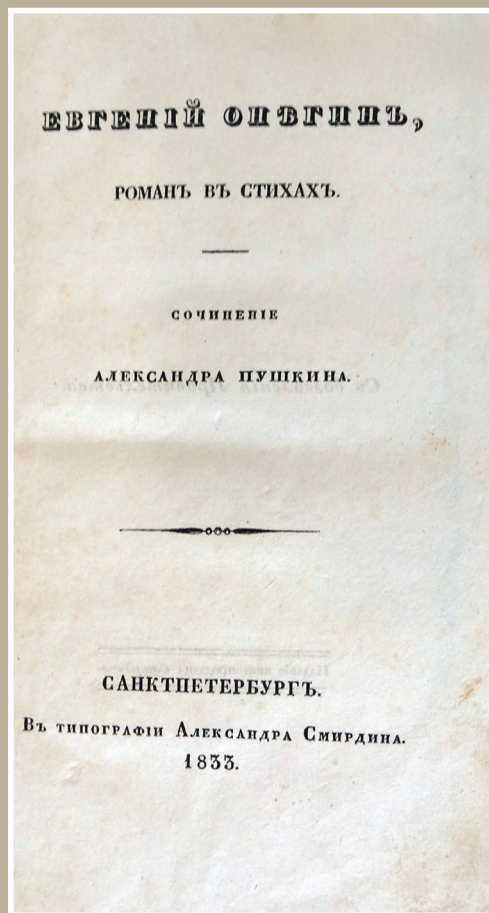
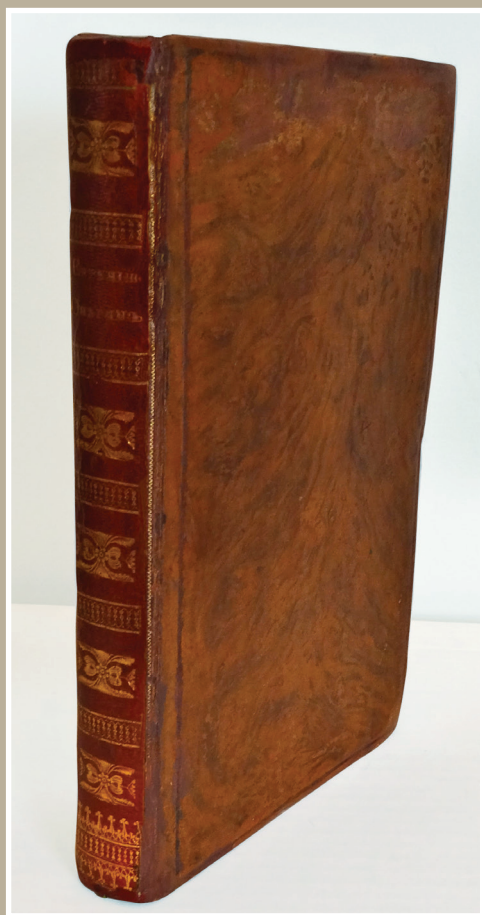


PUSHKIN'S FIRST BOOK. RUSLAN AND LIUDMILA.  
ST. PETERSBURG, 1820



PUSHKIN'S EVGENII ONEGIN.  
ST. PETERSBURG, 1833

# **The Russian Literature Collection**

**R. Eden Martin**

**Glencoe, Illinois**

**2015**

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## In Lieu of a Preface

Why prepare a catalogue of a Russian book collection? For that matter, why collect the books in the first place?

It seemed to me that a catalogue might make the collection more interesting to my children. My grandchildren might even be interested in it some day if they're at all curious about what kept their grandfather busy during his later years.

Also, without being excessively morbid I realized that at some point either I or my wife and children would have to decide what to do with the collection. But it would be awkward for any of us to make a decision or even approach an auction house or dealer or institution without being able to say: here's what's in it. A catalogue of some kind thus seemed essential – not just a list but a text that identified, organized, and described the books in the collection.

I also thought it would be interesting to learn more about these books. I collected them almost entirely over the past decade and a half, beginning about 1999. During much of that period, I was busy with my law practice and then with work for the Civic Committee of the Commercial Club of Chicago. I had time to acquire the books along the way, but not time enough to learn much about their authors or their publication history – or how they fit with the books I already had. It has often occurred to me that my book collecting has been backwards: ideally one would know a good deal about the books before acquiring them; but in my case, collecting has often been accidental, opportunistic, and unburdened by much knowledge.

These terms apply most of all to my collection of Russian books. Unlike the world of collecting the World War I poets or 19<sup>th</sup> Century American writers, there aren't many book dealers or collectors in Chicago – or anywhere in the United States, for that matter – interested in early editions of Marina Tsvetaeva or Osip Mandelstam. There are, of course, many Russian literature scholars in our great universities, including near-by Northwestern University. Some of them have been both helpful and encouraging – in particular, Professors Irwin Weil and Gary Saul Morson of Northwestern. But not many academics appear to be interested in early or rare editions. This should not be surprising. I suspect it's equally characteristic of most scholars of English and American literature. One doesn't need a first edition of *Moby Dick* to study or think about that great book or about Melville. Indeed, a first edition has serious disadvantages. A well-edited, modern paperback edition is a lot less expensive and one can make notes in the margins.

Nevertheless, a couple of factors may cause this Russian catalogue to be of some interest beyond my immediate family – if not to literature professors then possibly to a few collectors, book dealers or librarians. Collectors of Hemingway or Melville have easily available to them the great *Bibliography of American Literature* (BAL), as well as hundreds of specialized bibliographical resources, biographies, and critical studies. But the collector of Dostoevsky in Russian – at least in England or America – must scramble for information.

The standard work on Russian first editions cited by auction houses and book sellers is *Kilgour* – or, more completely, *The Kilgour Collection of Russian Literature 1750-1920*, published by the Harvard Library in 1959. It's a fine resource. Yet it stops at 1920. Thus, it has only 6 books of Akhmatova, only one of Mandelstam, and only three of Tsvetaeva (listed under “Efron”). Pasternak and Nabokov are not represented at all. And even before 1920, *Kilgour* is far from complete. For example, it contains only nine Dostoevsky items (nos. 278-286).

I was surprised by how little my catalogue and *Kilgour* overlap. Of the 620+ books described in my catalogue, about three-quarters do not appear in *Kilgour*. Accordingly, for some Russian authors at least, the collector or bookseller may find my catalogue to have some complementary utility. Where a book in my catalogue also appears in *Kilgour*, I have included the *Kilgour* reference number.

The fact that *Kilgour* is not complete for the period prior to 1920 is far from a criticism. *Kilgour* is a very useful resource. No single collection could hope to be complete for almost 200 years of a great national literature. *Kilgour* lists and describes 1,348 items, mostly books but also some manuscripts. It includes many authors I've never heard of – perhaps even a few about whom most Russian literature professors know little.

In the preface to *Kilgour*, the editor explained that some years after Bayard Kilgour studied Russian at Harvard,

... when the nucleus of the collection was offered for sale by a New York bookseller, Simeon J. Bolan, Mr. Kilgour realized the importance of it as did none of the institutional libraries to which it had been offered, and not only acquired the collection but endeavored, through Mr. Bolan and other sources, to complete it ....

The editor added: “To the Kilgour collection there have been added a few books gathered from Harvard’s shelves which were lacking in the collection, but only of those authors already represented.” (Preface.)

To the extent that my catalogue suffers in comparison with the *Kilgour* catalogue, I can only point out in partial mitigation that I did not start building the collection until late in my collecting life, and that I was never presented with an opportunity to buy out the inventory of a bookseller specializing in Russian literature. I also have not had a great university research library to fill in the gaps. Indeed, during the period when I was building my collection, there have been no major dealers in the United States dealing exclusively in Russian literature, and very few dealing even occasionally in rare Russian books. Even in England and Paris, most dealers who handle Russian books do so as a sideline to their trade in English and French books.

One might ask: why not shop for such rare books in Russia? I've traveled twice to Russia but have never been in a rare or antiquarian bookstore there. The internet discloses that rare book dealers exist, but I have not tried to deal with them. The Russian government restricts what visitors may take out of Russia. The restrictions apply to antiques, artwork and old books. In some cases items cannot be taken out at all; in other cases, export is permitted but only with a certificate from a special cultural ministry. Travel experts advise that such applications are costly, duties apply, and the process is time-consuming. Add to these

complexities the language and confidence barriers that would arise between me and a Russian book dealer.

In any event, ... back to “why.” I think it was Samuel Johnson who said something to the effect that book collecting is the lowest rung on the literary ladder. He was surely right, as he was about most things. Yet collecting is a rung on the ladder. If one hasn’t had the time, talent or inclination to write great novels or poems, or to research the lives of great writers, or to subject their work to penetrating criticism, then by gathering together the first or early editions of those writers perhaps one may make it a little easier for others to ascend the ladder.

In this era of digitization and the internet, first or early editions seem generally less important to scholars than they may once have been. It would be a rare researcher who could not easily get access in the United States to the work of any important English or American literary figure. But that appears to be less true for many important Russian novelists or poets.

Moreover, even with respect to the better-known Russian writers, there is a non-trivial scholarly case for the rare book library. Pushkin is the greatest figure in the Russian literary world. He was perhaps the greatest – most talented? innovative? influential? -- writer in any European language after Shakespeare. One can easily find an excellent edition in Russian of *Eugene Onegin*, his greatest work. But would not the student or scholar of Pushkin find it interesting or enlightening to examine the chapters of *Onegin* as they were separately published years before the complete single-volume version? How did the text change from those early chapters to the first book edition? Or how about the short excerpts of *Onegin* that appeared in literary magazines even before the chapter versions? What do those changes tell us about the creative processes of Pushkin’s literary genius? And what light is shed on Pushkin’s work by reading what he read in the literary journals and almanacs of his day – works by both his friends and his critics?

Ultimately though, it seems to me that the case for collecting rare editions of great Russian books is not scholarly – and it is not different than the case for collecting early editions of English literature, or American ... or early maps, or stamps, ... or even antique sports cars. The case is based on taste – pleasure rather than utility. The great books are inherently interesting. Seeing, handling, turning the pages of a first edition of Pushkin or Dostoevsky or Akhmatova is compellingly -- even magnetically -- engaging. Books are the life-blood of our cultural heritage. Reading of course is fundamental, and one doesn’t need a first edition to read. But seeing or possessing the first appearance of a great story or poem is to touch the new-born infant at the earliest stage of its cultural life. And if the author owned the book, or gave it to a friend with a written presentation on the title page, we get a glimpse of the author’s own life as well.

Great books embody superb craftsmanship of the mind working with life and language. They’ve formed and shaped our culture, just as mind-bending new technologies have transformed the ways we live, work and travel. A first edition of Pushkin’s *Ruslan and Liudmila* has a fascination about it as great as one of the Wright brothers early airplanes, or the first Apple I assembled circuit boards.

\* \* \*

The organization of this catalogue is an improvisation. One approach would have been to make it entirely chronological – according to the birth year of the author. Another way would have been to make it entirely alphabetical by author’s last name. The Harvard *Kilgour* catalogue uses the latter approach.

It has seemed to me that more interesting to mix the two. The overall structure is roughly chronological: the first part of the catalogue covers the earlier authors, and the second part covers the 20<sup>th</sup> century. Within the first part, I have used the chronological approach – covering the earliest authors first. Thus, Pushkin appears near the beginning of the 19<sup>th</sup> century and Chekhov at the end. Within each author category, I continue to be chronological – with the early works listed first.

But in the latter or 20<sup>th</sup> century part of the catalogue, I have used the alphabetical approach – Akhmatova first. The chronological approach using authors’ birth years seems arbitrary when they’re bunched together and would make it hard to find any particular author. The alphabetical approach results in the awkwardness that Brodsky, a mid-20<sup>th</sup> century poet, appears early on, near Akhmatova. But any effort to organize the 20<sup>th</sup> century by categories that are not alphabetical -- for example, beginning with the Symbolists, then the Acmeists, then the Futurists, etc. – seems subjective and fraught with more difficulty than allowing Brodsky to reside near Akhmatova. Within each author category, I continue to list early works first. Where several books appeared in the same year, however, I have not tried to figure out exactly when they appeared – and therefore do not try to list the January books before the February books or the July books.

More important than organization is the matter of what information to include about each book. I suppose I could have put in only what a librarian might need to identify the book. But including a little more may make the catalogue marginally more interesting. Still, it is only a catalogue – not a literary history. A librarian or cataloguer of the works of a single author would probably separate original works from translations. I’ve chosen to shuffle them in together, chronologically. It seems more informative to the reader to see how the translations fit in the creative flow.

Pictures of title pages seem essential, a la *Kilgour*. (In a few cases, I’ve “cleaned up” the title pages by eliminating blotches or marks where I could do so without affecting the text.) I’ve also included pictures of the books themselves, though they are perhaps less useful or relevant than the title pages – particularly in the case of the older books whose bindings did not come from the publisher but were added by owners after acquiring the books. In many cases – particularly 20<sup>th</sup> Century books – the visual art of the cover or wrapper is related to the literary art in a way that is not typically the case with English or American books.

In some cases, I have also opted to include other pages that struck me as interesting: first pages of text where title pages did not exist, or pictures of the authors that appeared in the volumes, or inscriptions, or (in a few cases) early lists of an author’s previously-published volumes. In a few cases I’ve included reproductions of illustrations that appeared in the books.

I have also included in the descriptions of the *scarver* books a list of copies reported by OCLC (World Cat) to be in institutional libraries. (Where OCLC lists more than 5 or 6 copies, I generally don't refer to OCLC listings.) Other copies than those listed by OCLC exist, of course, but institutional holdings give some idea of relative scarcity.

If this isn't a catalogue of the sort that a librarian or scholar might relish, it also isn't one a bookseller would produce. It lacks the sort of physical "condition reports" which booksellers often use to make disclosure of defects to potential customers or to make a case for uniqueness and rarity. I'm only generally familiar with the standards and criteria used for these purposes, so if I tried to provide such descriptions, I'd surely get some of them wrong or incomplete. Perhaps the pictures will partly remedy this deficiency.

Though I've tried to avoid or correct mistakes, I am sure there are some here. A few I've perpetuated; others I've no doubt added. My apologies. Caveat chitatel' (reader).



## Early Religious Books – 17<sup>th</sup> Century





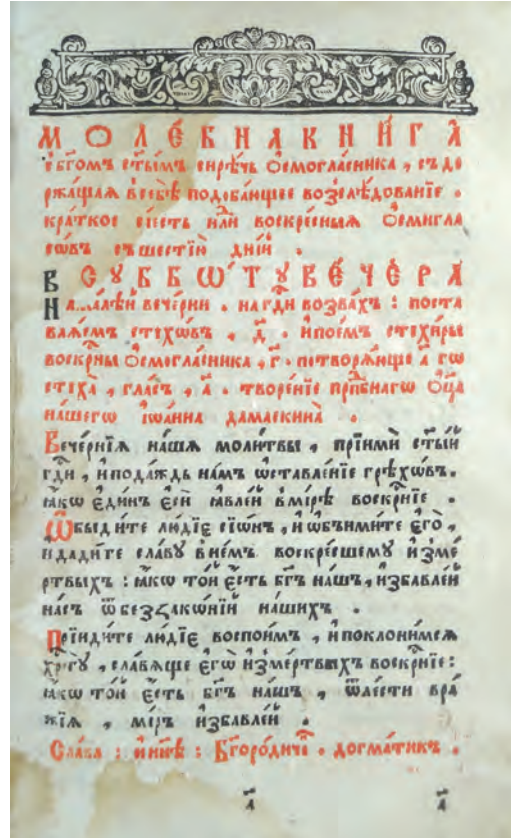
1.

**Evangelie. (Gospels.) Moscow, 1685.**

Folio. Contemporary faded velvet over wooden boards. Front (or upper) cover with five silver plaques of Jesus Christ and the Evangelists. Lacking one clasp. Four full page cuts of the Evangelists. Printed in red and black. An early example of Russian book-illustration. Ref. Karataev 929. Sopikov 296.



Central figure of Jesus Christ  
Front Cover of Evangélie, 1685



2.

**Molebnaya Kniga. (Ritual Book.) 1663.**

This “prayer book” was produced before Peter the Great’s reform in 1708 of Russian orthography, which excluded several letters from the Russian alphabet.

## The Eighteenth Century

Sumarokov, Alexandr

(1717-1777).

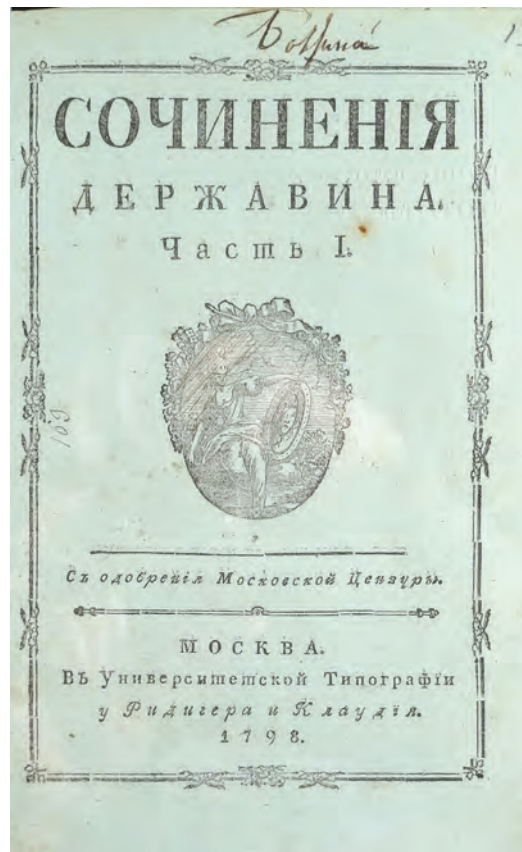


3.

**Pritchi. (Fables.) St. Petersburg. Books One and Two, 1762; Book Three, 1769.**

Three volumes bound in one. According to Count D.S. Mirsky, *A History of Russian Literature From Its Beginnings to 1900* (Vintage 1958), Sumarokov was “the father of the Russian literary profession.” Mirsky thought his “principal importance rests in his plays,” but noted that, “His fables are the first attempt in a genre that was destined to flourish in Russia with particular vigor.” (*Id.*, at 47.) Kilgour 1136. OCLC: two holdings at Harvard.

**Derzhavin, Gavriila**  
(1743-1816).



4. **Sochineniia. (Collected Works.) Part One (only one published). Moscow, 1798.** Mirsky wrote that Derzhavin “towered above” all the verse writers of the 18<sup>th</sup> Century and that he was “one of the greatest and most original of all Russian poets.” “His lyric poetry is great. For sheer imaginative power he is one of the small number of Russia’s greatest poets.” (*Id.*, at 49-51.) OCLC: Harvard.

Fonvizin, Denis I.  
(1744-1792).



5.  
**Polnoe Sobranie Sochinenii. (Complete Collected Works.) Parts I-IV. Moscow, 1830.**

Edited by Platon Beketov. Four volumes bound in two. With engraved portrait by E.O. Skotnikov and folding facsimile of a letter. In Russian contemporary mottled calf with red morocco gilt spines. The first complete collected edition of the works of Fonvizin, edited by Platon Beketov, published after Fonvizin's death. Fonvizin was one of the most distinguished writers in Russia during the reign of Catherine the Great. Includes Fonvizin's two comedies, *The Brigadier* (1769) – our first comedy of manners” (N.I Panin) – and *The Minor* (Nedorosl', 1782); the travel letters; the unfinished *Open-Hearted Confession*, published here for the first time; the biography of Fonvizin's patron, Count Nikita Punin (1784); and other previously unpublished letters and poems. This edition was preceded by an incomplete single-volume edition published in 1829. Mirsky called him the “most remarkable playwright of the age,” calling his two comedies “beyond doubt the best Russian plays before Griboyedov.” (*Id.*, at 54-55.) OCLC: University of Southern Mississippi, Library of Congress, N.Y. Public Library.

**Griboyedov, Aleksandr**  
(1795-1829).



6.

**Gore Ot Uma. Komediiia V Chetirekh Deistviiakh. (Woe From Wit. A Comedy in Four Acts.) Vtoroe Izdanie. (Second Edition.) St. Petersburg, 1839.**

With engraved portrait. Griboyedov is remembered mostly for his verse comedy, *Woe From Wit*, a satire written largely in 1822-1823 on Russian aristocratic society. The first edition appeared in 1833 in a publication of the Imperial Medico-Surgical Academy. Publication of the full text was not allowed in Russia until 1862. Kilgour 405. OCLC: Harvard.

## The Nineteenth Century

Pushkin, Aleksandr Sergeevich  
(1799-1837)

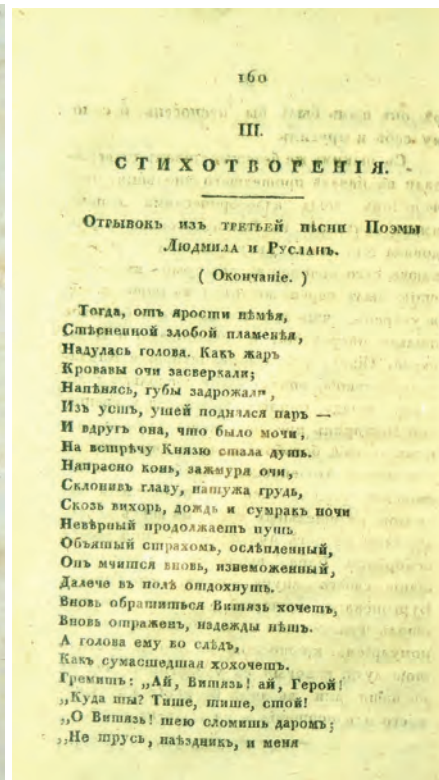
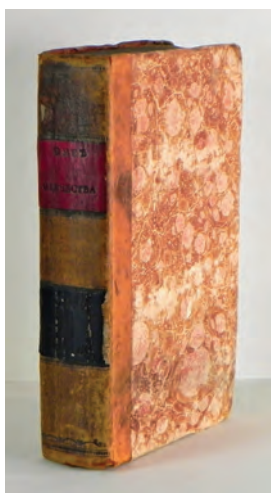
1818



7.  
**К мечтателю. (To a dreamer.) Syn Otiechestva, Istoricheskii, Politicheskii i Literaturnyi Zhurnal. (Son of the Fatherland, a Historical, Political and Literary Journal.) St. Petersburg, 1818.**

*Syn Otiechestva* was edited by Nikolai Grech. The poem is signed “S...ch.k.” Pushkin’s first publication, the poem “К Другу Стихотворцу” [“To a Friend Who Writes Verse”] had been published in the July 4, 1814 issue of *The Messenger of Europe*. “To a Dreamer” is one of Pushkin’s earliest poems to appear in print, in 1818, when the poet was just 19 years old. It was probably written in 1814 while he was still at the Lycee. Pushkin’s first book was not published until 1820. Smirnov-Sokol’skii, Moscow, 1962, at 488.

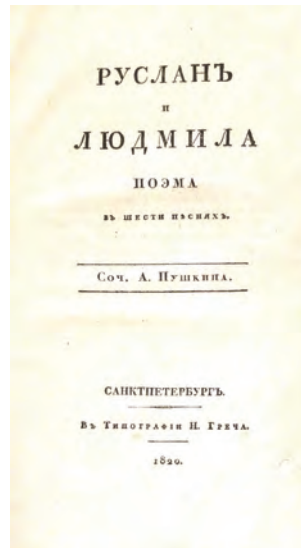
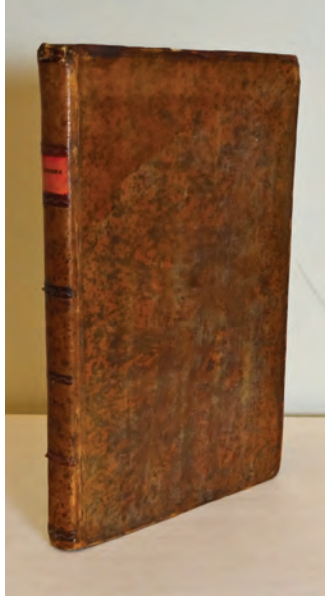
1820



8.

Otryvok iz tret'ei piesni Poemy Liudmila i Ruslan. (Fragment from third cantos of the poem "Liudmila and Ruslan.") Syn Otechestva, Istoricheskii, Politicheskii i Literaturnyi Zhurnal. (Son of the Fatherland, a Historical, Political and Literary Journal.) St. Petersburg, 1820,

Parts 61 and 62 bound together. The first fragments of Pushkin's first book-length poem to appear in print. In this journal version, the title appeared as *Liudmila i Ruslan*; when the book appeared, the names in the title were reversed. Smirnov-Sokol'skii, at 488-490.

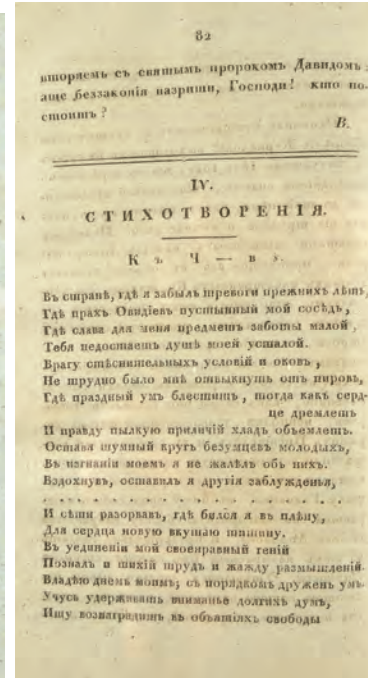
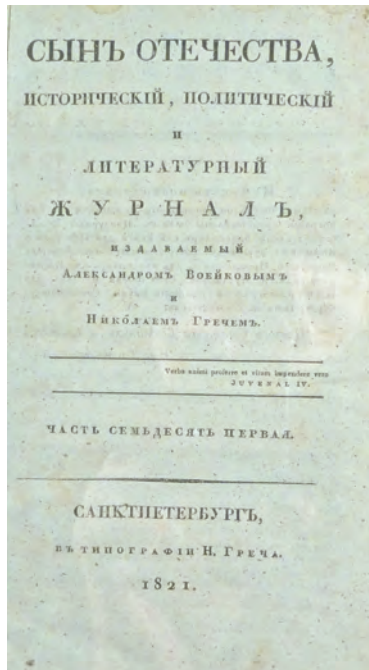


9.

**Ruslan i Liudmila: Poema v shesti piesniakh. (Ruslan and Liudmila: A Poem in Six Cantos.) St. Petersburg: Tip. N. Grecha, 1820.**

The first edition of Pushkin's first book, complete with half-title and the engraved frontispiece by Ivan Ivanov after a sketch by Aleksei Olenin, depicting four scenes from the poem. Pushkin began writing his mock-epic fairy tale while at the Lycee in Tsarskoe Selo, and continued to work on it from 1817 until 1820. According to Smirnov-Sokol'skii, the book appeared between July 23 and August 10, 1820. *In Pushkin and his Friends, The Making of a Literature and a Myth, An Exhibition of the Kilgour Collection*, The Houghton Library, Cambridge, 1987, the authors state that the work was published in June 1820: "By then the author was far from the capital, in southern Russia, and he had to wait almost a year before actually seeing a copy of his mock epic in six cantos, on which he had worked since 1817." (*Pushkin and his Friends*, at 34.) Smirnov-Sokol'skii, at 39. Kilgour 874. OCLC: Harvard, Wisconsin, Columbia, Yale and the British Library.

1821



10.

**К Ч—[аадае]ву. (To Chaadaev.) Syn Otechestva (Son of the Fatherland). St. Petersburg, 1821.**

Smirnov-Sokol'skii, at 490. This poem was one of two written to Petr Yakovlevich Chaadaev, the philosopher whom Pushkin had known as a young officer at Tsarskoe Selo and who had begun to circulate some of his thoughts in French manuscript.

1822

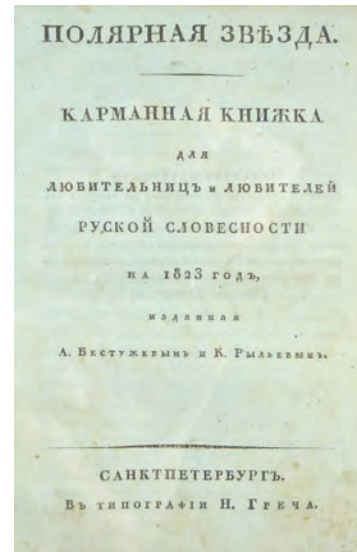
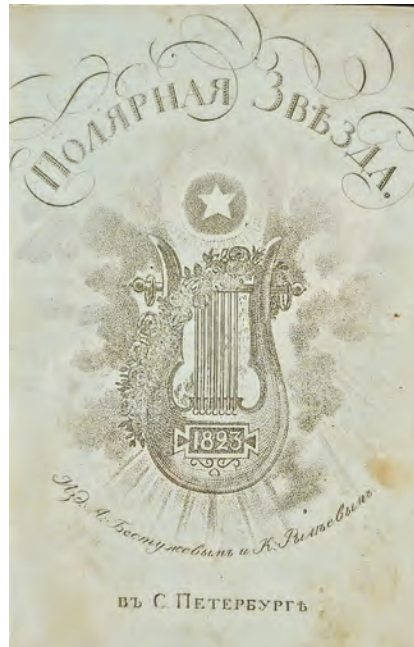


11.

