

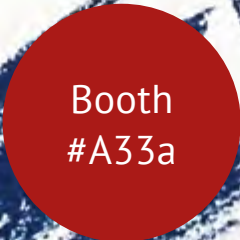


# Bookvica

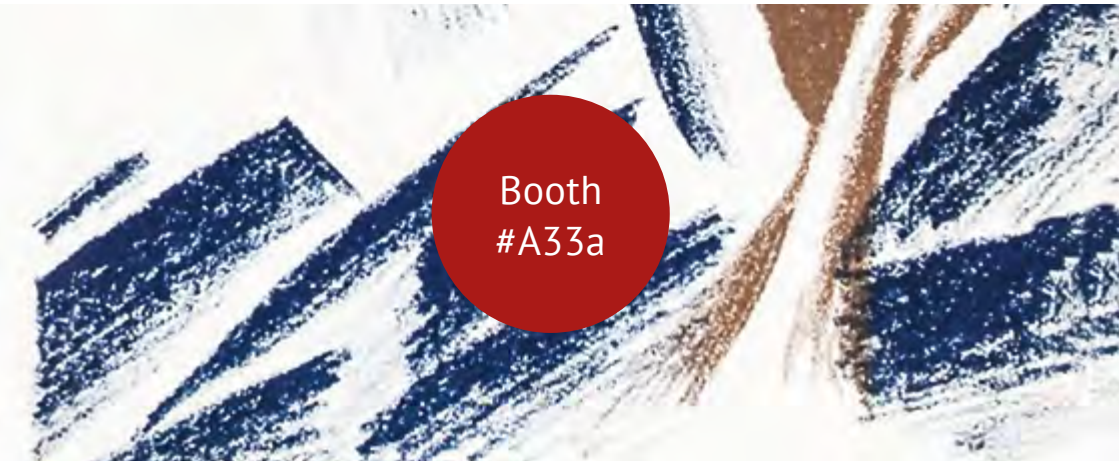
Russian Antiquarian Books

## NEW YORK ANTIQUARIAN BOOK FAIR

April 7-10



Booth  
#A33a



# FOREWORD

We are happy to present to you our catalogue for New York Antiquarian Book Fair 2016! This is our best catalogue so far with 30 items carefully selected for the occasion; the finest books produced in Russia.

The criteria for this catalogue was to include both important and rare books - the ones that made the influence on science, culture or literature of the world at the time but also are very hard to find. That's why Mendeleev's first dissertation printed in 1856 is next to Matiushin's color manifesto of 1932 - the last milestone of Russian avant-garde.

As usual we divided all books in categories: avant-garde, literature, science, and travel.

Russian avant-garde books are widely represented from Goncharova to Meyerhold, Rodchenko to Picasso, rare avant-garde experiments of Kazan and Tbilisi. One of the main books in the section is a mimeograph *Novyi Giperborei* printed in 23 copies in 1921 with the illustrations created by Mandelstam, Gumilev and other important poets of the time.

Only two books present the 'literature' section of the catalogue: the first book by Tolstoy and one of the rarest Dostoevsky's first editions, *The Notes from Underground*.

In travel part of the catalogue one can find three important voyages to Japan, North Pacific and Tibet. Iakinf Bichurin was the first person who was able to draw the plan of Lhasa while captain Billings was the first to research the life and language of the natives of Kadiak island and Aleutian islands - all that can be found in the first editions of their travel accounts in our catalogue.

Stop by our stand #A33a at the fair to hear more about the books from our list and beyond - we will be glad to say hi to old friends and meet new ones.

Bookvica team

*Bookvica is antiquarian bookseller specializing in Russia and the neighbourhood countries. We have a bookshop in Tbilisi (Georgia) and an office in Moscow.*

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

*books@bookvica.com*

*+7 985 218 6937, +995 (032) 243 0117*

# AVANT-GARDE



Fragment of the cover of  
"Lyubov' k tryom apel'sinam.  
Zhurnal Doktora Dapertutto"

1

## [ ILLUSTRATIONS BY GONCHAROVA ]

**Kruchonykh, A., Khlebnikov, V.** *Igra v adu: poema* [i.e. *A Game in Hell: Poem*]. Moscow: G.L. Kuzmin; V. Rikhter, [1912]. 14 pp. 18,7x14,5 cm. In original lithographed wrappers. Slightly rubbed with tiny tears at the spine. Otherwise a near fine clean copy.

One of 300 copies. Extremely rare.

16 lithographs including the covers by Natalia Goncharova (1881-1962).

This is the first lithographed book by Russian futurists. Text was handwritten by Aleksei Kruchonykh who initiated publishing first lithographed editions of futurists by establishing publishing house EUY in 1912. In his memoirs he told the story of creation of *Igra v adu*: «I modestly showed Khlebnikov two pages of my sketches - about 40-50 lines of my first poem *A Game in Hell*. Suddenly he started to add his own lines to mine everywhere. That was his peculiarity - he flared up from a little spark... This ironic lubok-like tease about archaic devil went out fast».

«The design of the publication was unprecedented and revolutionary: it scandalously imitated the look of ancient church missals but with an entirely new approach to decoration... The text was entirely hand-lettered in imitation of old Slavonic writing and lithographed on one side of the page only with the illustrations cutting in and out of the poetry to create a kinetic state of composition. The books were then assembled by hand; although the publisher claimed that the edition comprised 300 copies, it is doubtful that that number was ever completed... Not surprisingly, since they were not made from the finest materials and not meant to last as the artists went in and out of favor with critics and authorities, relatively few copies have survived intact. And yet the sheer audacity of this anti-artistic artist's book inspired a whole school of avant-garde book design» (Bonhams). *MoMA. 7, Polyakov. 13.*

**\$ 13 000**

2

## [ GONCHAROVA'S COLOR LITHOGRAPHS ]

**Bobrov, S.** *Vertogradari nad lozami* [i.e. *Gardeners over the Vines*]. Moscow: Lirika, 1913. [4], 162 pp., [6] - advertisement, 10 ill. 18x11,5 cm. In original printed wrappers. Pre-revolutionary bookshop's label on the verso of the front cover. Few pages are uncut. Tiny tears of the spine and a small fragment of paper glued to the top. Otherwise a clean near fine copy.

First and only edition. One of 500 copies. Covers, monochrome woodcut frontispiece, 10 double-page color lithographs by Natalia Goncharova (1881-1962).

This is the only book of Russian futurism with color lithographs. Goncharova prepared these drawings in the beginning of 1913, and some of them are similar to her rayonist works of the period. Each drawing has a title (pp.161-162). The book is considered as a



Illustration. No 1



Illustration. No 1



Cover. No 1

AVANT-GARDE



Illustration. No 2



Cover. No 2

new era for avant-garde book design.

The first poetic and most famous book by Sergei Bobrov (1889-1981), Russian poet, translator, mathematician, participant of Russian futurist movement. In 1914 he became a head of the futurist group *Centrifuge* (with Pasternak, Aseev, Aksonov et al). *MoMA. 24, Polyakov. 32.*

**\$ 7 500**

### 3 [ MEYERHOLD'S THEATRICAL MAGAZINE ]

*Lyubov' k tryom apel'sinam. Zhurnal Doktora Dapertutto* [i.e. *Love for Three Oranges. Doctor Dapertutto's Journal*]. St. Petersburg: V.Meyerhold, 1914-1916. 17 issues in 9 books. 18x13,5 cm; 20,6x15,6 cm. In original pictorial publisher's wrappers. Very good to near fine. Lacking small fragment of the spine (book 1 for 1916), Soviet bookshop's stamps.

Complete set is extremely rare.

Famous theatrical magazine was Meyerhold experimental studio's edition. The title was taken from a play by Count Carlo Gozzi that Meyerhold translated and adapted in the first issue. The nom de plume «Dr. Dapertutto» is taken from Hoffman, on the suggestion of Kuz'min. Amongst the notable contributors are Blok (he was a head of poetic section), Miklashevskii, Meyerhold, Akhmatova, Radlov, Sologub, Parnakh, Benois, Gippius and others. The most important publications are by Meyerhold, poetic correspondence between Akhmatova and Blok, Blok's *Carmen* and *Voice from the Choir*. Covers designed by Y. Bondi and A. Golovin.

