



**БУКВИЦА**

**СТАРИНЫС КНИГИ**

Russian Antiquarian Books

[www.bookvica.ru](http://www.bookvica.ru)



# The ABAA 55th New York Antiquarian Book Fair

April 9th-12th 2015



# FOREWORD

---

Bookvica is an antiquarian bookseller with a focus on Russian books. We are based in Moscow and in Tbilisi (The Republic of Georgia).

The idea of our selection for this fair was to bring together some of the best books in different fields ever produced in Russia. It is impossible to imagine Western culture without some of them, such as Mendeleev's *Principles*, in which the periodic table first appeared, or *The Brothers Karamazov* by Dostoevsky (both of them first editions).

We have our usual emphasis on the history of ideas and scientific thought, presenting some of the major works by Pavlov, Lenin, Marx and introducing a very influential paper by Alexander Popov that is the basis for his claim to have invented radio.

First editions of Russian classical fiction are another feature of our catalog. The first publications by Tolstoy, Gogol and Lermontov as well as the first appearance of *The Cherry Orchard* by Chekhov represent a significant contribution to world culture.

Russian Art in the 20th century was led by a lot of bright and creative talents. We have tried to combine both the best examples of the pre-revolutionary Avant-Garde with Soviet agit-prop constructivism. Books designed by Goncharova, Rodchenko, Malevich, the Stenberg brothers, Kirill Zdanevich and Alexandra Ekster can be found here.

For the first time, we have added an autograph section: you can find signed documents by Lobachevsky and Korolev; and signed books by Vasily Kamensky, Mendeleev and others.

Bookvica is a member of the International League of  
Antiquarian Booksellers and The Guild of  
Antiquarian Booksellers of Russia.



# NATURAL SCIENCE & HISTORY OF IDEAS

[1]

## [INTRODUCING THE PERIODIC TABLE: THE BOOK THAT CHANGED SCIENCE]

MENDELEEV, D.I. *Osnovy khimii* [i.e. *Principles of Chemistry*]. St. Petersburg, 1869-71. Part I: [4], III, [1], 816 pp., 151 ills. (1869); Part II: [4], [1], 951, [1] pp., 28 ills., 1 folding table (1871). 8vo. Wood-engraved illustrations, folding letterpress table in Part II. Contemporary green half-leather. Gilt lettering on the spine. Very good condition. Complete with half-titles; some light offsetting and occasional side-ruling in pencil, table lightly browned, vol. I bumped at head, slight cracking to the joints, discreet restoration to spine extremities and corners; ink ownership inscription (dated 1871) and ms. notes to front free endpaper in vol. I.

Provenance: E.O. Romanova, September 1871 (inscription on front free endpaper of Part I and 'E.R.' gilt lettering on the spine). Before the half-title, inscription by the same hand: "vyvody v kontse kazhdoy glavy" (outputs at the end of every chapter) and page numbers.

Extremely scarce. Complete copy, but table, not found in all copies, here supplied from another copy of the same edition.

### FIRST EDITION.

The Periodic Table of elements is a fundamental tool in understanding of chemistry today. It categorises elements by atomic number, electron configurations and recurring chemical properties. Some elements were only discovered because the Table exists, and it is now impossible to imagine chemistry without it.

It was introduced by Dmitry Mendeleev (1834-1907), and it was printed for the first time in this very book, *Principles of Chemistry*, in 1869-1871. Mendeleev was the first to recognise that the apparent randomness of elements fitted into a system. Furthermore, he suggested that the gaps in his system would later be filled with elements yet unknown to the scientific world. He was proved right. He had rejected the common practice of placing elements in the order of their atomic weight. He put the elements in order of their nuclear charge before such a phenomenon had been discovered (it was not adequately understood until the existence of protons and neutrons understood until the existence of protons and neutrons had been proven).

---

The "discovery" (or construction) of the table is a fine example of how the human mind managed to leap beyond contemporary understanding to lay the foundations on which later progress was built. Mendeleev didn't achieve instant recognition for what he had done. Robert Bunsen, the celebrated German chemist of the time, rebuked one of his students who had tried to explain to him the profound significance of the discovery: "Don't get to me with these guesses. The same 'regularities' can be found in stock-market reports!"

It was not until the late XIXth and early XXth centuries that Mendeleev's theory was finally acknowledged. In the first decade of the XXth century, Mendeleev was nominated for the Nobel Prize three times (1905, 1906 and 1907) and it was for purely circumstantial reasons that he did not receive it. He opposed the Nobel brothers' politics in respect of Russia's oil industry, and having failed to win twice, he was robbed of the Prize after being awarded it on his third nomination, because of his untimely death at the age of 72.

### **[MENDELEEV'S PRINCIPLES. PRESENTATION COPY]**

**[2]**

MENDELEEV, D.I. *Osnovy khimii* [i.e. *Principles of Chemistry*]. 5th edition. St. Petersburg: V. Demakov, 1889. VIII, 780, [1] pp.: ill., port., 2 port., 1 table. 8vo. Contemporary quarter-leather binding with gilt-lettering on the spine. The block is a bit loose. Spine is rubbed from the top. Crossed number on the title page. Overall in a very good condition.

Presentation copy. In author's hand on the title: "Mnogouvazhaemomu Pavlu Alexandrovichu Lachinovu. D. Mend." [i.e. For greatly-respected Pavel Alexandrovich Lachinov. D. Mend]. The copy was presented to Lachinov soon after the publication; he died within two years.

Pavel Alexandrovich Lachinov (1837-1891) was a professor of organic chemistry and Mendeleev's friend. Lachinov and Mendeleev were among the group of scientists who founded the Russian Chemical Society in 1868 (since 1878, the Russian Physical-Chemical society). He was renowned as an experimenter. Specifically, he succeeded in

sensitizing the different groups of aromatic hydrocarbons, and he created a method for detecting phosphoric acid in soil.

Dmitry Ivanovich Mendeleev (1834-1907), one of the most celebrated Russian scientists, is best known for his formulation of Periodic Law and for creating the periodic table of elements that revolutionized chemistry. He was active in a number of different fields of chemistry. As he said in 1905: 'There were four things that gave me a name in science – my periodic table, study of elasticity of gases, understanding 'solutions as associations' and *Osnovy khimii* [The Principles of Chemistry]".

The 5th Edition of Principles is important because its periodic table included Germanium, an element only discovered by Clemence Winkler a couple of years earlier. In his analysis, Winkler reported that Germanium was one of the elements whose existence had been predicted by Mendeleev in 1869 in the first edition of the Principles. In that first table, it was called 'ekasilicon'.

### [3]

#### [PALOV'S MAIN WORK]

PAVLOV, I.P. *Lektsii o rabotie glavnikh pishtshevaritel'nykh zhelyos* [i.e. *Lectures on the Work of the Principal Digestive Glands*]. St. Petersburg: I.N. Kushnereff & Ko. 1897. [6], II, 223 p. 8vo. Contemporary owner's cardboards, original wrapper is glued to the front board. The owner's inscription (dated 15/XII/1902) on the wrapper. The private stamp of L.E. Gakkel on the title verso. Good clean copy. The binding is slightly shattered, one of the signatures can be detached. The edges of the binding are rubbed, the paper on corner of the rear board is missing.