**Kavkazskii Pliennik: Povest'. (A Prisoner of the Caucasus.) St. Petersburg: V tipografii N. Grecha, 1822.**

First edition. Pushkin's second book was begun in August 1820 while Pushkin was in the Crimea and finished February 20, 1821, the epilogue being written in May of that year. The book appeared the last day of August or the first two days of September 1822, and sold out quickly. The engraving of Pushkin was by Egor Geitman. Smirnov-Sokol'skii, at 55, 59, 62. The work "delighted the reading public far more than it did the author himself, who was no sooner done with it than he was belittling its accomplishment in letters to friends. ... He hoped to make a nice profit from its publication, but made the mistake of allowing Gnedich to see it into print. Gnedich made 5,000 rubles for his efforts, sending the author 500 and a free copy." The Geitman engraving was accompanied by this note: "The publishers add a portrait of the Author, drawn in his youth. They believe it is pleasant to preserve the young features of a Poet whose first works are marked by an unusual gift." *Pushkin and His Friends*, at 35-36. A second edition appeared in 1828. Kilgour 875. OCLC: Harvard, the New York Public Library, and Wisconsin.

1823

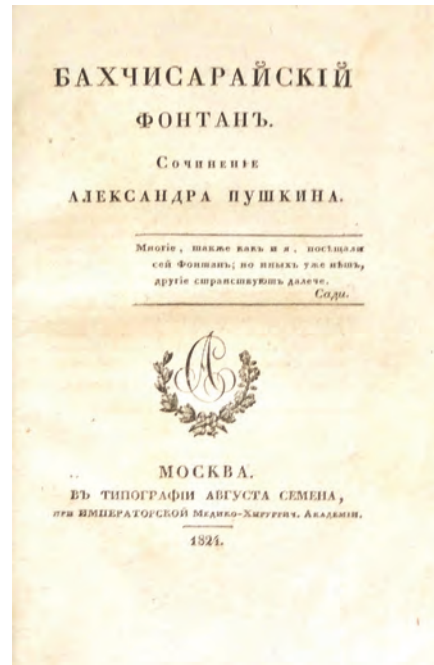
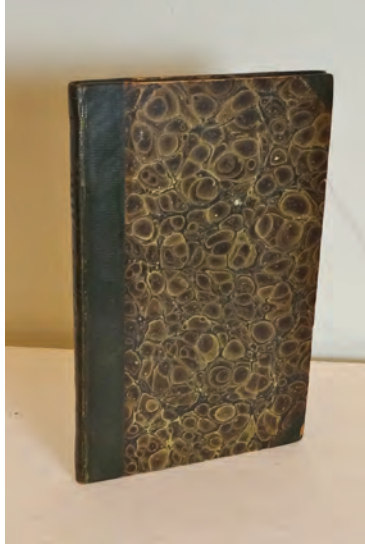


12.

**In Poliarnaia Zvezda: Karmannaia Knizhka Dlia Liubitel'nits i Liubitelei Ruskoi Slovesnosti Na 1823 God. (The Polar Star: A Pocket Book For Female and Male Lovers of Russian Literature for 1823.) St. Petersburg, 1823.**

The 1823 almanac included prose and poetry by various authors, including poems by Baratynsky, Viazemsky, Gnedich, Glinka, Davydov, Zhukovsky, Pushkin's friend Del'vig and Pushkin. Four poems of Pushkin appear here for the first time: "Grechanke" ["*To a Greek Girl*"]; "Uvy! Zachem Ona Blistaet ..." ["*Alas! Why Does She Shine ...*"]; "Mechta Voina" ["*The Warrior's Dream*" or "*Voina*"]; and "Ovidiiu" ["*To Ovid*"]. Smirnov-Sokol'skii, at 504. The editors of the Harvard catalogue point out that Pushkin identified his fate with the exile, Ovid, and in 1821 visited several places in Bessarabia where Ovid supposedly had visited. *The Polar Star* was edited by two political conspirators, Aleksandr Beztuzhev and Kondratii Ryleev, who would later be arrested for their part in the Decembrist uprising. In 1825, Pushkin objected to their almanac for that year, which contained a review of Russian literature, and to Beztuzhev's statement, "We have criticism, but we have no literature." Pushkin believed that he was wrong on both points. About that same time, Pushkin's friend Baron Del'vig was persuaded to start the rival *Northern Flowers*. *Pushkin and His Friends*, at 27-28, 31. Kilgour 850.

1824



13.  
**Bakhchisaraiskii Fontan. (The Fountain of Bakhchisarai.) Moscow: Tip. Avgusta Semena, 1824.**

The first edition of Pushkin's third book, issued in 1200 copies, written in Kishinev during the first part of 1822. This book was published in March 1824 while Pushkin was being transferred from Kishinev to Odessa and put to work there on the staff of Count Mikhail S. Vorontsov, the Governor-General of "New Russia," as the southern provinces were then called. The entire print run was sold to two booksellers – one in Moscow, the other (Smirdin) in St. Petersburg. The work was read in literary circles and circulated in manuscript before publication. Pushkin later wrote to a friend that he regarded the work as "trash," but added, "I am publishing it because I need the money." (He received 3,000 rubles.) Smirnov-Sokol'skii, at 74. It has been called "the first Russian 'bestseller' in verse." *Pushkin and His Friends*, at 38. Kilgour 876. OCLC: Harvard, New York Public Library, Wisconsin, and Columbia..

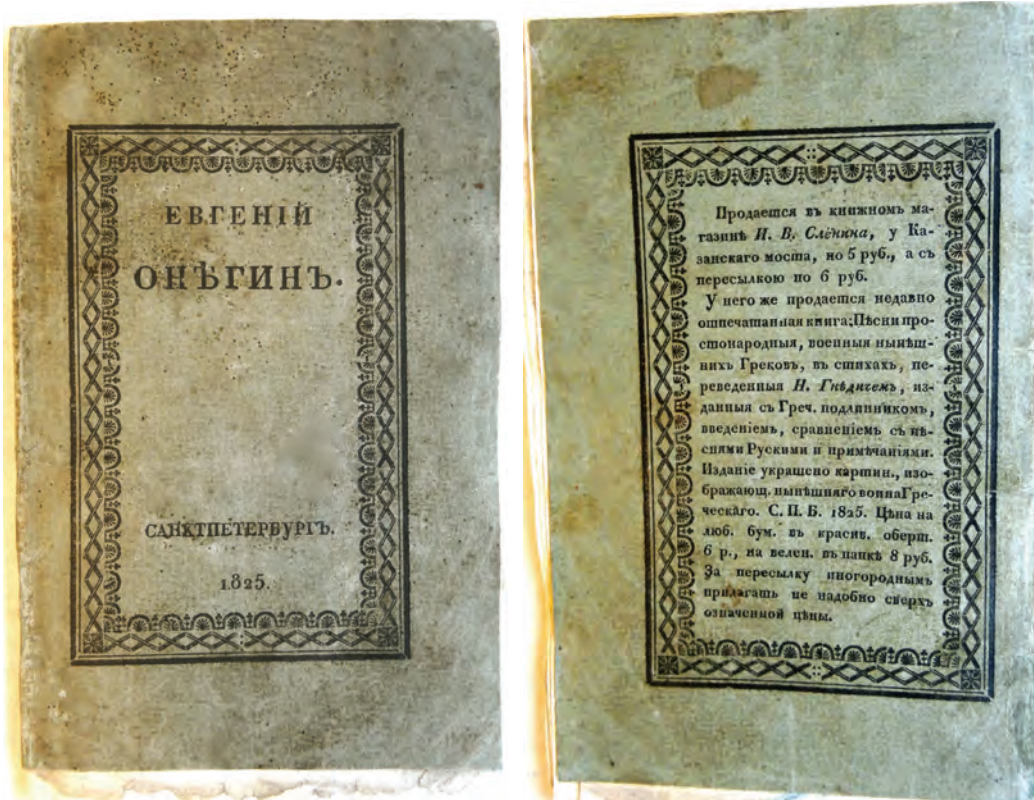
1825



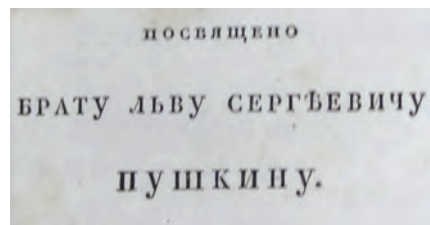
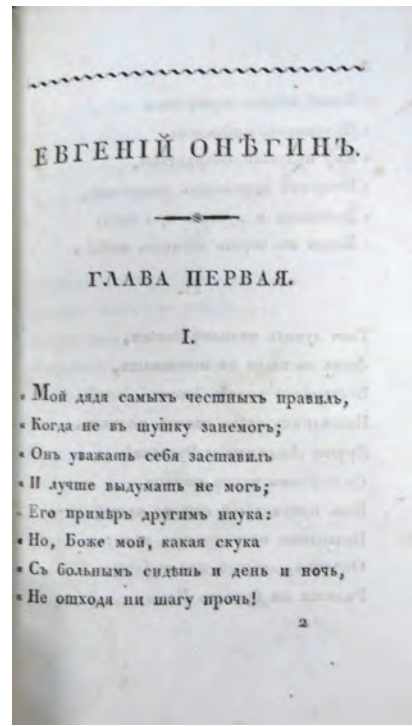
14.

**In Severnye Tsvety Na 1825. (Northern Flowers For 1825.) Edited by Baron Del'vig. St. Petersburg, 1825.**

*Northern Flowers* was published each year from 1825 to 1832. In the almanac for 1825 were published: “Pesn’ O Veshchem Olege,” [“The Lay of Wise Oleg”], which served as the lead contribution to the poetry section in this the almanac’s first issue; “Demon,” [“Demon”]; “Otryvki iz Evgeniia Onegina,” [“Fragments from Eugene Onegin”]; “Prozerpina,” [“Persephone”]. Excerpts from *Eugene Onegin* appeared in four of the almanac’s eight issues. The individual cantos were published between 1825 and 1832, so the fragments that appeared in *Northern Flowers* were intended, *inter alia*, to advertise and whet the public’s appetite for the cantos. *Baron Delvig’s Northern Flowers, 1825-1832*, John Mersereau, Jr, Carbondale, 1967, at 70-71. The publication of this first issue of the almanac was held up by the terrible flood of November 7, 1824, later the subject of Pushkin’s poem, “The Bronze Horseman.” *Pushkin and His Friends*, at 44.



Pushkin. Evgenii Onegin. Chapter I.  
St. Petersburg, 1825



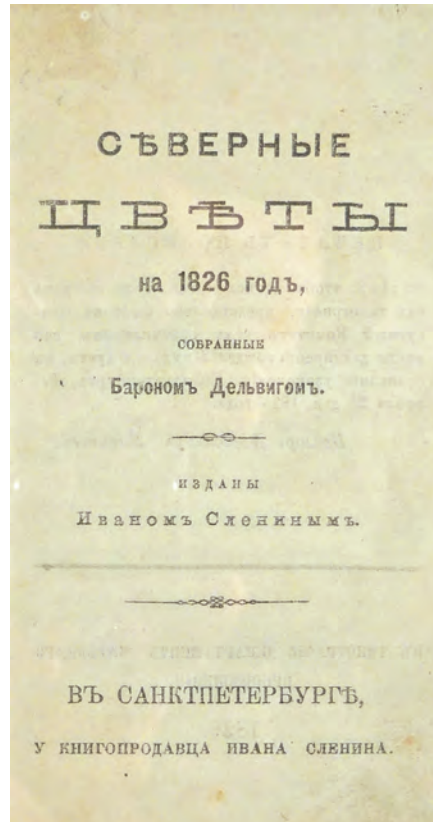
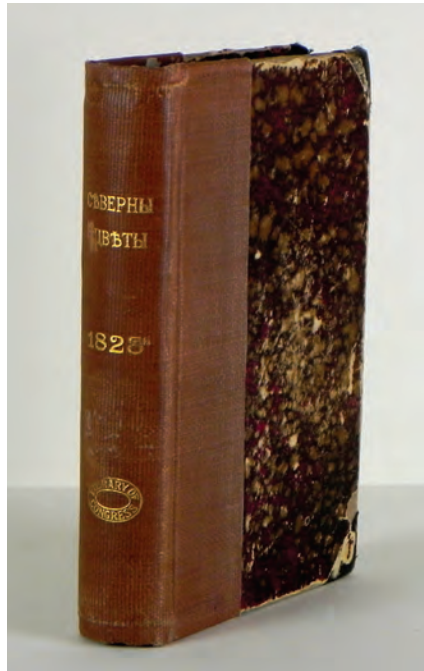
**Dedicated to Brother Lev Sergeevich Pushkin**

15.

**Evgenii Onegin. (Eugene Onegin.) A Novel in Verse. Chapter I. St. Petersburg 1825.**

In the original wrappers. The great work appeared between 1825 and 1832 in 7 volumes: Chapters I, III, IV-V, VI, VII, VIII, and II. Different printers were used; only Chapter II was published in Moscow. The complete book edition did not appear in one volume until 1833. Kilgour 877. OCLC: British Library (Chapter I only), Harvard, Yale, Columbia, Wisconsin.

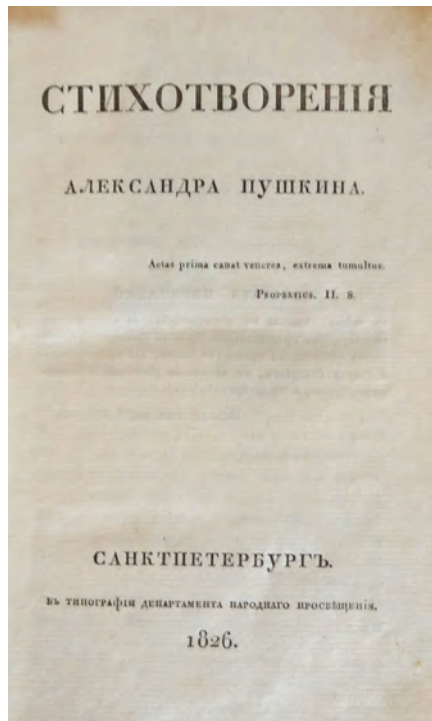
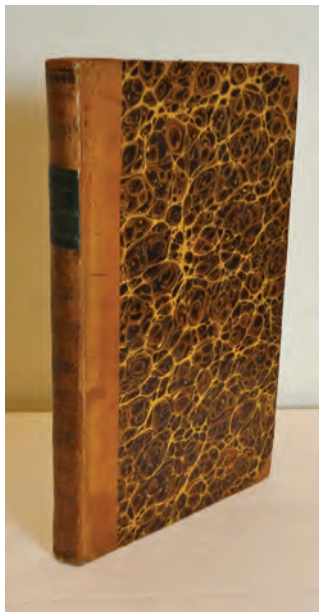
1826



16.

**In Severnye Tsvety Na 1826. (Northern Flowers For 1826.) Edited by Baron Del'vig. St. Petersburg, 1826.**

In the almanac for 1826 were published: “Otryvok iz Pis'ma A.S. Pushkina k D[elvig],” [*Excerpt from Letter of A.S. Pushkin to D.*]; “Podrazhanie Korany,” [*Imitation of the Koran*]; “Baratynskomy. Iz Bessarabii,” [*To Baratynsky. From Bessarabia*]; “Otryvki Iz Vtoroi Pesni Evgeniia Onegina,” [*Fragments from the Second Song of Eugene Onegin*]; “Otryvok iz Poemi Tsygany,” [*Fragment from the Poem Gypsies*]. The fragment from *The Gypsies* anticipated the publication of the entire book the following year.



17.

**Stikhotvoreniia Aleksandra Pushkina. (Poems of Aleksandr Pushkin.)**

**St. Petersburg: V tipografii Departamenta narodnago prosvieshcheniia , 1826.**

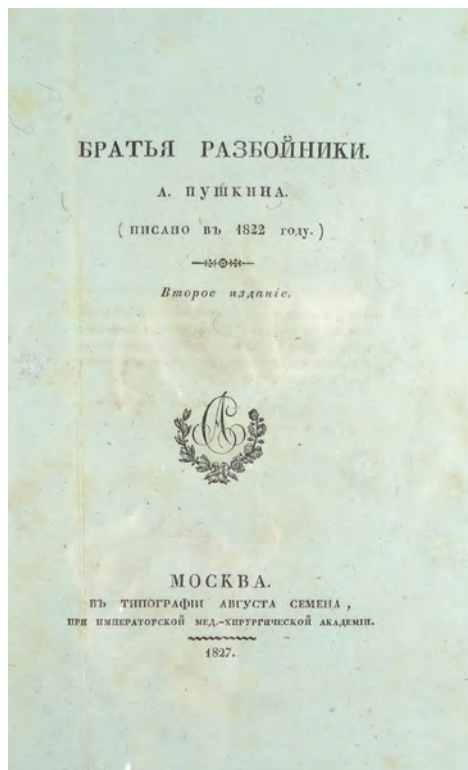
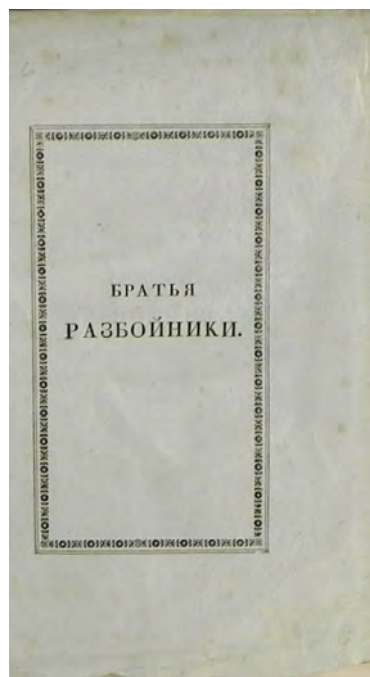
First edition of Pushkin's first collection of verse, one of 1200 printed. Pushkin had earlier intended to publish a collection of his poems but had lost the manuscript in a card game. He assigned his brother the task of buying it back – a task that was not accomplished until the spring of 1825. He obtained the assistance of Petr Aleksandrovich Pletnev in seeing the book into print. It appeared on December 28, 1825, two weeks after the uprising of the Dekabristi. *Pushkin and His Friends*, at 32. Smirnov-Sokol'skii, at 113. Kilgour 878. OCLC: Harvard, Library of Congress, Columbia, and Indiana.



18.

**In Severnye Tsvety Na 1827. (Northern Flowers For 1827.) Published by Baron De'vig. St. Petersburg, 1827.**

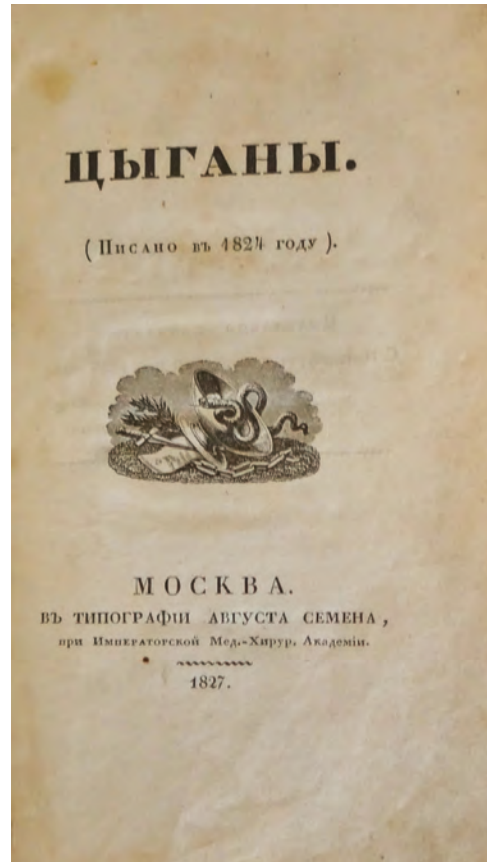
Includes "Pis'mo Tat'iany," ["Letter of Tatiana"], from *Eugene Onegin*; "Otriyvok iz 111 Glavy Evgeniya Onegina. Nochnoi Razgovor Tat'iany c Nianej" ["Fragment from Chapter III of Eugene Onegin. Evening Conversation of Tatiana with her Nanny"]; "K\*\*\*", ["Ja pomniu chudnoe mgnoven'e"] ["I remember that wondrous moment"]; "19 Oktiabria" ["October 19"] ["The woods have cast their crimson foliage, ..."]. Smirnov-Sokol'skii, at 534. "K\*\*\*" was a love poem written to Anna Kern, a Russian socialite, with whom Pushkin had an affair in the summer of 1825 near Mikhailovskoe. It is probably one of the best known love poems in the Russian language. The last of these poems, "October 19," written while Pushkin was in exile in Mikhailovskoe, was an anniversary poem marking the opening of the lyceum at Tsarskoe Selo in 1811.



19.

**Brat'ia Razboiniki: pisano v 1822 Godu. 2izd. (The Bandit Brothers, Written in 1822. 2<sup>nd</sup> edition.) Moscow, Avgusta Semena, 1827.**

A single sheet folded into 16 pages, unstitched and uncut and unopened, as issued. Pushkin was said to be so dissatisfied with this work that he burned most of it. The surviving short fragment appeared in *Polar Star* for 1825 and then in June 1827 in a separate 15-page book edition. This second edition of the book edition, printed that same month, is reportedly one of a small cache that surfaced within the last few years. Smirnov-Sokol'skii, at 148-149. Kilgour 881n. OCLC : Harvard, Yale, Library of Congress, Wisconsin, Berkeley, Chicago, Oxford and Cambridge.

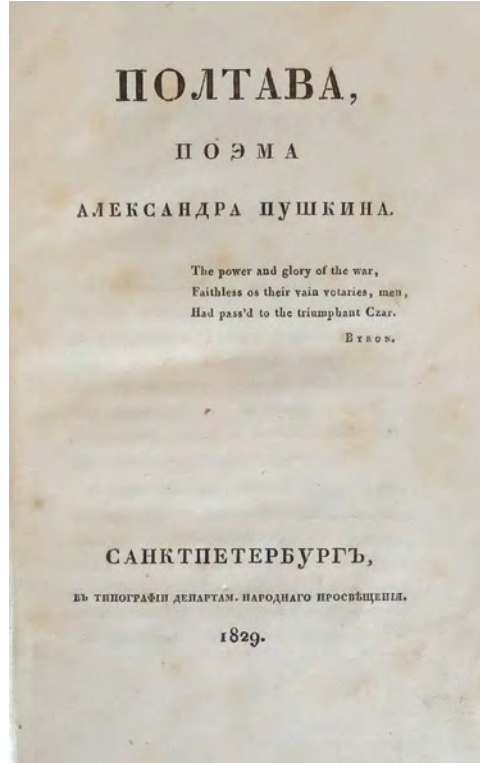
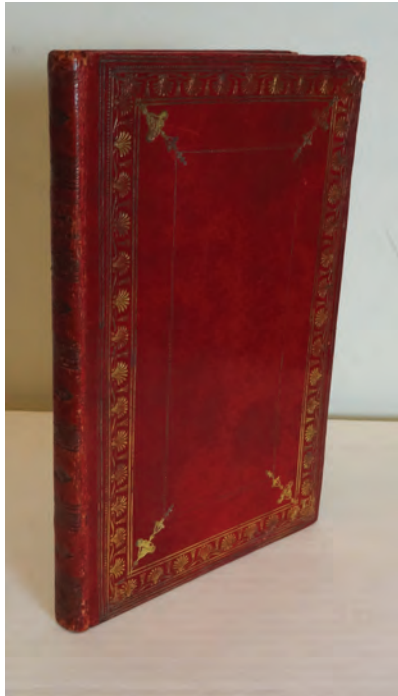


20.

**Tsygany: Pisano v 1824 Godu. (The Gypsies: Written in 1824.) Moscow: Iz tipografii Avgusta Semena, 1827.**

First edition. Pushkin began work on this romantic poem in late 1823 in Odessa and finished it at Mikhailovskoe in October 1824. He published it in book form anonymously in May 1827. The work had been known prior to publication because Pushkin's brother Lev had recited it to entertain friends. Also, extracts had earlier been published in *Polar Star* in 1825 and *Northern Flowers* in 1826. Smirnov-Sokol'skii, at 137. *Pushkin and His Friends*, at 38-39. Kilgour 880. OCLC: Harvard, Yale, Wisconsin, Colorado and Leeds.

1829

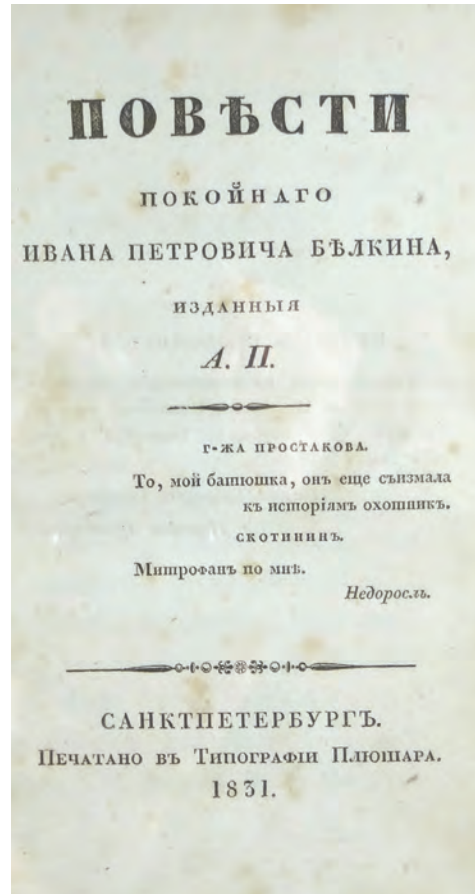


21.

**Poltava: Poema. St. Petersburg: v Tipografii Departamenta Narodnago Prosvieshcheniia, 1829.**

First edition. Pushkin's epic story in verse, inspired by Byron's *Mazeppa*, about Peter the Great and the Ukrainian Cossack Mazepa in the Battle of Poltava between Sweden and Russia appeared in late March 1829. It was, to use the language of the Harvard editors of *Pushkin and His Friends*, "a dismal commercial and critical failure." (*Id.*, at 40.) Smirnov-Sokol'skii, at 203. Terras, at 208. Kilgour 883. OCLC: UC Irvine, Yale, Harvard, Wisconsin, Colorado, Columbia and Oxford.

1831



22.

**Poviesti Pokoinogo Ivana Petrovicha Bielkina, (Tales of the Late Ivan Petrovich Belkin). St. Petersburg: Tip. Pliushara, 1831.**

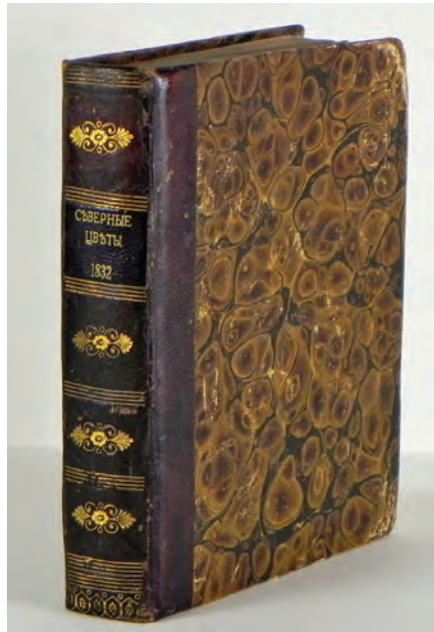
First edition of Pushkin's first collection of prose. This collection of five stories was preceded by a fictional introduction by Pushkin in which he pretends to be the publisher, not the author of the stories. The *Tales*, which appeared in late September 1831, were Pushkin's first work in prose and perhaps the first important fiction published in Russian. Nabokov described them as "the first stories of permanent artistic value in the Russian language." *Pushkin and His Friends*, at 77. Smirnov-Sokol'skii, at 270. Kilgour 886. OCLC: Harvard, Yale, Columbia, and Wisconsin.



23.

**Boris Godunov. St. Petersburg: Tipografii Departmenta Narodnago Prosviescheniia, 1831.**

First edition of Pushkin's only play, in blank verse, the first play of its kind in the Russian language. This story of Tsar Boris (reigned from 1598 to 1605) and the travails of the Russian State was written at the family estate of the Gannibal-Pushkins, Mikhailovskoe, in 1824-25. Pushkin wrote this tragedy under the inspiration of Shakespeare (which he read in French translation) and the last two volumes of N.M. Karamzin's *History of the Russian State*, which had appeared earlier in 1824. Pushkin, who needed money, sought permission from the Tsar to publish his play in 1829, but Tsar Nicholas withheld permission until April 1830. The dedication by Pushkin to Karamzin, "whose genius inspired this work" was added after the rest of the book had been printed; the separate sheet was tipped into the book after the title-page. The book finally appeared in late December 1830, bringing Pushkin 10,000 rubles. He sold the entire print-run, thought to be 2400 copies, to Smirdin. *Pushkin and His Friends*, at 50-52. Quaritch catalogue, 2006, item 15. The source for Mussorgsky's opera. Smirnov-Sokol'skii, at 248. Kilgour 884. OCLC: Alberta, Yale, Library of Congress, Indiana, Harvard, Wisconsin, Columbia, Brown, Koninklijke Bibliotheek, and Oxford.