Interesting that one of the issues was presented as a gift to composer Sergei Prokofiev by Meyerhold which led to creation of famous opera *Love for Three Oranges*.

**\$ 10 000**

### 4 [ KAZAN AVANT-GARDE GRAPHICS ]

*Vsadnik: Graficheskii almanakh. #2* [i.e. *The Rider: Graphic Almanac*]. Kazan, 1921. [2], [2], 13 prints. 21x20 cm. Original publisher's wrappers. Fine.

Copy # 1 out of 50 numbered copies. Extremely rare.

Covers and publishing brand made by I. Pleshchinsky (linocut). All prints made by authors themselves in Graphic studio of Kazan state architecture and art studios (ARKHUMAS): one by M. Andreevskaya (linocut), one by V. Vilkovskaya (woodcut), one by A. Platunova (linocut), three by I. Pleshchinsky (lithography), one by N. Shikalov (vernis

mou), two by S. Fedotov (lithography), two by K. Chebotarev (lithography and linocut). Chebotarev was the leader of Kazan avant-garde artists at that point, and he was responsible for this edition as well.

Kazan avant-garde started in ARKHUMAS which existed from 1918 to 1925. In 1920 ARKHUMAS rector Fyodor Gavrillov set focus on creating new art forms caused by the need of society. Studies were combined with production so the city was provided with decoration for holidays and celebrations, projects for monuments and redevelopment of parks, publishing and exhibiting activities. Teachers were developing innovative methods of teaching jointly with Moscow VKHUTEMAS. Although Kazan artists went through same stages of Russian avant-garde as Moscow and Leningrad artists (from art nouveau to futurism and constructivism), they managed to develop unique forms, like Tatarian constructivist book. In 1920s ARKHUMAS was a creative laboratory for young artists where they were welcome to experiment (Rodchenko and Stepanova started in Kazan). A lot of radical art groups came from ARKHUMAS, for example, *Vsadnik* (1920-1924) which declared development of printmaking as independent form of art. *Vsadnik* published limited editions of prints made by artists themselves. These prints had expressionist and abstract features.

*WorldCat locates no copies.*

**\$ 17 000**

## 5 [ KAZAN AVANT-GARDE GRAPHICS ]

*Vsadnik: Graficheskii almanakh. #3* [i.e. *The Rider: Graphic Almanac*]. Kazan, 1922. [2], [2] pp., 15 prints. 27x21 cm. Original publisher's wrappers. Covers slightly restored, title page rubbed. Otherwise a near fine copy.

One of 50 copies. Extremely rare.

Covers and publishing brand made by I. Pleshchinsky (linocut). All prints made by authors themselves in Graphic studio of Kazan state architecture and art studios (ARKHUMAS): four by V. Vilkovskaya (linocut), three by A. Platonova (linocut), two by D. Fyodorov (lithography), three by S. Fedotov (linocut), three by K. Chebotarev (drypoint), two pasted vignettes – headpiece by V. Vilkovskaya (woodcut) and tailpiece by A. Platonova (linocut).

See item #4.

*WorldCat locates no copies.*

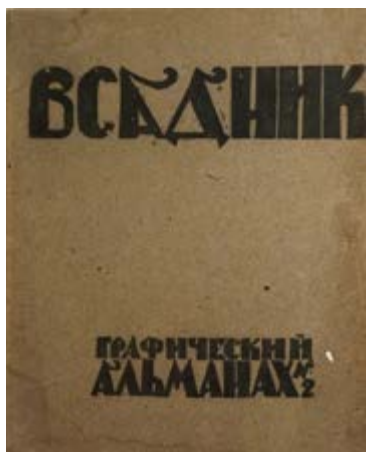
**\$ 17 000**



Cover. No 3



Cover. No 3



Cover. No 4



Title. No 4



Cover. No 5



Title. No 5



Illustration. No 4



Illustration. No 4



Illustration. No 4

AVANT-GARDE



Illustration. No 5



Illustration. No 5



Illustration. No 5



Illustration. No 5

6

## [ ONE OF THE RAREST RUSSIAN MIMEOGRAPH BOOKS ]

*Novyi Giperborei. Zhurnal Tsekha poetov. #1* [i.e. *The New Hyperborean. Journal of the Guild of Poets*]. Petrograd, 1924. 20 pp., ill. 27,5x22 cm. In original publisher's wrappers. Fine.

One of 23 copies. Extremely rare, especially in such mint condition.

This magazine (de facto almanac) was printed using mimeograph because after the revolution there was a great deficit of materials and publishers (a lot of handwritten books were created during that period of time). It has lithographed autographs of new poems and illustrations made by poets themselves: N.

Gumilev, Vs. Rozhdestvenskii, M. Lozinsky, O. Mandelstam, G. Ivanov, I. Odoevtseva, A. Onoshko-Yatsyny, V. Khodasevich, Nik. Otsup. Three of them later emigrated, Gumilev and Mandelstam died. So this this one of a kind almanac is a unique example of diverse group of poets collaborating on a project. The edition itself is a meeting point between Russian Silver Age and Russian avant-Garde experiments in printing – this makes it one of the most important books of the day.

There were four issues of *New Hyperborean* compiled by Gumilev before its end but only 5 copies of last three issues printed. So #1 is the only real survivor and evidence of that early collaboration.

*WorldCat locates a copy of the first issue in Amherst College Library.*

**\$ 17 500**

7

## [ COVER DESIGN BY KLUTSIS ]

**Kruchyonykh, A.E.** *Khuligan Esenin* [i.e. *Esenin the Hooligan*]. Moscow: Publ. by author, 1926. [2], 26 pp. 17,5x13 cm. In original illustrated wrappers. Near fine.

First edition. One of 2000 copies. Scarce.

Cover design by Gustav Klutsis (1895-1938), Russian painter, sculptor, graphic artist, designer and teacher in Russia. He was an important exponent of Russian constructivism. During the 1920s he became increasingly interested in photomontage, using it in agitprop posters. Klutsis is one of four artists with a claim to having invented the subgenre of political photomontage in 1918. He said about photomontage: «the old forms of art (drawing, painting, engraving) were insufficient to meet the massive propaganda needs of the revolution».

Dramatic life of a ruralist poet Sergei Esenin (1895-1925) inspired several books by

Kruchyonykh all published in 1926 where he gave his characteristic of poet's life and work. *MoMA. 644.*

*WorldCat locates two copies in US libraries.*

**\$ 4 000**

## 8 [ FUTURIST COVER BY KLIUN ]

**Kruchyonykh, A.** *Ironiada. Lirika. Mai-iyun' 1930 g.* [i.e. *Ironiada. Lyric. May-June of 1930*]. Moscow, 1930. 19 pp., ill. 21,5x18 cm. In original illustrated wrappers. Rubbed, two small closed tears of the spine. Otherwise a near fine copy.

One of 250 copies. Very rare.

Published by the author. Cover design by I. Kliun. Illustrations by I. Terentyev. This is one of the last works by Kruchyonykh. There were two versions of the title page: one with stated run of 150 copies, another - of 250 copies. Our copy of this second run. But many experts and researchers of Kruchyonykh's work claim there was only one run of 150 copies.

Ivan Kliun (1873-1943) was an important Russian avant-garde painter and teacher who worked for Narkompros and VKhUTEMAS. Igor' Terentiev was another futurist poet who helped Kruchyonykh found the 41° group in Tiflis. *MoMA. 873.*

*WorldCat locates four copies in US libraries.*

**\$ 4 000**

## 9 [ KHLEBNIKOV, ZDANEVICH & KRUCHYONYKH ]

**Khlebnikov, Velimir.** *Zverinets* [i.s. *At the Zoo (Menagerie)*]. Moscow: Gruppya druzei Khlebnikova, 1930. 17 pp. 21,2x17,8 cm. Lithographed edition made within the series *Neizdannyyi Khlebnikov* (i.e. *The Unpublished Khlebnikov*). In original wrappers with pictorial and typographical lithograph design by Kirill Zdanevich. Edited by Aleksei Kruchyonykh. Introduction by Yurii Olesha. Slight restoration to the bottom of the spine. Overall a near fine clean copy.