The ground-breaking work in the field of physiology. Undoubtedly one of the main works of Russian science. Rare. First edition.

Ivan Pavlov (1849-1936) was a Russian physiologist who contributed to many areas of neurological sciences. During the 1890s he was looking at salivation in dogs as a response to being fed, when he

---

noticed that his dogs would begin to salivate whenever he entered the room, even when he was not bringing them food. At first he found this something of a nuisance, but what he had accidentally discovered was the phenomenon of classical conditioning. Pavlov performed and directed experiments on digestion, eventually publishing this work after 12 years of research. He won the Nobel Prize for Physiology or Medicine in 1904 for his work.

His discovery has gained growing significance in political practices and sociological sciences. He concluded that even such concepts as freedom, curiosity and religion were conditioned reflexes of the brain. "Essentially, only one thing in life is of real interest to us— our psychical experience," he said in his Nobel address. "Its mechanism, however, was and still is shrouded in profound obscurity. All human resources—art, religion, literature, philosophy, and the historical sciences—all have joined in the attempt to throw light upon this darkness. But humanity has at its disposal yet another powerful resource—natural science with its strict objective methods."

### **[THE FATHER OF RUSSIAN PHYSIOLOGY]**

**[4]**

SECHENOV, I.M. *Refleksy golovnogo mozga* [i.e. *Reflexes of the Brain*]. St. Petersburg: A. Golovachov, 1866. [4], II, 186 pp. 8vo. Contemporary quarter-leather binding. The name of the author and the book title as well as owner's initials in gilt on the spine. Owner's private stamp on the title. Some side foxing on the first seven pages of the text and on the last five. The top of the spine has been restored. Overall copy is in good condition.

Very rare.

First edition of the ground-breaking work that established the basis of the Russian School of Physiology.

Ivan Mikhailovich Sechenov (1829-1905) single-handedly created this field of Russian science, by introducing electrophysiology and neurophysiology into medical laboratories.

This is one of the main works by Sechenov. Originally an article

with the same name was to be printed in "Sovremennik", the most influential periodical of the time, but that was forbidden by the censor, and it was published in 1863 in the medical journal, "Meditsinsky vestnik". The expanded book version, now a classic text, appeared four years later. This work marked the beginning of the era of objective physiology.

Sechenov demonstrated that since reflexes cannot occur without external stimuli, physiological activity is brought about by stimuli that act on the sense organs. He made a significant contribution to our knowledge of reflexes by determining that reflexes depend not only on current stimuli but also on past influences. Sechenov believed that the retention of vestiges in the central nervous system is the basis for memory; inhibition is the mechanism for the selective control of behavior; and the operation of the amplifying mechanism of the brain is the foundation for motivation.

Ivan Pavlov, the most famous of Sechenov's pupils, called him "the father of Russian physiology".

**[5]**

### **[RUSSIAN INVENTOR OF THE RADIO]**

*Zhurnal russkogo fiziko-khimicheskogo obschestva* [i.e. *The Journal of the Russian Physico-Chemical Society*] / Vol. XXVII-XXVIII. *Chast' fizicheskaya* [i.e. *Physical Section*]. St. Petersburg: V. Demakov, 1895. 8vo. Bound in one volume. Contemporary quarter-leather. Gilt lettering on the spine. Good condition. Spine is slightly rubbed.

In Russian tradition, Alexander Popov (1859-1909) is considered the inventor of the radio and this paper is the reason. The article 'On the relation of metallic powders to electrical oscillations' was published in February of 1896 – months before Guillermo Marconi applied for his world-known patent 2nd of June 1896. In this article, the principle of 'wireless telegraph' is described for the first time.

Popov presented his radio receiver to the Russian Physical and Chemical Society on May 7th, 1895. On this day, Popov performed a public demonstration of transmission and reception of radio waves used

---

for communication at the Russian Physical and Chemical Society, using his coherer. This paper followed half a year later with the its description of the apparatus and the possible ways of using it, including the main 'signaling at great distances by electric vibrations of high frequency'. Then on 25th of March 1896, Popov managed to transmit the first message by radio signal – it was the name 'Heinrich Heinz' in Russian. The distance was 250 meters.

There are two reasons why Popov's invention was disregarded in the western tradition. Firstly, he hasn't applied for the patent of his invention immediately as he made the discovery. It's well-known that Marconi traveled to England and demonstrated his apparatus to the local authorities which helped him to promote it. Secondly, Popov's early experiments transmitted the signals only for 250-500 meters, while Marconi managed to transmit the signal for 2.4 km half a year later than Popov.

In our copy two issues of the Journal bound together, both with important content on Popov's invention. In the volume XXVII (it came out December 1895) the protocol proceedings of the session of the Physical Section of the Russian Physical Society mentions that Popov demonstrated his apparatus to the members of the society showing how it works. In the Volume XVIII (came out February 1896) the includes Popov's paper article 'On the relation of metallic powders to electrical oscillations' appears with designs of the apparatus.

### **[FIRST RUSSIAN BOOK ON PROBABILITY]**

BUNYAKOVSKY, V.Y. *Osnovania matematicheskoy teorii veroyatnostey* [i.e. *Foundations of the Mathematical Theory of Probability*]. St. Petersburg: v tipografii Imperatorskoy Akademii Nauk, 1846. [4], XVII, [3], 478, [2] pp. 1 table + *Memoires De L'Acadademie Des Sciences De St.-Petersbourg, VII serie. T. 1, № 5. Tchebychef. Sur L'interpolation Dans Le Cas D'un Grand Nombre De Donnees Fournies Par Les Observations* [i.e. *On the Interpolation in the Case of Grand Number of Data Provided By Observation*]. St. Petersburg, 1859. [2], 81 pp. 4to. Crossed owner's stamp on p. I, title-page, p. 3 of the supplement, foxing.

**[6]**

---

Contemporary quarter-leather. Spine and edges of the boards rubbed, a piece of spine missing from the top. Foxing throughout.

First edition. Rare.

Viktor Yakovlevich Bunyakovsky (1804-1889) was a celebrated Russian mathematician of Ukrainian descent. He got his Bachelor degree from the Sorbonne in France where he read the latest works on the theory of probability before returning to St. Petersburg. The Department of Probability Theory was created at St. Petersburg University as early as 1830, and Viktor Bunyakovsky became the first Head of the Department. In writing this book, Bunyakovsky wanted to adapt Laplace's theory for a general audience—because the classic study, *Le Theorie Analitique des Probabilites* (1812) was "intelligible only for a few readers". Here, Bunyakovsky developed Russian terminology for the theory of Probability, much of which is still used today.

According to O. Sheynin, Bunyakovsky transferred the analytical theory of Probability to Applied Mathematics. He also connected the theory with statistics, i.e. to the statistical control of quality, the field to which he would contribute later in his life (O. B. Sheynin, On V Ya Buniakovsky's work in the theory of probability, Arch. Hist. Exact Sci. 43 (3) (1991) p. 205).

