who felt that there was nothing in European literature that could be compared with *Anna Karenina* (quoted in Simmons); Thomas Mann thought it 'without equal'. Tolstoy's second great novel was serialized in *Ruskii Vestnik* from 1873 to 1878, but a clash between its editor Mikhail Katkov and Tolstoy prevented publication of the final instalment. This first edition marks the first appearance of the complete text. Kilgour 1196; Simmons, pp.340, 346-7.**

3 volumes, octavo (210 x 136mm). With the final blank in volume 3 (light scattered spotting, margins with occasional light soiling and occasional light staining). Contemporary quarter leather, cloth sides, panelled spines lettered and numbered in gilt, including monogram FM in Cyrillic (joints cracked but holding firmly, some repaired at foot, spine ends rubbed, side extremities lightly worn, upper cover of vol. 3 lightly stained). *Provenance*: F.M (monogram on spines) - modern small ink inscription on all front endleaves. (3)

£7,000-10,000

US\$8,900-13,000  
€8,000-11,000





0121

TOLSTOY, Leo (1828-1910). *Sochinenija grafa Tolstogo. T. 1: Detstvo, Otrochestvo, Junost'*. [The Works of Count Tolstoy. Vol. 1: Childhood, Boyhood, Youth.] Moscow: Kushnerev & Co., 1893.

**Presentation copy, signed by Tolstoy, of his collected works (vol. 1),** to Vladimir Andreevich Shchurovsky (1852-1941). A famous doctor in Moscow, he was the trusted physician of Chekhov and Tolstoy. In January of 1902, eleven months before this dedication was signed, Shchurovsky treated Tolstoy in Yalta of a nearly fatal infection. Composed between 1852 and 1856, whilst posted in the Caucasus with the army, these three short and very biographical novels received much praise and established him as a new promise of Russian literature (Bartlett). Smirnov-Sokol'skii, *Moia biblioteka*, 1191; *Letop. Gosud. Lit. Muzeja* II, 279-330. R. Bartlett, *Tolstoy: A Russian Life*, p.105.

3 parts in one volume, folio (262 x 175mm). With the two author portraits and the half-titles, loose picture of Tolstoy on horseback within (light dampstaining in first and last few quires, occasionally elsewhere, clean tear on p.91). Quarter olive calf, cloth boards, silk endpapers, spine and boards gilt (extremities scuffed, spine sunned). *Provenance*: Tolstoy's presentation inscription to: - Vladimir Andreevich Shchurovsky (his initials gilt on upper cover) - stamp 'M8' (rear free endpaper).

£3,000-4,000

US\$3,900-5,100  
€3,400-4,500

END OF SALE



# 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](https://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](https://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:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute 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:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christies 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**, then 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  $\lambda$  next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

*Royalty for the portion of the hammer price*

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

## 2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(j) 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 duties 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](http://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 (c) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

## 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale

against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.
- (c) If you do not collect any **lot** within thirty days following the auction we can, at our option:
- (i) charge you storage costs at the rates set out at [www.christies.com/storage](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) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, 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.

#### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (e) Gold

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

#### (f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

#### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♡ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](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.
† ø	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. 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	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>lot</b> 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	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer price and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>ALL</b> 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. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* 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.

□

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.

Ψ

**Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

†, \*, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

#### △ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

#### ○ 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. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

### Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

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

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### BOOKS

If, on collation, any named item in this catalogue proves defective in text or illustration, the lot may be returned within 14 days of the sale with the defect stated in writing. This proviso shall not apply to defects stated in the catalogue or announced at the time of sale; nor to 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 text or illustration; nor to drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; nor to books not identified by title; nor to lots sold without printed estimates or described in the catalogue as sold not subject to return.

Buyers are advised to clear their lots within ten days of the sale or storage charges will be incurred.

Please note the Conditions of Sale printed at the end of this catalogue.