One of 130 copies. Very rare.

This is the first and only separate edition of the poem *At the Zoo* by Velimir Khlebnikov (1885-1922). At that time a lot of people were working on publishing his works like Aleksei Kruchyonykh who was gathering unpublished materials. Another reason for printing this book was to make a connection with the first publication of the poem in 1910 in *Sadok Sudei* almanac which was handwritten and lithographed (so was this





Cover. No 7



Cover. No 8



Cover. No 9



Title. No 9

edition). This edition also includes memories and comments by Kruchyonykh and little known introduction by Yurii Olesha. Not only Olesha but a few other Russian critics and writers in 1920s praised *At the Zoo* as an ideal example of a new poetry, new «academy», manifesto for young writers. *Zverinets* is an excellent example of Russian futurism and a first attempt to create a new poetic structure different from usual romantic and post-romantic poetry. *MoMA. 926*.

*WorldCat located one copy (Getty Research Institute).*

**\$ 4 000**

10

## [ FUTURIST LANGUAGE ]

**Beobi [Gordin, V.L.].** *Grammatika yazyka chelovechestva AO, perevod s AO* [i.e. *Grammar of the Language of the Mankind. Translated from AO*]. Moscow: Chelovechestvo [i.e. Mankind], [1920]. [2], 20 pp. 16x13 cm. In contemporary wrappers. Tears and soiling of the wrappers. Otherwise very good.

In 1915 Velimir Khlebnikov founded Soyuz 317 (i.e. The Unity of 317 or The Society of the Chairmen of the Globe), and soon it was joined by the members of artistic avant-garde elite like Prokofiev or Rabindranath Tagore. Khlebnikov's proclamations of that time transmitted ideas of universal brotherhood and the unity of people of culture who are destined to rule the universe. This brochure was created by Gordin brothers who were influenced by Khlebnikov's ideas (hence the pseudonym of the author of the text – Beobi which was taken from Khlebnikov's poem). The Gordin brothers took futuristic ideas on the new anarchic level.

Brothers Aba (1887-1964) and Volf Gordin were theoreticians of anarchism, followers of Kropotkin and Bakunin. Aba was the founder of a new movement - individualist anarchism (or universalist anarchism). They've created their own organization and called themselves «panarchists». In 1917-1920 they published several brochures on panarchism. In 1920 Volf created language of international communication and named it AO. On the first page of this grammar book it's stated: «There is no god, no nature. Talk like humans, use 'AO'». In the brochure they give alphabet, pronunciation rules, parts of speech, abbreviations etc. There were only eleven sounds in the language, five vowels and six consonants. In writing sounds were depicted by numbers. Gordin stressed that his language is universal, and universality excludes any existing alphabets. In 1924 writing of the language was reformed, and AO-2 was presented at the First International exhibition of interplanetary machines and mechanisms in 1927 as the language of cosmic communication.

This brochure isn't recorded anywhere. Possibly one of the few copies produced.

**\$ 6 500**

## 11 [ COVER DESIGN BY RODCHENKO ]

*Kurorty Kryma: Spravochnik* [i.e. *Resorts of Crimea. Directory*]. Moscow: Gosizdat, 1924. 190, [1] pp.: ill., 1 map. 17x13 cm. In original wrappers. Just a couple of light restorations of the spine.

First edition. One of the lesser-known examples of Alexander Rodchenko design. Very rare and difficult to find as it's an example of his less traditional work with very traditional material (directory of Crimean resorts was published every year).

*WorldCat locates no copies.*

**\$ 5 000**

## 12 [ COVER DESIGN BY GAMREKELI ]

**Kaladze, K.** *Qurdi* [i.e. *Thief. Poems*]. Tiflis: Trud, 1927. 14, [2] pp. 17x13 cm. In original illustrated wrappers. Author's signature on the first page. Near fine.

First edition. One of 1000 copies. Rare.

Cover design by Irakli Gamrekeli (1894-1943), Georgian Soviet set designer and one of the founders of Georgian avant-garde stage design influenced by Stenberg brothers and Kirill Zdanevich. From 1922 to 1943 Gamrekeli worked with the Rustaveli Theatre, where he designed 50 productions, including William Shakespeare's *Hamlet* (1925). In his early works abstract geometrical constructions prevailed, later he turned to architectural forms. He illustrated a few books in the same style he designed set decorations. This cover is regarded as an exemplary Georgian avant-garde design.

Signed in Georgian by the author Karlo Kaladze (1904-1988), Georgian Soviet poet, one of the first Georgian proletarian poets.

*WorldCat locates only one copy (Yale University Library).*

**\$ 3 500**

## 13 [ PHOTOMONTAGE COVER DESIGN BY RODCHENKO ]

**Kreitan, G.V.** *Chelovek na kryshe: Vtoraya kniga stikhov* [i.e. *Man on the Roof. The Second Book of Poetry*]. Tiflis: Izd-vo ob-va «Zakkniga», 1928. 91 pp. 21x14 cm. In original illustrated wrappers. Near fine. Signed by the author on the title page (in poetic form).

First and only edition. Scarce. One of 3000 copies. Cover design by A. Rodchenko (defined by the reference).



Cover. No 10



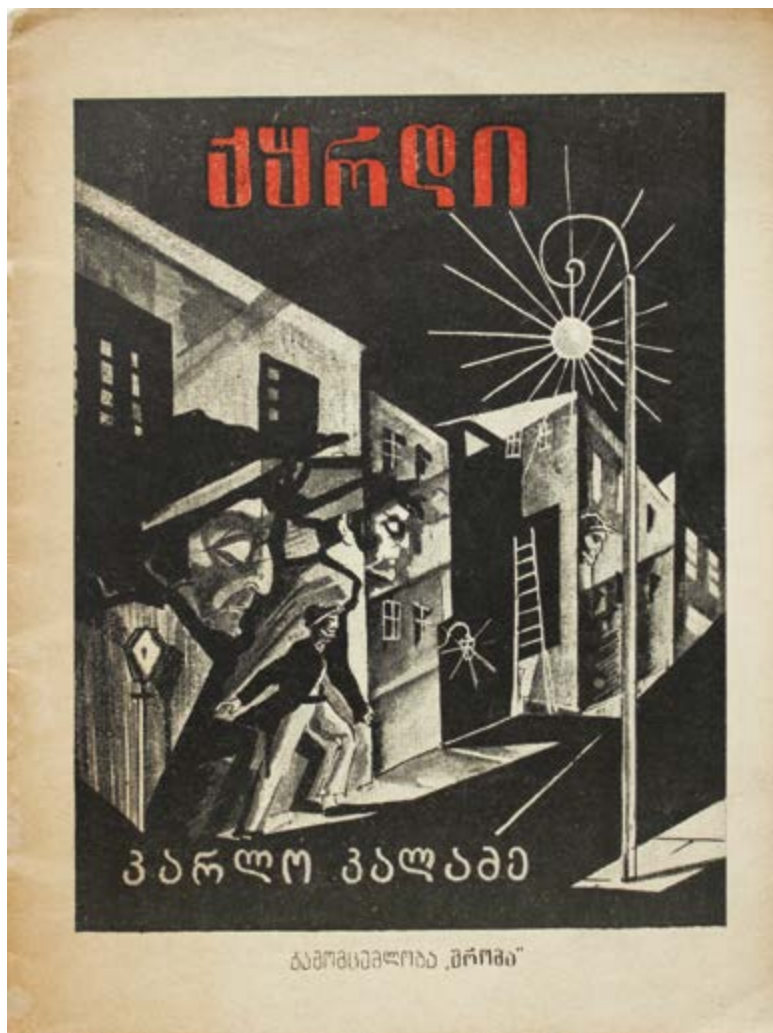
Cover. No 11



Cover. No 13



Cover. No 14



Cover. No 12

Georgy Vladimirovich Kreitan (1900-1951) published his first book of poems in 1926 while he was still serving in Red Army (1924-28). In Tbilisi he was one of the editors in *Zarya Vostoka* newspaper. He organized poetry group for mostly high school students (others were conscripted) where poems were read and consultations given. Bulat Okudjava was one of comers to the group.