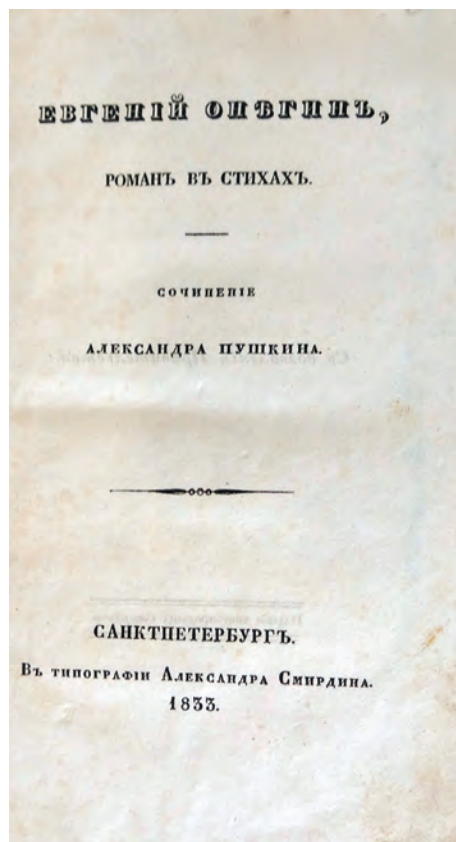
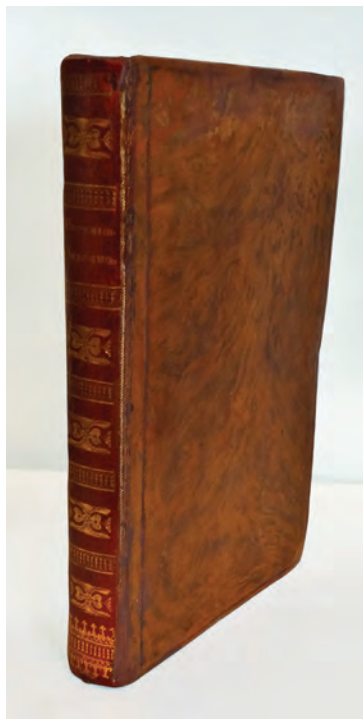


24.

**In Severnye Tsvety Na 1832 God. (Northern Flowers for 1832.) St. Petersburg, 1831.**

Baron Del'vig edited the first three volumes of this almanac, and was joined as co-editor of the fourth through seventh volumes by Orest Somov. Del'vig died in mid-January 1831. Pushkin and P.A. Pletnev served as co-editors of this eighth and final volume, the proceeds of which were to go to Del'vig's family. The title of the volume indicated it was "for 1832" though the title page shows it was published in 1831. The poetry section presented more poems – 76 – than any previous issue. Mersereau, at 39. Pushkin himself contributed seven pieces: "Mozart and Salieri," "Anchar" (or "The Upas Tree"), "Traveling Complaints," "Echo," "Devils," "Delibas," and the "Anthological Epigrams." Smirnov-Sokol'skii, at 409. *Pushkin and His Friends*, at 73. Kilgour 1049.

1833



25.

**Evgenii Onegin. Roman v Stikhakh. (Eugene Onegin. A Novel in Verse.)  
 St. Petersburg: A Smirdin, 1833.**

First book edition of Pushkin's best-known work. Pushkin published *Onegin*, his novel in verse, in seven separate volumes, from 1825-1832. Chapter One, written in 1823, appeared in February 1825. (No. 15, *supra*.) This first complete edition, with altered text, was published March 23, 1833, and advertised for sale at the bookshop of Alexander Smirdin. The work is the most celebrated literary creation in the Russian history. Pushkin, who had already earned 25,000 rubles for the separate chapters, received an additional 12,000 rubles for this first complete edition. *Pushkin and His Friends*, at 49. ABRC recorded no copy selling at auction for more than 30 years until a copy was offered by Christie's in London, November 29, 2007. Smirnov-Sokol'skii, at 309. OCLC: Harvard, the Library of Congress, Waseda Univ. (Tokyo), Columbia, and Wisconsin. Kilgour 877.

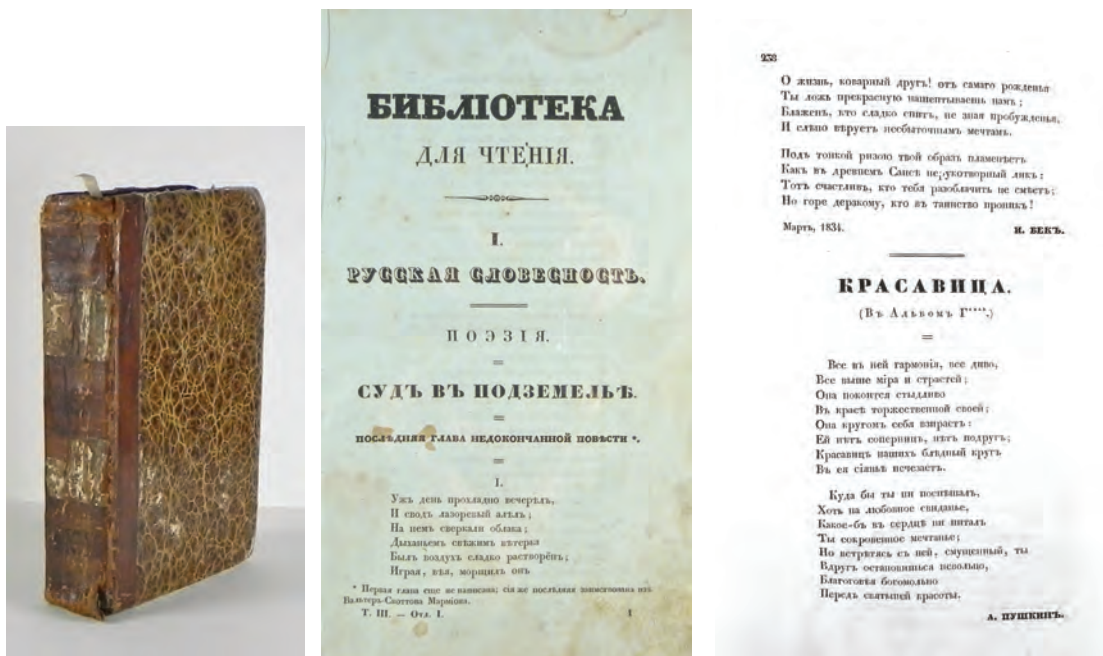
1834



26.

**Istoriia Pugachevskago Bunta. (History of the Pugachev Rebellion.)  
St. Petersburg, 1834.**

Two volumes bound in one. With an engraved frontispiece of Pugachev. First edition. A history, not a work of fiction, the two volumes appeared at the end of December 1834. Pushkin did much of his research in the state archives, corresponded with eyewitnesses, and visited the scenes of the conflict. Tsar Nicholas loaned him 20,000 rubles to publish the work, which was printed in the Tsar's chancery. Smirnov-Sokol'skii, at 346. *Pushkin and His Friends*, at 77. Kilgour 887. OCLC: Yale, Library of Congress, Harvard, New York Public Library, Wisconsin, Pennsylvania, the University of Florida, Columbia and Oxford.



27.

**In Biblioteka Dlia Chteniya. (Library For Readers.) Volume Three. St. Petersburg: Aleksandr F. Smirdin, 1834.**

Pushkin's work appeared in several of the monthly journals in 1834 and 1835, including this Volume III from 1834, which contains "Krasavitsa," "To the Beauty." ("She's all just harmony and wonder ..."). Smirnov-Sokol'skii, at 606. "[The] monthly Library for Reading, founded in 1834, Russia's first 'thick journal' and the most successful periodical of the decade ...." *Pushkin and His Friends*, at 69.

1835



28.

**In Biblioteka Dlya Chteniya. (Library For Readers). Volume Nine. St. Petersburg: Aleksandr F. Smirdin, 1835.**

“Pesni Zapadnykh’ Slavyan”; “Songs of the Western Slavs.” (15 songs). “Skazka o Zolotom Petushke”; “Tale of the Golden Cockerel.” The term “Western Slavs” apparently referred to people who today would be called “South Slavs” – those who lived in what would later become Yugoslavia. Pushkin thought he was translating texts from a collection edited and published in 1827 by Prosper Merimee, a French writer; the collection later turned out to be a hoax. “Tale of the Golden Cockerel” was based on two chapters of Washington Irving’s *Tales of the Alhambra* (Philadelphia, 1832). Pushkin’s poem was the basis for an opera by Nikolai Rimsky-Korsakov which opened in Moscow in 1909. Smirnov-Sokol’skii, at 606.

1839



29.

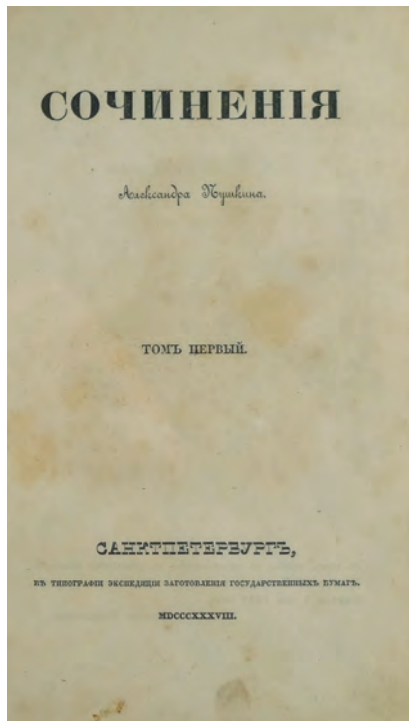
**In Sto Russkikh Literatorov. (One Hundred Russian Writers.) St. Petersburg: Tip. Smirdina, 1839.**

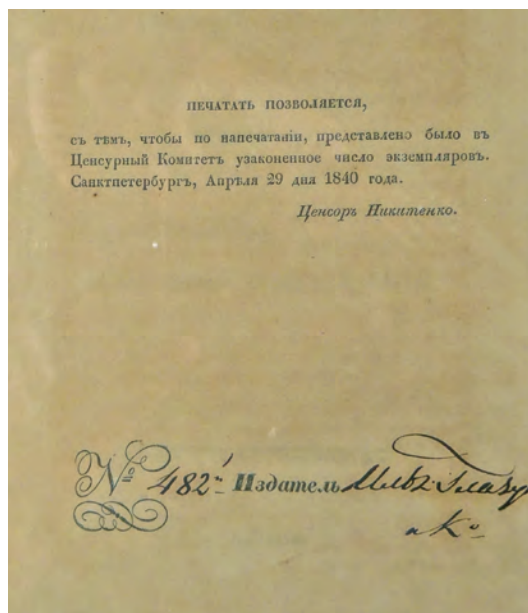
Though Smirdin had planned to publish ten volumes, only three were in fact published due to his bankruptcy. This first volume appeared in 1839, two years after Pushkin's death in early 1837. It contains the first appearance of his "Kamennyi Gost" ("Stone Guest"), a poetic romantic tragedy based on the Spanish legend, Don Juan. Pushkin is said to have written the play during the Boldino autumn of 1830 after seeing the Russian premier of Mozart's Don Giovanni. He revised it in 1836. Mirsky, in his *History of Russian Literature*, described it as one of Pushkin's greatest works:

It shares with "The Bronze Horseman" the right to be regarded as Pushkin's masterpiece. ... It even outdoes "The Horseman" in the limitless psychological and poetical suggestiveness of its severely unornamented verse.

*Pushkin and His Friends*, at 70. Kilgour 1129.

1838-41





## 30.

**Sochineniia. (Collected Works.) St. Petersburg: Press of the Department of State Currency Production, 1838 (Vols. I-VIII); Ilya Glazunov, 1841 (Vols. IX-XI). Eleven volumes.**

The first collection of Pushkin's works. The first 8 volumes were planned and edited by Pushkin's friend V.A. Zhukovskii (1783-1852); the last three – Vols. IX-XI – contained work not previously published and were published by subscription by Ili'a Glazunov, Matvei Zaikin and Co. in 1841. Vol. IX is signed by Glazunov on the verso of the title page certifying that it is copy no. 482. With engraved portrait and leaf reproducing Pushkin's handwriting. After his death in 1837, Pushkin's friends arranged for the publication of his *Collected Works*, the first eight volumes of which appeared in 1838. There were 13,000 sets. The regular edition cost 25 rubles; a special edition on vellum cost 40. The most important part of the collection was the three supplementary volumes – those “containing the unpublished work” – which appeared later, in 1841. Although some of the works in these last three volumes had previously appeared in journals, these volumes were the first book appearance of some of his greatest writing – including, for example, “The Bronze Horseman,” which had appeared (posthumously) in the journal *Sovremennik* in 1837 and was then included in Volume 9 of *Collected Works*. The proceeds from the sale of the collection went to benefit Pushkin's widow and four children. Tsar Nicholas paid off all debts of Pushkin's estate. *Caxtonian, Journal of the Caxton Club*, “Collecting Pushkin,” R.E. Martin, Volume XVI, No. 11, November 2008. Smirnov-Sokol'skii, at 452. OCLC reports more than 20 holdings. Kilgour 890.

1899

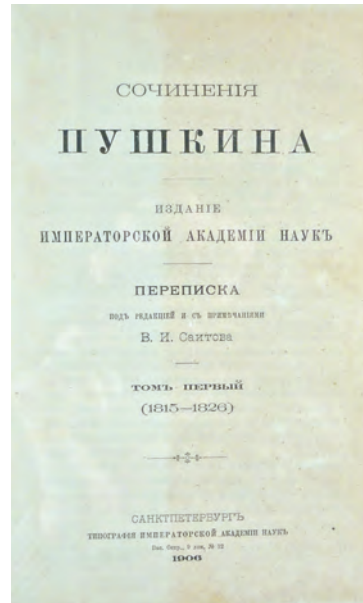
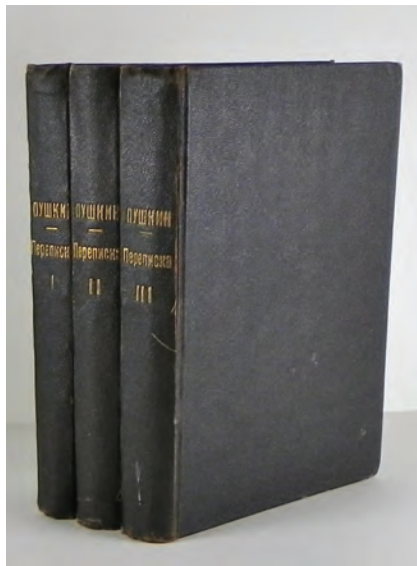


31.

**[Pushkin] Iubileinyi Al'bom v Pamyat' Stoletiya So Dnya Rozhdeniya Poeta, 1799-1899. (Jubilee Album in Memory of The Centennial From the Birthday of the Poet, 1799-1899.)**

Published by A.F. Marks as a supplement in the literary magazine *Niva*. An album of articles and pictures celebrating the Pushkin Centennial, published May 26, 1899. Folio, pp. 80, with over 100 black and white illustrations. The contents include a "Life of Pushkin" by V.A. Svetlov. OCLC: UC Berkeley, Harvard, North Carolina, Columbia and Wisconsin.

1906



32.

**Sochineniia Pushkina Perepiska. (Collection of Pushkin's Correspondence.)  
St. Petersburg: the Imperial Academy of Science, 1906-1911.**

Editor V.I. Saitov. Kilgour 899-900.

1917

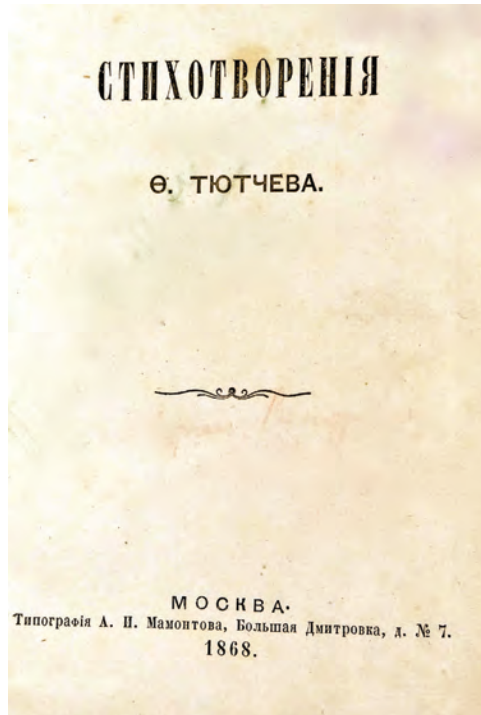
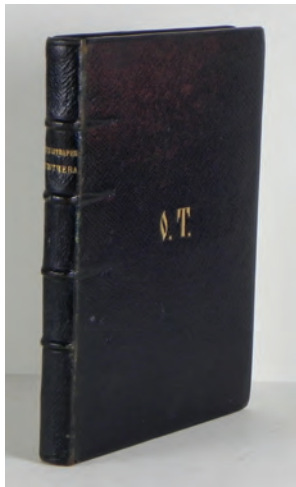


33.

**Gavriliada. (The Gavriliad.) Petrograd: Svoboda, 1917.**

The complete text of the poem with a supplementary article. In the original printed wrappers. The first complete edition printed in Russia of Pushkin's "Gavriliada," a blasphemous parody of the Annunciation written in 1821. It circulated in manuscript until 1828 when it came to the attention of Tsar Nicholas I. Pushkin initially denied having written the poem, but later confessed. The poem first appeared in a collection of Russian poetry in London in 1861. The first separate edition appeared in Geneva. A German printing, apparently based on the Geneva version, was done later. A censored edition appeared in Russia in 1907. OCLC: Leeds, Indiana, and New York University.

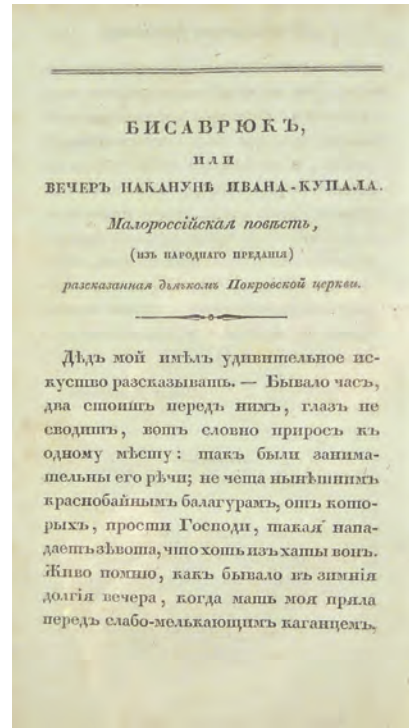
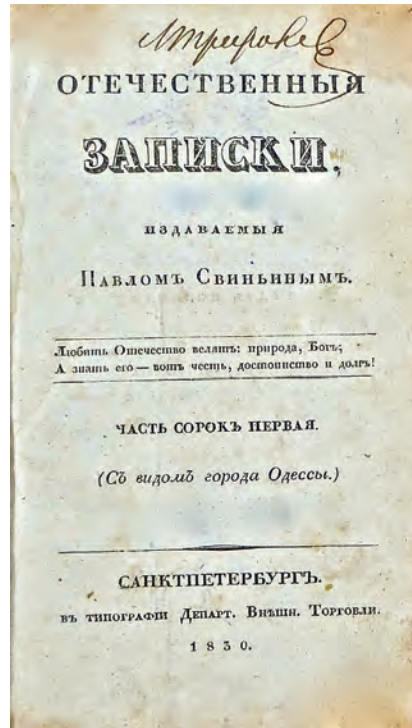
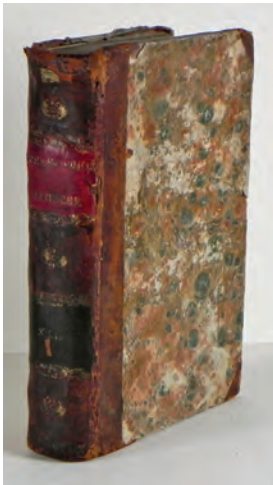
Tiutchev, Fedor Ivanovich  
(1803-1873).



**34. Stikhotvoreniia. (Poetry.) Moscow, 1868.**

In a gift binding. With picture of Tyutchev tipped in. Mirsky writes: "His first verse was published only three years after Pushkin's first appearance in print; ... but his poetry had to wait for a first critical appreciation till 1850, when he was 'discovered' by Nekrasov.... Today he is unquestionably recognized as one of the three greatest Russian poets, and the majority, probably, of poetry readers place Tyutchev, not Lermontov, to the right of Pushkin. ... In 1854 his verse at last appeared in book form, and he became famous as a poet." (*Id.*, at 132.) In this 1868 collection appeared 185 poems, of which 68 were written after the earlier collection appeared in 1854 as well as a few from the pre-1854 period that had been omitted from the earlier book. OCLC: LC., Indiana.

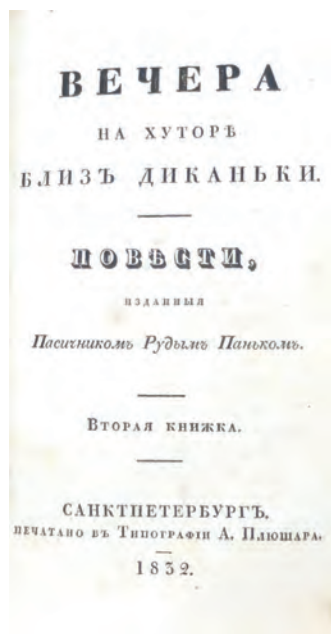
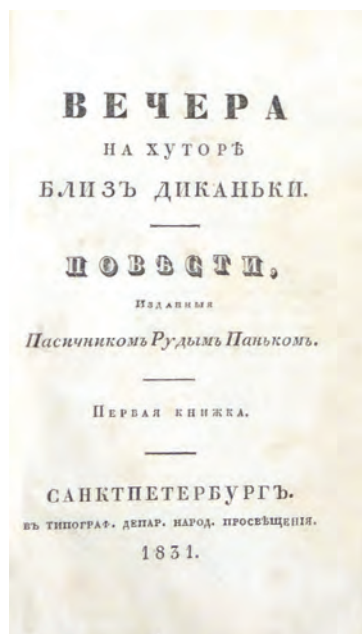
Gogol, Nikolai Vasil'evich  
(1809-1852).



35.

In *Otechestvennyia Zapiski*. (Notes of the Fatherland.) St. Petersburg, 1830.  
*Bisavriuk', Ili Vecher' Nakanunie Ivana-Kupala*. (Bisavriuk, Or Eve of Ivan [John the Baptist] Kupala.)

This volume contains the issues for January (117), February (118), and March (119) 1830. Gogol was Ukrainian. His first, self-published work, a poem of German idyllic life, was panned by the critics, as a result of which Gogol “bought up all the copies and destroyed them.” Mirsky, *id.*, at 149. His story about the Eve of John the Baptist appeared in two successive issues, February (118) and March (119) of *Notes of the Fatherland*, 1830. It would later be included in his first book: *Evenings On a Farm Near Dikanka* (Petersburg, 1831, 1832).



ОГЛАВЛЕНІЕ	
	Стран.
Предисловіе	V.
Сорочинская ярмарка	I.
Вечеръ на канувъ Ивана Кунала	77.
Майская ночь или Утопленница	127.
Пропавшая грамота	209.

ОГЛАВЛЕНІЕ	
	Стр.
Предисловіе	у.
I. Ночь передъ Рождествомъ	1.
II. Страшная вѣсть	151.
III. Иванъ Федоровичъ Шибобъ и его зестушка	251.
IV. Заключительное мѣсто	351.

## 36.

**Vechera Na Khutorie Bliz Dikanki. Poviesti izdannye pasichnikom Rudym Pan'kom. (Evenings On a Farm Near Dikanka.) Petersburg 1831, 1832.**

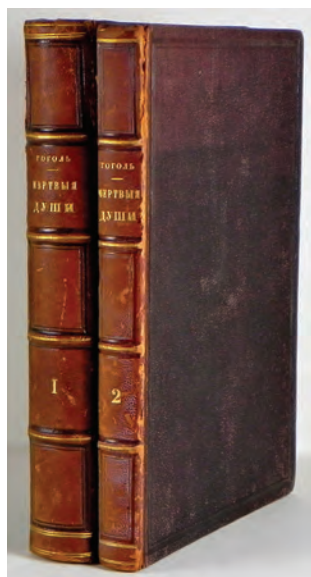
The stories appeared in two volumes, in 1831 and 1832, which are here bound in one. Mirsky reports that these stories “met with immediate success.” And “in Moscow Gogol met with the adulation and entire recognition sufficient to satisfy him. The young Idealists, with Belinsky at their head, carried him to the skies ....” (Mirsky, *id.*, at 150.) Kilgour 340 (Vol. I only). OCLC: Yale, Harvard.



37.

**Pokhozdeniia Chichikova, Ili Mertvyia Dushi. Poema. (The Wanderings of Chichikov, or Dead Souls.) Moscow: v universitetskoj tipografii, 1842.**

Mirsky wrote that this book, the first part of *Dead Souls*, was “the summit of Gogol’s literary career.” Mirsky, *id*, at 152. “Gogol veers between his unique brand of absurdist humor and a strange, mystical crusade to regenerate the Russian nation. But its subject matter ... is a sharp expose of the practice of serfdom.” Martin Sixsmith, *Russia*, 2014, at 128. Kilgour 345.



## 38.

**Pokhozdeniia Chichikova, ili Mertvyia Dushi. Poema. (The Wanderings of Chichikov, or Dead Souls.) Moscow, 1855.**

The complete (as much as survived) work in two volumes: Volume I, the third edition of the original 1842 book; and Volume II, the first edition of the second volume. After the appearance of Part I in 1842, Gogol worked on a second part, but destroyed much of the draft in 1845. Mirsky, *id.*, 152-154. He continued to modify the text for much of the next seven years. Then in February 1852, under orders from a priest, he burned the manuscript as it then existed. Drafts of four chapters and a fragment of a fifth were found among his papers. In 1855, three years after Gogol's death, friends issued this two-volume version. In the Introduction by George Gibian to a recent translation of *Dead Souls* by George Reavey (Norton, 1971), Gibian writes (at vii) that Part I was to have been "analogous to Dante's *Inferno*; part II, to the *Purgatorio*; Part III, to the *Paradiso*. ... [W]e do know that he burned one version [of Part II] in June 1845 and that during a period of melancholy, physical illness, and religious fervor, shortly before his death, he again burned the manuscripts of the later parts. Some of the characters and situations in the surviving pages are memorable and delightful ...." Kilgour 348. OCLC: Harvard, Ohio, N.Y. Public Library. Glasgow, Manitoba.



39.

**[Gogol, N.V.] Tarasenkov, Alexey Terentyevich (1813-1873). *Poslednie Dni Zhizni N.V. Gogolia*. (The Last Days in the Life of N.V. Gogol.) Petersburg, 1857.**

A 31-page pamphlet. In *Literature, Neurology, and Neuroscience: Neurological and Psychiatric Disorders*, ed. Finger, Boller, Stiles, (2013) at 40, appears the following summary: “In 1852, in Moscow, this accomplished physician [Tarasenkov] witnessed the demise of one of the most celebrated Russian writers, Nikolai Gogol. Five years later, Tarasenkov revealed his thoughts about the terminal illness of his famous patient in his book, *Poslednie Dni Zhizni N.V. Gogolia* (The Last Days of Life of N.V. Gogol). In his opinion, the writer was erroneously diagnosed with meningeal inflammation by a council of six physicians on February 20, 1852, and his death was hastened by inappropriate treatment. ... Gogol was treated with leeches, ice on his head, compresses, and herb-based beverages right after the conclusion of the meeting. The next morning, on February 21, the author ... passed away. ... [M]ost experts now agree that he was not killed by meningitis.”



40.  
**Polnoe Sobranie Sochinenii N.V. Gogolia. (The Collected Works of N.V. Gogol.)**  
**Moscow: Knigoizdatel'stvo "Pechatnik", 1912-1913.**  
Eight volumes, with illustrations. Edited by A.E. Gruzinsky.

**Belinsky, Vissarion Grigorevich  
(1811-1848).**



41.

**Sochineniia. (Collected Works) Moscow: V. Bielinskago. 2-e izd, 1861.**

This second edition of Belinsky's collected works runs to 12 volumes. He was one of the leaders of the movement of liberal, Westernizing intellectuals during the 1830's. As summarized by Mirsky: "In 1834 he published the famous *Literary Musings*, which may be regarded as the beginning of Russian intelligentsia journalism." In 1839 he became the principal critic of *Notes of the Fatherland*. Following his exposure to Hegel, in the early 1840's, "Belinsky became the moving spirit of the progressive Westernizers and the herald of the new literature, which was to be neither classical nor romantic, but modern. ... Belinsky's historical importance can scarcely be exaggerated. ... He was the true father of the intelligentsia, the embodiment of what remained its spirit for more than two generations – of social idealism, of the passion for improving the world, of disrespect for all tradition, and of highly strung, disinterested enthusiasm. ... [H]e was the most genuine, the most thoroughgoing, the most consistent of literary revolutionaries." (Mirsky, *id.*, at 173-174.) Dostoevsky's first published work, *Poor Folk*, appeared in January 1846 in Nekrasov's *Petersburg Miscellany*, and was "rapturously" reviewed by Belinsky and other critics. (*Id.*, at 182.) (*Infra*, at 62.) OCLC: reports no holdings.

Goncharov, Ivan Alexandrovich  
(1812-1891).



42.