### 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).

*The Apollo 11 Lunar Module Timeline Book.*  
[Houston:] Manned Spacecraft Center, Flight Planning Branch, June 19-July 12, 1969.  
Flown aboard the Lunar Module Eagle and annotated by  
Neil Armstrong and Buzz Aldrin as they landed on the moon.  
\$7,000,000-9,000,000

APOLLO 11	
LM TIMELINE BOOK	
PART NO	S / N
SKB32100080-388	1001

SEP  
DOI-PDI  
TD-3-T2ABORT  
FLIGHT PLAN  
MONITOR  
CSI-COH  
TPI-DOCKING

**ONE GIANT LEAP:**  
CELEBRATING SPACE EXPLORATION 50 YEARS AFTER APOLLO 11  
*New York, 18 July 2019*

**VIEWING**  
4-15 May 2019 | 20th-Century Week  
11-17 July 2019  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**  
Christina Geiger  
cgeiger@christies.com  
+1 212 636 2667

CHRISTIE'S





COPERNICUS, NICOLAUS (1473-1543)

*De revolutionibus orbium coelestium, libri V.* Nuremberg: Johann Petreius, 1543.

First edition of the most important scientific publication of the 16th century and a "landmark in human thought"

£ 500,000 - £700,000

## VALUABLE BOOKS & MANUSCRIPTS

London, 10 July 2019

### VIEWING

6-9 July 2019  
8 King Street  
London SW1Y 6QT

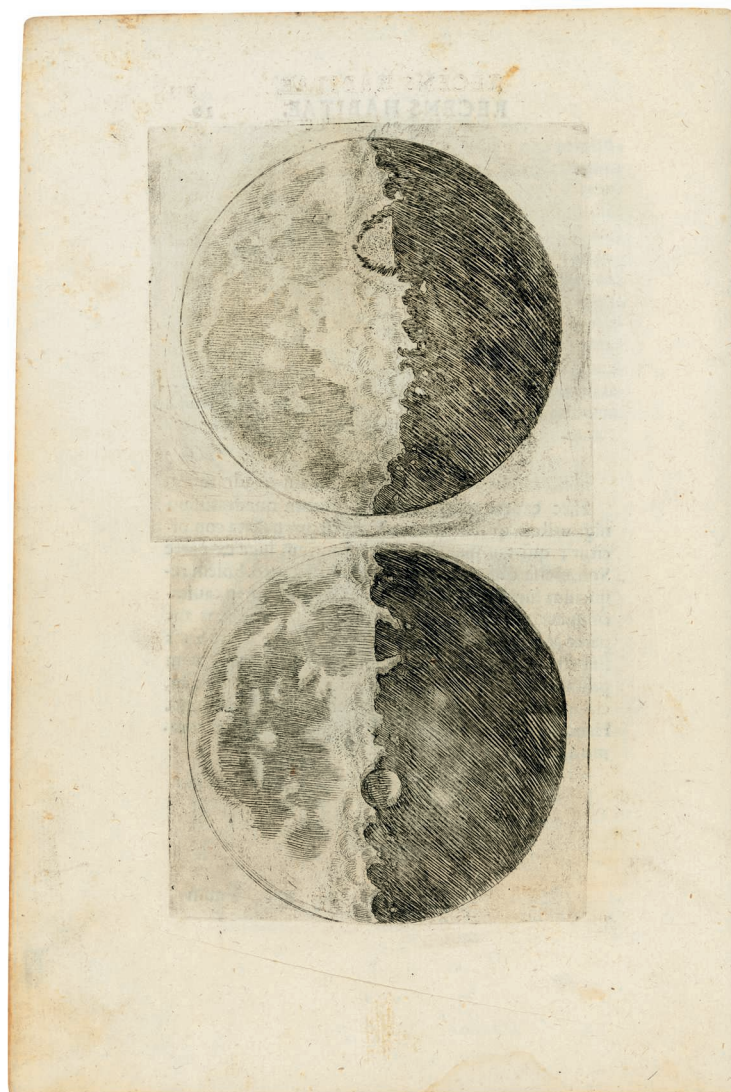
### CONTACT

Sophie Hopkins  
Shopkins@christies.com  
+44 (0)20 7752 3144

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





GALILEI, Galileo (1564-1642). *Sidereus Nuncius*. Venice: Tommaso Baglioni, [March] 1610.  
**First edition of the foundation text of modern astronomy:**  
**Galileo's announcement of the first astronomical discoveries made with the telescope.**  
£300,000 – 500,000

**IMPORTANT SCIENTIFIC BOOKS FROM  
THE COLLECTION OF PETER AND  
MARGARETHE BRAUNE**

*London, July 9, 2019*

**VIEWING**

6-8 July 2019  
8 King Street  
London SW1Y 6QT

**CONTACT**

Margaret Ford  
mford@christies.com  
+44 207 752 2150

**CHRISTIE'S**

# DEGREE PROGRAMMES CONTINUING EDUCATION ONLINE COURSES

LEARN MORE AT [CHRISTIES.EDU](https://christies.edu)