Author's autograph in Russian on the title page in a form of the poem: «I'm writing this poem so hard it's rubbing the paper / Until I'll rub it through / This line is for you, Tertsova / This only line is for you»; lower he added «Util'-stariyo» (i.e. 'Old Junk').

*WorldCat locates one copy (Getty Research Institute).*

**\$ 2 500**

## 14 [ CONSTRUCTIVIST COVER DESIGN BY LAVINSKY ]

**Brik, O.M.** *Ne poputchitsa* [i.e. *Not a Companion*]. Moscow: Petrograd: LEF, 1923. 36 pp. 22,5x15,5 cm. In original illustrated wrappers. Near fine.

One of 3000. Very rare.

Constructivist cover designed by Anton Lavinsky (1893-1968), Soviet artist and designer, member of LEF and artist for LEF magazine. He was close with Mayakovsky and the group of artists of Institute of Art Culture (INHUK) like Rodchenko, Stenberg brothers, Stepanova et al. Lavinsky was one of the first designers of photomontage posters (movies, advertising).

This cover is an excellent example of constructivist image combined with photomontage.

Osip Brik (1888-1945), Russian avant-garde writer and critic, LEF ideologist.

**\$ 2 000**

## 15 [ RUSSIAN AVANT-GARDE CLASSICS ]

**Matiushin, M.V.** *Zakonomernost' izmenyaemosti tsvetovykh sochetanii. Spravochnik po tsvetu* [i.e. *The Laws Governing the Variability of Colour Combinations: A Handbook of Color*]. Moscow: Leningrad: OGIZ, 1932. 32 pp. 27x18 cm. With 30 fold-out pochoir color tables. In red cloth portfolio with essay by Matiushin laid in. Portfolio rubbed, title page of the essay spotted. Near fine.

Presentation inscription to Ilya Nikolaevich Kiselev on front folder; IZORAM (Art of Working Youth) stamps; bookplate of collector Mikhail Ivanovich Chuvanov.

One of 400 copies. Extremely rare.

Color tables hand-colored by group of artists: I. Val'ter, O. Vaulina, S. Vlasyuk et al.

*Handbook of Color*, «one of the last manifestos of the Russian avant-garde, reflected Matiushin's progressive art classes in the Leningrad Workshop of VKHUTEIN and INKHUK and summarized his attitude toward modern art for painters, architects, textile designers, ceramists and other artists... The handbook contains elaborate hand-colored color charts that defined his principles of harmonic color matching. Each color table presents a combination of three different colors, two bound by a third, producing intense, radiant color effects. Malevich was so taken with Matiushin's color tables that he took a set of them with him to Berlin» (now in Stedelijk Museum) (Bonhams). *MoMA*. 997.

*WorldCat locates a copy in New York Public Library.*

**\$ 60 000**

16

## [ PICASSO SKETCH ]

**Parnakh, V.** *Karabkaetsa akrobat. Portret avtora raboty Pablo Pikaso* [i.e. *Climbing Acrobat. Author's Portrait by Pablo Picasso*]. Paris: Franko-russkaya pechat', 1922. 64 pp., port., ill. 21x15 cm. In original wrappers designed by the author. Some restoration of the spine. A near fine clean copy.

First edition. Very rare. One of 500 copies.

Portrait was made by Pablo Picasso (1881-1973). Illustration by famous Georgian avant-garde artist Lado Gudiashvili (1896-1980) on p.53 and by the author on p.23. Valentin Parnakh (1891-1952) was a Russian poet, historian, translator, musician, dancer. After traveling in Europe and Arabia for several years he came back to Russia in 1922. In Paris he was involved in different artistic activities, he was close to I. Erenburg, I. Zdanevich, Dovid Knut, B. Poplavsky with whom they organized literary group Chamber of Poets. So back in Moscow Parnakh got in the centre of artists' attention and became close with poetic group Moscow Parnasus, started publishing innovative articles, giving lectures, put dances in Meyerhold theatre. Apparently Parnakh was the first man to introduce jazz to Russian audience.

He published his first books of poetry in Paris, first three were illustrated by Goncharova and Larionov, the fourth (and the last one printed in Paris) - by Picasso.

Pp. 25-26 were cut out by the publisher who was afraid of censorship after two Parnakh's poems were called pornographic in the newspaper (*Obshchee delo*). The author pasted pages in his own copies. In our copies pages are pasted in.

**\$ 3 000**

## 17 [ PICASSO AND ILIAZD COLLABORATION ]

**Iliazd [Zdanevich, Ilya].** *Pirosmanachvili 1914. Pablo Picasso Pointe Seche.* Paris: Le Degre Quarante et un, 1972.36 pp. Small folio. Original vellum binding, with yellow dust-wraper and preserved in publisher's beige cloth chemise and slipcase. Fine copy.

First edition. Presentation copy from Iliazd's last wife to Chota Takaishvili.

One of 78 copies printed on Japon ancien paper, signed in red pencil on the colophon by Iliazd and with the original etching signed by Picasso. The etching is a figure study of the Georgian artist Pirosmanachvili painting at his easel. The dry-point etching was printed by Atelier Lacourière Frélaud.

Ilya Zdanevich, also known as Iliazd, was a Russian artist, typographer, and publisher. He is known as a founder member of what has come to be known as Russian Futurism. He went from futurist books hand-made out of all kinds of material to livres d'artiste. He started to publish them in 1940s. He set up everything by himself but typography in his livres d'artiste is much more strict in contrast to his previous work.

Iliazd was well known for creating multiple layers of beautiful paper, which the reader must slowly uncover until they reach the text, like some highly anticipated present. His old friend Picasso illustrated nine of his books.

Iliazd returned to his homeland in 1912 and with his brother, artist Kirill Zdanevich, he met Georgian painter Niko Pirosmiani (1862-1918). They became very enthusiastic about him. Iliazd was alarmed by the difficult economic straits that the painter was in and wrote a manifesto to promote his art; it was published in a local paper *Zakavkazskaya Rech'* in 1913 under the title «Khudozhnik-samorodok» (i.e. A natural-born artist). It was his first publication. In June 1914 the journal Vostok published his article «Niko Pirosmiani» in which he mythologized the biography of the older artist, linking him with the Silver Age and the Russian avant-garde. «In the summer of 1971, Iliazd decided to reprint the article he convinced his friend Picasso to create this frontispiece of the Georgian painter. The printing was completed and signed by December 1972, four months before Picasso's death» (Johnson, p. 165).

This copy comes from the collection of Damian Alaniya. This collector once erased the owner's stamp of the previous owner to whom this copy was presented by the Iliazd's wife with signature on the front endpaper: «Eu souvenir de Ms Zdanevitch pour Chota Takaichvili avec les amitiés Ms Helene Zdanevitch. 1.7.82».

**\$ 10 900**

AVANT-GARDE



Portrait. No 16



Portrait. No 17

# RUSSIAN LITERATURE



Fragment of the cover  
"Zapiski iz podpol'ya"  
by F.M. Dostoyevsky

## 18 [ TOLSTOY'S FIRST BOOK ]

**Tolstoy, Lev Nikolaevich.** *Voyennye rasskazy* [i.e. *The War Stories*]. St. Petersburg: Tipografiya glavnogo chtaba e.i.v. po voenno-uchebnym zavedeniyam, 1856. [4], 382, 1 pp. 19,5x13 cm. Contemporary quarter leather. Raised bands, the title, author's name and previous owner's initials gilt on the spine.