**Obyknoennaia Istoriiia. Roman v Dvykh Chastiakh. (A Common Story.)  
St. Petersburg, 1848.**

Goncharov's first novel, published in the journal *Sovremennik* in 1847 (which had been established by Pushkin but by 1847 handed over to Nikolay Nekrasov), and in this first book edition in 1848. *A Common Story* is considered to be one of the first realistic Russian novels. The critic Belinsky praised it as "an important blow in the battle of the Natural School against Romanticism," at the same time acknowledging its refreshing charm: "Reading [it] is like eating cool watermelon on a hot summer day." Kilgour 356. OCLC: LC, Harvard, N.Y. Public Library, Alberta.

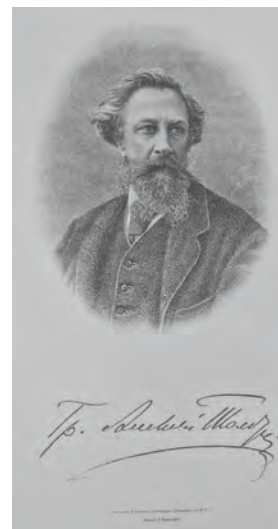


43.

**Oblomov. Roman v Chetyrekh Chastiakh. (Oblomov. A Novel in Four Parts.)  
St. Petersburg: Izdanie D.E. Kozhanchikova, 1859.**

First edition; in contemporary quarter-leather binding, with half-titles. The best known novel by Goncharov and a major work from the mid-Nineteenth Century. A satire of Russian nobility (the lead character spends much of his time in bed or on the sofa), it gave its name to the fatalistic attitude of “superfluous” Russian aristocrats and intellectuals – folks incapable of making decisions or undertaking productive work: “Oblomovism.” Kilgour 359. OCLC: Yale, N.Y. Public Library.

**Tolstoy, Aleksey Konstantinovich  
(1817-1875)**

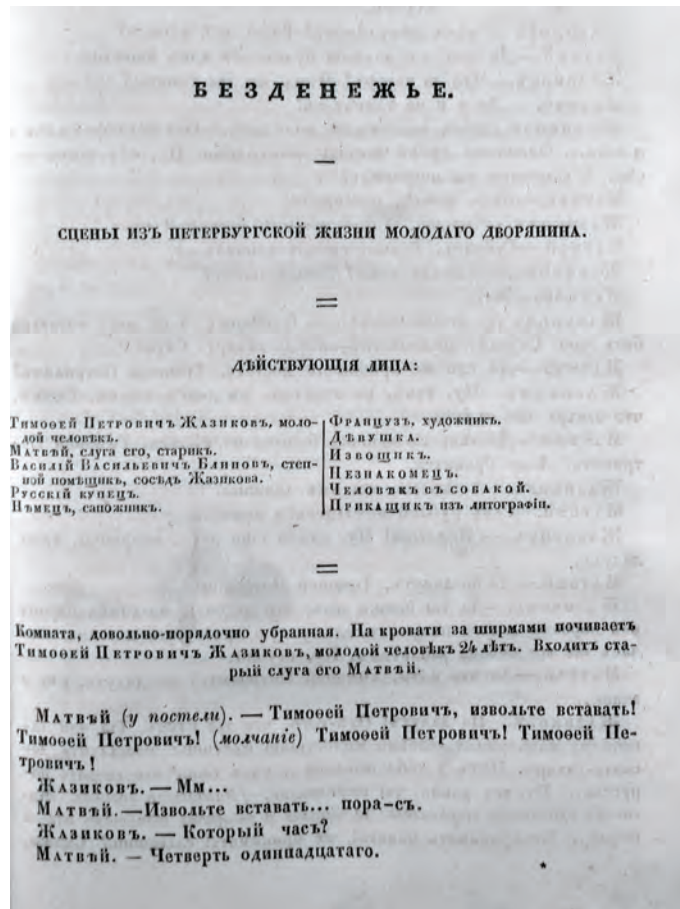


44.

**Polnoe Sobranie Sochinenii. (Complete Collected Works.) St. Petersburg, Izd. Knizhnago sklada M.M. Stasiulevicha, 1905-6.**

A four-volume set, bound in  $\frac{1}{4}$  white cloth, with gilt decoration, over light blue cloth. A.K. Tolstoy, a poet, novelist and playwright, was a second cousin of Leo Tolstoy.

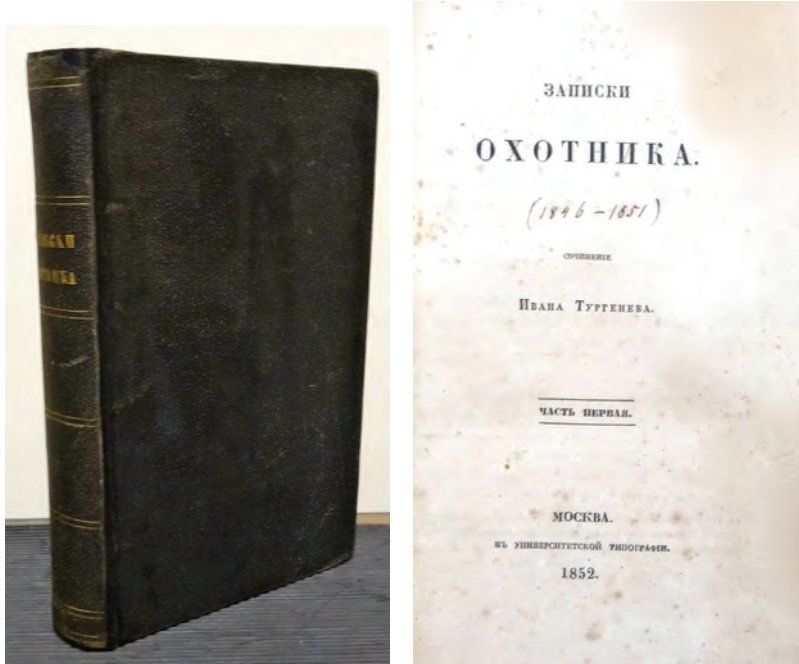
Turgenev, Ivan  
(1818-1883).



45.

Bezdenzh'e, (Without Money). In *Otechestvennie Zapiski*. (Notes of the Fatherland). Vol. 48. St. Petersburg, 1846.

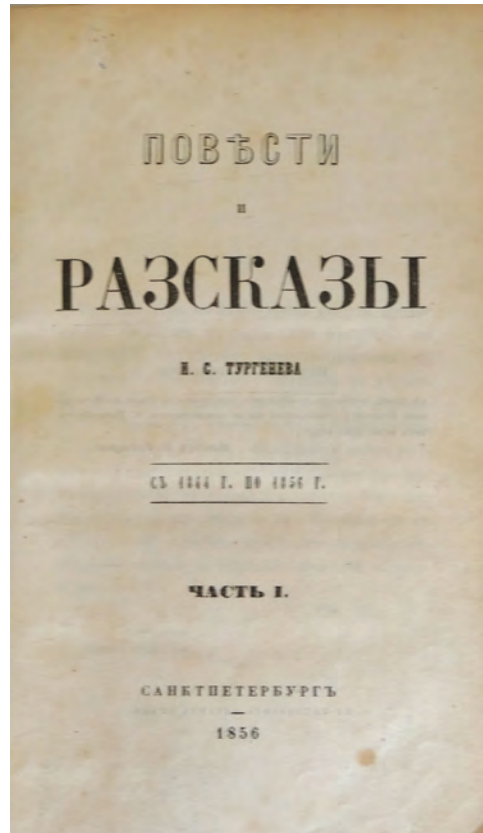
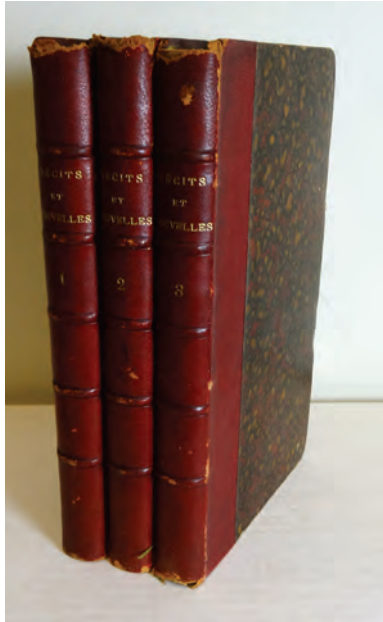
This play was one of Turgenev's early publications. Also contained in this issue of *Notes of the Fatherland* was Dostoevsky's story, "Prokharchin." (*Infra*, at 65.)



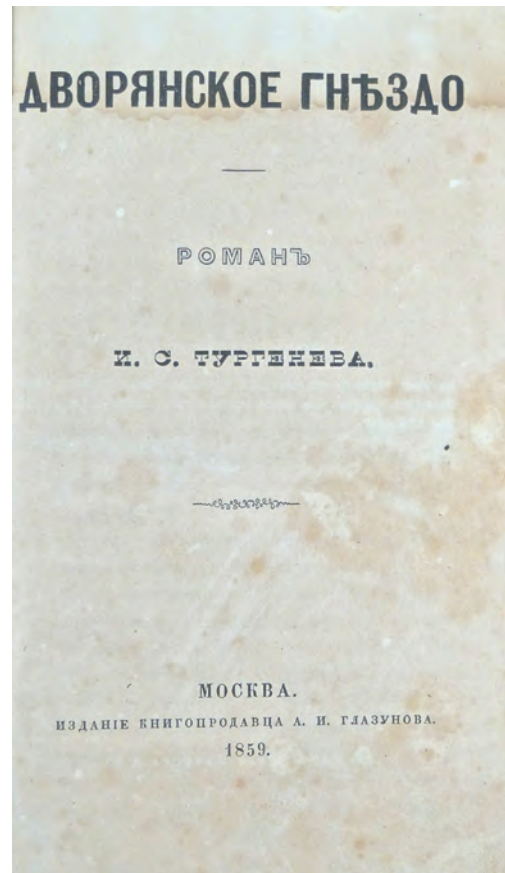
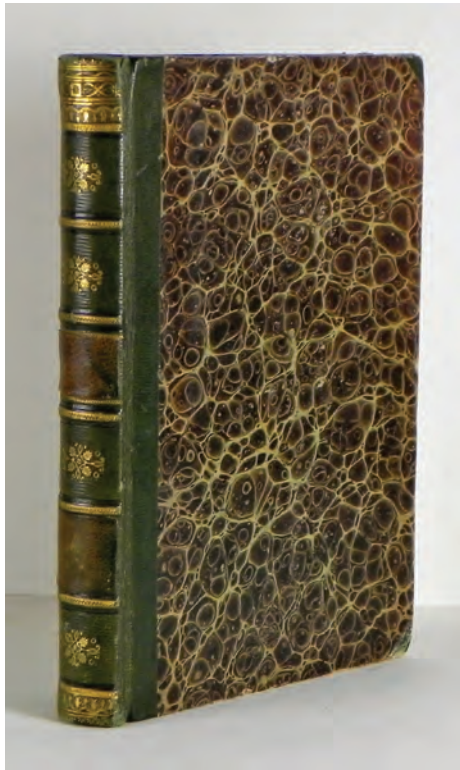
46.

**Zapiski Okhotnika. (A Sportsman's Sketches.) Moscow: Iz Universitetskoi Tipografii, 1852.**

The short stories in this volume, sometimes referred to as “Hunter’s Album” or “Notes of a Hunter,” had earlier appeared in Nekrasov’s *Sovremennik*. Mirsky wrote: “*A Sportsman’s Sketches* was a great social as well as literary event. On the background of the complete silence of those years of reaction, the *Sketches* seemingly harmless if taken one by one, produced a cumulative effect of considerable power. Their consistent presentation of the serf as a being, not only human, but superior in humanity to his masters, made the book a loud protest against the system of serfdom. It is said to have produced a strong impression on the future Emperor Alexander II and caused in him the decision to do away with the system.” (*Id.*, at 194-195.) Kilgour 1220. OCLC: Harvard, Yale, Brown, Indiana.



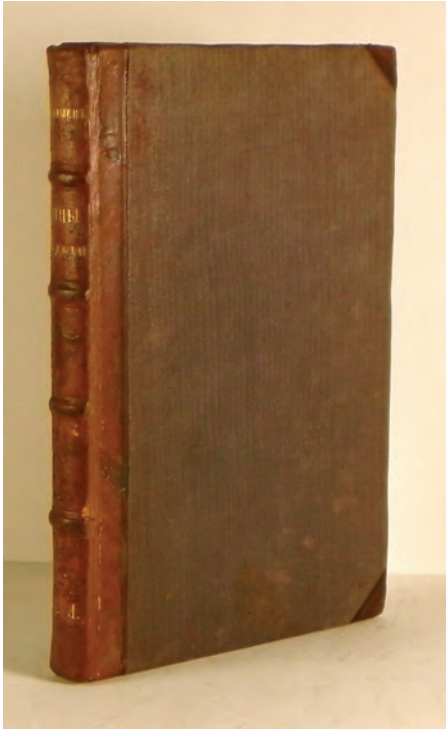
47.  
**Poviesti i Razskazy. (Tales and Stories.) St. Petersburg, 1856.**  
Three volumes. Kilgour 1221. OCLC: Harvard.



48.

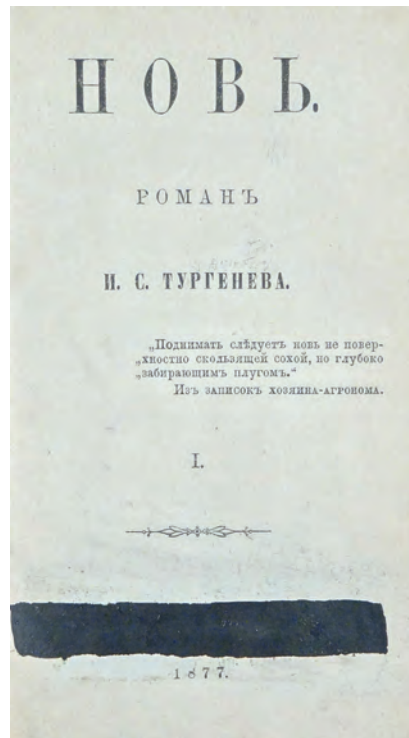
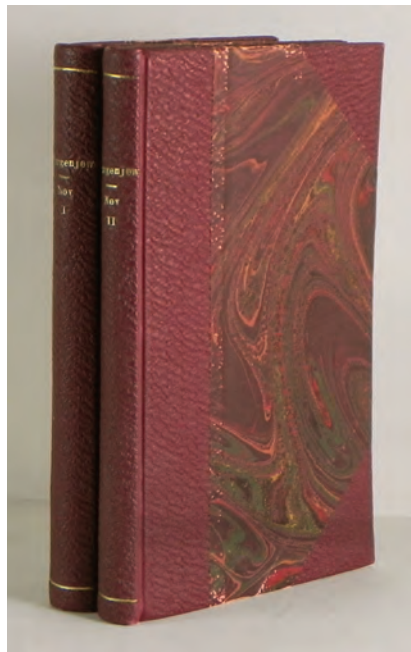
**Dvorianskoe Gniezdo. (A Nest of Gentlefolk.) Moscow, 1859.**

This novel “with its strong religious undertones, belongs to the period of Turgenev’s friendship with Countess Lambert, which began in 1856. ... By October 25 the plan of the novel was already ‘fully formed’ in his head, and he had sketched the opening scenes.” Turgenev was then unable to work for a year, but, “Intensive work on his new novel began on his return to Russia ... in the summer and autumn of 1858. On November 15, Turgenev arrived in St. Petersburg with the finished manuscript ....” Leonard Schapiro, *Turgenev. His Life and Times* (Harvard, 1982), at 145. Turgenev’s biographer, Schapiro, wrote that this work “proved to be the most universally acclaimed work that Turgenev ever wrote, and provoked an enormous quantity of literature, both at the time and later.” (*Id.*, at 153.) Kilgour 1222. OCLC: reports 6 holdings.



49.  
**Ottsy i Deti. (Fathers and Sons.) Moscow, 1862.**

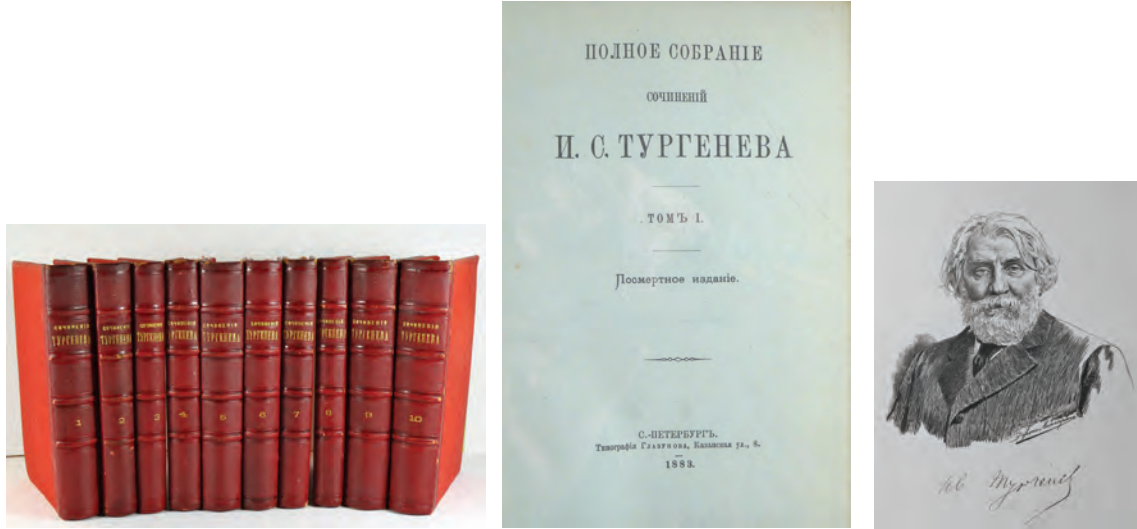
First edition of the author's best-known work. The novel first appeared in February 1862 (less than a year after Emancipation of the serfs) in the literary and political journal, *Russkii Vestnik*, (*Russian Messenger*), edited by Mikhail Katkov. Turgenev's portrait of the hero, Bazarov, a nihilist, reflected his view of the growing separation between older generation of liberals and the more radical nihilists. Katkov, the journal editor, thought Turgenev was glorifying nihilism and insisted on changes, to which Turgenev reluctantly consented. On the other hand, the radicals were also indignant. "[Bazarov], they said, was a caricature and no hero. ... The radicals raised a hue and cry against Turgenev, who was proclaimed to have 'written himself out.'" Mirsky, *id.*, at 196. Chernyshevsky wrote *What is to Be Done* while in prison as a reply to *Fathers and Sons*. Schapiro, *Turgenev, op cit.* at 179. (*Infra*, at 59.) Kilgour 1223.



50.

**Nov'. Roman. (Virgin Soil.) Leipzig, 1877.**

Two volumes; later cloth binding. The novel, which dealt with the revolutionary movement in Russia, first appeared in the literary journal *Vestnik Evropy* (*European Herald*) in 1877. This first publication in book form occurred in Leipzig. The word "Leipzig" is inked over in both volumes. A Russian edition was printed by T. Ris in 1878. *Catalogue of the Lesman Collection*, Moscow 1989, at 215. Again, both conservatives and radicals disliked different parts of the book. Mirsky concluded that the book showed Turgenev, who had lived much of his adult life abroad, was out of touch with events in Russia: "*Virgin Soil* is a complete failure, and was immediately recognized as such. ... His presentation of the revolutionaries of the seventies is like an account of a foreign country by one who had never seen it." (*Id.*, at 204.)

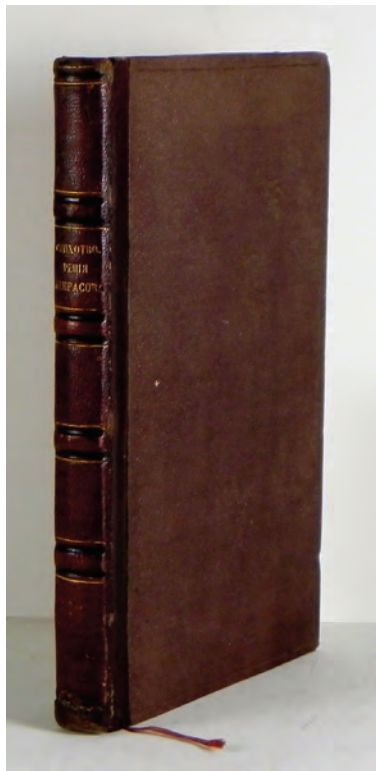


51.

**Polnoe Sobranie Sochinenii I.C. Turgeneva. (Full Collected Works of I.C. Turgenev. Posthumous Edition.) St. Petersburg, 1883.**

Ten volumes; bound in one-quarter red morocco over red cloth boards. This first complete collected edition of Turgenev was published in the year of Turgenev's death in France. Earlier collections of Turgenev's work had appeared beginning in 1856 and at intervals of approximately five years. Near the end of his life, Turgenev negotiated a new contract assigning the sale of his copyright to the St. Petersburg firm of I.I. Glazunov, for 80,000 rubles, offset by 20,500 rubles he owed Glazunov from an earlier deal. This ten-volume collection is the Glazunov edition. Schapiro, *op cit.* at 317.

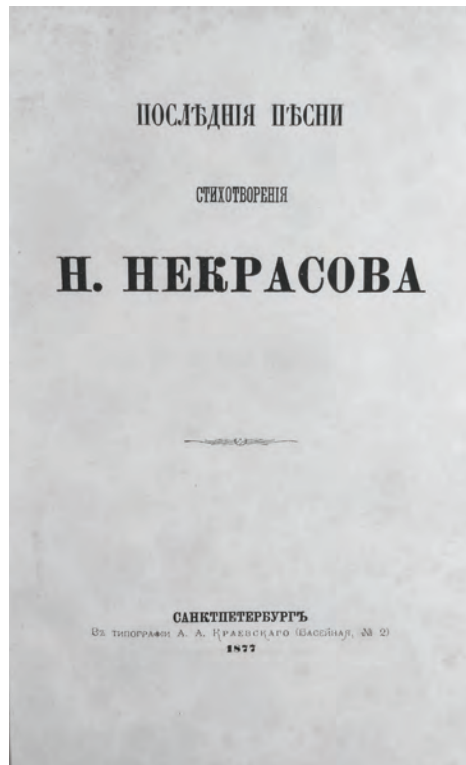
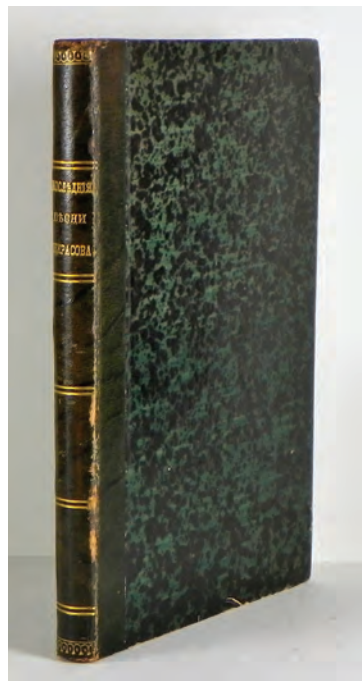
Nekrasov, Nikolai Alexeevich  
(1821-1878).



52.

**Stikhotvoreniia. (Poetry.) Moscow, 1856.**

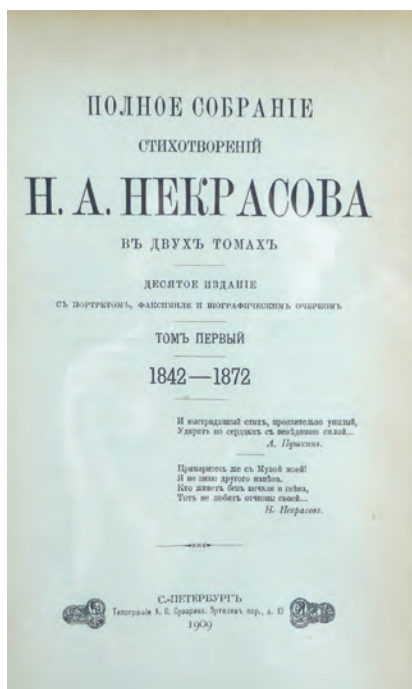
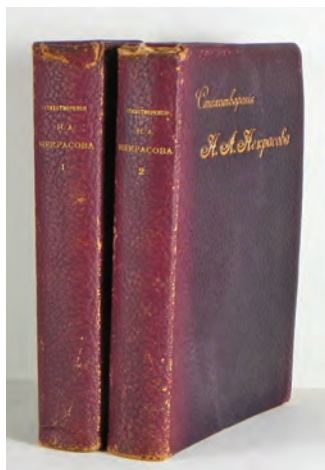
Poet, liberal critic (along with Belinsky and Chernyshevsky), and editor and/or publisher of literary miscellanies and journals, including Pushkin's *Sovremennik* and later the radical *Otechestvennye Zapiski* (*Notes of the Fatherland*). Under Nekrasov's leadership, *Sovremennik* published such leading works as Turgenev's *A Sportsman's Sketches*, Goncharov's *A Common Story*, and Tolstoy's trilogy *Childhood, Boyhood and Youth*. Nekrasov published his own first collection of poetry in 1840. But it was apparently this 1856 collection that made him famous. Mirsky concluded: "Only in relatively recent times has he come into his own, and his great originality and newness been fully appreciated. ... For originality and for energy Nekrasov holds one of the very first places among Russian poets and need not fear a comparison with Derzhavin. Kilgour 760.



53.

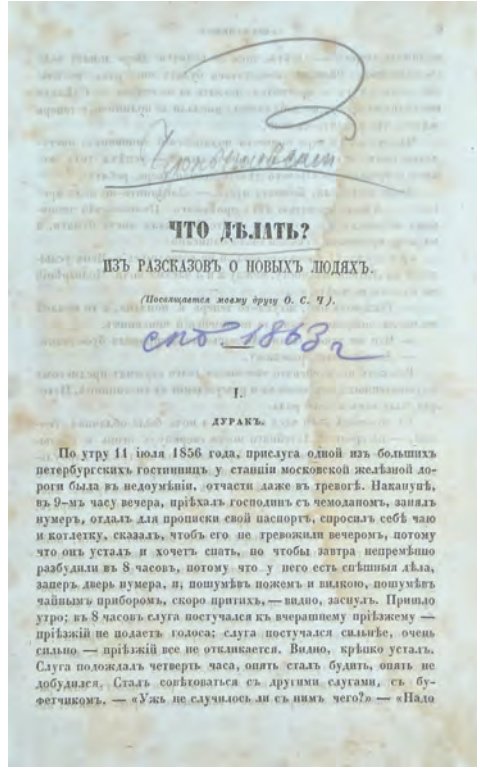
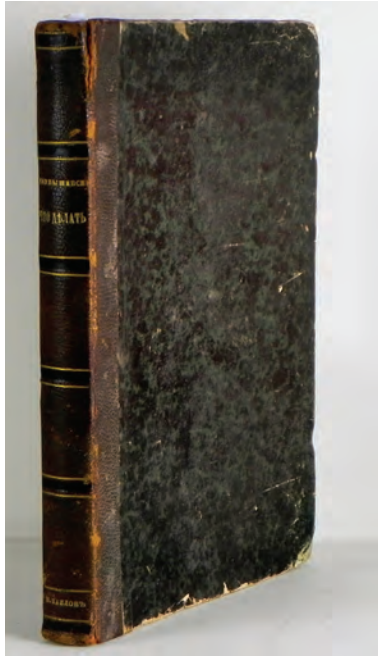
**Posledniia Pesni. (Last Songs.) St. Petersburg, 1877.**

Original wrappers bound in. Nekrasov's final collection published during his lifetime – a gathering of lyrical poems. Kilgour 764.



54.  
**Polnoe Sobranie Stikhovoreniia N.A. Nekrasova. (Complete Collection of Poetry of N.A. Nekrasov.) St. Petersburg, 1909.**  
In two volumes. A later edition, bound in limp burgundy morocco.

Chernyshevskii, Nikolai Gavrilovich  
(1828-1889).

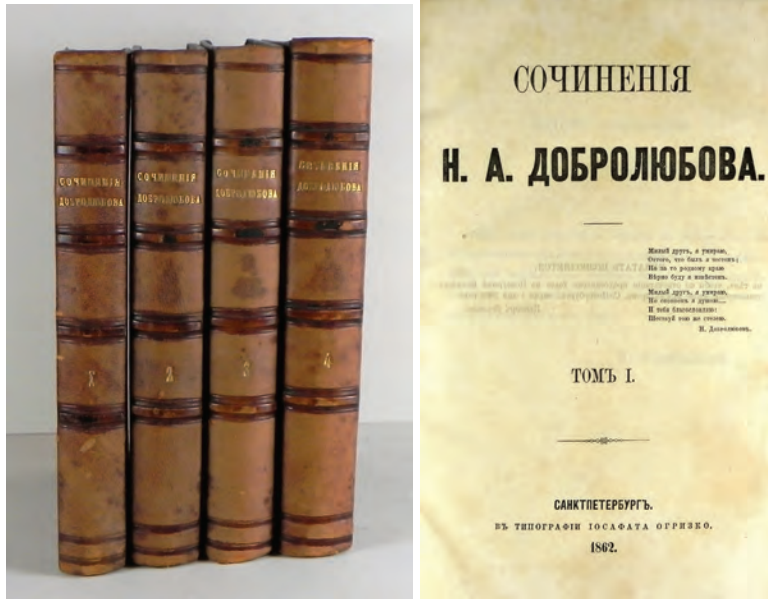


55.