The book had great success in Russia at the time because of its practical emphasis, its use of multiple examples and the analysis of how probability works in everyday life. For example, Bunyakovsky dedicated around 60 pages of this text to the treatment of election results, to the study of testimonies and decisions passed by tribunals. Bunyakovsky also examined demographic and social issues in his book such as the increase of the population; he compared various methods of compiling mortality tables.

The book is listed in the catalog of Nikolay Berezin *Ruskie knizhnie redkosti* (i.e. Rare Russian Books, 1902) № 77 with the note: "a quite significant work in the field of mathematics, containing not only theoretical but some very useful practical applications to different fields. Sold out a long time ago and according to Volf's catalog (1880) is rare and can be priced up to 25 roubles."

# AUTOGRAPHS

---

[7]

## [LOBACHEVSKY'S AUTOGRAPH]

Nikolay Lobachevsky's signature on the letter of designation of the new teacher in Sergach School. 15th of November, 1846. [2] pp. 35,3x22 cm. Good condition. Some stains to the corners.

Nikolay Lobachevsky (1792–1856) is best known for his breakthrough research in the field of geometry. He created the hyperbolic geometry also known as Lobachevskian geometry. His paper A concise outline of the foundations of geometry (1823) famously rejected by Saint-Petersburg Academy of Science for publication appeared in Kazan vestnik the same year. By writing it Lobachevsky opened the new world of possibilities for non-Euclidian vision.

Nikolay Lobachevsky was never recognized during his life. He spent most of his years in Kazan working at Kazan University where he was occupying different administrative positions.

This document comes from the very short period in Lobachevsky's life when he was appointed for position of Kazan Region Educational Curator. He only held this post in 1846-1848. During this time among other activities he was in charge of approving new teachers in all the region (including town of Sergach like in this case). The official letter of designation usually was sent to the applicant.

Lobachevsky's autographs are extremely rare. Both of his personal and official archives never left Kazan University. Some of his earlier works are still unfound. Russian State Library has only one letter signed by Lobachevsky.

**[8]**

**[KOROLEV'S AUTOGRAPH]**

Sergey Korolev's signature and corrections on a technical paper "Specifications of the electric equipment of a glider plane SK-7". 14th of July, 1935. [3] pp. 25x18 cm. Fine condition. Light tears of the edges.

Sergey Korolev (1906-1966) was the Soviet engineer and spacecraft designer who now considered the father of practical astronautics and the founder of the Soviet space program. He led Soviet efforts to build and test the nation's first rockets in the 1930s and was later responsible for building the Vostok capsule used for the first human spaceflight by cosmonaut Yuri Gagarin in 1961. Korolev is credited with many technological discoveries that became widely used in space exploration and military defence.

Like in Germany and United States the Russian organizations by the early 1930s were testing liquid-fueled rockets of increasing size. Reaction Propulsion Scientific Research Institute developed a series of rocket-propelled missiles and gliders during the 1930s, culminating in Korolev's RP-318, Russia's first rocket propelled aircraft. It started in 1934 when he developed a project (at that time SK-9) for so called 'planerlet' (motor glider) — a heavier-than-air aircraft with eight seats and low-power engine without independent takeoff. The idea of creating such an apparatus was based on the growing need of national economy in aircrafts. A planerlet was supposed to combine advantages of a plane and a glider.

Korolev was working on his project mostly by himself in the evenings and at nights. He was almost seriously considering that one doesn't need to sleep every night. With the help of a few other engineers the first construction was soon finished and successfully tested. Later newly developed SK-9 became the basis for Korolev's project of a rocket-powered aircraft.

**See also autographs of D. Mendeleev (#2), V. Kamensky (#27), V. Deni (#23), S. Rafalovich (#26), O. Forsh (#28).**

# ECONOMICS

---

## [FIRST BOOK BY LENIN]

[9]

LENIN, V. [Ilyin, V.] *Razvitie kapitalizma v Rossii. Process obrazovaniya vnutrennego rynka dlya krupnoy promishlennosti* [i.e. *The Development of Capitalism in Russia. The Process of Formation of a Home Market for Large-Scale Industry*]. St. Petersburg: M.I. Vodovozova, 1899. IX, IV, 480, VIII p., table. 8vo. Modern binding. Good condition.

The first edition of the first major work by Lenin. Very rare.

The book was written in 1896-99 during the exile years in Siberia. This text was published when the author was only 29. It would help define Russian history in the 20th century. Lenin presents his analysis here of Russian's economic evolution from feudalism to capitalism. By criticizing soft Marxist and Liberal thought, Lenin marked himself out as a believer in radical revolutionary change. With this work, Vladimir Ulyanov established his reputation as Russia's leading Marxist theorist.

The book went almost unnoticed in the history of world economic thought at the time of its publication, but it was scrutinized with intent 18 years later when Vladimir Lenin came to power.

## [FIRST RUSSIAN EDITION OF DAS KAPITAL]

[10]

MARX, K. *Kapital: Kritika politicheskoi ekonomii* [i.e. *Capital: Critique of Political Economy*. Vol.1 (all printed) / translated from German]. St. Petersburg: N. P. Polyakov, 1872. [2], XIII, [2], 678 pp. 8vo. Contemporary quarter-leather binding with gilt-lettering on the spine. Slight repairs to the spine, red pencil underscores in text, light rubbing to the covers, very light foxing and stains in text. Otherwise fine.

The first translation to any language of Das Kapital.

Scarce.

The first volume of *Das Kapital* by Karl Marx was first printed in Hamburg in 1867. The second and the third volumes were issued only in 1885 and 1894 by F. Engels after Marx's death. Russian royal censors

permitted the distribution of the book's original edition and later authorized the printing of the Russian translation. Censors assumed that only a few readers would understand Marx's work. They understood that he was a socialist, so they prohibited the printing of his portrait lest readers took it as an endorsement of his views. The Russian working class was underdeveloped and the censors judged that they didn't pose any kind of threat to the regime at this time. Yet the book and its ideas quickly attracted interest among the intelligentsia. The ideas Marx expressed in this book significantly influenced Russian social democrats. Their attempt to put the ideas into practice led to the birth of the Soviet State.

Because of the unexpected popularity of the book, and the subsequent ban in the 1890s, this edition of 3000 copies was soon exhausted and the book became very rare. Later, Marx noted the excellence of the Russian translation. In 1880, he wrote to F. Zorge saying that of all countries, *Capital* had been read and appreciated most fully in Russia.

## **[11] [THE BOOK THAT ENCOURAGED MARX TO LEARN RUSSIAN]**

BERVI-FLEROVSKY, V.V. *Polozhenie rabocheho klassa v Rossii* [i.e. *The Condition of the Working Class in Russia*]. St. Petersburg: N.P.Polyakova, 1869. [6], II, 494 pp. 1 map (carefully restored). 8vo. Contemporary quarter-leather. Good condition.

First edition.

Vassily Vasilievich Bervi-Flerovsky's (1829-1918) main work was nicknamed the Russian *Das Kapital*; its description of Russian economic reality was thoroughly Marxist. In turn, it influenced Marx himself. He started to learn Russian in 1869 in order to read this book that had already been praised by Engels. Marx was planning to focus heavily on Russia in the third volume of *Das Kapital* (specifically, on Russian agrarian relations).