The first book by the author. Rare. According to N. Smirnov-Sokolskii it took him 'quite a while' to find this book for his collection.

The collection of stories were written by Tolstoy when he was serving in Sebastopol during Crimean War. The short story *Sebastopol in December of 1854* quickly became popular among the readers in Russia and even Emperor Nicolas I asked to «take care of the talented officer». That was the beginning of recognition on national level for 28-year-old author.

Tolstoy's impressions during this war later were used in *War and Peace*. The roots of the pacifist and anti-patriotic ideas that he formulated later in his life also lie in this book.

The last copy that was sold at auction went for 34850 GBP (Christies, Nov 21, 2012). *Smirnov-Sokolskii. 1190; not in Kilgour.*

**\$ 40 000**

## 19 [ FIRST NOTES FROM UNDERGROUND ]

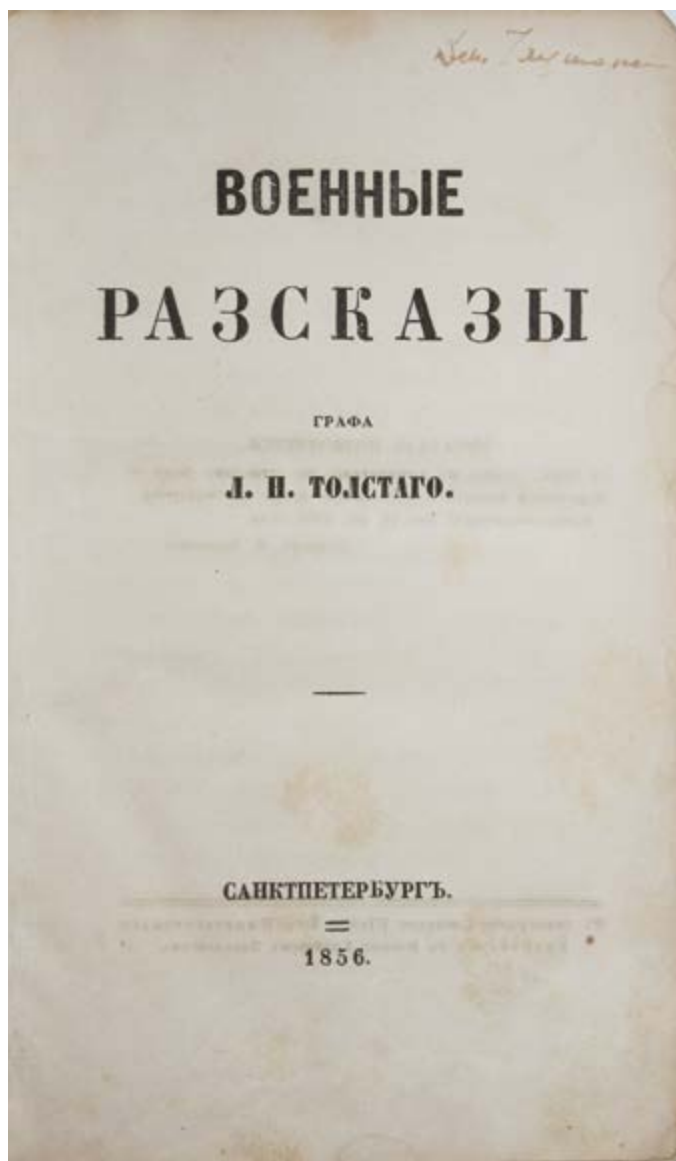
**Dostoyevsky, F.M.** *Zapiski iz podpol'ya: Povest' F.M. Dostoyevskogo* [i.e. *Notes from Underground: A Novella*]. St. Petersburg: F. Stellovsky, 1866. 146, [2] pp. 18x12,8 cm. Original publisher's wrappers. Covers are slightly age-toned, restoration to the spine, tape shadow on the covers, Soviet bookshop's stamp on the back cover. Otherwise a clean, very good copy.

First separate edition.

Lev Shestov wrote that *Notes from Underground* and *House of the Dead* nurtured all following Dostoyevsky's works. Many aspects outlined in the *Notes* were developed in following works. When first part of the *Notes* was published it instantly attracted attention of revolutionary democratic group. But the only real response to it was made in a form of a parody by Shchedrin. Critics became interested in the novella later - only after *Crime and Punishment* was published (1866).

Writer struggled while working on the novella as he wrote in his letters to brother: «I sat down to work... Much harder to write it than I expected. But I absolutely must make it good, I need it for myself». He created a very unusual structure and his contemporaries didn't understand it.

Some critics say this novel presaged existentialism by its main problem.



Title. No 18

RUSSIAN LITERATURE

*Not in Kilgour.*

We couldn't find any copies sold on the market, which makes it one of the rarest books by Dostoevsky, published in his lifetime.

*WorldCat locates only one copy in The British Library.*

**\$ 28 500**



Cover. No 19



Title. No 19

# SCIENCE



Fragment of illustration  
"Description des principales  
monstruosités"

20

## [ THE ONLY WESTERN BOOK IN THE CATALOGUE ]

**Moreau de la Sarthe, J.-L.** *Description des principales monstruosités dans l'homme et dans les animaux, Précédée d'un discours sur la Physiologie et la classification des Monstres* [i.e. *Description of significant monstrosities of man and animals, reissued with a previous observation on the physiology and classification of Monsters*]. Paris: Fournier frères, 1808. [4], xi, [5]-16 pages, 42 color plates. 28,5x25 cm. In original wrappers. Tears and small losses of the spine and covers, some restoration of the covers, private collection label on the verso of both covers. Otherwise a very good clean copy.

Very rare. The last copy that appeared at auction was in 1996 and went for 6000 USD.

In the 18th century science began to classify «monsters» into a rational system. After Carl von Linnaeus divided *Homo sapiens* into six «varieties», Jacques-Louis Moreau de la Sarthe's descriptions of monstrosity in humans and animals offered a veritable map of the bizarre.

Nicholas François Regnault (1746–1810) created 42 color plates showing various human and animal birth defects in a refined way.

Jacques-Louis Moreau de la Sarthe (1771-1826), Famous French doctor and anatomist, targeted a scientific audience when he wrote a 15-page introduction to the work that included the various sources of monstrosity, as well as a classification system of monstrosities. It was a first legitimate medical text on that matter. He supplemented the book with some of discovered facts, for example, he was the first to prove that a woman imagining various deformities or looking at such during her pregnancy was not responsible if her child was born with such deformities - a popular theory until 19th century.

Moreau distinguished varieties of monstrosities by size (dwarfs and giants), by number of extra body parts, by absence of body parts, by the position of body parts, by by color or surface, by the texture or consistency of body parts et al. Each of 42 plates comes with an explanation.

*WorldCat locates four copies in US libraries.*

**\$ 10 000**



Illustration. No 20



Illustration. No 20



Illustration. No 20



Illustration. No 20



Illustration.. No 20

21

## [CREATING RUSSIAN LANGUAGE OF MATHEMATICS]

**Buniakovsky, Viktor.** *Leksikon chistoy i prikladny matematiki* [i.e. *Lexicon of Pure and Applied Mathematics*] Vol 1. [and all] St. Petersburg: Academy of Science, 1839. X, 462, [2] pp., 8 tables, 31x25 cm. In modern period-styled half-leather. Occasional bleak staining, text block is mostly clean. The right bottom corner of the title had some tears, they are restored. Provenance: stamps of the private library of M.Y. Gofman on title page and several identical stamps in text.

Extremely rare. *One copy according to WorldCat (University of North Carolina).*

Viktor Yakovlevich Bunyakovsky (1804-1899) is best known for his contributions to the number theory and theory of probabilities. Also he was the first to prove Cauchy-Schwarz inequality. Writing more than 150 works in his lifetime he has had massive influence on developing mathematics in Russia. Originally educated in Sorbonne upon return to Russia Bunyakovsky decided to create the vocabulary for math terms translating them from French to Russian.