**Что Delat'?** (What Is To Be Done?) In *Sovremennik*. (Contemporary), 1863.

Three issues of *Contemporary* – nos. 3, 4 and 5, March-May, 1863 -- bound in this single volume, which comprises the complete text. Chernyshevskii served as editor of *Sovremennik*, in which he published literary reviews and essays. There grew up round him “the first nucleuses of Revolutionary Socialism.” Mirsky, *id.*, at 225. In 1862 he was arrested and jailed for two years in the Fortress of St. Peter and Paul. It was there that he wrote his novel, *What is to be Done?*, which Mirsky called “the first and most influential of a long succession of tendentious radical novels.” In 1864 he was deported to Siberia. Dostoevsky reportedly wrote *Notes from the Underground* largely as a response to Chernyshevskii’s novel. (*Infra*, No. 70.) Lenin later acknowledged Chernyshevskii’s radical hero, the fanatic Rakhmetov, “had been a role model for his own development.” Sixsmith, *Russia*, at 240.

Dobroliubov, Nikolai Aleksandrovich  
(1836-1861).

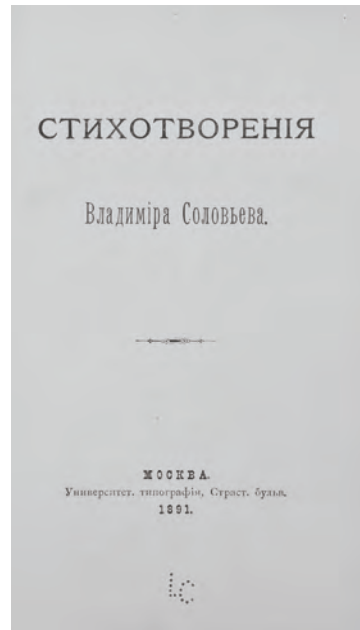
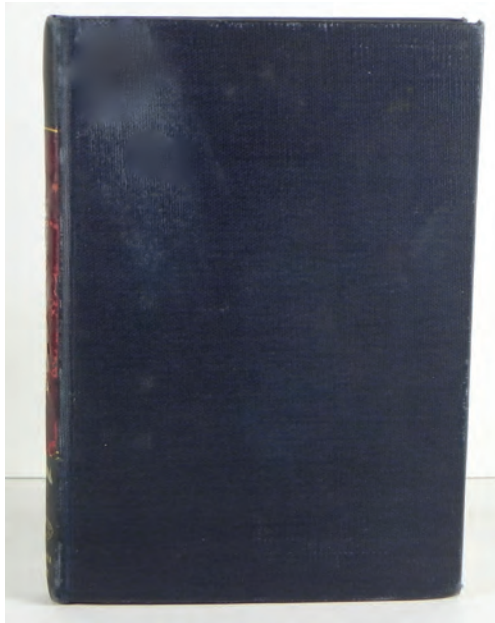


56.

**Sochineniia. (Collected Works.) St. Petersburg: Tip. Sochineniia N.A. Dobroliubova, 1862.**

First edition. “Like Chernyshevsky [Dobroliubov] came to be regarded as a saint by the radical intelligentsia. He was the most famous and influential of the critics after Belinsky: all the radical intelligentsia from 1860 to 1905 were brought up on him. ... All Old Russia – the gentry, the merchants, the traditions of Church and State – he hated with equal violence, and to tear the intelligentsia and the people away from everything connected with old times was his one aim.” (Mirsky, *id.*, at 226.) He died at the age of 25 of tuberculosis in 1861, the year of emancipation of the serfs; and his four-volume collected works, including his critical and historical-literary essays, appeared the next year – a remarkable production for one who died at 25. Chernyshevsky compiled this collection and provided a foreword. Dobroliubov is buried next to Belinsky in St. Petersburg.

Solovyov, Vladimir Sergeyevich  
(1853-1900).



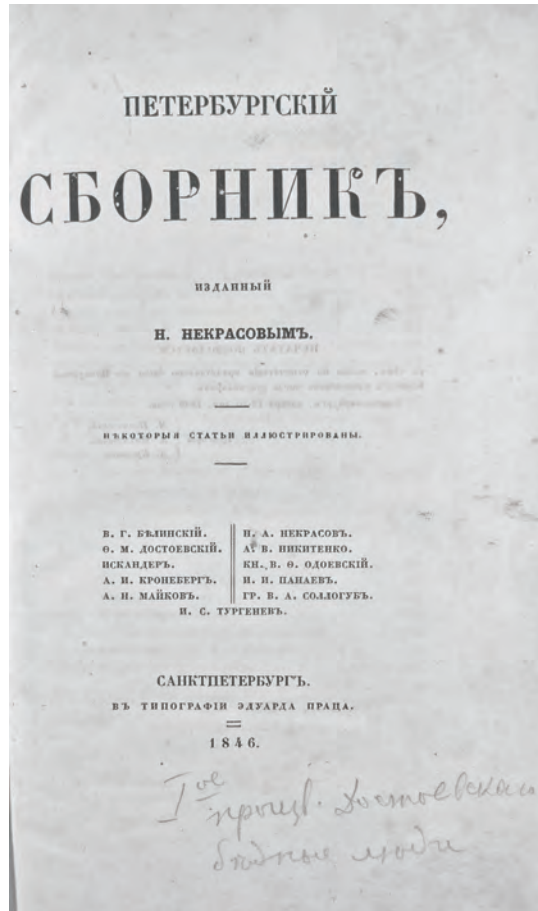
57.

**Stikhotvoreniya. (Poetry.) Moscow, 1891.**

Soloviev was a philosopher and theologian as well as a poet. Mirsky called him “the best poet of his generation.” (Mirsky, *op cit.*, at 367.) OCLC: Stanford, Harvard, Columbia.

Dostoevsky, Fyodor Mikhaelovich  
(1821-1881)

1846



Dostoevsky's first original work in print.

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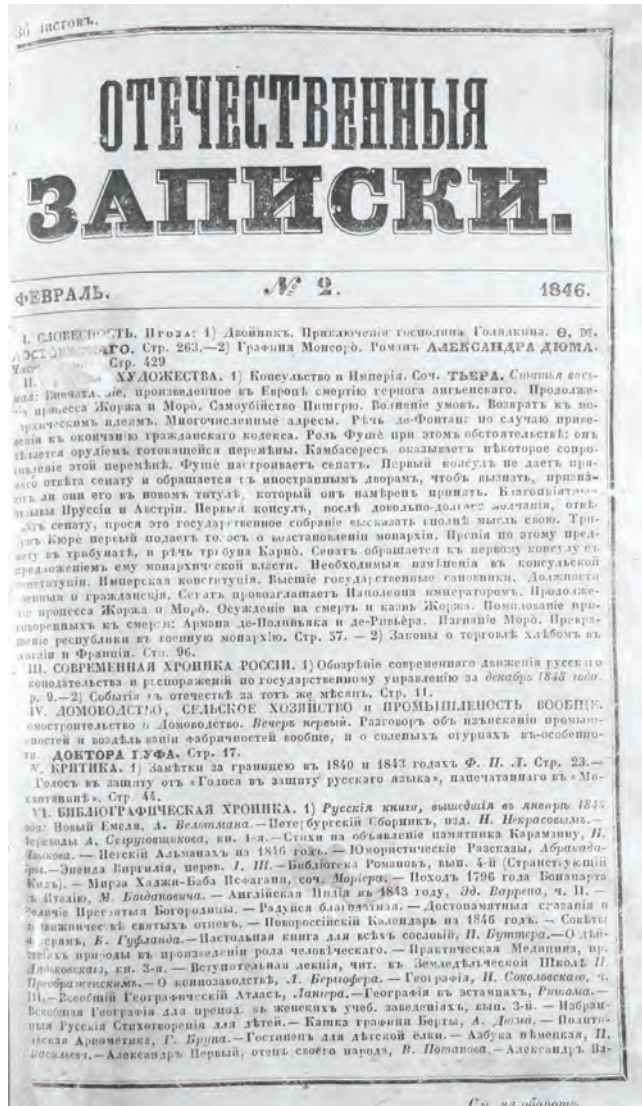
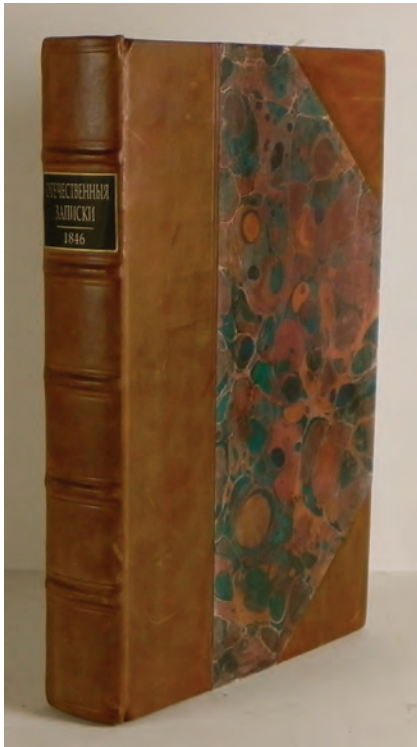
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58.

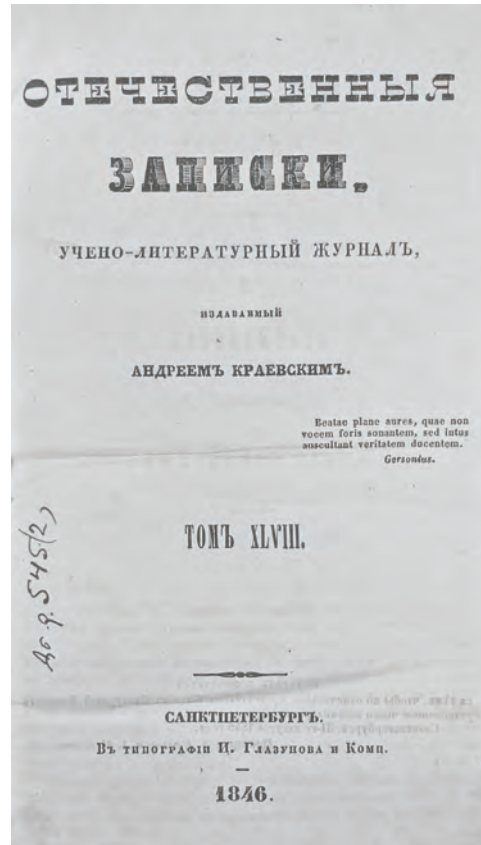
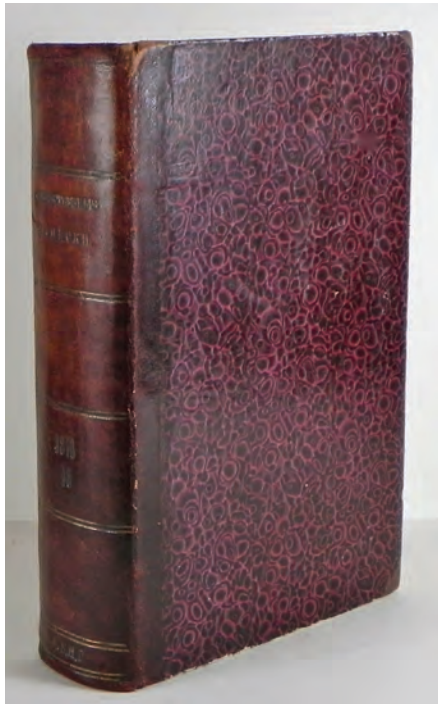
**Bednye Liudi. (Poor Folk.) In Peterburgskii Sbornik. (Petersburg Collection.) St. Petersburg: Eduard Prats, 1846.**

This is the first original work of Dostoevsky in print. (He had earlier published, in 1844, a translation of Eugenie Grandet. *O Prizhiznennikh Izdaniyakh F. M. Dostoevskogo Iz Zapisok Bibliofila*, at 95.) Dostoevsky's first novel, written in the winter and spring of 1844-45, first appeared in this the January 1846 first issue of N. Nekrasov's literary miscellany. This collection also includes an essay of Belinsky, an early article by A.I. Herzen, and two of Turgenev's earliest stories. "On reading [*Poor Folk*] Nekrasov was overwhelmed with admiration and took it to Belinsky. 'A new Gogol has arisen!' he exclaimed, breaking into the critic's room. 'Gogols grow like mushrooms in your imagination,' Belinsky replied, but took and read the novel and was impressed with it as Nekrasov had been. A meeting was arranged between Dostoevsky and Belinsky, and the latter poured out to the young novelist all his enthusiasm, exclaiming: 'Do you yourself understand what you have written?' Dostoevsky, remembering the whole business thirty years later, said that this was the happiest day of his life." Mirsky, *op cit.*, at 182. Belinsky had struggled to create a new movement in social realism. Before Dostoevsky the emphasis had been "on description of externals rather than on narration, on photographic accuracy ... rather than on imaginative penetration and inner identification." Frank, Joseph, *Dostoevsky. The Seeds of Revolt, 1821-1849* (Princeton 1977), at 138. Kilgour 826.



59.  
**Dvoinik. (The Double.) In Otechestvennyia Zapiski. (Notes of the Fatherland.)**  
**Vol. XLIV. St. Petersburg, 1846.**

The author’s second short novel appeared in this journal in February 1846. The tale of “a government clerk who goes mad, obsessed by the idea that a fellow clerk has usurped his identity. It is painful, almost intolerable reading.” It “had a much cooler reception.” Mirsky, *op cit.*, at 182-184. Belinsky, who had earlier praised Dostoevsky, did not like it either. See also Frank, *op cit.*, at 212, 296 et seq.

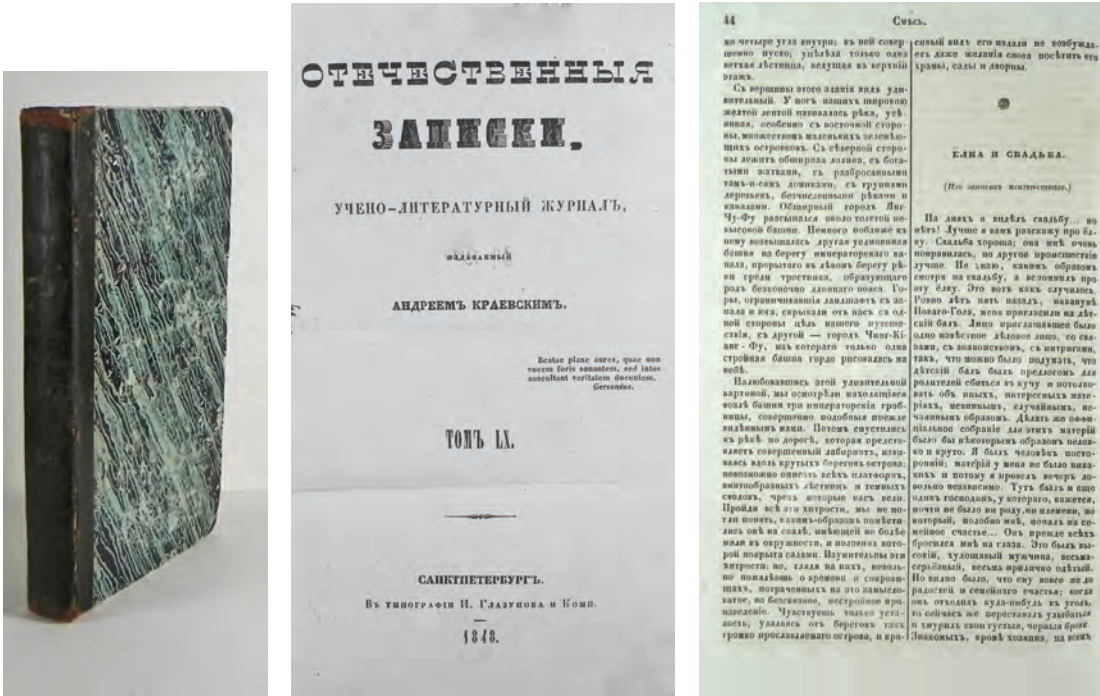


60.

**Gospodin Prokharchin. (Mr. Prokharchin.) In Otechestvennyia Zapiski. (Notes of the Fatherland.) Vol. XLVIII. St. Petersburg, 1846.**

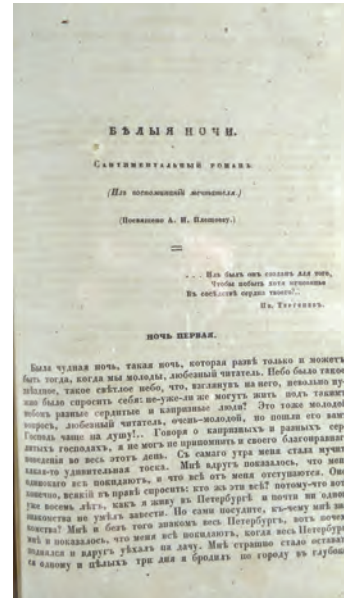
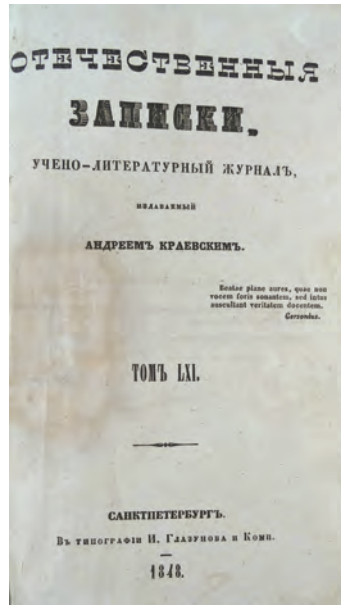
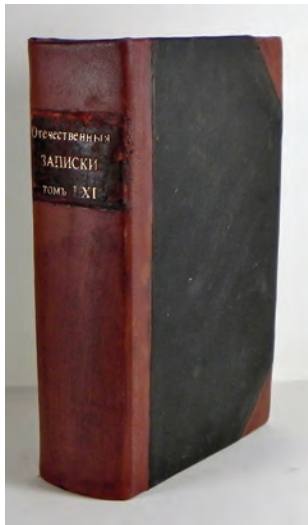
Dostoevsky's third literary appearance, a short story in 1846, is the "stranger and madder" story "of the death of a miser who had accumulated a fortune while living in abject filth in a wretched slum." Mirsky, *op cit.*, at 184. Frank, *op cit.*, at 313.

1848 (The Year of European Revolutions)



61. **Elka i Svad'ba. (A Christmas Tree and a Wedding.)** In *Otechestvennyia Zapiski*. (Notes of the Fatherland. ) Vol. LX. St. Petersburg, 1848.

One of the author's shortest stories, written in 1848, it tells the tale of an older man who marries a sad, resigned young girl he had met at a Christmas party. Frank, *op cit.*, at 329.



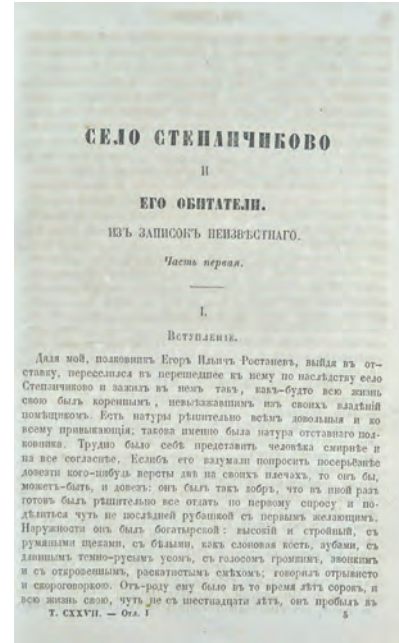
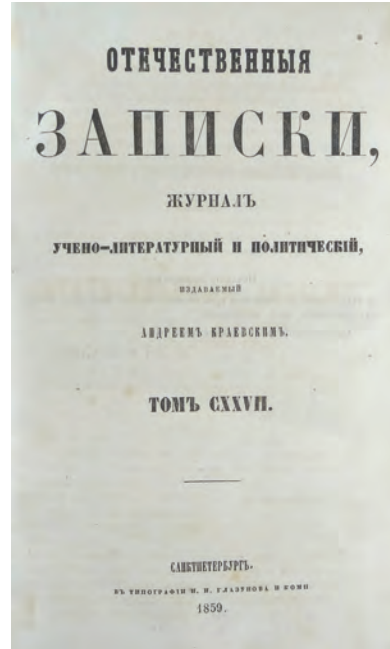
62.

(1) *Bielyie Nochi* (White Nights) and (2) *Revnivii Muzh'* (A Jealous Husband.) In *Otechestvennyia Zapiski*. (Notes of the Fatherland.) Vol. LXI. St. Petersburg, 1848. Two stories in a single issue of the journal, edited by the brothers Michael and Fyodor Dostoevsky. Frank, *op cit.*, at 330.

1849-1859

In 1849, along with other members of the so-called Petrashevsky Circle, Dostoevsky and his fellow “conspirators” were denounced, arrested, and imprisoned in the Peter and Paul Fortress in St. Petersburg. They were sentenced to death by firing squad but execution was stayed when a letter from the Tsar arrived commuting the sentence. Dostoevsky served five years in prison and additional years in exile in Siberia, following which he was compelled to serve an additional period in the military. He was released from the military in 1859 and permitted to return to St. Petersburg. During those years in Siberia, he wrote, in addition to some short stories, the *Village of Stepanchikovo* and began *Memoirs From the House of the Dead*.

1859

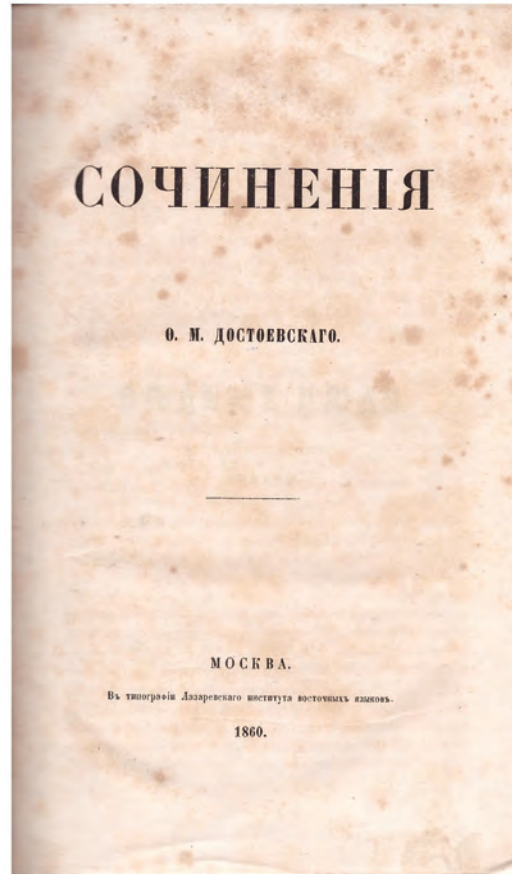
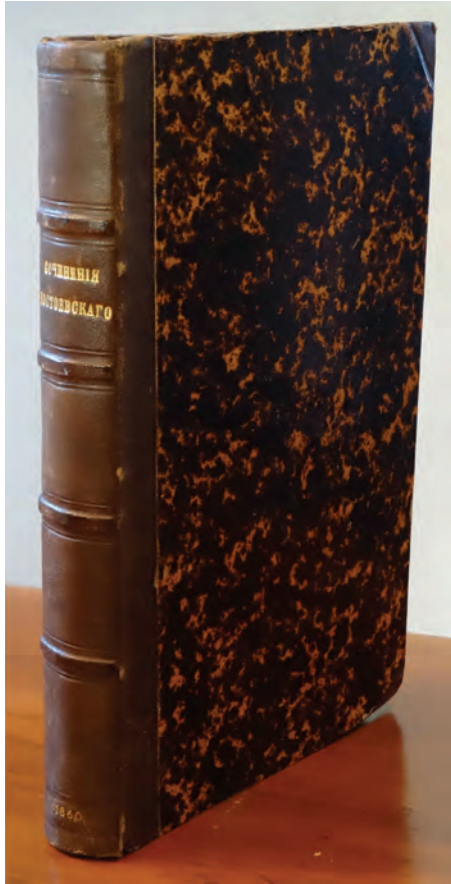


63.

**Selo Stepanchikovo i Ego Obitateli. (Village of Stepanchikovo and its Inhabitants.) In Otechestvennyia Zapiski. (Notes of the Fatherland.) Vol. CXXVII. Parts I and II. St. Petersburg, 1859.**

Dostoevsky had written this novel for Mikahil Katkov's *The Russian Messenger*, but Katkov rejected it. The novel was then given to Nekrasov for possible publication in *The Contemporary*, but he did not like it either. "Dostoevsky is finished," he reportedly said, though he then made a low-ball offer. The piece eventually found its way to *Notes of the Fatherland*. Frank, *Dostoevsky, The Years of Ordeal, 1850-1859* (Princeton 1990), at 262-265.

1860

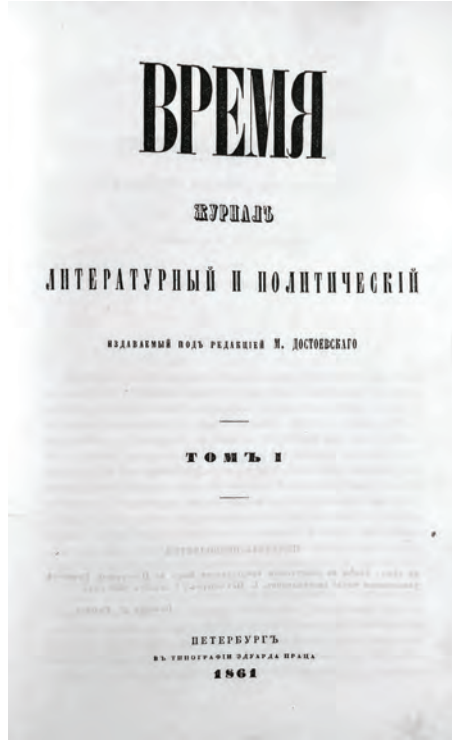
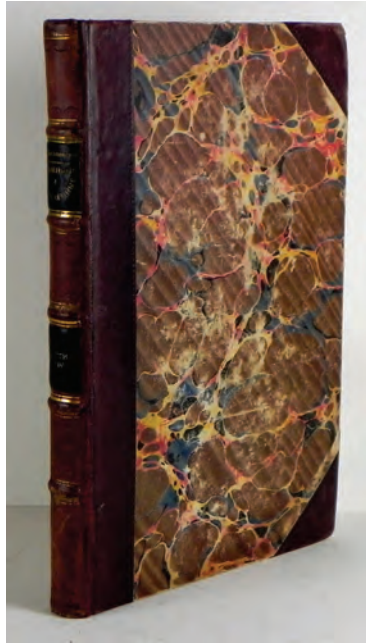


64.

**Sochineniia F.M. Dostoevskogo. (Works of F.M. Dostoevsky.) Moscow: N.A. Osnovsky, Tipografii Lazarevskago Instituta Vostochnykh Iazykov, 1860.**

First edition of Volume I (only) of Dostoevsky's second book publication – his selection of his collected works written before, during and after his penal servitude. *Bednye Liudi (Poor Folk)* had been published in 1847. The remaining stories in this collection had been published only in periodicals and had not previously appeared in book form. This first volume contains *Poor Folk*, *Netochka Nezvanova*, *White Nights*, *An Honest Thief*, *A Christmas Party and Wedding*, *Another Man's Wife and a Husband under the Bed*, and *A Little Hero*. The second volume, not present here, contains *Uncle's Dream* and *The Village of Stepanchikovo and its Inhabitants*. Smirnov-Sokol'skii, 689. Kilgour 278. OCLC: British Library, Harvard (microfilm, though Kilgour lists a copy of the book).

1861

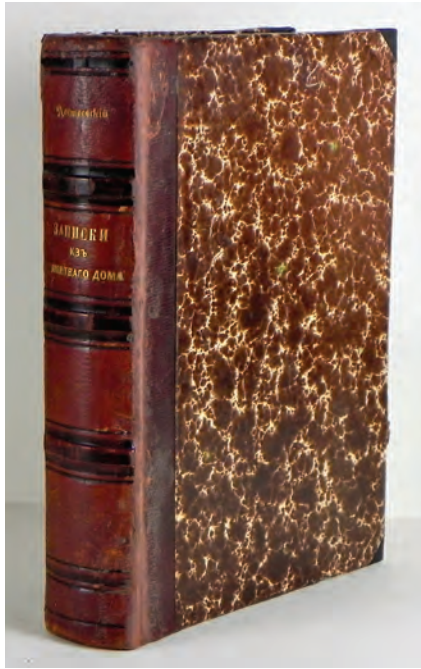


65.

**Unizhennye i Oskorblenye. (Humiliated and Insulted.) In Vremya. (Time.) St. Petersburg, 1861.**

This novel first appeared as a serial in the initial (January) issue of the Dostoevsky brothers' new journal, *Time*, and ran through seven numbers. It appeared in book form later that same year. This is the novel as it appeared in the pages of the journal. Frank calls it "by far the weakest of Dostoevsky's six major post-Siberian novels." He adds that what makes it "most interesting" is "its anticipations of future masterpieces." Frank, *Dostoevsky, The Stir of Liberation, 1860-1865* (Princeton 1986), at 110-11. Dostoevsky had corresponded with his brother Mikhail about the possibility of a new journal even before he returned from Siberia. Mikhail applied for and received permission in October 1858. This first issue appeared in 1861. Fyodor served as both editor and contributor. Frank writes that this journal and its successor *Epoch* "have taken their place in Russian literature as the mouthpieces of an independent social-cultural tendency called *pochvennichestvo*" – from the word "*pochva*," meaning "soil." Frank, *id.* at 34.