CHRISTIE'S  
EDUCATION

LONDON • NEW YORK • HONG KONG

# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

### THE GOLDEN AGE OF RUSSIAN LITERATURE: A PRIVATE EUROPEAN COLLECTION

TUESDAY 9 JULY 2019 AT 10.30 AM

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

CODE NAME: BEAR  
SALE NUMBER: 18441

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

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

- 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

**18441**

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS  
Please quote number below:



# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

**ARGENTINA**  
**BUENOS AIRES**  
 +54 11 43 93 42 22  
 Cristina Carlisle

**AUSTRALIA**  
**SYDNEY**  
 +61 (0)2 9326 1422  
 Ronan Sulich

**AUSTRIA**  
**VIENNA**  
 +43 (0)1 533 881214  
 Angela Baillou

**BELGIUM**  
**BRUSSELS**  
 +32 (0)2 512 88 30  
 Roland de Lathuy

**BRAZIL**  
**SÃO PAULO**  
 +55 21 3500 8944  
 Marina Bertoldi

**CANADA**  
**TORONTO**  
 +1 647 519 0957  
 Brett Sherlock (Consultant)

**CHILE**  
**SANTIAGO**  
 +56 2 2 2631642  
 Denise Ratinoff de Lira

**COLOMBIA**  
**BOGOTÁ**  
 +571 635 54 00  
 Juanita Madrinan  
 (Consultant)

**DENMARK**  
**COPENHAGEN**  
 +45 2612 0092  
 Rikke Juel Brandt (Consultant)

**FRANCE**  
**BRITTANY AND THE LOIRE VALLEY**  
 +33 (0)6 09 44 90 78  
 Virginie Gregory (Consultant)

**GREATER EASTERN FRANCE**  
 +33 (0)6 07 16 34 25  
 Jean-Louis Janin Daviet  
 (Consultant)

**NORD-PAS DE CALAIS**  
 +33 (0)6 09 63 21 02  
 Jean-Louis Brémilts  
 (Consultant)

**•PARIS**  
 +33 (0)1 40 76 85 85

**PROVENCE - ALPES CÔTE D'AZUR**  
 +33 (0)6 71 99 97 67  
 Fabienne Albertini-Cohen

**RHÔNE ALPES**  
 +33 (0)6 61 81 82 53  
 Dominique Pierron  
 (Consultant)

**GERMANY**  
**DÜSSELDORF**  
 +49 (0)21 14 91 59 352  
 Arno Verkade

**FRANKFURT**  
 +49 170 840 7950  
 Natalie Radziwill

**HAMBURG**  
 +49 (0)40 27 94 073  
 Christiane Gräfin zu Rantzau

**MUNICH**  
 +49 (0)89 24 20 96 80  
 Marie Christine Gräfin Huyn

**STUTTGART**  
 +49 (0)71 12 26 96 99  
 Eva Susanne Schweizer

**INDIA**  
**MUMBAI**  
 +91 (22) 2280 7905  
 Sonal Singh

**INDONESIA**  
**JAKARTA**  
 +62 (0)21 7278 6268  
 Charmie Hamami

**ISRAEL**  
**TEL AVIV**  
 +972 (0)3 695 0695  
 Roni Gilat-Baharaff

**ITALY**  
**•MILAN**  
 +39 02 303 2831  
 Cristiano De Lorenzo

**ROME**  
 +39 06 686 3333  
 Marina Cicogna (Consultant)

**NORTH ITALY**  
 +39 348 3131 021  
 Paola Gradi (Consultant)

**TURIN**  
 +39 347 2211 541  
 Chiara Massimello  
 (Consultant)

**VENICE**  
 +39 041 277 0086  
 Bianca Arrivabene Valenti  
 Gonzaga (Consultant)

**BOLOGNA**  
 +39 051 265 154  
 Benedetta Possati Vittori  
 Venenti (Consultant)

**GENOA**  
 +39 010 245 3747  
 Rachele Guicciardi  
 (Consultant)

**FLORENCE**  
 +39 335 704 8823  
 Alessandra Niccolini di  
 Camugliano (Consultant)