Marx commented later: "The work by Flerovskii is a real discovery

for Europe. Russian optimism which has been put about on the continent even by so-called revolutionists, has been mercilessly exposed in this work. The virtues of the book are not diminished if I say that it is in several places not fully up to critical standards, from the purely scholarly point of view. This is a work of a serious observer, a dispassionate laborer, and an impartial critic, a powerful artist, etc..."

Flerovsky was praised widely and the impact he had in Russia was immense. He was one of the ideologues of the narodnichestvo (Populist) movement, living his life in "voluntary poverty" along with the peasants and lower classes of Russian society in order better to understand them. His economics and lifestyle earned him widespread support among students and the middle-classes. He was routinely compared to Tolstoy in the extent (though not the nature) of the influence both men exerted on the minds of the people.

Most of Flerovsky's works were banned in Russia as he was an open revolutionary. Though the first edition of this book was banned, it sold so quickly that it was not possible to destroy the whole run; but the second edition, printed in 1872, was completely destroyed (2465 copies).

*Svodny katalog russkoy nelegalnoy i zaprechennoy pechati XIX veka. 187.*

## [STALIN THE ECONOMIST]

[12]

STALIN, I.V. *Zamechaniya po ekonomicheskim voprosam* [i.e. *Notes on Economic Issues*]. Ne dlya pechati [not for distributing]. 31 pp. 8vo. Original wrappers. 1 of 300 copies.

STALIN, I.V. *Otvet tovarischa Stalina na pismo t. Notkina A.I. po nekotorym ekonomicheskim voprosam* [i.e. *Comrade Stalin's Reply to the Letter from Comrade Notkin on Some Economic Issues*]. Ne dlya pechati [not for distributing]. 11 pp. 8vo. Original wrappers. 1 of 300 copies.

STALIN, I.V. *Pis'mo tovarischa Stalina v politb'uro TSK VKP (b) ob oshibkav t. Yaroshenko L.D.* [i.e. *Comrade Stalin's letter to Politburo about the Mistakes of Comrade Yaroshenko*]. Ne dlya pechati [not for

---

distributing]. 18 pp. 8vo. Original wrappers. 1 of 300 copies.

All brochures in good condition.

Very rare as they were printed not for the general public but for the participants in official economic discussions.

The economic debates of November 1951 are well-known as it led to one of the final developments in the USSR's economy under Joseph Stalin. It involved party economists from Gosplan (State Planning Committee) and the party leader himself. Stalin had decided to depart from the traditional Marxist approach to economics, arguing that because the USSR had developed communist society to such an extent, some of the terms of Marxism, that described capitalist societies, were no longer valid.

In these three brochures, printed for internal use, we can see how the discussions were carried out. In the first, Stalin outlined his views on various economic subjects. In the second, he refutes the counter-arguments presented by Alexander Ilyich Notkin (1901-1982) the Gosplan economist who had underlined the contradictions in the leader's arguments.

In the third, Stalin reacted hard to the position of Luka Danilovich Yarochenko (1896-1995), another Soviet economist. Stalin highlighted what he thought Yaroshenko numerous errors, and condemned position as 'anti-Marxist'. As a result, Yaroshenko was thrown out of the party and spent two years in different prison camps, and was only free after Stalin's death.

# RUSSIAN CLASSICAL LITERATURE

---

## [KARAZAMOV FIRST EDITION]

[13]

DOSTOEVSKY, F.M. *Brat'ia Karamazovy* [i.e. *The Brothers Karamazov*]: [In 2 vol.]. St. Petersburg: Brothers Panteleev, 1881. Vol.1. 509 pp. Vol.2. [2], 699 pp. 8vo. Contemporary half-leather bindings with gilt lettering to the spines. Good condition. Boards are slightly rubbed to the edges. A tape is glued to the p. 256 (Vol.2) not affecting the text.

Very rare especially in contemporary binding.

The first edition of the one of the most important books in the Russian language, a masterpiece of immense influence. This was the final work by Fyodor Mikhailovich Dostoevsky (1821-1881), it took two years to write and Dostoevsky died in the year it was published. The list of authors this book has influenced is endless – from Freud to Joyce, from Kafka to Cormac McCarthy to Kurt Vonnegut.

## [FIRST EDITION OF OBLOMOV]

[14]

GONCHAROV, I.A. *Oblomov*. [In 2 vol.]. St. Petersburg: Izdanie D. E. Kozhanchikova, 1859. 4 parts in two volumes. 260, 236; 157, [1], 210 pp. 8vo. Contemporary quarter-leather bindings with gilt-lettering to the spines. Fine condition. Complete with half-titles. Slightly worn corners with small tears, later ink ownership to front free endpaper in each volume, small bookseller's stamp to final page, small tear to p.208 (v.2) repaired with tissue paper. Some foxing throughout, occasional underlining.

Rare first edition.

One of the greatest Russian classical novels and an exemplary work of a writing genius. It is the best known novel by Ivan Goncharov (1812-1891). Dostoyevsky considered him an author of high stature, Chekhov once stated that Goncharov was "...ten heads above me in talent". *Oblomov* became a major milestone in the Golden age of Russian literature. Not only it was considered a satire of Russian nobility

---

whose social and economic function was increasingly questioned in mid-nineteenth century in Russia; it gave its name to a fatalistic slothfulness that the hero Oblomov exhibits — oblomovism (oblomovshchina) — which is actually more like a social phenomenon, a display of landlord system in the era of the decay of a serfdom. The issue was so big that it brought up a lively polemic around it.

Tolstoy written to his companion in 1859 that "*Oblomov* is a capital thing which we haven't seen for a long time. Tell Goncharov that I'm delighted of *Oblomov* and reading it again. What should be more pleasant to him is that *Oblomov's* success isn't random but very thorough, healthy, not temporary".

*Kilgour. 359*, to which WorldCat adds copies at Yale and the New York Public Library only in America.

## [15]

### [FIRST EDITION OF TURGENEV'S NOVEL]

TURGENEV, I.S. *Dvorianskoe gnezdo. Roman* [i.e. *A Nest of Gentlefolk. A Novel*]. Moscow: A.I. Glazunov, 1859. pp. [4], 320 pp. 8vo. Contemporary half roan binding. Fine condition. Corners restored, headcap chipped, scattered pencil underlining and marginalia, light waterstaining to the margins.

First edition.

"The appearance in rapid succession of his first three novels — *Rudin* (1856), *A Nest of the Gentry* (*Dvoryanskoe gnezdo*, 1859), *On the Eve* (*Nakanune*, 1860) — placed Turgenev at the pinnacle of fame. There had been no continuous tradition of the novel in Russia, and in Turgenev the public at last discovered a first-rank novelist of contemporary life able to articulate the experiences and aspirations of the time" (Terras). The work appeared in English ten years later, as *Liza*, translated by William Ralston of the Department of Printed Books at the British Museum. *Kilgour. 1222*.

---

## [FIRST LERMONTOV]

[16]

[LERMONTOV, M.I.] *Vesna* [i.e. *Spring*]. // *Atenei. Zhurnal... Izdavaemyi Mikhailom Pavlovym. Chast' chetvertaia*. Moscow: V Tipografii Reshetnikova, 1830. [3], 112–126 pp. plus final blank. 8vo. Facsimile wrappers. Light crease to the title page.