1862



66.  
**Zapiski Iz Mertvago Doma. (Notes From the House of the Dead.) St. Petersburg, 1862.**

The first two chapters of Dostoevsky's semi-autobiographical novel appeared in an obscure weekly, *Russkii Mir* (*Russian World*). However, after Dostoevsky's own journal *Time* began publication in 1861, the author reprinted the first two chapters and ran the remaining ones "intermittently" in his own monthly until completion at the end of 1862. Frank, *op cit.*, at 28, 213. This is the first book edition, also 1862. The words "second edition" appear on the title page – apparently based on the fact that the first appearance was in the journal. The sketches of life in Siberia "provided the Russian public with its first terrifying image of what lay ahead for those sentenced for a political crime. ... No writer was now more celebrated than Dostoevsky, whose name was surrounded with the halo of his former suffering ...." Frank, *id.*, at 140. But the clock was running out on *Time*. It was suppressed by the government in May 1863. As Mirsky explained, "an article on the Polisy question ... had been, quite literally, misread by the censorship." After the mistake was cleared up, the Dostoevskys were permitted to resume their review in January 1864 under a new name – *The Epoch*. Mirsky, *op cit.*, at 276-277. Kilgour 279.

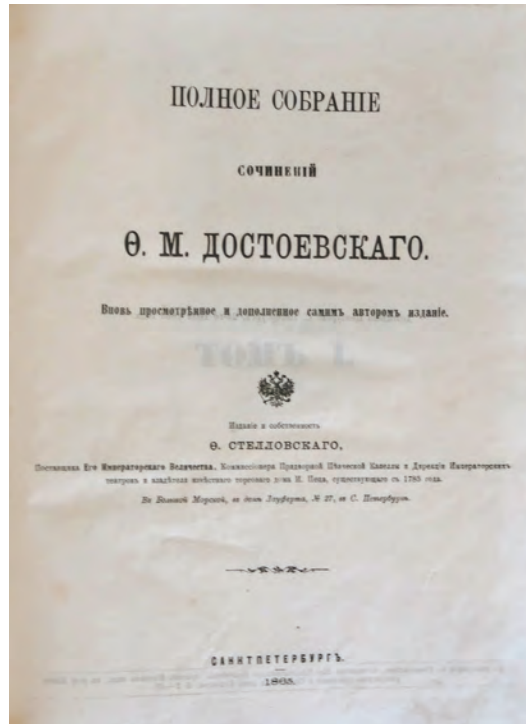
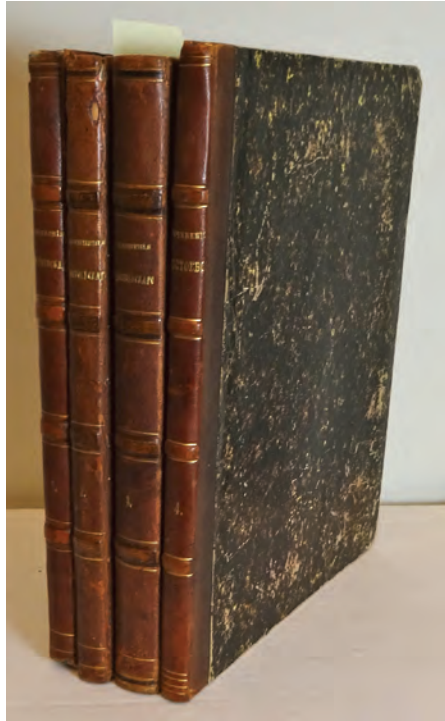
1865



67.

**Biednye Liudi. (Poor Folk.) St. Petersburg, 1865.**

Second book edition. *Supra*, at 62. As shown on the title page, the publisher and bookseller was F.T. Stellovsky. In 1865 Fyodor's brother Mikhail died, leaving Fyodor burdened with his debts and dependents. Because of financial compulsion, he entered into a contract with Stellovsky which provided that if Dostoevsky did not complete a new novel for Stellovsky by November 1, 1866, all rights to Dostoevsky's past and future works would belong to Stellovsky. Dostoevsky barely satisfied his obligation; he did so by dictating *The Gambler* to a stenographer and delivering the manuscript to Stellovsky on the last day permitted by the agreement. OCLC: Harvard.



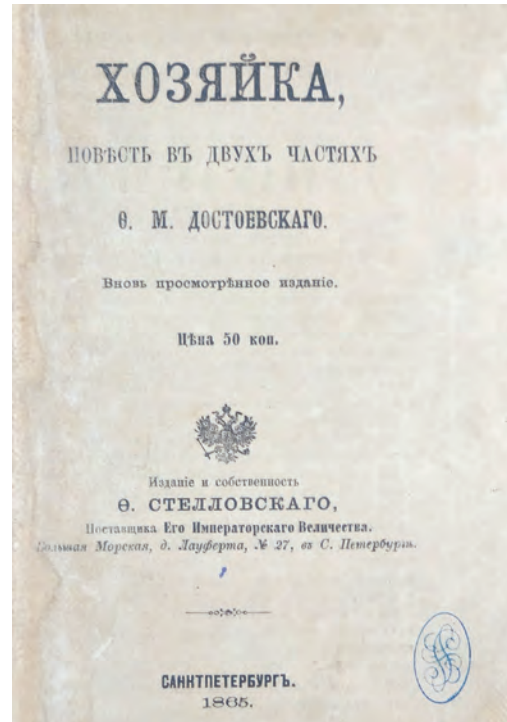
68.

**Polnoe Sobranie Sochinenii F. M. Dostoevskago. (Complete Collected Works of F.M. Dostoevsky.) St. Petersburg, 1865, 1870.**

Four volumes. The eighth issue in the series of collected works of Russian authors, sold by Stellovsky. The first three volumes contained the first book appearances of several of Dostoevsky's works: *Notes From the Underground*, *Winter Notes on Summer Impressions*, *Igrok (The Gambler)*, and *Village of Stepanchikovo*. Volume 4 of the *Complete Works* was published in 1870, five years after the first three volumes. It consisted entirely of the novel, *Crime and Punishment*. This collection was preceded by the earlier two-volume collection published in 1860. (Item 64, *supra*.)

The library includes a second set of this four-volume collection, bound in three volumes. I first bought volumes 2 and 3 (bound in one) from one source; then years later, I managed to get volumes 1 and 4 from a Paris auction house. Serendipity.



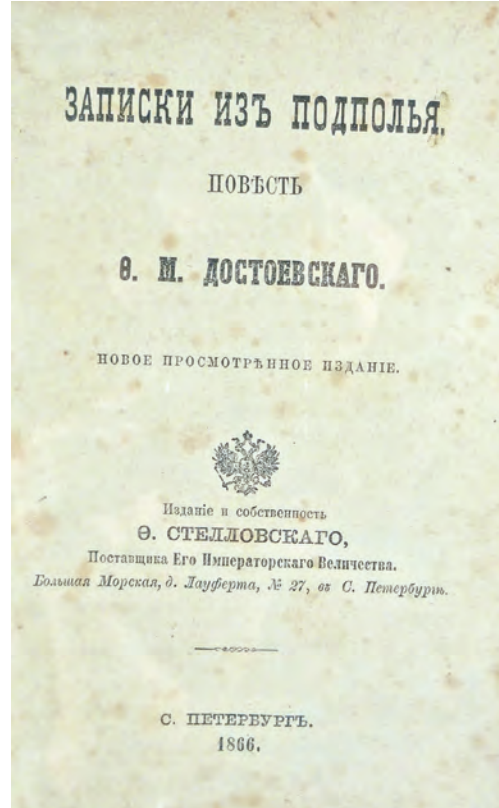
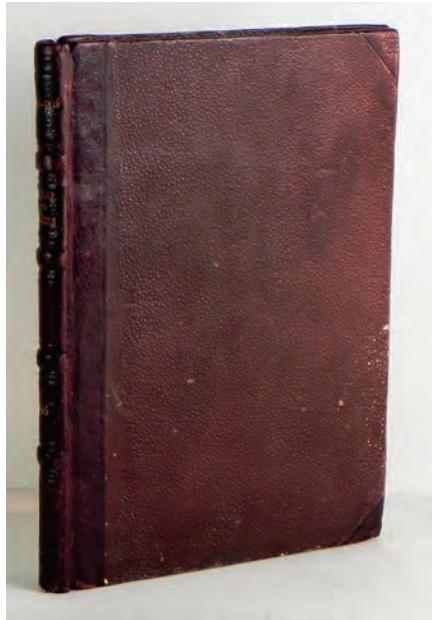


70.

**Khoziaika. (The Landlady.) St. Petersburg, 1865.**

The first separate book edition of a story that had earlier appeared in a journal in 1847. In the original wrappers. The story also appeared in Dostoevsky's 1865 *Complete Corrected Works*. OCLC: Harvard.

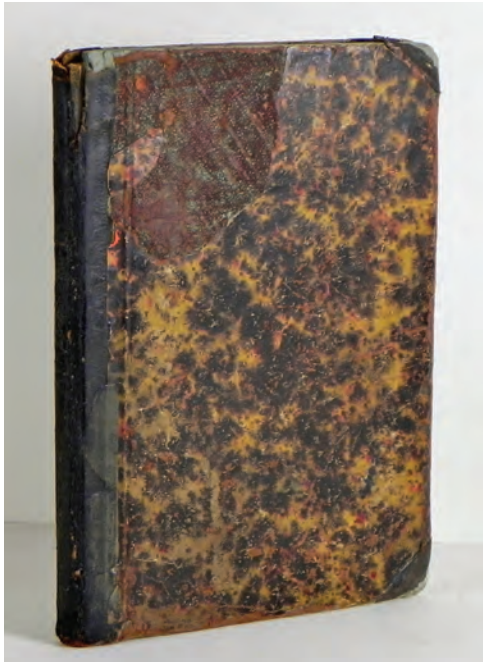
1866



71.

**Zapiski Iz Podpol'ia. (Notes From the Underground.) St. Petersburg, 1866.**

The first separate book edition, this work had appeared the year before in Volume 2 of the *Complete Collected Works*. It was, among other things, Dostoevsky's response to Chernyshevsky. (*Supra*, at 59.) At its most fundamental level, it is Dostoevsky's answer to those who believed that human conduct and every other event which occurred in the world were pre-determined – the complex consequences of prior causation. The underground man's refusal to accept such "despotism," even his irrational protest, is his way of asserting his freedom – without which no true religion was possible. Frank, *op cit.*, at 312, 320. OCLC: British Library.



72.

**Skvernyi Anekdot and Elka i Svad'ba. (Vile Anecdote, and A Christmas Party and a Wedding.) St. Petersburg, 1866.**

Two stories in one volume. "Vile Anecdote" had earlier appeared in *Time* in 1862; and "Christmas Party and a Wedding" had appeared even earlier, in 1848, in *Notes of the Fatherland* (*supra*, at 65.) Both had also appeared the year before in the *Complete Collected Works*. OCLC lists no holdings.

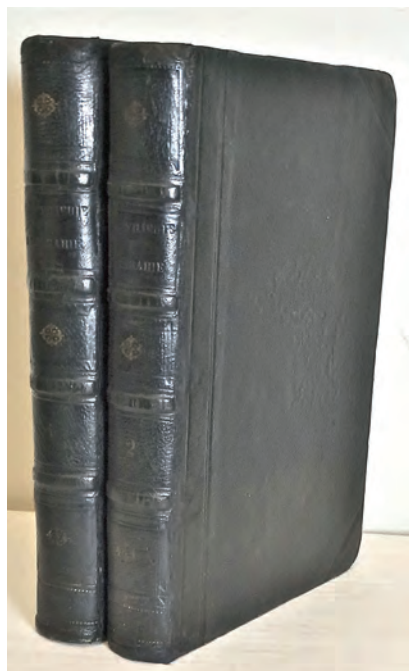


73.

**Prestuplenie i Nakazanie. (Crime and Punishment.) In Russkii Vestnik'. St. Petersburg, 1866.**

The first appearance of Dostoevsky's great novel. Published by Katkov, the issues of this journal appeared monthly throughout the year. (These issues of the literary journal also contain early versions of the first parts of Tolstoy's *War and Peace*. *Infra*, at 96.)

1867

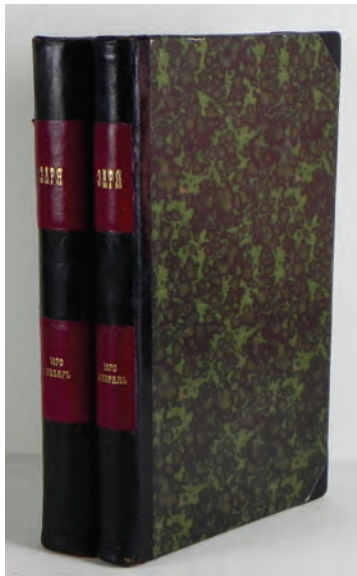


74.

**Prestuplenie i Nakazanie. (Crime and Punishment.) St. Petersburg, 1867.**

Bound in two volumes, this is the first book edition. In 1870 *Crime and Punishment* was republished as the Volume IV of Dostoevsky's *Complete Collected Works* (No. 68, *supra*). Kilgour 280.

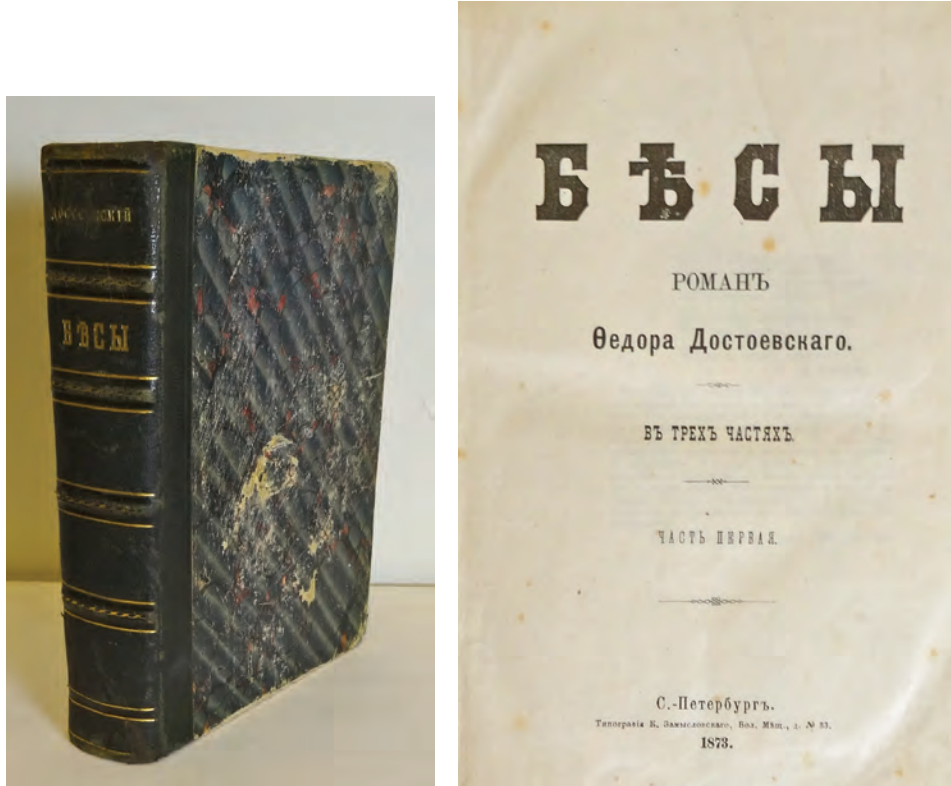
1870



75.

Dostoevsky, F.M. *Viechnyi Muzh. (The Eternal Husband.)* In *Zarya (Dawn)*. 1870. Dostoevsky's novel appeared in the January and February issues of the journal. The notices were "uniformly favorable and quite flattering for Dostoevsky's literary self-esteem." Frank, *Dostoevsky, The Miraculous Years, 1865-1871*. Princeton 1995, at 368-372.

1873



76.

**Biesy. (The Devils -- or “Demons,” or sometimes “The Possessed”). St. Petersburg: Zamyslovskii Press, 1873.**

The first edition, in three parts, each part with separate pagination. The novel was first serialized during 1871 and 1872 (through Number 12) in *The Russian Messenger*, Katkov's journal. Serialization broke down when Katkov refused to print a particularly shocking episode. The offending chapters, “Stavrogin's Confession,” which did not appear during Dostoevsky's lifetime, were found in his papers in 1921 and separately published in 1922. (No. 77 *infra*.) After extensive negotiations and modifications – and the omission of the offending chapters – serialization was completed in late 1872. This first book edition appeared the following year after extensive revision. It was the first book Dostoevsky published himself. *O Prizhiznennikh Izdaniyakh F. M. Dostoevskogo Iz Zapisok Bibliofila, op cit.*, at 107. Frank refers to the “full grandeur of Dostoevsky's extraordinary endeavor, which is nothing less than to write a symbolic history of the moral-spiritual travails of the Russian spirit in the first half of the nineteenth century.” Frank, *op cit.*, at 430-434. Kilgour 281. OCLC: Harvard, Indiana, Oxford.

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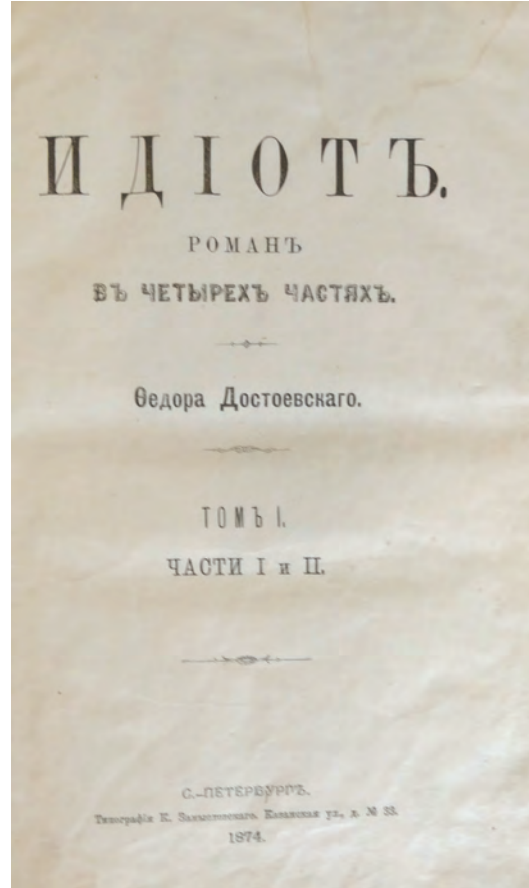
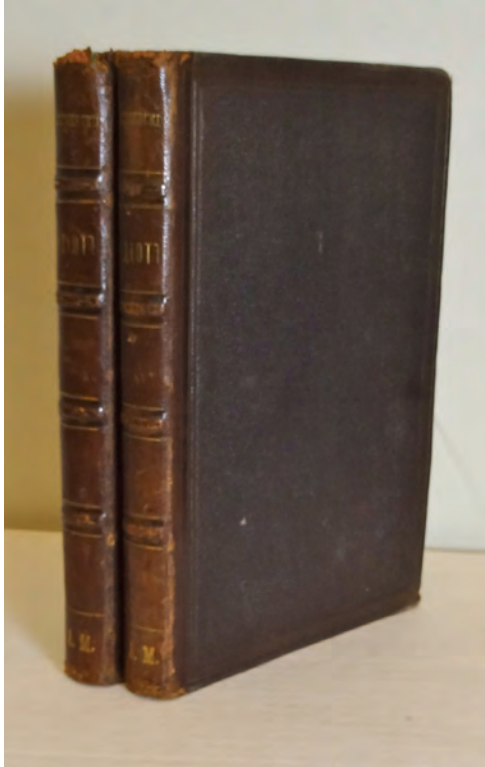


77.

**Исповед' Stavrogina. (Stavrogin's Confession.) In Dokumenti po Istorii Literaturi i Obschestvennosti. (Documents on the History of Literature and Community.) Moskva, 1922.**

Three previously-unprinted chapters from *Biesy* that were found in Dostoevsky's papers after his death.

1874

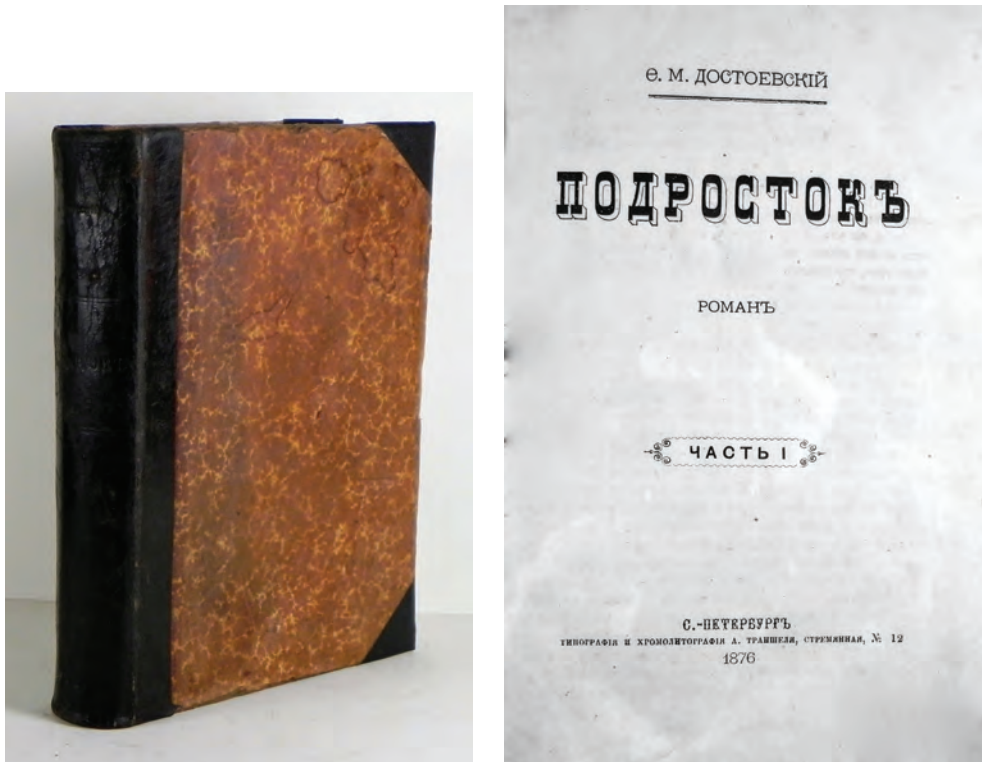


78.

**Idiot. St. Petersburg, 1874.**

First edition. The novel had first appeared serially in *Russian Messenger* beginning in January 1868. Dostoevsky's objective, according to Joseph Frank, was "to show religious faith and moral conscience existing as an ineradicable attribute in the Russian people independent of reason, or even of any sort of conventional social morality." Frank thought it was the "most original of Dostoevsky's great novels." Frank, *op cit.*, at 276, 328, 340. Kilgour 282. OCLC: Harvard and Biblioteka Narodna (National Library of Poland).

1876

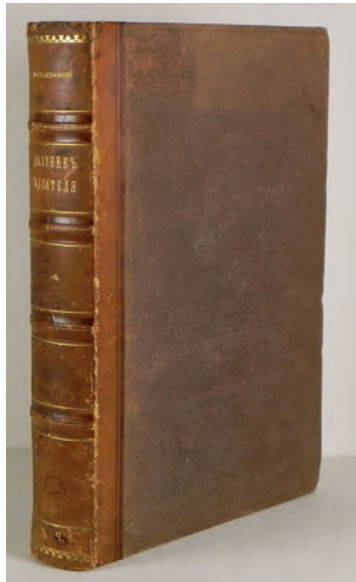


79.

**Podrostok. (A Raw Youth.) St. Petersburg, 1876.**

The first book edition, in three parts, each with its own title page and separate pagination. The novel had first appeared serially in *Notes of the Fatherland* the previous year. *O Prezhiznennykh Izdaniiaxh F. M. Dostoevskogo Iz Zapisok Bibliofila*, at 109. The final pages of the serialized version appeared in the journal in November 1875; and this book edition appeared at the beginning of 1876. Mirsky thought this novel, “of all Dostoevsky’s writings is most closely connected with the journalistic Author’s Diary and is ideologically on a lower plane than the four great novels.” Mirsky, *op cit.*, at 286. Frank concluded that it was an “anomaly” – “far from attaining the artistic stature” of the other great works of this period. Frank, *Dostoevsky, The Mantle of the Prophet, 1871-1881*, Princeton, 2002, at 171. Kilgour 283. OCLC: Yale, Columbia, Harvard, Indiana.

1876-1881

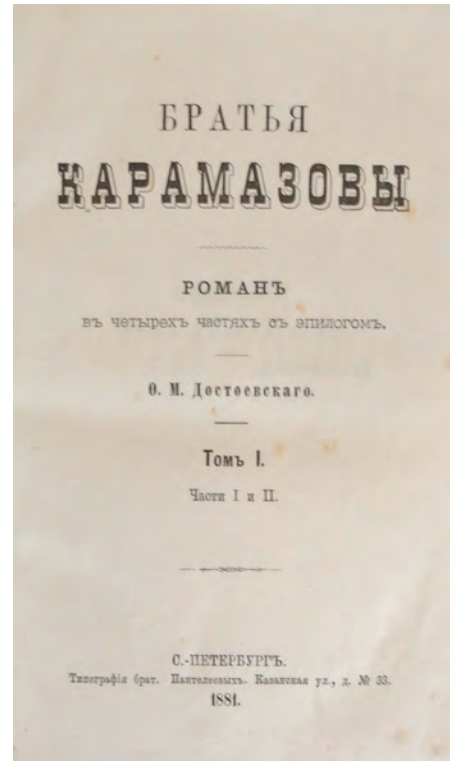


80.

### Dnevnik Pisatelja. (Diary of a Writer.) 1876-1881.

The issues for the years 1876, 1877, 1880 and 1881 are bound in this single volume. Frank writes that the *Diary of a Writer*, “a monthly periodical written entirely by himself for two years, commented on the passing scene with passion, verve, and eloquence, and also included literary reminiscences, short stories, and sketches. This personal periodical was an enormous success, reaching a larger audience than any previous journal of comparable intellectual seriousness .... It was the *Diary of a Writer*, in combination with his appearances on the platform as reader and speaker, that helped to create his ‘prophetic’ status.” Frank, *op cit.*, at 3. The January 1877 *Diary*, according to Frank, contains “some of the most touchingly evocative autobiographical pages in all of Russian literature.” Frank, *id.*, at 236. Dostoevsky’s impassioned speech about Pushkin delivered at the Pushkin Festival in the spring of 1880 is in the single August 1 issue of the 1880 *Diary*. Frank, *id.*, at 518-548. The final issue of the *Diary* (January 1881) “was completed on the last day of Dostoevsky’s working life, and published just as his remains were being taken to the grave.” Frank, *id.*, at 729. Kilgour 284, 285. OCLC: Berkeley, Harvard, Cornell.





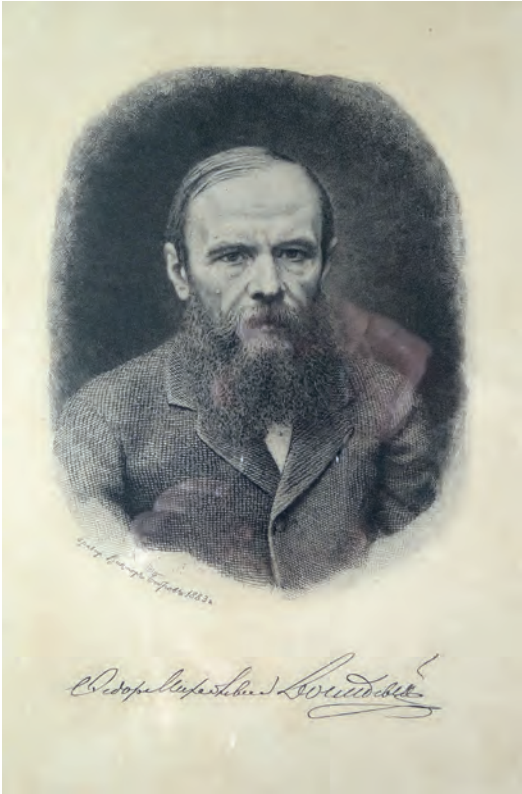
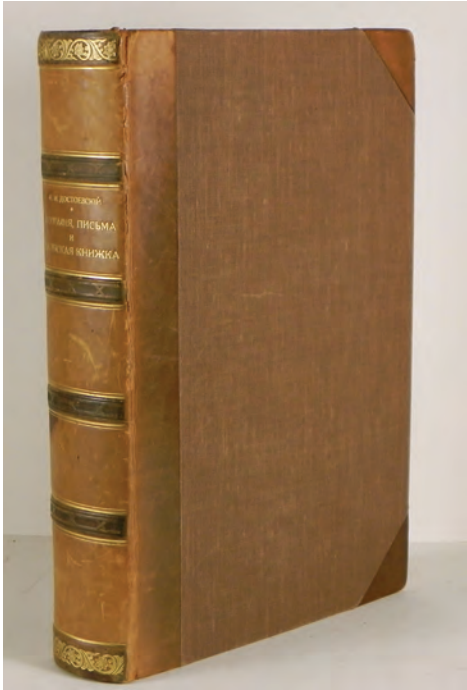
## 81.