**CENTRAL & SOUTHERN ITALY**  
 +39 348 520 2974  
 Alessandra Allaria  
 (Consultant)

**JAPAN**  
**TOKYO**  
 +81 (0)3 6267 1766  
 Chie Banta

**MALAYSIA**  
**KUALA LUMPUR**  
 +62 (0)21 7278 6268  
 Charmie Hamami

**MEXICO**  
**MEXICO CITY**  
 +52 55 5281 5446  
 Gabriela Lobo

**MONACO**  
 +377 97 97 11 00  
 Nancy Dotta

**THE NETHERLANDS**  
**•AMSTERDAM**  
 +31 (0)20 57 55 255  
 Arno Verkade

**NORWAY**  
**OSLO**  
 +47 949 89 294  
 Cornelia Svedman  
 (Consultant)

**PEOPLE'S REPUBLIC OF CHINA**  
**BEIJING**  
 +86 (0)10 8583 1766  
 Julia Hu

**•HONG KONG**  
 +852 2760 1766

**•SHANGHAI**  
 +86 (0)21 6355 1766  
 Julia Hu

**PORTUGAL**  
**LISBON**  
 +351 919 317 233  
 Mafalda Pereira Coutinho  
 (Consultant)

**RUSSIA**  
**MOSCOW**  
 +7 495 937 6364  
 +44 20 7389 2318  
 Zain Talyarkhan

**SINGAPORE**  
**SINGAPORE**  
 +65 6735 1766  
 Jane Ngiam

**SOUTH KOREA**  
**SEOUL**  
 +82 2 720 5266  
 Jun Lee

**SPAIN**  
**MADRID**  
 +34 (0)91 532 6626  
 Carmen Schjaer  
 Dalia Padilla

**SWEDEN**  
**STOCKHOLM**  
 +46 (0)73 645 2891  
 Claire Ahman (Consultant)  
 +46 (0)70 9369 201  
 Louise Dyhlén (Consultant)

**SWITZERLAND**  
**•GENEVA**  
 +41 (0)22 319 1766  
 Eveline de Proyart

**•ZÜRICH**  
 +41 (0)44 268 1010  
 Jutta Nixdorf

**TAIWAN**  
**TAIPEI**  
 +886 2 2736 3356  
 Ada Ong

**THAILAND**  
**BANGKOK**  
 +66 (0) 2 252 3685  
 Prapavadee Sophonpanich

**TURKEY**  
**ISTANBUL**  
 +90 (532) 558 7514  
 Eda Kehale Argün  
 (Consultant)

**UNITED ARAB EMIRATES**  
**•DUBAI**  
 +971 (0)4 425 5647

**UNITED KINGDOM**  
**•LONDON**  
 +44 (0)20 7839 9060

**NORTH AND NORTHEAST**  
 +44 (0)20 7104 5702  
 Thomas Scott

**NORTHWEST AND WALES**  
 +44 (0)20 7752 3033  
 Jane Blood

**SOUTH**  
 +44 (0)1730 814 300  
 Mark Wrey

**SCOTLAND**  
 +44 (0)131 225 4756  
 Bernard Williams  
 Robert Lagneau  
 David Bowes-Lyon (Consultant)

**ISLE OF MAN**  
 +44 (0)20 7389 2032

**CHANNEL ISLANDS**  
 +44 (0)20 7389 2032

**IRELAND**  
 +353 (0)87 638 0996  
 Christine Ryall (Consultant)

**UNITED STATES**  
**CHICAGO**  
 +1 312 787 2765  
 Catherine Busch

**DALLAS**  
 +1 214 599 0735  
 Capera Ryan

**HOUSTON**  
 +1 713 802 0191  
 Jessica Phifer

**LOS ANGELES**  
 +1 310 385 2600  
 Sonya Roth

**MIAMI**  
 +1 305 445 1487  
 Jessica Katz

**•NEW YORK**  
 +1 212 636 2000

**PALM BEACH**  
 +1 561 777 4275  
 David G. Ober (Consultant)

**SAN FRANCISCO**  
 +1 415 982 0982  
 Ellanor Notides

## AUCTION SERVICES

**CORPORATE COLLECTIONS**  
 Tel: +44 (0)20 7389 2548  
 Email: norchard@christies.com

**FINANCIAL SERVICES**  
 Tel: +44 (0)20 7389 2624  
 Fax: +44 (0)20 7389 2204

**HERITAGE AND TAXATION**  
 Tel: +44 (0)20 7389 2101  
 Fax: +44 (0)20 7389 2300  
 Email: rcornett@christies.com

**PRIVATE COLLECTIONS AND COUNTRY HOUSE SALES**  
 Tel: +44 (0)20 7389 2343  
 Fax: +44 (0)20 7389 2225  
 Email: awaters@christies.com