The first appearance of Mikhail Lermontov in print.

The poem *Spring* appeared on p. 113 in magazine 'Atenei' (athenaeum). It was signed with capital 'L.' (in roman letter, not Cyrillic). It was written at the beginning of 1830, in the album of his cousin, Ekaterina Sushkova (at the time, the object of his affection; *Spring* is one of a number of poems he dedicated to her). She was 18, Lermontov was 16. In her memoir she wrote that this poem was written at her request with a wish to tell 'the truth'. Lermontov brought her *Spring* the next day with an inscription: "To her. The truth". Actually it was written earlier. According to her memoir, Sushkova tried not to notice its sarcastic meaning — there was a thought about transience of female beauty in the poem. The truth is even though she was dear to him very much at that moment, Lermontov dedicated and copied a lot of his poems to female friends and relatives.

## [FIRST GOGOL]

[17]

[GOGOL, N.V.] *Italiia* [i.e. *Italy*]. // *Syn Otechestva* [i.e. *Son of the Fatherland*]... [In 2 vol.]. St. Petersburg: v tipografii N. Grecha, 1829. 232, [249]–428 (lacking gathering 16); 446, [2] pp. 8vo. Modern half-cloth binding, preserving an earlier spine. Very good condition. Paper repair to p. 371, first and last leaves repaired in the gutter, old stamp and paper repairs to title (vol.1), first and last few leaves repaired in the gutter, and to lower corner of final leaf (vol.2).

The first two volumes of "Syn Otechestva" for 1829, which contain the first appearance of Gogol in print, the poem *Italy* (vol. II, pp. 301–2).

---

The young Gogol arrived in St. Petersburg from his native Ukraine in December 1828. "For the moment, his main idea was to publish the works he had brought with him: his short poem *Italy*, and the long one, *Hans Kuechelgarten*... He sent *Italy* to "Syn Otechestva", a periodical, asking the director, Thaddeus Bulgarin, to publish it anonymously. Bulgarin was a paid police informer, held in contempt by all his colleagues but in high esteem by the government. He acceded to the request of his unknown correspondent, and on March 23, 1829, Nikolai Gogol, who had just celebrated his twentieth birthday, read his poetry printed in black on white in a publication circulating in hundreds of copies... No one mentioned his work in the press, but the young man swelled with pride" (Troyat, Gogol, p.48).

## [18]

### [TOLSTOY'S FIRST APPEARANCE IN PRINT]

[TOLSTOY, L.N.] *Istoriia moego detstva* [i.e. *The History of My Childhood*] // *Sovremennik: Literaturnyi zhurnal*... Tom XXXV. St. Petersburg: v tipografii Eduarda Pratsa, 1852. 7, [1], 134, 124, 32, 16, 38, 124 pp. plus advertisement leaf. 8vo. Contemporary quarter-leather (calf) binding with cloth sides. Fine condition. Later endpapers, preserving the original printed wrappers ("Sovremennik". 1852, No. IX), guarded in the gutter. Some spotting and the other occasional mark elsewhere, lower corner of p. 129 repaired. Without the final leaf from the gathering 9½ (pp. 135–6 from the second sequence, a translation of Byron's *On this day I complete my thirty-sixth year* by Nikolai Gerbel).

"Lev Nikolayevich Tolstoy was twenty-three and convalescing in Tiflis after mercury treatment for 'the venereal sickness' when he completed the first part of *Childhood*, which appeared in a "Petersburg monthly" in September 1852 [pp. 1–104 in the second sequence here], above the initials L. N. It created an immediate sensation, one reviewer writing: "If this is the first production of L. N. Russian literature must be congratulated on the appearance of a new and remarkable talent." It was Tolstoy's first published work and first attempt at fiction.

---

"The original plan comprised a great novel (with the general title of *Four Epochs of Growth*) founded – but only founded – on the reminiscences and traditions of his family, so that Tolstoy was displeased when the magazine altered his *Childhood* to *The History of My Childhood*. "The alteration is especially disagreeable," he complained to the editor, "because, as I wrote to you, I meant *Childhood* to form the first part of a novel." (Rosemary Edmonds, preface to her translation, 1961). That novel, *Detstvo i otrochestvo* (*Childhood and Boyhood*), was published in 1856.

This issue of "Sovremennik" contains another first: the first Russian translation of anything by Nathaniel Hawthorne, chapters I–IX of *The House of the Seven Gables* (Boston, 1851; the third sequence here, pp. 124), with a short introduction by the editor and its own title-page: 'Dom o semi shpiliakh. Roman Natanielia Gotorna... Sanktpeterburg v tipografii Eduarda Pratsa 1852'.

The National Library of Russia lists the novel separately (pp. 256), but we were unable to locate a copy in the West.

*Libman. 2059.*

## [THE CHERRY ORCHARD: FIRST APPEARANCE IN PRINT]

[19]

CHEKHOV, A.P. *Vishnevyy sad* [i.e. *The Cherry Orchard*] // *Sbornik tovarishchestva "Znanie" za 1903 god. Kniga vtoraya* [Collection of the Association "Znanie" ('Knowledge') for the year 1903. Vol. II]. St. Petersburg: Znanie, 1904. 8vo. [4], 318, [2] pp. Original publisher's wrappers. Spine is carefully restored.

First printing of Chekhov's *The Cherry Orchard*. Rare in original wrappers.

The complete version is included here in the second volume of the "Znanie" almanac for 1903, on pp. 29–105, together with pieces by Kuprin, Skitalets, Chirikov, and Yushkevich. This was the last play written by Chekhov and it became his magnum opus and one of the best-known Russian plays ever. The author died later the same year. This is the

---

earliest version of the text. Its first appearance as a discreet volume followed later the same year (St. Petersburg: Marx, 1904) and introduced some minor changes and corrections.

## [19]

### [FIRST BOOK BY BULGAKOV]

BULGAKOV, M. *Dyavoliada. Rasskazy* [i.e. *Devildom. Short stories*]. Moscow: Nedra, 1925. 160 pp. 8vo. Contemporary owner's binding, illustrated front wrapper preserved. The front wrapper lacks a small piece (restored). The owner's exlibris at the front endpaper along with inscriptions (1934, 1979). Bookseller's stamp on the rear endpaper.

The first book by Mikhail Bulgakov and the only book printed in his lifetime in the Soviet Union. Apart from *Devildom*, the collection consists of *The Fatal Eggs, №13. The house of Elpit Pabkomunna, Chinese story* and *Chichikov's adventures* (the satire on Gogol's *Dead Souls*, where the characters from the original poem are placed in the early Soviet reality).

The reception of this collection of short stories was ice-cold. Most critics' reviews called for Bulgakov's book to be banned. Indeed it was banned and according to some sources it was also confiscated (Bulgakov, M.A. *Sobranie Sochineniy*. vol.2. M., 1989. p. 663).

In 1929 Glavpolitprosvet (the main censorship organ of Soviet Russia) included this book as well as Bulgakov's works printed by emigrant publishing houses in the list of banned books.