**Brat'ia Karamazovy. (The Brothers Karamazov.) St. Petersburg, 1881.**

First book edition, in two volumes. In four parts with an epilogue. Parts I and II in the first volume; Parts III and IV in the second. Though the title page indicated the publication year to be 1881, the volumes actually appeared in December 1880. In green publisher's binding with "Sochineniya Dostoevskago" ("Works of Dostoevsky") on the front cover. The novel had appeared serially in Katkov's journal, *Russkii Vestnik* (*Russian Messenger*) in 1879 and 1880. Half of the first book edition, issued in 3000 copies, was sold out in a few days, and another 1000 were immediately printed. This copy appears to have a special publisher's binding. No information has been found with respect to this special binding, though Frank reported that Dostoevsky gave "gift copies" to his friends and family. Frank, *op cit.*, at 716. Dostoevsky died from the rupture of a pulmonary artery on January 28, 1881 (old style). Kilgour 286. OCLC: 7 holdings of first edition.

Tastes in literature differ, and "condition" is a matter of opinion. Also, inspection of any (other?) surviving "gift copies" of the first edition of the *Brothers* has not been possible. Nevertheless, it seems warranted to speculate that this may be the finest copy surviving of the greatest novel ever written in any language.

1883



82.

[Dostoevsky, F.M.] *Biographia, Pis'ma i Zametki Iz Zapisnoi Knizhki*, F.M. Dostoevskago. (Biography, Letters and Notes.) Orent M. Miller and Nikolai N. Strakhov. St. Petersburg, 1883.

Miller and Strakhov were the editors of the first posthumous collection of Dostoevsky's works, consisting of 18 volumes, published in St. Petersburg, 1882-83. This single volume contains Strakhov's "Reminiscences of Dostoevsky," which also appeared in the first volume of Dostoevsky's posthumous collection.

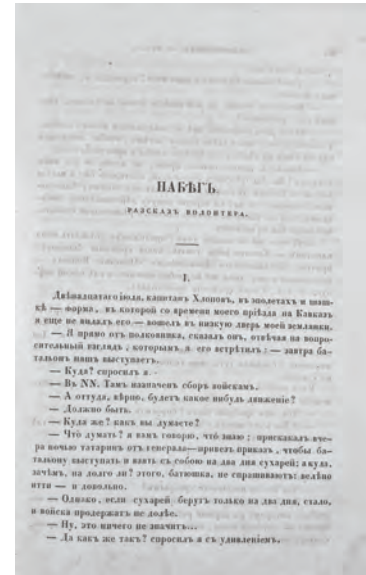
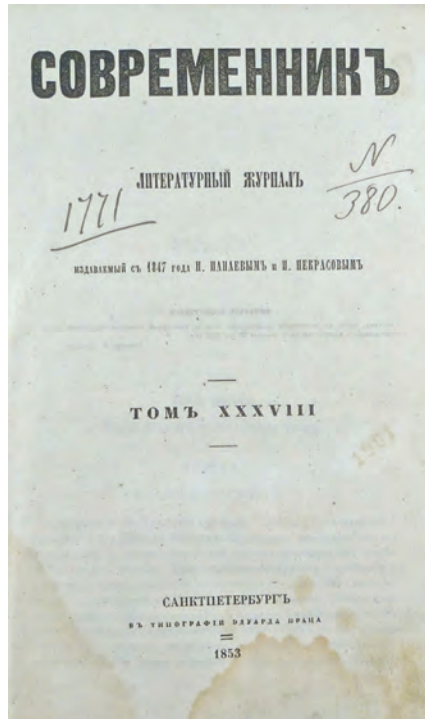
*Leo Tolstoy to N. Strakhov.*

" 1881.

" . . . How much I should like to be able to say all that I feel about Dostoevsky ! You, in describing your feelings, have expressed part of my own. I never saw the man and never had direct relations with him ; and suddenly, when he died, I realised that he was to me the man nearest, most dear and most needed. And it never entered my head to measure myself with him, never ! Everything he did (the good, the genuine writings) was such that the more he did it, the better for me. Art arouses envy in me, wisdom too ; but the work of the heart—only joy. I did consider him as my friend, and I thought that we should meet, only that there was no occasion yet, but that it would come. At first I felt lost ; but then it became clear to me how dear he was to me, and I wept, as I weep now. Recently, before his death I read his *Humiliated and Insulted*, and was deeply moved."

Tolstoy, Lev Nikolayevich  
(1828-1910)

1853

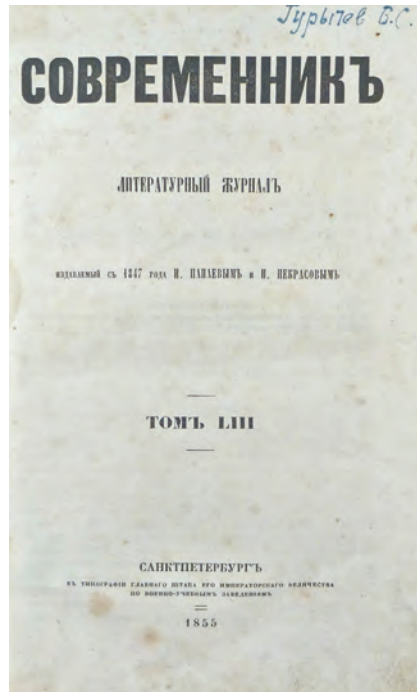


83.

**Nabieg. (The Raid.) In Sovremennik. (The Contemporary.) Vol. 38. St. Petersburg, 1853.**

Tolstoy participated in this raid by Russian troops against a Chechen village in the Caucasus in 1852, his first experience under fire. Tolstoy finished the long story in December 1852, sent it off to the editor, N. Nekrasov, who published it in the March issue, 1853. Aylmer Maude, *The Life of Tolstoy*, Oxford, 1987, at 88; Ernest Simmons, *Tolstoy*, 1949, at 96, 108. In it Tolstoy “set out to treat realistically the themes of war and Caucasian life, which had been romantically handled” by his predecessors. Simmons, *id.*, at 108.

1855



84.

**Noch. Vesnoiu 1855 Goda v Sevastopolie. (Night, Spring 1855 in Sebastapol.) In Sovremennik. Vol. 53. St. Petersburg, 1855.**

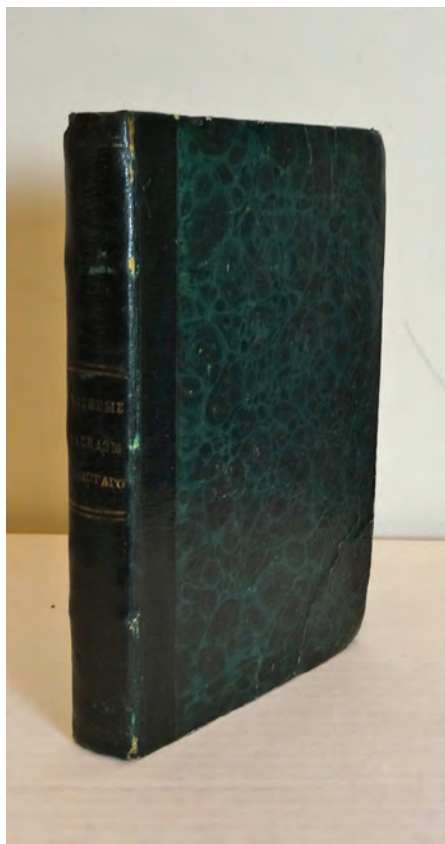
Tolstoy completed three sketches of his military life in Sebastapol: “Sevastopol in December 1854;” “Sevastopol in May 1855;” and “Sevastopol in August 1855.” The first, which appeared in the June 1855 number of the journal, aroused favorable comment. Tsar Alexander II “read it with emotion, had it translated into French, and is reported to have dispatched an order to ‘guard well the life of that young man.’” Tolstoy sent the second sketch (“May”) to Nekrasov in early July 1855. The initial draft was blocked by the censors on the ground that it ridiculed the officers and defenders of Sevastopol. After numerous deletions and changes by the censor, the piece appeared in this September issue, Vol. 53. However, it had been so changed from Tolstoy’s original draft that the editor refused to place Tolstoy’s name on the published version. “Tolstoy’s bitterness over the censor’s arbitrary distortion of his sketch was somewhat assuaged by the indignation and praise of Nekrasov, who wrote: “The shocking disfiguring of your article has quite upset me. Even now I cannot think of it without regret and rage.” Simmons, *id.*, at 135-139. The third sketch (“August”) appeared in December 1855 – the first of the three to bear the author’s name.

85.

**Rubka Liesu. (The Woodfelling.) In Sovremennik, Vol. 53. St. Petersburg 1855.**

Tolstoy’s short piece, “The Woodfelling,” appeared in the same September issue as his second *Sevastapol* sketch. Simmons, *id.*, at 137.

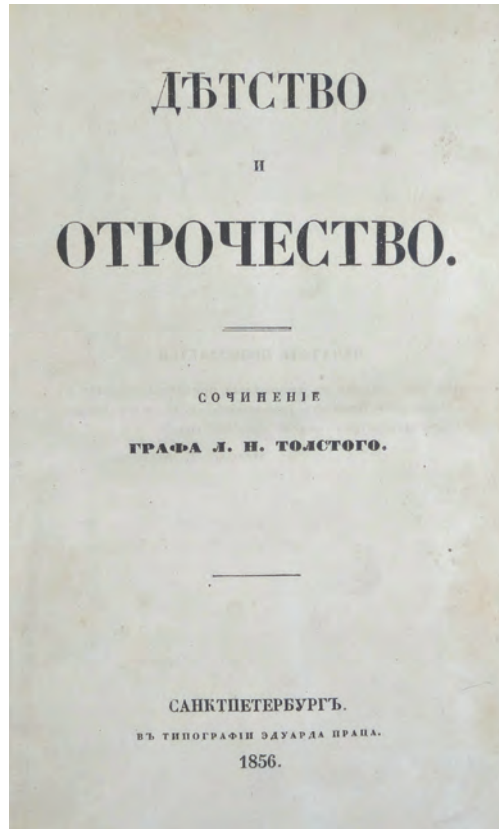
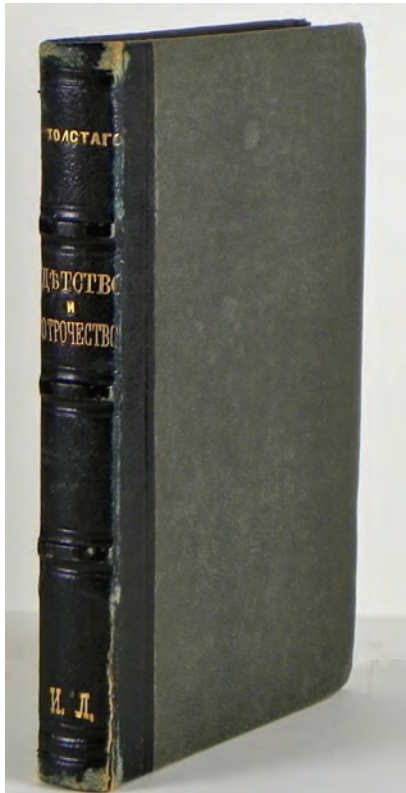
1856



86.

**Voennye Razskazy. (Military Tales.) St. Petersburg, Press of his Imperial Majesty's Headquarters for Military Schools, 1856.**

First edition of Tolstoy's first book, which consisted of "The Raid," "The Woodfelling," and the three Sevastopol sketches – all of which had earlier appeared in *Sovremennik*. The book appeared in September 1856. It "received little notice and sold poorly" – perhaps owing in part to the fact that the stories had already appeared in the journal. Simmons, *op cit.*, at 155. OCLC: Harvard, Indiana, British Library.

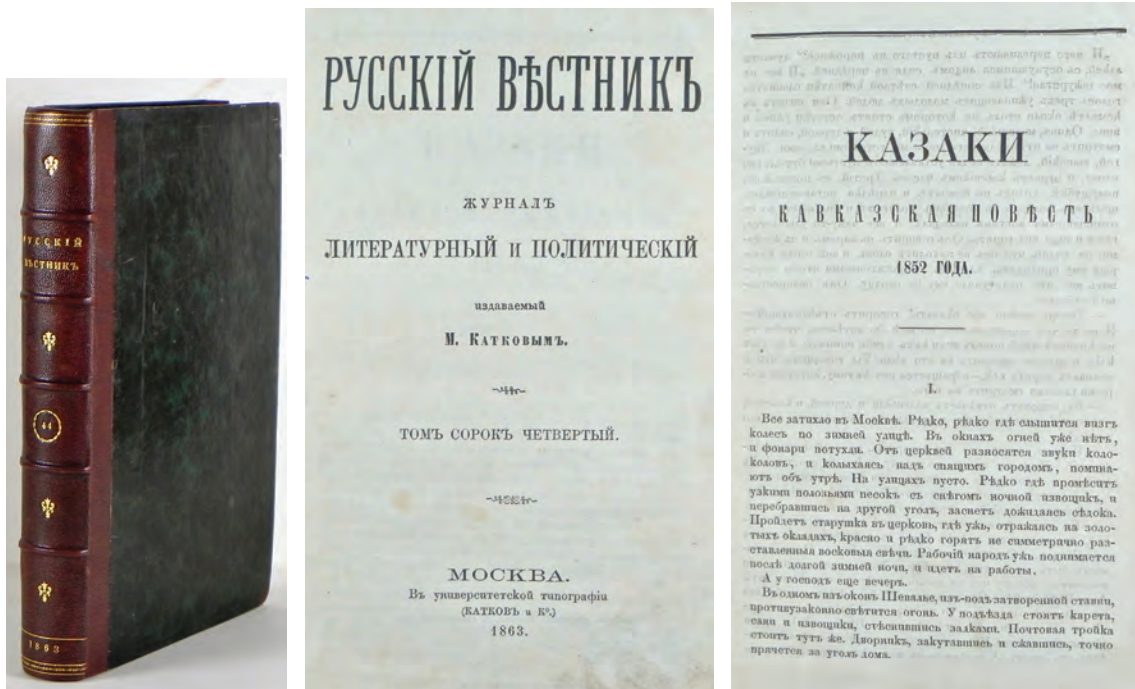


87.

**Dietstvo i Otrochestvo. (Childhood and Boyhood.) St. Petersburg, 1856.**

First edition of Tolstoy's second book, consisting of two of his three semi-autobiographical works. (The third part, not included in this volume, was *Yunost'* -- or "Youth.") These two works had likewise been earlier serialized in *Sovremennik*. Tolstoy had completed "Childhood" in July 1852 and sent it off to Nekrasov, who had quickly recognized that the author had talent, and accepted it for publication. "When Tolstoy received the *Contemporary* containing his story he was, however, much annoyed to find that its title had been altered to 'The History of my Childhood.' [He wrote] to Nekrasov: "The title *Childhood* and my few words of preface, explained the idea of the work; but the title ... contradicts it. Who wants to be bothered with a history of my childhood! The alteration is especially disagreeable because, as I wrote to you in my first letter, I wished *Childhood* to form the first part of a novel." Maude, *op cit.*, at 82. Kilgour 1192.

1863

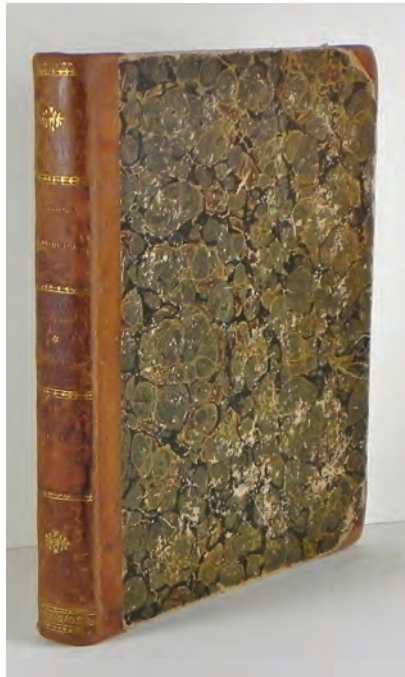


88.

**Kazaki. (The Cossacks.) In Russkii Viestnik. (Russian Messenger.) Moscow, 1863.**

In contemporary half calf and marbled boards. Tolstoy had begun this semi-autobiographical novel in 1852 and took 10 years to complete it. "On the occasion of a visit to Moscow in January 1862, his old gambling mania seized him. He could not resist the temptation of a game of Chinese billiards (a game something like bagatelle) and in short order he lost a thousand rubles. Not having so much money on hand he approached the publisher Katkov, who agreed to give him the required sum as an advance on *The Cossacks*. ... The writing dragged on until the next year." It finally appeared in Volume 44 of the *Russian Messenger* in early 1863. Simmons, *op cit.*, at 109, 253, 288.

1864



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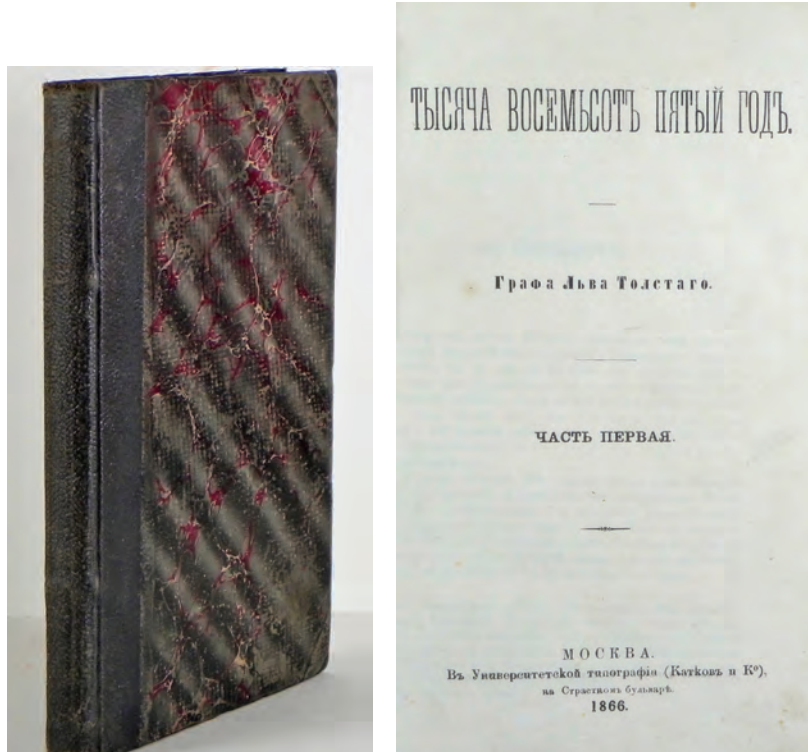
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89.

**Sochineniia Grafa L.N. Tolstago. (Works of Count L.N. Tolstoy.)  
St. Petersburg, 1864.**

Two volumes bound in one, in contemporary half calf, flat spine gilt. The first of many editions of his collected works. OCLC: Cornell, Columbia, Harvard, N.Y. Pub. Library. Kilgour 1193.

1866



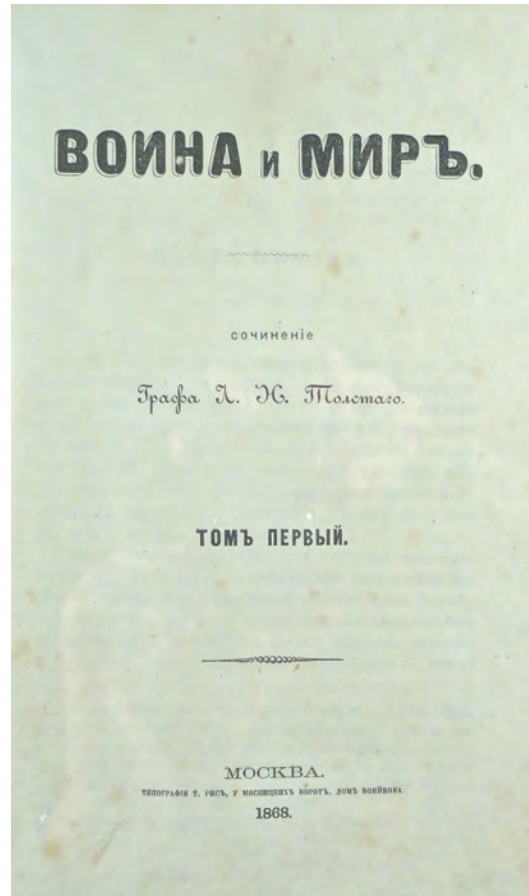
90.

**Tysiacha Vosem'sot Pyatyi God. (One Thousand Eight Hundred and Five.)**

**Moscow, 1866. (First book edition of the first part of *War and Peace*.)**

This is the first draft of Parts First and Second of *War and Peace*, through the Schongraben battle. It first appeared in the journal *Ruskii Vestnik* in Moscow in 1865 and 1866. This book edition appeared later in 1866. By mid-1863 the money Tolstoy had received from Katkov for *The Cossacks* was running out. Tolstoy then began negotiating with Katkov for the serial rights to a book about the origins of the Decembrist Revolt. By the fall of 1864 he had written the early chapters of *1805*. They appeared in *Ruskii Vestnik* in February and March 1865, and February, March and April 1866. (The 1866 issues of *Ruskii Vestnik* also contained chapters of Dostoevsky's *Crime and Punishment*. *Supra*, at 78.) After the final journal issue, the editor Katkov published this separate book edition – comprising all segments that had previously appeared in the journal, though the type was reset. Tolstoy's first English biographer (Maude) and his most scholarly one (Simmons) may not have known about this printed-book precursor to the full-blown *War and Peace*. The 1992 Russian edition of Tolstoy's *Collected Works* contains a note quoting Tolstoy as saying that, "As far as I can remember, I verbally granted the right to print only 500 copies to be printed in 1865." R. Eden Martin, "The Original War and Peace," in *Caxtonian*, Volume XX, No. 7, at 1-5. Chicago, July 2012. Kilgour 1194. OCLC: British Library, Harvard, National Diet Library (Japan).

1866



91.

**Voina i Mir. (War and Peace.) Moscow, 1868-69.**

The first book edition of the entire novel; six volumes bound in three. Contemporary binding. Tolstoy edited the early version of his text – eliminating parts, modifying the remainder, and vastly expanding the scope of the original story. He eventually decided to contract with a printer and to publish the volumes himself, thus expanding his risk but magnifying his opportunity for profit. He contracted for 4,800 copies, advancing 4,500 rubles for the printing, and promised 30 percent of the gross profits to the printer and proofreader. The six volumes sold for 10 rubles per set. *War and Peace* received enthusiastic reviews, and quickly went into a second edition. Simmons, *op cit.*, at 305-306. Mirsky described it as “the most important work in the whole of Russian realistic fiction.” He wrote that Tolstoy’s use of details gave the book “alone, perhaps among all books – the appearance of actual life.” Mirsky, *op cit.*, at 271. It is life distilled – concentrated – with brighter colors. Kilgour 1195. OCLC: 8 holdings.

1878



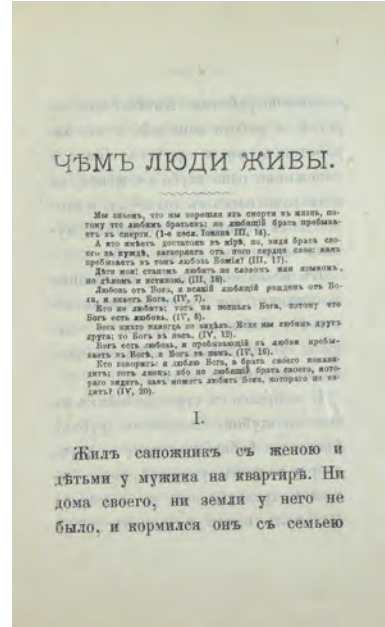


92.

**Tolstoy, L.N. Anna Karenina. Roman. Grafa L.N. Tolstago, v Vos'mi Chastyakh'. (Novel. Count L.N. Tolstoy, in 8 Parts.) Moscow: T. Ris. 1878.**

The first book edition. Six parts bound in three volumes. Red publishers' binding; spine of first volume faded. Tolstoy began writing his second great novel in March 1873 inspired by reading a story in Pushkin's *Tales of Belkin*. (No. 22, *supra*.) He continued to work on it into 1874, selling the serial rights to Katkov for 20,000 rubles. Three parts appeared in 1875 in the early numbers of *Russian Messenger*. After delay more parts were published in 1876; and the final parts appeared in 1877 in the first four issues of the journal. But Katkov refused to publish the final part because of a dispute with Tolstoy over unpatriotic allusions to Russian soldiers aiding the Serbs against the Turks. Tolstoy then published the last part separately. The entire novel appeared in book form the following year, 1878. "As art it is perfection, Dostoevsky remarked, and he felt that there was nothing in European literature that could be compared with it." Simmons, *op cit.*, at 340, 346-7. Kilgour 1196. OCLC: Yale, North Carolina, Indiana, Harvard, N.Y. Pub. Library.

1885

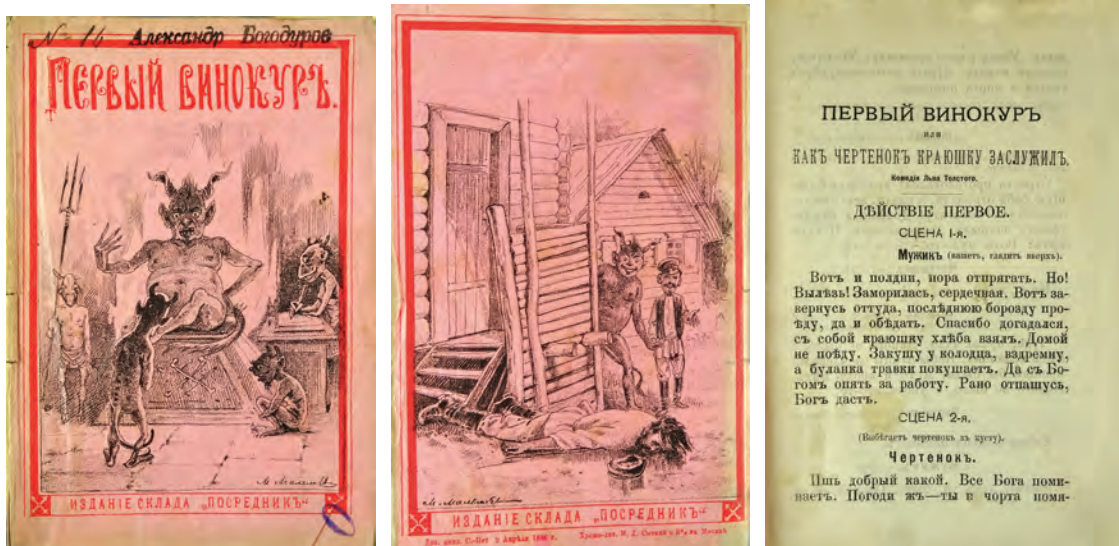


93.

**Chem Liudi Zhivy. (What Men Live By.) Moscow, 1885.**

A short story. 70 pages; original paper wrappers. "In 1882 [Tolstoy] contributed 'What Men Live By' to a children's magazine, the first of a series of exquisite stories intended primarily for children and peasants, but which have become popular in many languages among readers of all ages. 'What Men Live By' is a simple beautiful retelling of a story based on the widespread theme of the angel whom God sent to earth, but whose actions men could not understand." Simmons, *op cit.*, at 419. OCLC: lists no holdings.

1885

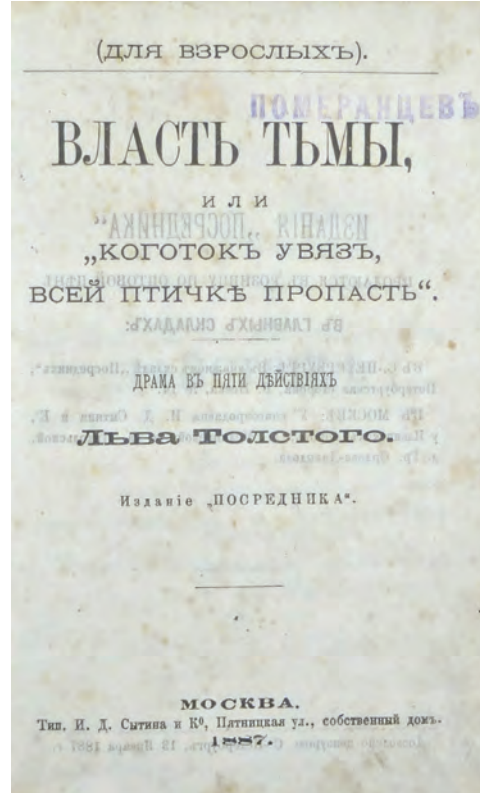
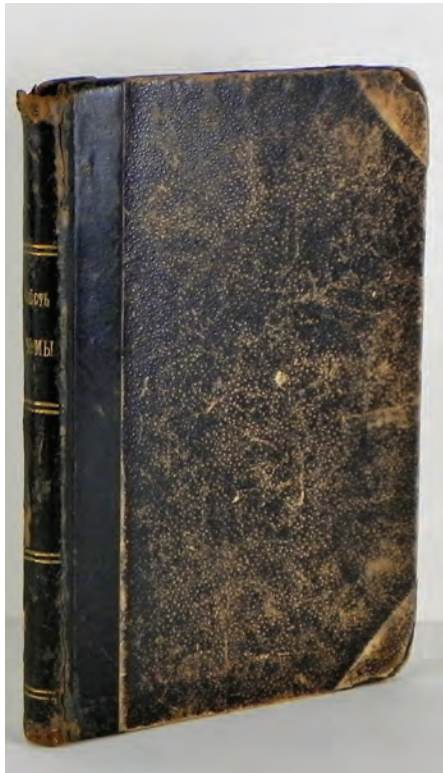


94.