**MUSEUM SERVICES, UK**  
 Tel: +44 (0)20 7389 2570  
 Email: lindsay@christies.com

**VALUATIONS**  
 Tel: +44 (0)20 7389 2464  
 Fax: +44 (0)20 7389 2038  
 Email: mwrey@christies.com

## OTHER SERVICES

**CHRISTIE'S EDUCATION LONDON**  
 Tel: +44 (0)20 7665 4350  
 Fax: +44 (0)20 7665 4351  
 Email: london@christies.edu

**NEW YORK**  
 Tel: +1 212 355 1501  
 Fax: +1 212 355 7370  
 Email: newyork@christies.edu

**HONG KONG**  
 Tel: +852 2978 6768  
 Fax: +852 2525 3856  
 Email: hongkong@christies.edu

**CHRISTIE'S FINE ART STORAGE SERVICES NEW YORK**  
 +1 212 974 4570  
 Email: newyork@cfass.com

**CHRISTIE'S INTERNATIONAL REAL ESTATE NEW YORK**  
 Tel: +1 212 468 7182  
 Fax: +1 212 468 7141  
 Email: info@christiesrealestate.com

**LONDON**  
 Tel: +44 20 7389 2551  
 Fax: +44 20 7389 2168  
 Email: info@christiesrealestate.com

**HONG KONG**  
 Tel: +852 2978 6788  
 Fax: +852 2760 1767  
 Email: info@christiesrealestate.com

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

# CHRISTIE’S

**CHRISTIE’S INTERNATIONAL PLC**

François Pinault, Chairman  
Guillaume Cerutti, Chief Executive Officer  
Stephen Brooks, Deputy Chief Executive Officer  
Jussi Pylkkänen, Global President  
François Curiel, Chairman, Europe  
Jean-François Palus  
Stéphanie Renault  
Héloïse Temple-Boyer  
Sophie Carter, Company Secretary

**INTERNATIONAL CHAIRMEN**

Stephen Lash, Chairman Emeritus, Americas  
The Earl of Snowdon, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie’s Int.  
Xin Li-Cohen, Deputy Chairman, Christie’s Int.

**CHRISTIE’S EUROPE, MIDDLE EAST,  
RUSSIA AND INDIA (EMERI)**

Prof. Dr. Dirk Boll, President  
Bertold Mueller, Managing Director,  
Continental Europe, Middle East, Russia & India

**SENIOR DIRECTORS, EMERI**

Zoe Ainscough, Cristian Albu, Maddie Amos,  
Simon Andrews, Katharine Arnold, Upasna Bajaj,  
Mariolina Bassetti, Ellen Berkeley, Jill Berry,  
Giovanna Bertazzoni, Edouard Boccon-Gibod,  
Peter Brown, Julien Brunie, Olivier Camu,  
Jason Carey, Karen Carroll, Sophie Carter,  
Karen Cole, Isabelle de La Bruyere, Roland de Lathuy,  
Eveline de Proyart, Leila de Vos, Harriet Drummond,  
Adele Falconer, Margaret Ford, Edmond Francey,  
Roni Gilat-Baharaff, Leonie Grainger, Philip Harley,  
James Hastie, Karl Hermanns, Rachel Hidderley,  
Jetske Homan Van Der Heide, Michael Jeha,  
Donald Johnston, Erem Kassim-Lakha,  
Nicholas Lambourn, William Lorimer,  
Catherine Manson, Susan Miller, Jeremy Morrison,  
Nicholas Orchard, Keith Penton, Henry Pettifer,  
Will Porter, Paul Raison, Christiane Rantzau,  
Tara Rastrick, Amjad Rauf, François de Ricqles,  
William Robinson, Alice de Roquemaurel,  
Matthew Rubinger, Tim Schmelcher, John Stainton,  
Nicola Steel, Aline Sylla-Walbaum, Sheridan Thompson,  
Alexis de Tiesenhausen, Jay Vincze, David Warren,  
Andrew Waters, Harry Williams-Bulkeley,  
Tom Woolston, André Zlattinger