*Blum. Zapreshchennye knigi russkikh literatorov. [i.e. Banned books by russian authors] 1917-1991. №95.*

## [20]

### [PUSHKIN'S UNCLE]

PUSHKIN, V.L. *Stihotvoreniya* [i.e. *The Poems*]. St. Petersburg: tipografiya Departamenta narodnogo prosvescheniya, 1822. 195 pp. 8vo. Full-leather contemporary binding. Some foxing and soiling, but

---

generally a good copy.

The only book of poetry printed during lifetime of Vassily Lvovich Pushkin (1770-1830), the uncle of Alexander Pushkin. Vassily Pushkin played a very important role in the life of his nephew – he showed young Alexander how to compose poems and later arranged his study in lyceum in Tsarskoe Selo. Also Vassily was the only relative in Pushkin family who was writing himself – satires, prose and translations from French poets. Alexander was corresponding with his uncle and it's known that he made his first visit to uncle's house when returning from exile in 1826.

Our copy lacks a portrait. Smirnov-Sokolsky (№1057) mentions that in his opinion portrait wasn't present in all the copies also adding that the book should be regarded as rare with or without the portrait.

# AVANT-GARDE AND CONSTRUCTIVIST BOOKS

---

[21]

[ARTWORK BY LISSITZKY, TELINGATER, STENBERG]

*Brigada khudozhnikov: Organ Federatsii rabotnikov prostranstvennykh iskusstv* [i.e. *The Crew of Artists: A Monthly Organ of the Federation of Associations of the Workers of Dimensional Arts*]. Moscow: Izoghiz, 1931-1932. Tall 8vo. 13 issues. Original printed wrappers. Lacks some back covers (№8-13). Tears and rubbings to the covers. Otherwise in a very good condition.

Full set.

Issues №1 to №7 were published in 1931. Covers were designed by El Lissitzky, S. Telingater, Stenberg brothers, M. Dobrokovski, N. Sedelnikov, and others. General and text layout was done by G. Gheronski, G. Roghinski, M. Ilyin. In 1932 №1(8) to №6(13) the magazine had same cover structure designed in different colors. It reproduced works by V. Tatline, V. Kulaghina, A. Daineka, G. Fogheler, A. Tyshler, J. Hartfield and carried articles about artists, and artists' accounts of their work.

*Brigada khudozhnikov* presents some of the most extraordinary examples of Constructivist design by the best Russian artists of the period.

Lazar Markovich Lissitzky (1890-1941), better known as El Lissitzky, was a Russian artist, graphic designer and an important figure of the Russian Avant-Garde. His stylistic idiosyncrasies and experimentation with production techniques, developed in the 1920s and '30s, have had an enduring influence on graphic designers. A pioneer in printing arts, Lissitzky considered the book a visual object, but his views were not widely accepted until the late 1920s/early '30s. Crucial to that acceptance were the efforts of his young followers. First among them was a Russian graphic artist Solomon Telingater (1903-1969). He designed books and magazine covers as if they were films or monumental posters — in other words, as sophisticated artistic constructions. This kind of book was intended as a statement that would have a considerable collective impact, not merely delight the individual reader. Soviet artists Vladimir and Georgii Stenberg are well-known for

---

their innovative poster designs. Together with other graphic designers, they assembled new images out of portions of photographs and pre-printed papers created by others. Thus their compositions became far removed from realism.

### [PROLETARIAN ART MAGAZINE]

[22]

*Iskusstvo v massy: Zhurnal Assotsiatsii khudozhnikov revolutsii* [i.e. *Art to the Masses: Magazine of the Association of Artists of the Revolution*]; *Za proletarskoye iskusstvo: Zhurnal Rossiiskoi assotsiatsii proletarskikh khudozhnikov* [i.e. *For Proletarian Art: Magazine of the Russian Proletarian Artists' Association*]. Moscow: Izoghiz, 1929-1932. 4to. Original printed wrappers. Some soilings and tears to the covers. Very good condition.

Full set. Rare.

The magazine was issued at first under the title *Iskusstvo v massy* (20 issues) and then this was changed to *Za proletarskoye iskusstvo* (22 issues). This magazine is a primary source for the study of the attempt in the 1920s to create 'proletarian art'. Here were discussed aesthetic program and founding principles of this 'proletarian art' alongside polemics on the future development of Soviet art. The Association of Artists of the Revolution (AAR) was the largest and most powerful creative group of the period 1928-33, owing to its support of Marxist ideology.

The title and the idea of Art to the Masses derives from Lenin's maxim: "Art belongs to the people. It must have its deepest roots in the very thick of the working masses. It should be understood by these masses and loved by them".

Despite the fact that AAR was in constant dispute with a famous group, October, which included well-known artists such as Lissitzky, Rodchenko and Eisenstein (essentially a battle between proletarian art to the masses and ambitious art to the masses) both groups had more in common with each other than they had differences. Their shared concept

---

of 'art to the masses' embraced collective audiences. Both radically politicized art and believed that it should be used for purposes of ideological propaganda, in particular for class warfare. Members of Art to the Masses even were killed in 1938 during political purges on 'terrorist groups of Moscow artists'. Both October and AAR were in the artistic avant-garde of that period.

## **[23] [THE PIONEER OF AGITPROP AND HIS GIFT TO STALIN]**

*Mi, nashi druzya i nashi vragi v risunkah Deni* [[i.e. *Ourselves, Our Friends and Our Enemies in Deni's Drawings*]. Moscow-Leningrad: GIZ, 1930. 175pp: ill. 4to. Original printed wrappers. Small tear to the spine and to the back of the wrapper. Signed by Deni to Stalin.

Viktor Deni (1893-1946) was one of the creators of the style in Soviet art now called agitprop. He created posters and caricatures ridiculing the West while celebrating everything Soviet.

This copy is signed to Stalin by Deni himself. He wrote: "Iosif Vissarionovich! If ever you give me the pleasure of meeting You, I'd be most grateful and filled with joy. Yours, Deni." On the title-page is the stamp of Stalin's personal library.

Deni was the main caricaturist of Stalin's Russia and took his inspiration from the man himself. This is a grateful gift from the pupil to the master.

## **[24] [BOOK COVER BY MALEVICH]**

PUNIN, N.N. *Pervyi tsikl lektsii, chitannykh na kratkosrochnykh kursakh dlya uchitelei risovaniya: Sovremennoye iskusstvo* [i.e. *First Cycle of Lectures given for Short Courses for Teachers of Drawing: Contemporary Art*]. Petrograd: 17-ya Gos. tip., 1920. 84 pp. 8vo. Original printed wrappers with a colored lithograph by Malevich on each wrapper. A very

---

good copy. Faded covers with rubbings and restorations.

A rare example of Malevich's application of Suprematism to book design.

Kazimir Malevich (1878-1935) famously proclaimed in the catalog to the Tenth State Exhibition in 1917: "I have broken the blue shade of color boundaries and come out into white. Behind me comrade pilots swim in the whiteness. I have established the semaphore of Suprematism." Yet Nikolai Punin didn't see the Suprematism of Malevich as a new base for national artistic tradition. "For him it was too individualistic to serve this mighty purpose." However, it did not stop him from being interested in Malevich's work. It is no coincidence that the front cover of this book was designed by the artist.