This work became the first Russian mathematic thesarius and one of the first science vocabularies. Bunyakovsky whose interests always lie wider than his original speciality included terms from adjacent fields of knowledge: mechanics, architecture, engineering etc. Bunyakovsky wrote an explanation to every term himself. A lot of important terms were introduced for the first time in Russian language in this book and were used ever since helping Russian mathematical schools to develop.

**\$ 5 000**

22

## [LANDMARK IN NUMBER THEORY]

**Chebyshev, Pafnutiy.** *Teoriya sravnenii* [i.e. *Theory of Congruences*]. St. Petersburg: Academy of Science, 1849. [2], X, IV, 279, [3] pp. 23x15 cm. Modern period-styled half-leather. Pencil underlinings in the first chapter, owner's stamp at the title. Clean copy with occasional foxing. Near fine.

First edition of the main work by Pafnutiy Chebyshev (1821-1894). It was written as his doctoral dissertation and became the first Russian work on the subject and a landmark in the number theory.

Chebyshev's work on prime numbers included the determination of the number of primes not exceeding a given number and a proof of Bertrand's conjecture. Also in this book Chebyshev came close to proving the prime number theorem solving half of the problem. The theorem was proved fully almost 50 years later.

The book held 3 editions in Russia during Chebyshev's lifetime, the German translation came out in 1888 and Italian appeared in 1895.

The St. Petersburg Academy of Science awarded Chebyshev Demidov Prize for this book.

**\$ 5 000**

23

## [ MENDELEEV'S FIRST DISCOVERY ]

**Mendeleev, Dmitry.** *Udel'nye ob'yomy* [i.e. *The Specific Volumes*]. St. Petersburg: Tipografiya departamenta vneshney torgovli, 1856. [2], 224, C pp. 21x15 cm. Contemporary quarter-leather. Near fine clean copy.

This is the paper 24-year-old Mendeleev produced to get a master's degree in chemistry at the University of St. Petersburg. It's also the first book produced by him. The work is dedicated to chemical isomorphism and Mendeleev became the first in Russian science to write about it. At the time isomorphism was understood as the similarity of crystal structure of the substances that have alike chemical compositions. The main point Mendeleev makes in this work is that the chemical activity of the elements depends on the size of their atomic volumes. That was the first step towards discovering the pattern that led to the periodic law.

Mendeleev presented another paper following year and was granted the lecturing position at University which was very promising for the young scholar. The book was printed 2 months after he received the degree.

*Extremely rare. No auction records, not in WorldCat.*

**\$ 9 500**



Title. No 22



Title. No 23

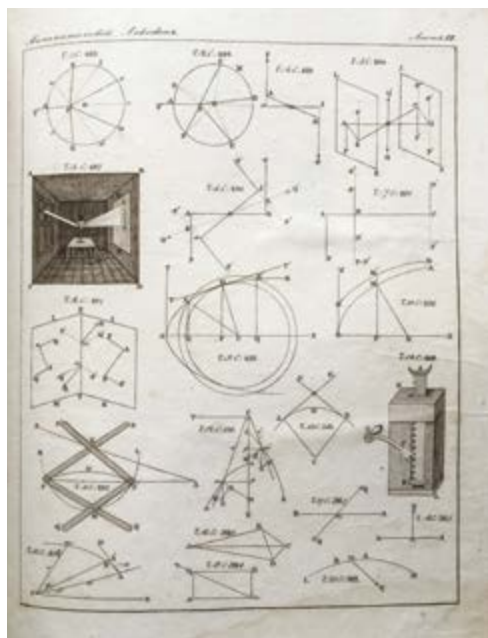


Illustration. No 21

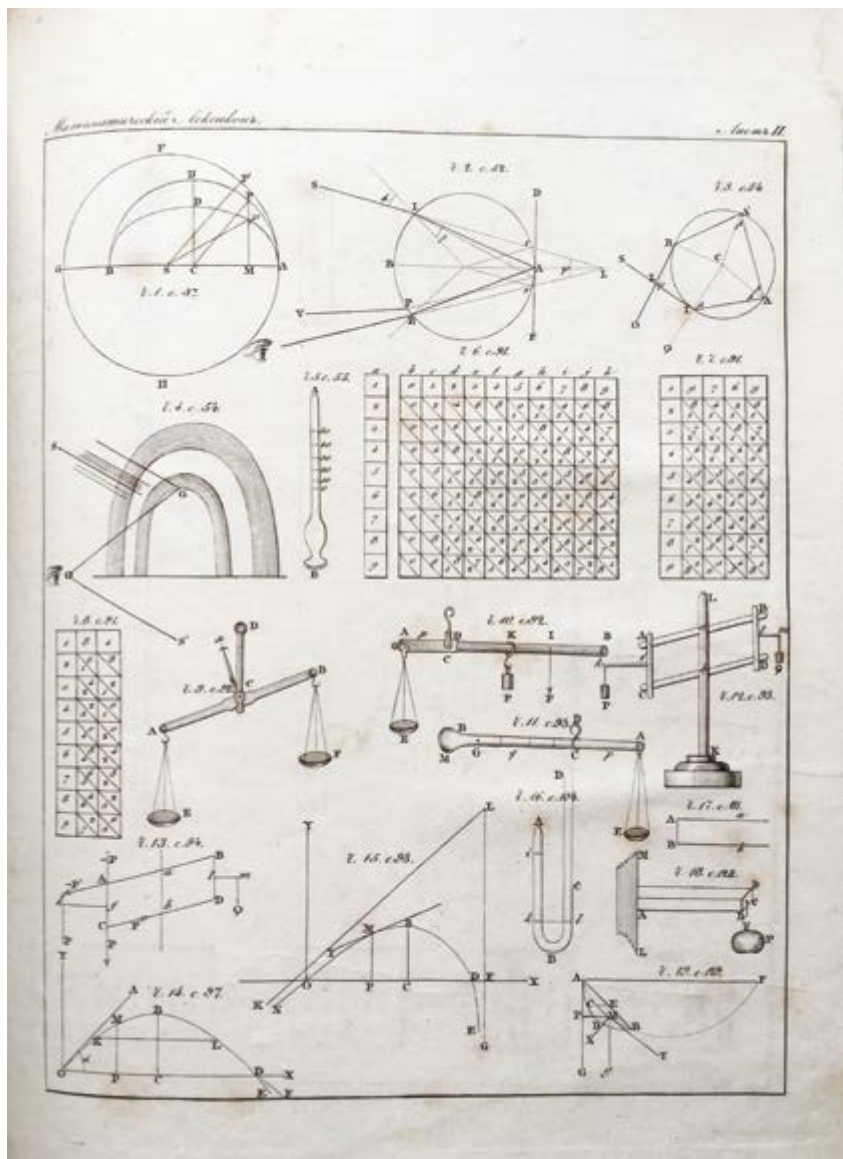
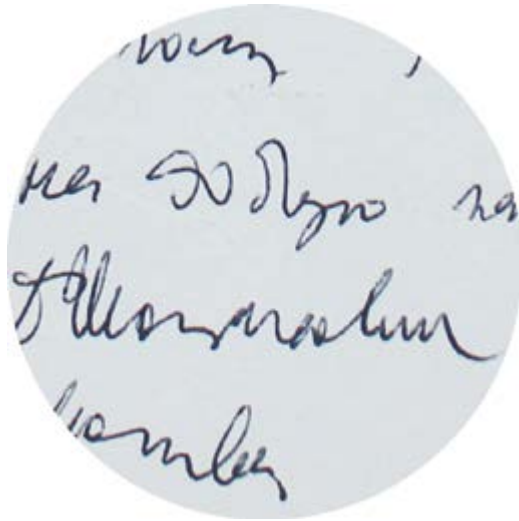


Illustration. No 21

# AUTOGRAPHS



Fragment of D. Shostakovich  
autograph

**24 [ MECHNIKOV, Ilya ]**

Autograph note signed. Saint Léger en Yvelines, 1915. 12x14,5 cm.