**CHRISTIE’S ADVISORY BOARD, EUROPE**

Pedro Girao, Chairman,  
Contessa Giovanni Gaetani dell’Aquila d’Aragona,  
Monique Barbier Mueller, Thierry Barbier Mueller,  
Arpad Busson, Kemal Has Cingillioglu,  
Hélène David-Weill, Bernhard Fischer,  
I. D. Fürstin zu Fürstenberg,  
Rémi Gaston-Dreyfus, Laurence Graff,  
Jacques Grange, H.R.H. Prince Pavlos of Greece,  
Terry de Gunzburg, Guillaume Houzé,  
Alicia Koplowitz, Robert Manoukian,  
Contessa Daniela d’Amelio Memmo, Usha Mittal,  
Polissena Perrone, Maryvonne Pinault,  
Eric de Rothschild, Çiğdem Simavi, Sylvie Winckler

**CHRISTIE’S UK**

**CHAIRMAN’S OFFICE, UK**

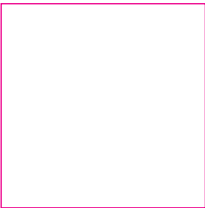
Orlando Rock, Chairman  
Noël Annesley, Honorary Chairman;  
Richard Roundell, Vice Chairman;  
Robert Copley, Deputy Chairman;  
The Earl of Halifax, Deputy Chairman;  
Francis Russell, Deputy Chairman;  
Julia Delves Broughton, Nicholas White, Mark Wrey

**DIRECTORS, UK**

Marco Almeida, Guy Agazarian, Alexandra Baker,  
Jane Blood, Piers Boothman, Claire Bramwell,  
Louise Broadhurst, Robert Brown, Antonia Calnan,  
Lucy Campbell, Erin Caswell, Sarah Charles,  
Ruth Cornett, Jessica Corsi, Nicky Crosbie,  
Laetitia Delaloye, Armelle de Laubier-Rhally,  
Freddie De Rougemont, Eugenio Donadoni,  
Virginie Dulucq, Christopher O’Neil-Dunne,  
Arne Everwijn, Nick Finch, Emily Fisher, Peter Flory,  
Nina Foote, Christopher Forrest, Giles Forster,  
Zita Gibson, Alexandra Gill, Keith Gill, Angus Granlund,  
David Gregory, Christine Haines, Annabel Hesketh,  
Peter Horwood, Adrian Hume-Sayer, Kate Hunt,  
Pippa Jacomb, Simon James, Imogen Kerr, Tjabel Klok,  
Robert Lagneau, Tina Law, Adriana Leese, Tom Legh,  
Jon-Ross Le Haye, Brandon Lindberg, Noah May,  
Murray Macaulay, Graeme Maddison, Sarah Mansfield,  
Nicolas Martineau, Astrid Mascher, Roger Massey,  
Joy McCall, Neil McCutcheon, Michelle McMullan,  
Daniel McPherson, Neil Millen, Leonie Mir, Chris Munro,  
Patricia Nobel, Rosalind Patient, Anthea Peers,  
Sara Plumbly, Euthymia Procopé, Lisa Redpath,  
Alexandra Reid, Sumiko Roberts, Meghan Russell,  
Patrick Saich, Amelie Sarrado, Julie Schutz, Tom Scott,  
Dominic Simpson, Nick Sims, Clementine Sinclair,  
Katie Siveyer, Kay Sutton, Timothy Triptree,  
Mary-Claire Turkington, Thomas Venning, Julie Vial,  
Anastasia von Seibold, Gillian Ward, Amelia Walker,  
Jud Wei-Ting, Ben Wiggins, Bernard Williams,  
Georgina Wilsenach