Nikolai Nikolaevich Punin (1888-1935) was a Russian art scholar and writer. His circle of friends included Mayakovsky, Malevich, Tatlin, Lebedev and others. He was also a remarkable lecturer; his lectures were extremely popular among open-minded members of the Soviet Academia, and among his numerous students. In the present series of lectures, delivered in 1919, he said: "Young artists ... feel the law of absolute creative pressure, because for them it is important first of all to increase the sum of human experience [and] enrich humanity with new artistic principles."

### **[BOOK DESIGN BY GONCHAROVA]**

**[25]**

RUBAKIN, A.N. *Gorod. Stikhi* [i.e. *The City. Verse*]. Paris: for the author, 1920. [6], 54 pp., 27 ill. Tall 8vo. Original printed wrappers. Some very light soiling to the covers. A fine copy. One of 325 copies. Our copy №71 on Verge d'Arches.

Our copy has triple set of illustrations – one is bound with the text and two others on the one uncut list each.

Rare.

Illustrated by Goncharova throughout. The font performed by the author. Each litograph is signed with initials NG in stone.

---

Natalia Sergeevna Goncharova (1881-1962), a Russian avant-garde artist, illustrator, costume and set designer. Today she is the most expensive female artist at auctions. While in Moscow among other works she illustrated books of Russian futurists like Khlebnikov and Kruchyonykh. Later Goncharova permanently settled in Paris along with her companion, the Russian painter Mikhail Larionov. This is one of her most famous works of Parisian period. Numerous black and white drawings with bizarre fractures of human bodies, streets and objects are more significant in artistic reference. Her illustrations reflect her artistic evolution from Neo-Primitivism and Futurism to a theatrical lyricism, derived from her work as a stage designer for the Russian impresario Sergei Diaghilev. Aleksandr Rubakin's lyrical poems about Paris chronicle the city as it evolves into a modern urban center. Together, the poems and illustrations present a vision of a dynamic, vital metropolis.

"If I have a collision with the society it is only because the latter doesn't understand the very foundations of art and not my individual features which no one is obligated to understand."

## **[26] [COVER DESIGN BY ZDANEVICH — SIGNED BY THE AUTHOR]**

RAFALOVICH, S. *Semi tserkvam. Poema* [i.e. *To the Seven Churches. A Poem*]. Tiflis: Kavkazskiy posrednik, 1919. 15 pp. Small 8vo. Original printed wrappers. Fine condition, as new. Very scarce.

Signed by the author (Tiflis, 1919).

Book cover and vignettes created by Kirill Zdanevich (1892-1969), an important Georgian artist, well-known in 1920s, brother of another famous avant-garde leader — poet Ilya Zdanevich. Kirill was greatly influenced by Cubofuturism which led him alongside with Mikhail Larionov to creation of the theoretical concept of Vsiotchestvo — La Toutisme. He worked with Tatline for some time in his Moscow studio. Together with his brother they published futuristic manifests, illustrated books by Mayakovsky and Kruchyonykh. In Tiflis Zdanevich continued to participate in activities of futurists where they formed the '41' art group

---

Cover design for this book is a precise reflection of geometric compositions which prevailed in his art at that moment. It looked as he wanted to transform plane of the sheet into the space. This geometry was a representation of the idea of combining plane surfaces and spaces as a result of magnetic nature influence on the art was inherent to Russian futurism.

Sergey Rafalovich (1875-1944) was a well-known in literary circles poet who published 20 books before emigration. He didn't set the tone until he went to Tiflis. There suddenly every artist was given an open tribune to promote his own literary choises. In 1927 Nabokov wrote a review about Rafalovich's book of poems where he critisized poet's art but in the end he wrote that "nevertheless here and there between faint lines one can find a geniunely beautiful verse".

**[FIRST BOOK OF POETRY BY KAMENSKY — SIGNED BY THE AUTHOR]**

**[27]**

KAMENSKY, V.V. *Devushki bosikom. Stikhi* [i.e. *Barefoot Girls. Verse*]. Tiflis: Tip. Progress, 1916. 144 pp., 1 port. 8vo. Original publisher's wrappers. Some rubbings to the covers, slight restoration to the front cover, stamp on the portrait. Fine condition.

First edition. Very rare.

This copy is signed in 1927 to author's doctor which is interesting because last 13 years of his life poet spent confined to bed as he was paralyzed.

Vasily Vasilevich Kamensky (1884-1961), well-known Russian and Soviet poet, playwright, one of the founders of the Russian Futurism, artist and one of the first Russians to master flight. He was a central figure of the Russian avant-garde. Kamensky's friendship with Mayakovsky and the Burliuk brothers extends back at least as far as 1917 when they organized The Poets' Cafe in Moscow. In 1916-1917 he lived in Tiflis performing in circus: he was riding a white horse and declaiming poems. Kamensky used money that he got from the circus perfomances to publish this rather major book of poems.

---

This book was dedicated to Khlebnikov, Shalyapin, Mayakovsky, Lilya Brik and others. Poligraphic design of the book is an outstanding example of Russian avant-garde in book art of the early twentieth century. On lilac-grey cover collage is made out of gold foil and square sheet of white paper with dark blue lettering (the title). The cover is followed by a bright red sheet of cigarette paper (tissue paper). All copies of this edition were kept in author's apartment in Tiflis.

**[28]**

**[THE FIRST BOOK ILLUSTRATED BY ALEKSANDRA EXTER]**

FORSH, O. *Rytsar' iz Nyurenberga* [i.e. *The Knight from Nuremberg*]. Kiev: Pyotr Barskiy, 1908. [2], 28 pp., ill. 4vo. Original printed wrappers. Light wear and restoration to the covers. Fine condition.

Rare.

Presentation copy to Soviet poet Vissarion Sayanov (1903-1959) inscribed by the author.

Cover design and illustrations by Aleksandra Exter. First edition of the first book by Olga Forsh.

Aleksandra Exter (1882-1949), a famous Russian painter and designer, one of the brightest stars of Russian and French avant-garde. She participated in almost every major exhibitions of 'the new art' which is why it's impossible to imagine Russian art in the beginning of the 20th century without her work. She was one of the most experimental women artists among the avant-garde of 1910-30's, but she was not affiliated to any particular movement. Exter has been noted to be a suprematist and constructivist painter as well as a major influencer of the Art Deco movement and very Russian cubofuturism.

Exter is mostly known for her paintings and theater works but she accepted the idea that art could contribute to everyday life and worked in fashion design since 1921 (in general her designs were still very decorative and within the traditions of haute couture). She participated in the exhibition "Cubism and Abstract Art" in New York in 1936 but later dedicated herself to book illustration and worked for the "Flammarion"

---

publishing house in Paris. Her *Les Livres Manuscrits* are rarely remembered (as some other design projects) although she was active as a book illustrator until her death. Even more — her name was first ever published as a book illustrator. First in the magazine "V mire iskusstva" (1907-1908), then in her first designed book - *The Knight from Nuremberg* by Olga Forsh.