Thank you note on the Pasteur Institute stationery: «Saint Léger en Yvelines, 22 June 1915. Dear Mr. Chairman, Let me express tremendous gratitude to you as the face of Russian Veterinary Society for electing me as honorary member and for wishes on my 70th birthday. I give to you personally and to Draginsky and Prokofiev my sincere gratitude. With sincere respect your Il. Mechnikov». The note was addressed to Sergei Grintser (1860-1936), chairman of the Russian Veterinary Society.

Ilya Ilyich Mechnikov (1845-1916), the celebrated Russian biologist, was the second Russian Nobel Laureate (1908). He was awarded the prize for his work on immunity. Mechnikov discovered and described phagocytosis—the phenomenon that is pivotal for the modern understanding of immunity. In 1887 he moved to Paris where he was given a laboratory in the Pasteur Institute (deputy director since 1905). He lived in France till his death but never lost connection with Russia.

**\$ 4 000**

**25 [ SHALYAPIN (Chaliapin), Fyodor ]**

Original photograph of F. Shalyapin signed by him with musical notes: «Try if you want! F. Shalyapin. Msc. 22/XII/98». Moscow, 1898. 15,7x10,6 cm. Photographed in the studio by V. Chekhovsky.

Early Shalyapin's autographs are very rare.

Fyodor Ivanovich Shalyapin (1873-1938) was a remarkable Russian opera singer whose vivid declamation, great resonance, and dynamic acting made him the best-known singer-actor of his time. He was very involved in his international carrier, and he had a great impact on the world of opera singing.

In 1896-1899 he sang in opera house of Savva Mamontov. Those four seasons made him famous as he developed a lot and moved to performing first parts and solos.

**\$ 2 200**



AUTOGRAPHS



No 25

**26 [ MEYERHOLD, Vsevolod ]**

Extensive autograph on typed letter by V. Meyerhold. Borovikha, the 5th of December of 1935. 6 pp. 30x21 cm.

This letter is Meyerhold's response to memo sent to him by accountant-general of Meyerhold Theatre about employees getting personal salaries. This letter is addressed to Vladimir Glinsky (1888-1938), assistant director for the Theatre. The handwritten part is dedicated to personal salaries of workers and actors, first of all, Zinaida Raich, Igor' Iliinsky, Mikhail Tsarev, S. Khmel'nitsky et al.

Vsevolod Meyerhold (1874-1940) was a Russian theatrical producer, director, and actor whose provocative experiments in nonrealistic theatre made him one of the productive forces in modern theatre. Meyerhold founded his own theatre in 1920, which was known from 1923 as the Meyerhold Theatre until 1938. He inspired revolutionary artists and filmmakers such as Sergei Eisenstein, who studied with him. In the early 1930s, when Joseph Stalin repressed all avant-garde art and experimentation, his works were proclaimed antagonistic and alien to the Soviet people. Before his death he was tortured, and executed by the state (cleared of all charges in 1955).

**\$ 4 000**

**27 [ SHOSTAKOVICH, Dmitrii ]**

Printed image on a cardboard. 24,7x16 cm (cardboard - 30x20 cm).

Inscribed by Shostakovich under the photo in Russian: «To dear Vladimir Petrovich Nemeshaev for a good memory. D. Shostakovich. 29 VIII 1969 Moscow». Autograph addressed to V.P. Nemeshaev, the director of copyright department and employee of the Moscow Society of Dramatic Writers and Composers.

Dmitri Dmitrievich Shostakovich (1906-1975), famous Soviet composer, renowned particularly for his 15 symphonies, numerous chamber works, and concerti, many of them written under the pressures of government-imposed standards of Soviet art.

**\$ 3 000**

AUTOGRAPHS



И. А. Мещеряков  
Сопровож. Редрамы Тарасович  
Ненашев на 50-летие  
Литератур  
25 III 1915. Москва

No 27

# TRAVEL



Fragment of map "Opisanie  
Tibeta v Nyneshnem  
Yego Sostoyanii"

## [ RUSSIAN NORTH PACIFIC ]

**Sarychev, G.A.** *Puteshestvie Kapitana Billingsa chrez Chukotskuyu Zemliu ot Beringova Proliva do Nizhnekolymnskago Ostroga i Plavanie Kapitana Galla na Sudne Chernom Orle po Severovostochnomu Okeanu v 1791 godu. S Prilozheniyem Slovaria Dvenadtsati Narechii Dikikh Narodov, Nabliudeniya za Stuzheyu v Verkhnekolymskom Ostroge, i Nastavleniya Dannago Kapitanu Billingsu iz Gosudarstvennoi Admiralteistv-Kollegii. Izvlecheno iz Raznykh Zurnalov... Gavrilom Sarychevym* [i.e. **Voyage of Captain Billings through the Land of the Chukchi from Bering Sea to Nizhnekolymsky Ostrog, and the Sea Voyage of Captain Hall on the ship Black Eagle over the North Pacific Ocean in 1791; with the addition of a vocabulary of Twelve Dialects of Savages, Observations of Frost in Verkhnekolymsky Ostrog, and the Instruction Given to Captain Billings from the State Admiralty Board. Extracted from Various Journals by Gavriil Sarychev**]. St. Petersburg: Morskaya tip., 1811. 2, iv, 191 pp. Quarto. With three folding copper engraved plates by Kozma and Ivan Chesky, and three folding copper engraved maps. 20th century light brown half leather with marbled boards and endpapers, and gilt tooled spine with gilt lettered title label. One plate with a small repaired tear. Otherwise a very good copy.

First edition.

An indispensable addition to Martin Sauer's and Gavriil Sarychev's accounts of the Northeastern expedition (1785-1793) under command of Joseph Billings (ca. 1758-1806).

«Sarychev's own description in Russian of Billings' expedition in which he participated appeared in print in 1802. However, Sarychev was not in that part of Billings' party which traversed the Chukchi territory overland. Therefore, his above-mentioned work does not contain any description of it. A few years later the Russian Admiralty instructed Sarychev to go over Billings' papers and those of some of his companions and to compile a description of Billings' trip over the Chukchi territory. The present work is the result of this research and it contains material on Alaska as well, including a valuable map and a brief vocabulary of the natives of the Aleutian Islands (various parts of them, as their languages differ), as well as the vocabulary of the inhabitants of Kadiak Island. This is a valuable addition to the description of Sarychev of his own trip» (Lada-Mocarski, 67).

The book contains a detailed description of Billings' travel across the Chukotka peninsula in 1791-92, which received only a brief overview in Sauer's account, as he, like Sarychev, didn't participate in this voyage. The second part of the book describes the voyage of Captain Robert Hall on the ship *Cherny Orel* (i.e. Black Eagle) in 1791, which also received only a short mention in Sauer's account (pp. 259-260).

A brief dictionary of twelve languages of the northeastern Siberia and the Aleutian Islands published in this book is fuller than that in the Sauer's account and includes additional dictionaries of the cedetary and nomad Chukchi and Koriaks, the tribes of Kamchatka (living near the Bolsheretsk fort, the Kamchatka River, and the Tigil River),

and of the Aleuts (from the Andreanof Islands, Fox Islands and the Kodiak Island).

The maps depict the St. Lawrence Bay and a nearby Mechigmen Bay (both in the Bering Sea, the eastern part of the Chukotka Peninsula). The large folding Mercator map of the Arctic Sea, Bering Strait, and a part of the North Pacific shows the shores of the Chukchi land in the west and of North America in the east, with St. Lawrence Island and St. Matthew Island in the south.