**ASSOCIATE DIRECTORS, UK**

Ksenia Apukhtina, Lucy Beckett, Harriet Bingham,  
Hannah Boissier, Sarah Boswell, Phill Brakefield,  
Jenny Brown, Laure Camboulives, David Cassidy,  
Alexandra Cawte, Marie-Louise Chaldecott,  
Ivy Chan, Jack Coleman, Amandine Consigny,  
Claudio Corsi, Hugh Creasy, Katia Denysova,  
Grant Deudney, Milo Dickinson, Amanda Dixon,  
Ekaterina Dolinina, David Ellis, Rachel Evans-Ormeyer,  
Paola Saracino Fendi, Martina Fusari, Pat Galligan,  
Elisa Galuppi, Constanza Giuliani, Adeline Han,  
Celia Harvey, Daniel Hawkins, Anke Held,  
Sophie Hopkins, Jude Hull, James Hyslop, Wei-Ting Jud,  
Guady Kelly, Amy Kent, Julia Kiss, Zoe Klemme,  
Rachel Koffsky, Polly Knewstub, Rebecca Lazell,  
Rob Leatham, Tessa Lord, Stephanie Manstein,  
Ottavia Marchitelli, Georgie Mawby, David McLachlan,  
Lynda McLeod, Toby Monk, Alice Murray,  
Rosie O’Connor, Clara Paschini, Christopher Petre,  
Antonia Pitt, Alastair Plumb, Eugene Pooley,  
Sarah Rancans, Sarah Reynolds, Elliot Saфра,  
Marta Saporiti, Pat Savage, Annabelle Scholar,  
Hannah Schweiger, Angus Scott, Charles Scott,  
Valeria Severini, Graham Smithson, Annelies Stevens,  
Iain Tarling, Sarah Tennant, Susann Theuerkauf,  
Flora Turnbull, Damian Vesey, Alice Vincent,  
Annie Wallington, Tony Walshe, Harriet West,  
Annette Wilson, Julian Wilson, Miriam Winson-Alio,  
Suzanne Yalcin-Pennings, Charlotte Young



**БѢС**

РОМАНЪ  
Федора Достоевскаго.

ВЪ ТРЕХЪ

ЧАСТЯХЪ.

**БѢС**

РОМАНЪ  
Федора Достоевскаго.

ВЪ ТРЕХЪ

ЧАСТЯХЪ. РОМАНЪ ФЕДОРА ДОСТОЕВСКАГО.



**БѢСЫ**

РОМАНЪ  
Федора Достоевскаго.

ВЪ ТРЕХЪ ЧАСТЯХЪ.

ЧАСТЬ ТРЕТЬЯ

С.-Петербургъ.  
1873.



Поселянка. Радость и миръ на пуши,

Художникъ. Куда ведетъ дорога?

Поселянка. Въ Кумы.

Художникъ. Далеко ли до Кумъ?

Поселянка. Три мили.

Художникъ. Прости. — О! будь имъ  
душевнотельнейшей, Природа! наводи всегда  
грядущаго странника на прахъ святыхъ древо-  
ности! помоги отыскать дорогу ему къ до-  
машнему крову, къ защитѣ отъ свѣра  
и отъ полуденнаго зноя! А когда возвра-  
тись подъ вечеръ ступлю на пороги мо-  
ей хижинки, озаренной послѣдними лучами  
солнца, да встрѣтитъ меня такая же ще-  
стная подруга съ такими же на рукахъ  
младенцами!

## СТИХОТВОРЕНІЯ.

### Къ другу стихотворцу.

Аристы! и ты въ толпѣ служителей Пар-  
насса!

Ты хочешь обладать упрямаго Пегаса;  
За лабрами сплывишь опасною стѣей,  
И въ стремглой кривикой вступишь събѣю въ бой!

Аристы, позврь ты жив, оставь перо,  
чернила,  
Забудь ручки, лѣса, унылая могилы,  
Въ холодныхъ пѣсняхъ любовью не пылай;  
Чтобъ не слѣдствъ съ жоры, скорбе вынуж-  
стуй!

Довольно безъ тебя поэтовъ есть и будетъ;  
Ихъ насчитываютъ — и цѣлой сабѣ забудеть.  
Быть можешь и теперь, отъ шума удалась  
И съ стапной музою навабъ соединишь,  
Подъ сѣнью мирною Минервиной аэиды (\*)  
Сокрыть другой отецъ второй Телемакиды,  
Страхися участія безмысленныхъ лѣнцовъ,  
Насъ убивающихъ тронадою стиховъ!  
Потомковъ позднихъ поэтамъ справидливъ

данъ;  
На Пиндъ лавры есть, но есть тамъ и кипарисъ.  
Страхися безславія! — Что, естли Аполлонъ  
Усыпавъ, что и ты ползеи на Геликонъ,

(\*) Т. е. въ школы