Olga Forsh (1873-1961), Russian writer from Kiev. She began to publish her work in 1907, and her first book was printed in 1908. This novel was written when Forsh was under influence of theosophy and Tolstoyan movement and was very interested in Russian symbolism.

# TRAVEL

---

[29]

## [FIRST RUSSIAN JOURNEY TO THE KHANATE OF KOKAND]

NAZAROV, F.M. *Zapiski o Nekotorykh Narodakh i Zemliakh Srednei Chasti Azii Filippa Nazarova, Otdel'nogo Sibirskogo Korpusa Perevodchika, Posylannogo v Kokant v 1813 i 1814 Godakh* [i.e. *Notes on People and Lands in the Central Part of Asia by Filipp Nazarov, a Translator of the Special Siberian Corps Who was sent to Kokand in 1813 and 1814*]. St. Petersburg: Imperial Academy of Sciences, 1821. [2], 98 pp. 8vo. Period brown quarter sheep with marbled boards and faded gilt tooled title on the spine. Paper bookplate of H.J. Melin on the bottom margin of the 17th page. Overall a very good copy.

First edition.

Very rare Russian imprint with only six paper copies found in Worldcat. This early work, related to the Great Game describes one of the first Russian journeys to the Khanate of Kokand, which was little known before. The first edition quickly became a rarity in Russia; the second edition was published only in 1968.

The book was written by Filipp Nazarov, a translator of the Special Siberian Corps of the Russian army. In 1813 Nazarov was sent to Kokand in order to settle the incident of the murder of a Kokand ambassador who had been killed in the Russian-Kazakh border town Petropavlovsk while returning home from Saint Petersburg. Accompanied by a caravan of Russian merchants and laden with gifts to the Khan of Kokand from the Russian Emperor, Nazarov departed from Omsk in May 1813. He proceeded to Petropavlovsk, Suzak, Chimkent (modern Shymkent, all three are now in Kazakhstan), Tashkent and Kokand (both now in Uzbekistan), stayed in the Fergana Valley for about a year, and returned to Russia via Ura-Tube (modern Istaravshan) and Khujand (both now in Tajikistan). His travel notes include detailed and sometimes romantic descriptions of the regions he passed, a brief historical overview of the Khanate of Kokand, notes on the administration system, trade, manners and customs, sports, and music of the local people et al. Nazarov's description of the Kazakh, Uzbek and Tajik people is especially valuable due to his fluency in the Turkic languages.

---

The publication of the *Zapiski* was sponsored by N.P. Rumiantsev (1754-1826), Russian Foreign Minister and Imperial Chancellor, a prominent patron of arts, collector and bibliophile.

### [FIRST RUSSIAN TO EXPLORE TURKESTAN]

[30]

PASHINO, P.I. *Turkestanskii krai v 1866 g.: Putevye zametki* [i.e. *Turkestan in 1866. Itinerary*]. St. Petersburg: Tip. Tiblen i K., 1868. [8], 176, [5] pp., 20 ill., 1 map. 4to. A fine bright copy. Modern quarter-leather binding with gilt-lettering on the spine. Very slight foxing, small tear of the one list, lack of three tissue papers. A fine clean copy.

A beautiful edition of the very interesting life-stories of ordinary people and their customs. With 20 two-colored lithographed plates by A. Gine depicting Turkestan, Tashkent, Khujand, 35 wood-cut vignettes by A. Daugel and colored map of Turkestan by K. Struve. The map is of special interest as it is the first accurate map of the region since it became possible to travel there without danger.

Pashino Petr Ivanovich (1838-1891), was a Russian explorer of the East and a writer. After many requests he was given permission to make a trip across India to Turkestan in order to investigate the current political mood in these areas and to explore the life of the population and its character. He travelled incognito (i.e. in Muslim dress, with a shaved head) and complied with all Muslim rites, a practice that saved his life once in Afghanistan.

The structure of the Turkestan region included the land of modern states like Uzbekistan, Turkmenistan, Tajikistan, Kyrgyzstan and Kazakhstan. In the west, Turkestan, attached to the Russian Empire in 1867, formed Turkestan province. In 1886, this new territory officially became known as Turkestan.

The book contains a description of the life of the Kirghiz people, of prairies and urban inhabitants. Prior to the publication of this work in the Russian press, almost nothing had appeared about Turkestan. At thae time it was the only detailed description of the newly conquered territory and consequently it had great success.

# EARLY SLAVONIC BOOKS

---

[AN EARLY BOOK PRINTED IN PETER THE GREAT'S REIGN]

[31]

*Irmologiy* [i.e. *Irmologion*]. Moscow, 1683. [2], 307 ll. 4vo. The pages are in frames. Ornamentation: 1 initial, 27 headpieces and 1 ending. Bound in XIXth-century half-leather. The paper on the front board is carefully restored. Some minor defects to the pages but otherwise a fine copy.

This book was only the 6th to be printed during the reign of Peter the Great in Moscow. On 25 June 1682 Peter, who was 10 years old, became the tsar along with his brother, Ivan (Ivan V) who, because of very poor health, could not rule on his own.

Ten months later this book was produced. Understandably, it bears none of the hallmarks of what was later known as the epoch of Peter the Great, but it carries his name on the title. Yet it is fascinating as one of the first appearances in print of the name of the man who would change the printing tradition in Russia completely—even introducing a new alphabet and starting the new printing language.

*Irmologion* is the book used in the Orthodox service for choral singing. Usually it contains the most common prayers—the main liturgies and canons. This was only the third *Irmologion* printed in Moscow, which is remarkable for a book in such demand; but, at that time, manuscript versions were still widely used. Patriarch Ioakim, who was in charge when the book was printed (he is duly acknowledged on the title-page as well as the tsars) fought against the manuscript tradition as it was associated with Old Believers—the variation of texts in the manuscripts did not serve well the interests of the Official Orthodox Church. This was one of several *Irmologions* printed during Peter's reign.

*Zernova. 382.*

---

**[32]**

**[MINIATURE PSALTER FROM THE  
BEGINNING OF THE XVIIIITH CENTURY]**

*Psaltyr'* [i.e. *Psalter*]. Chernigov: the typography of St. Ilia Monastery, 1712. [12], 300 ll. 24mo. Two full-page illustrations, the engraved decorations of the title-page and the coat of arms of Ivan Skoropadsky on the title- verso. Ornamentation: 194 initials, 23 headpieces and 4 endings. Bound in contemporary full-leather. No clasps. Some minor defects to the pages but otherwise a good copy.

Very rare.

A fine example of the typography in Chernigov that was founded in the late XVIIth century by Lazar Baranovich (1616-1693). After his death it passed to the auspices of the monastery. At that time it was one of the most liberal typographies in Russia: it was printing a lot of Ukrainian authors (including books in the Ukrainian language) as well as bi- or tri-lingual texts (in Russian, Ukrainian, Polish and Latin).

The preface, and the verse on the title-verso, is in Ukrainian. It was written by Nil, the Prior of the monastery. It is dedicated to Peter the Great and the hetman, Ivan Skoropadskiy. Complete copies of books in miniature formats are very rare, and many have not survived at all, because they were frequently used by travelers.



**[book@bookvica.ru](mailto:book@bookvica.ru)**

**+7 985 218 6937**