*Lada-Mocarski 67; Mezhov 14349; Obolyaninov 2405.*

**\$ 32 500**

29

## [ GOLOVNIN'S RESCUE FROM JAPANESE CAPTIVITY ]

**Rikord, P.I. [& Golovnin, V.M.]** *Zapiski Flota Kapitana Rikorda o Plavanii Ego k Yaponskim Beregam v 1812 i 1813 Godakh i o Snosheniyakh s Yapontsami* [i.e. **Notes of Fleet Captain Rikord About his Sailing to Japan's Shores in 1812 and 1813, and His Relations with the Japanese**]. St. Petersburg: Naval Typ., 1816. [vi], 138, [ii] pp. Quarto. Four folding copper engraved maps and plans after P. Rikord, and an aquatint portrait of Takadaya-Kahei. Bound without half title as is common. Contemporary half leather binding with marbled paper boards, re-cased and re-cornered using original spine. Two bookplates of private Russian libraries attached to the front pastedown endpaper, pre-revolutionary library stamp on verso of the title page. Minor paper flaws of bottom outer corner of few plates. Otherwise a very good copy.

First edition. Very rare.

Primary source of the early history of the Russian-Japanese relations closely connected with the first Russian circumnavigation (1803-1806) under the command of Ivan Krusenstern and the Russian-American Company under Nikolay Rezanov (1764-1807). Golovnin was commissioned by the Russian government to survey the coasts of Kamchatka, the Russian American colonies and the Kuril Islands.

The book describes the rescue operation organised by Captain Peter Rikord on the Imperial Russian sloop *Diana* as a result of the famous diplomatic **Golovnin incident** (1811-1813), which brought Russia and Japan to the brink of war.

The conflict started in 1804 during Krusenstern's circumnavigation; one of its goals as we know, was to bring the first Russian embassy headed by N. Rezanov to Japan. As the embassy was unsuccessful and relations between Russia and Japan weren't established, and also Russian ships were strictly prohibited from approaching Japanese shores, Rezanov wanted revenge. Following his instructions, two ships *Yunona* and *Avos* belonging to the Russian-American Company and under the command of young navy officers Nikolas Khvostov and Gavriil Davydov in 1806-1807 sailed to the Japanese territories of Southern Sakhalin, Kuril Islands and Hokkaido, and robbed and burned the settlements there, and captured several Japanese. Although both Kvostov and

Davydov were arrested as soon as they arrived to Okhotsk and sent to Saint Petersburg to be tried, the attitude of the Japanese to Russians significantly deteriorated; they considered Russia to be preparing for a war against Japan.

In 1808-1811 the Russian sloop *Diana* under command of Vasily Golovnin and Peter Rikord, as the second-in-command, was sent as a second official Russian circumnavigation with the purpose of exploration and surveying of the Russian Far East, Kamchatka and Alaska. Upon return from Russian America in 1810, Golovnin started to chart the Kuril Islands. During his short stop at the island of Kunashir, Golovnin, his two officers and four sailors were taken prisoners, transported to the island of Hokkaido and there were kept in prison near the town of Matsumae for over two years.

The peaceful solution of the conflict became possible only as a result of the friendly relationship between Peter Rikord, who organized and led three expeditions to rescue his commander Golovnin, and the prominent Japanese businessman and public figure Takadaya Kahei (1769-1827), who was captured by Rikord with his ship *Kanze-maru*, and stayed in Russia for several months. Takadaya Kahei learned Russian, and upon returning home he convinced the Japanese government that the Russians could be trusted. The Russian sailors were then released from Japanese captivity (no one in history had ever returned from the Japanese captivity before).

This work describes the story of Golovnin's capture and the rescue in a very captivating manner. The plates depict the views of the harbours and ports of Edermo (modern Erimo) and Hakodate, plans of the special facilities built for the negotiations, and a portrait of Takadaya Kahei. Rikord's book supplements the book by Golovnin, titled *Captivity in Japan During the Years 1811, 1812, 1813* (SPb., 1816).

**\$ 17 500**

30

## [FIRST VIEW OF LHASA]

[Iakinf/ Bichurin, N.Y.] *Opisanie Tibeta v Nyneshnem Yego Sostoyanii. S Kartoyu Dorogi iz Chen-du do Khlassy Perevod s Kitaiskago* [i.e. **Description of Tibet in its Modern State. With a Map of the Road from Chen-du to Lhasa. Translated from Chinese**]. St. Petersburg: Typ. of the Imperial Foundling Home, 1828. xvi, 223, [2] pp. Octavo. With a large folding engraved map and a hand colored copper engraved plate. Modern binding with original green covers with ornamental pattern bound in. Restoration of the extremities of a few leaves and title page. Otherwise a clean very good copy.

First edition. Very rare. *Only eight paper copies found in Worldcat.*

First Russian book about Tibet and first printed book by the famous Russian historian and translator from Chinese archimandrite Iakinf, «the father of Russian sinology» (his *Notes on Mongolia* were published later the same year).

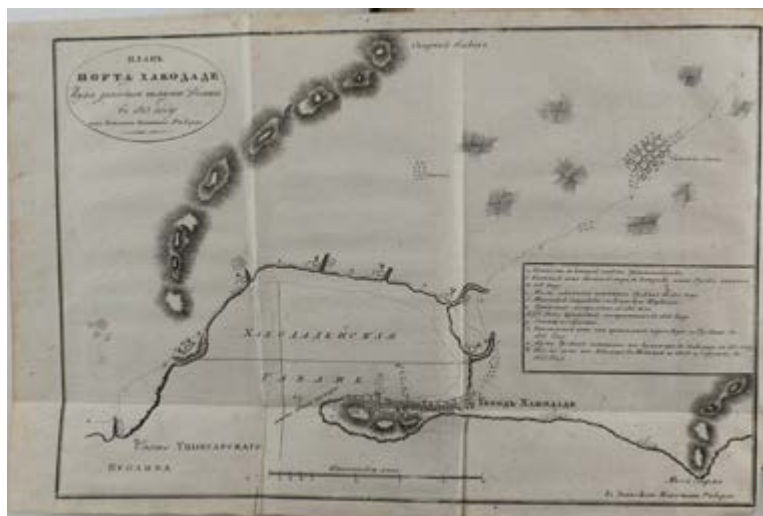


Illustration. No 28



Illustration. No 28

TRAVEL



Map. No 29



Map. No 30

Complete, with a large folding map of a caravan route from Chengdu (Sichuan province of China) to Lhasa (the main route to Tibet), and a picturesque hand coloured bird's-eye view of Lhasa, «the first detailed view of the city to appear in a Western printed book» (Sotheby's).

«A very rare and valuable account of Tibet from a Chinese perspective. The first and only edition in Russian and the first printing of this work in the West, translated by the Russian monk and Sinologist Iakinf Bichurin from the Chinese original of 1792. With a very fine hand-coloured bird's-eye view of Lhasa, the first detailed view of the city to appear in a Western printed book; the plan and key are present in only a very small number of copies. This book, edited by Lu Hua Chu, was written by the Chinese civil servant Ma Shao Yun, aided by Shung Mai-hai and was intended as an official government handbook for the Chinese army then occupying Tibet and to give information to the authorities in China about Tibet. The book is divided into two parts: the first is a topographical description of the route from Chen-du in Szechuan province to Lhasa; the second contains information on various aspects of Tibet, including its history, frontiers, the calendar, army, law, finances, dress, food, manners and customs, buildings, medicine, divination, and details of the Chinese administration. The translator, Iakinf Bichurin, spent 14 years as leader of the Russian Orthodox Mission to China in the early nineteenth century. His scholarly studies of China and Chinese culture brought him distinction as one of the founding fathers of Chinese studies and one of the first Russian Sinologists; he was also a corresponding member of the Russian Academy of Sciences» (Sotheby's).

In 1831 the book was translated into French by Julius von Klaproth which made Iakinf widely known in the European scientific circles (*Description du Tibet, traduite partiellement du chinois en russe par le P. Hyacinthe Bitchourin, et du russe en français par M. \*\*\*; soigneusement revue et corrigée sur l'original chinois, complétée et accompagnée de notes par M. Klaproth*. Paris: Imprimerie royale, 1831). Shortly after the book had been published, Russian Academy of Sciences made Iakinf its member (1828); in 1831 he also joined the Asiatic Society of Paris.

This edition was last seen at Sotheby's in 2013 (sold for 11875 GBP).

**\$ 18 500**



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