**Pervyi Vinokur ili kak chertenok kraiuszku zasluzhil. Komediia. (The First Distiller, or how the little devil earned his crust. A Comedy.) St. Petersburg: Posrednik, Tip. I.D. Sytin, 1886.**

First edition of Tolstoy's first play, *The First Distiller*, a comedy adapted from a short story of the same year on the theme of temperance and the evils of drink. The front and back covers vividly illustrate the devilish nature of alcohol. The play was performed at an open air theater where it was so successful that the censors banned it. OCLC records copies at Harvard, Cambridge, Leipzig and the National Library of Russia.

1887



95.

**Vlast' T'my, Ili "Kogotok Uviaz, Vsei Ptichkie Propast'." (The Power of Darkness.)  
Moscow, 1887.**

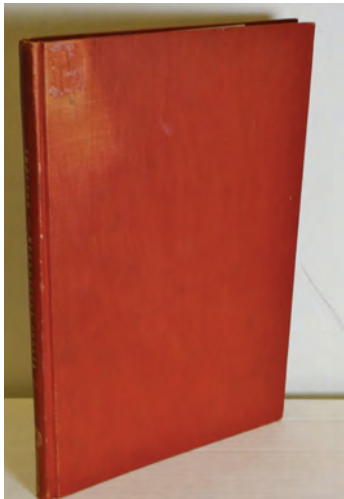
Tolstoy's second play is based on an account of a crime he had heard several years before: a peasant confessed to the guests assembled at the marriage of his step-daughter that he had murdered a child he had had by her and afterwards attempted to kill his own six-year-old daughter. ... A.A. Stakhovich, a lover of the theater and a talented dramatic reader, read the play with such success to Petersburg society gatherings at the beginning of 1887m that he was asked to give a reading of it before Emperor Alexander III and high Court officials. The Emperor seemed impressed, pronounced the play 'a marvelous thing,' and suggested that it be staged by the best actors and actresses of both the Moscow and the Petersburg theaters. Preparations went forward rapidly, until the plans were brought to the attention of Pobedonostsev, the Procurator of the Holy Synod, and the archenemy of Tolstoy's new religious beliefs. He read the play and lost no time in writing to the Emperor that the drama filled him with horror and that it represented a 'negation of ideals,' and 'debasing of moral feelings,' and 'an offence against taste.' Alexander III judiciously recanted in his reply." Simmons, *op cit.*, at 465-66. Kilgour 1198.



96.  
**Tolstoy, L.N. Sochineniia Grafa L.N. Tolstago. (Works of Count L.N. Tolstoy.)  
Moscow, 1887.**

The 7<sup>th</sup> edition. Twelve volumes, bound in six, in red cloth. New works contained in final volume, including "What Men Live By," "The Power of Darkness," and "Death of Ivan Ilich." Volumes 13 and 14 were issued later, in 1891 and 1895.

1889

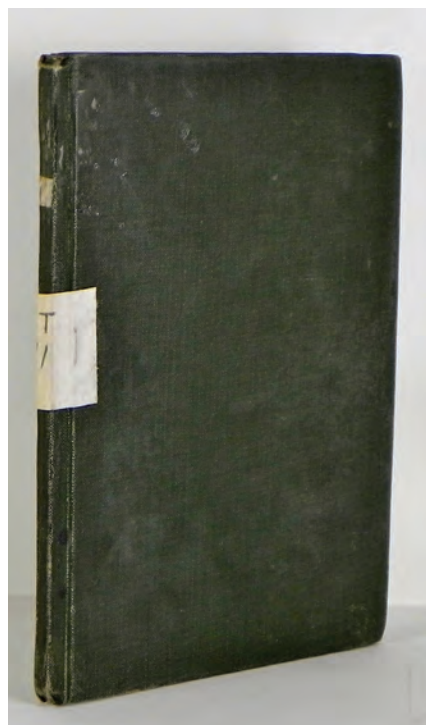


97.

**Kreutzerova Sonata. (The Kreutzer Sonata.) Hectograph version.**

Tolstoy began this tale of “sexual love” in 1887 and completed it in 1889. “[I]t marked the return of Tolstoy to the larger field of creative literature. In it the author advanced “the necessity of absolute chastity not only for unmarried, but even for married people.” “Long before the first published version, *The Kreutzer Sonata* was known far and wide in Russia and even abroad. Copies of this manuscript (not the final redaction) were sent to friends ... Surreptitiously hectograph copies were made and widely distributed in large numbers.” Tolstoy’s wife visited Tsar Alexander III to seek permission to publish *The Kreutzer Sonata* in the 13<sup>th</sup> volume of Tolstoy’s collected works. The Tsar consented on condition that it should not be issued separately or sold as a separate volume. Simmons, *op cit.*, at 485-86, 490. Maude, *op cit.*, at Vol. II, 288. OCLC: Harvard, British Library, N.Y. Pub. Library.

With:



98.  
Tolstoy, L.N. I. Kreitzerova Sonata. II. Posleslovie K "Kreitzerovoi Sonat'." (I. The Kreutzer Sonata. II. Afterword to the Kreutzer Sonata.) "Vtoroe Izdanie."  
(Second Edition.) Moscow, 1911.

1891-1892



99.

**Plody Prosveshcheniia. (The Fruits of Enlightenment.) In V. Pamyat' S.A. Urieva. Sbornik. (In Memory of S.A. Yuriev. A Collection.) Moscow, 1891.**

A play, in the original printed wrappers. Tolstoy's daughters found the comedy among his manuscripts and arranged for its performance at Yasnaya Polyana on December 30, 1889, "before a large audience." Simmons, *op cit.*, at 481-83. Tolstoy allowed the play to be printed in a tribute to the famous publisher Yuriev in 1891. It was printed in a limited edition of 600 copies. Also in this volume are first-time publications of letters from Gogol, Dostoevsky, and Turgenev. Tolstoy's play opens the volume and comprises the first 95 pages. It was republished in the journal *Kolosya*, No. 11, November 1892.



100.

**Kolstomer, and Dekabristi, Excerpts from a planned novel. In Kolosya, Scientific-Literary Journal, December 1892.**

"Kholstomer, The Story of a Horse," was written in 1861 and had first appeared in 1886 in the fifth edition of Tolstoy's *Sobranie Sochinenii (Collected Works)*. The chapters from the unfinished novel *Dekabristy (The Decembrists)* were first published in *XXV let, 1859-1884, A Collection*, St. Petersburg, 1884. They also appeared in the seventh edition of Tolstoy's *Collected Works*, Moscow, 1887. See R.E. Martin. "The Original War and Peace." In *Caxtonian*, Vol XX, No. 7, July 2012, 2-3.



101.

**Tolstoy, L.N. Soedinenie i Perevod Chetyrekh Evangelii. (Integration and Translation of the Four Gospels.) Geneva, 1892-94.**

Three volumes bound in one. Rare first edition of Tolstoy's idiosyncratic translation and interpretation of the Gospels. Text in Russian with passages in Greek. Tolstoy's more widely-read *Gospel in Brief* is based on extracts from this longer work. Tolstoy wrote in the preface: "I have come to the conclusion that all Christian teaching is to be found in the four Gospels." "To promote his view of Christ and of his message, Tolstoy undertook a translation of the four gospels from the Greek. He had learnt Greek from 1870 but had no training in theology, biblical languages, or textual criticism. The result was a diatessaron, a unified gospel, in which the four are woven together. ... From these was omitted any verse that Tolstoy considered superfluous, contradictory, incomprehensible, miraculous, or legendary." Colm McKeogh, *Tolstoy's Pacificism*, 2009, at 59 ff. OCLC: British Library and Harvard.



102.

**Ivan Durak. (Ivan the Fool.) Leipzig, 1892.**

This story was reportedly first published in 1886.

1893-1894



103.

Sochineniia Grafa L.N. Tolstago. (Works of Count L.N. Tolstoy). Moscow, 1893-1898 (last volume).

Fourteen volumes, bound in red cloth. New works contained in 14<sup>th</sup> volume.

1894



104.

**Poslednie Razskazy i Stati'i. (Recent Stories and Articles.) Berlin, 1894.**

First edition of a collection of stories and essays, in the original yellow printed wrappers, published in Berlin at a time when Tolstoy's work was subject to severe censorship in Russia. This collection comprises three short stories and two essays: "Krestnik" ("The Godson"); "Beseda Dosuzhikh Lieudi" ("A talk Among Leisured People"); "Suratskaia Kofeinia" ("The Coffee House of Surat"); "Pervyia Vospominaniia" ("First Reminiscences"); and "Ne-Dylanie" ("Non-Acting"). OCLC: No listings in U.S.A.

1895

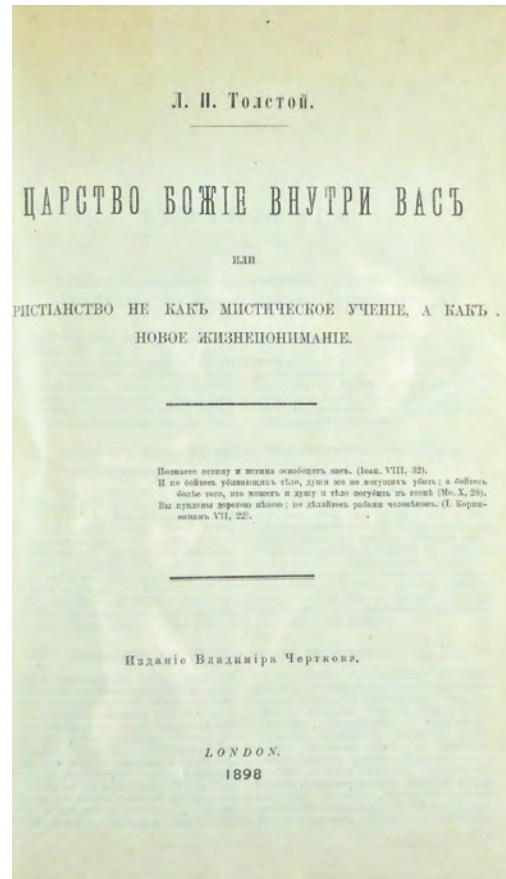


105.

**Khoziain i Rabotnik. Razskaz (Master and Man. A Story). Moscow; Izdanie Posrednik, Tip. I. D. Sytin, 1895.**

The first edition of one of Tolstoy's greatest late short stories, revolving around a Damascene moment in the life of an avaricious landowner. In morocco-backed boards, the original printed wrappers and spine bound in. Written in late 1894, "Master and Man" was first published simultaneously in the periodical *Severnyi Vestnik* and by Tolstoy's own publishing house, 'Posrednik', in Moscow on 5 March 1895, selling 15,000 copies in four days. According to Raevskii's memoirs, the 14<sup>th</sup> volume of Sofia Tolstoy's edition of his *Complete Works*, containing the story, was published on the same day (5 March), and sold 15,000 copies by 4 o'clock. On 9 March Posrednik published a national edition at 3 kopeks. This copy was passed by the censor on 17 February 1895, and is priced 20 kopeks on the lower wrapper, identifying it as a copy of the true first edition of 5 March. OCLC records 6 copies in the USA (Yale, Illinois, Indiana, Harvard, New York Public Library, University of Washington) and one in the UK (School of Slavonic and East European Studies).

1898

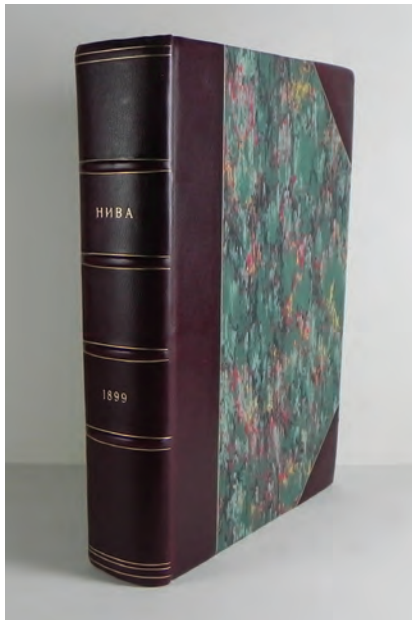


106.

**Tsarstvo Bozhie Vnutri Vas'. (The Kingdom of God is Within You. ) London, 1898.**

Published by Vladimir Chertkov, Essex, England. Original wrappers bound in. The first edition had appeared in 1894. Kilgour 1200. OCLC: Harvard, California State Univ.

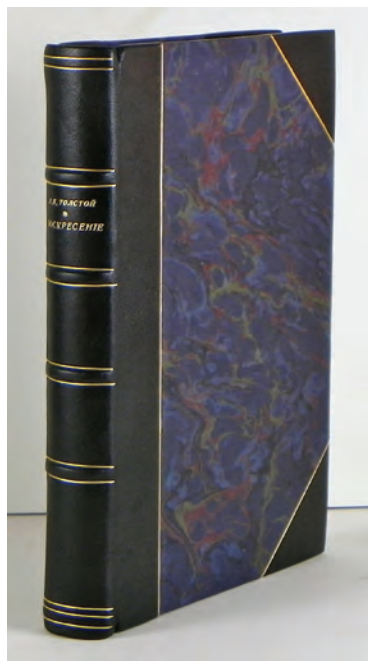
1899



107.

**Voskresenie, Roman. (Resurrection, in) Niva, Illustrirovannyi zhurnal literatury i sovremennoi zhizni (The Cornfield. An illustrated journal of literature and contemporary life). Moscow, A.F. Marks, 1899.**

This complete run of the weekly illustrated family magazine *Niva* for 1899 included, in serial form, the first appearance of a censored version of Tolstoy's third and last great novel, which he finished writing on December 18, 1899. The first installment appeared on March 13 and the final one on December 25. Each number is illustrated with Leonid Pasternak's famous illustrations to the novel, many of them full-page. (Leonid was Boris Pasternak's father.) Tolstoy gave the proceeds of this journal publication to the Dukhobors, a Russian religious sect of worshippers who rejected both the Tsarist government and the Orthodox church establishment. The money helped them emigrate to Canada. Simmons, *op cit.*, at 605, 628. "The success of *Resurrection* was phenomenal and unprecedented. Once it had appeared in *The Cornfield*, all rights were waived and there were soon forty different editions in print in Russia, while fifteen different editions appeared in France in 1900." Rosamund Bartlett, *Tolstoy: A Russian Life*, 2010 at 378.



**108.**

**Voskresenie. (Resurrection.) St. Petersburg, 1899.**

First book edition of Tolstoy's final novel. "It is unashamedly a purpose novel, but then so are nearly all great novels. The principal purpose of *Resurrection* is to reveal the evil consequences of the violence of government and the hypocrisy of the Church." Only 25 chapters of the 129 entirely escaped changes by the censor. Simmons, *op cit.*, at 631-32. See Kilgour 1204.

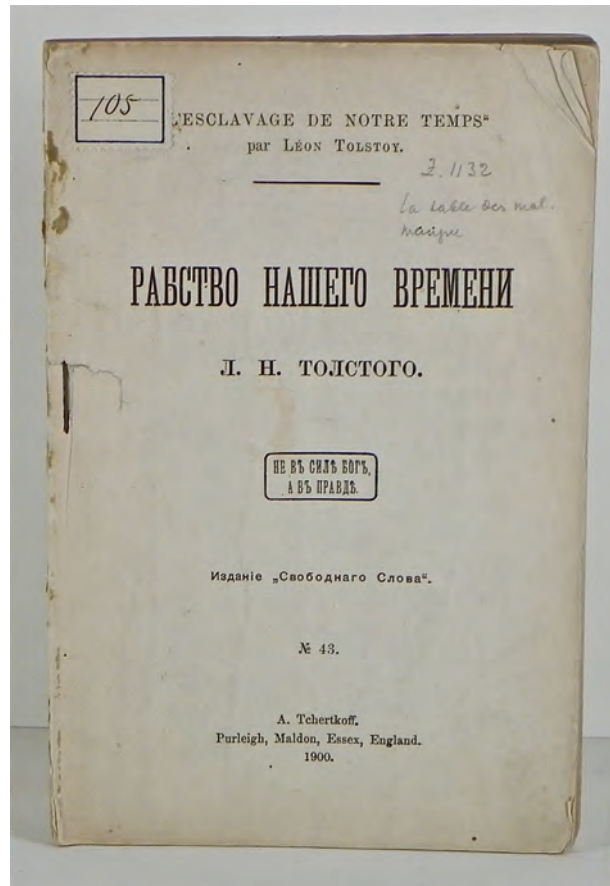


109.

**Voskresenie. (Resurrection.) Essex: Izd.-nie A. F. Marksa, 1900.**

Title page says 1899; front wrapper says 1900. “As soon as Tolstoy finished a final batch of corrected proof in duplicate, a set was sent to Chertkov in England. ... It had always been thought that the Russian edition of *Resurrection* issued in England by Chertkov, and which subsequently became the source of many foreign translations, was entirely unexpurgated. However, in sending Chertkov the corrected proof sheets, Tolstoy inadvertently included a number of the censor’s deletions and alterations.” Simmons, *op cit.*, at 630-31. Kilgour 1204.

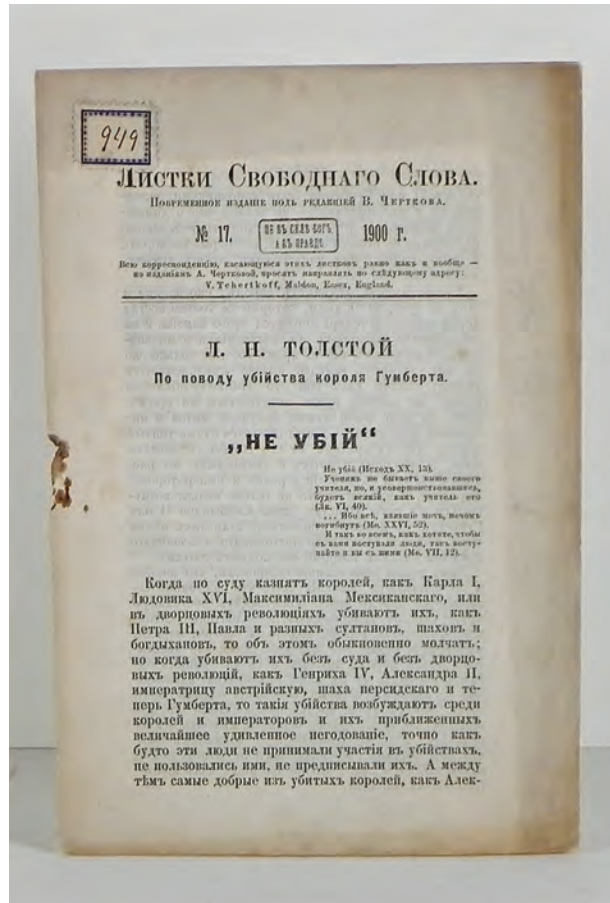
1900



110.

**Rabstvo Nashego Vremeni. (The Slavery of Our Time.) Essex, England. 1900.**

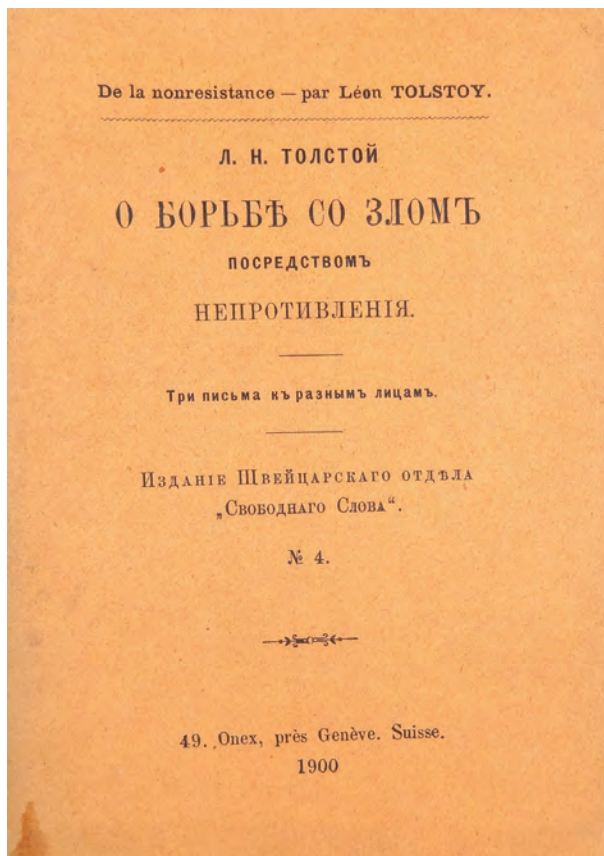
First edition. Published by Chertkov. “The first work Tolstoy undertook in 1900 .... A peasant friend ... mentioned that the men who loaded and unloaded freight [at a nearby rail station] worked thirty-six hours at a stretch. ... Not only did [Tolstoy] learn that they worked thirty-six hours at a stretch, often hauling individual loads of three hundred pounds, but he also learned that they received a mere thirty rubles a month for this labor, bolted their wretched meals in the few minutes allowed them, and lived in filthy, over-crowded barracks. ... The purpose of his article ... was to show that the peasants, after their emancipation, had merely exchanged the chains of serfdom for those of industrial slavery.” Simmons, *op cit.*, at 643.



111.

**Ne Ubii. (Thou Shall Not Kill.) Essex, England, 1900.**

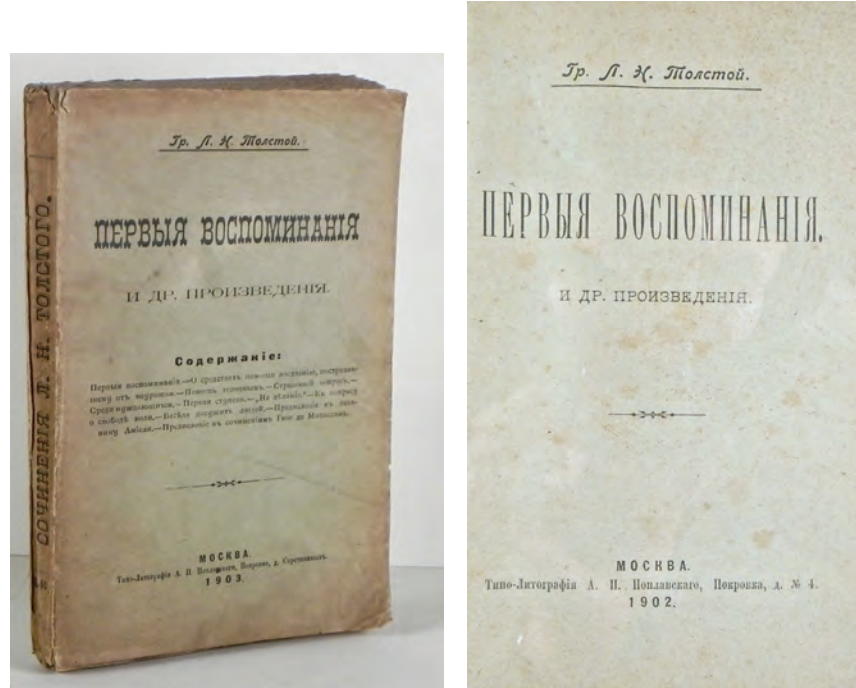
First edition. Published by Chertkov. "Inspired by the assassination of King Humbert of Italy." Simmons, *op cit.*, at 645. OCLC: British Columbia, Harvard, Berkeley, California.



112.

**O Bor'be So Zlom. Posredstvom Neprotivleniia. Tri Pis'ma k Raznik Litsam. (On the Struggle with Evil. Three Letters to Various Persons. ) Geneva: Opex, 1900.**  
First edition.

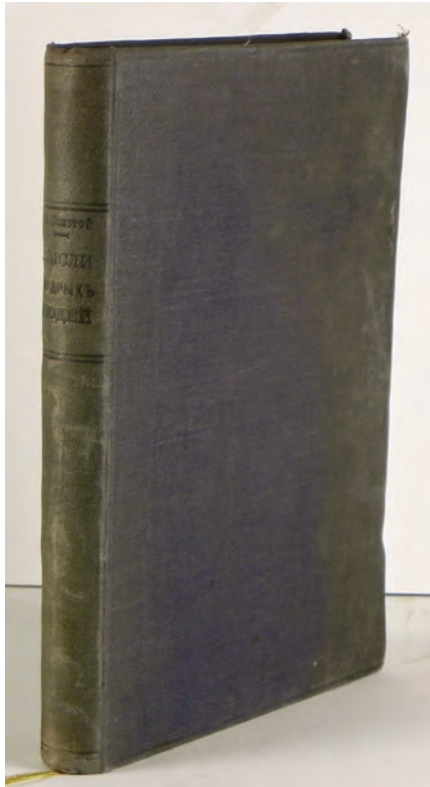
1903



113.

**Pervyia Vospominaniia i Dr. Proizvedeniia. (First Reminiscences and Other Works.)  
Moscow, 1902 [Cover date 1903.]**

First separate edition of this collection of essays by Tolstoy, in the original printed wrappers. It was also published as a volume of his collected works in the same year. The opening autobiographical piece had earlier appeared in the Berlin publication of *Recent Stories and Articles* (1894) (No. 104 *supra*.) In addition, the collection includes essays on famine relief, an introduction to the Russian edition of a work by Swiss philosopher Henri F. Amiel, and Tolstoy's introduction to the Russian edition of the works of de Maupassant. OCLC: University of Otago (New Zealand), British Columbia, Harvard, N.Y. Pub. Library.

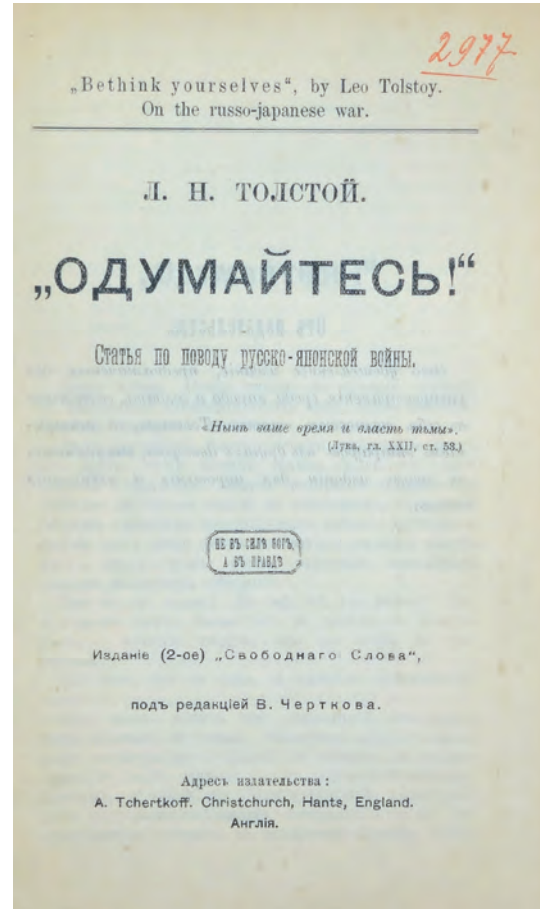
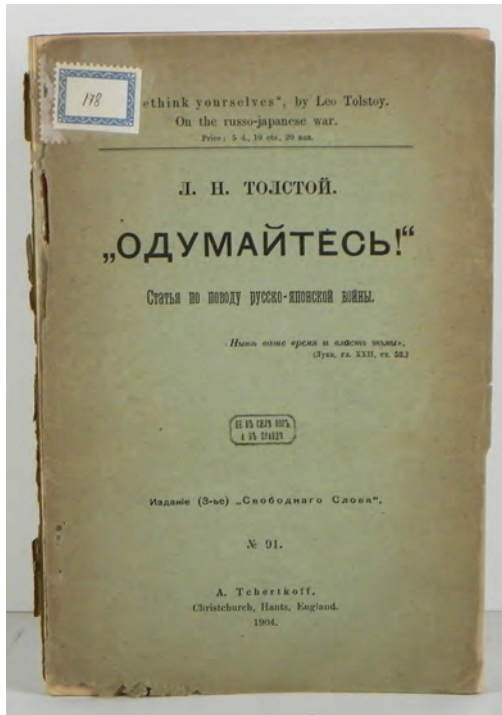


114.

**Mysli Mudrykh Liudei Na Kazhdyi Den'. (The Thoughts of Wise Men for Every Day.) Moscow 1903.**

First edition, in contemporary blue cloth. A commonplace book of aphorisms by famous thinkers – the first fruits of the project that would become Tolstoy’s famous *Krug Chtenia* (*Circle of Reading*) (*infra*, at 124.) “Tolstoy now sat among heaps of books, scanning their dusty pages for forgotten gems of thought. The work became a passion with him, and the more he dwelt with these famous authors of the past, the greater grew his disgust with those of the present and with people’s ignorance of their heritage of wisdom.” Simmons, *op cit.*, at 717.

1904



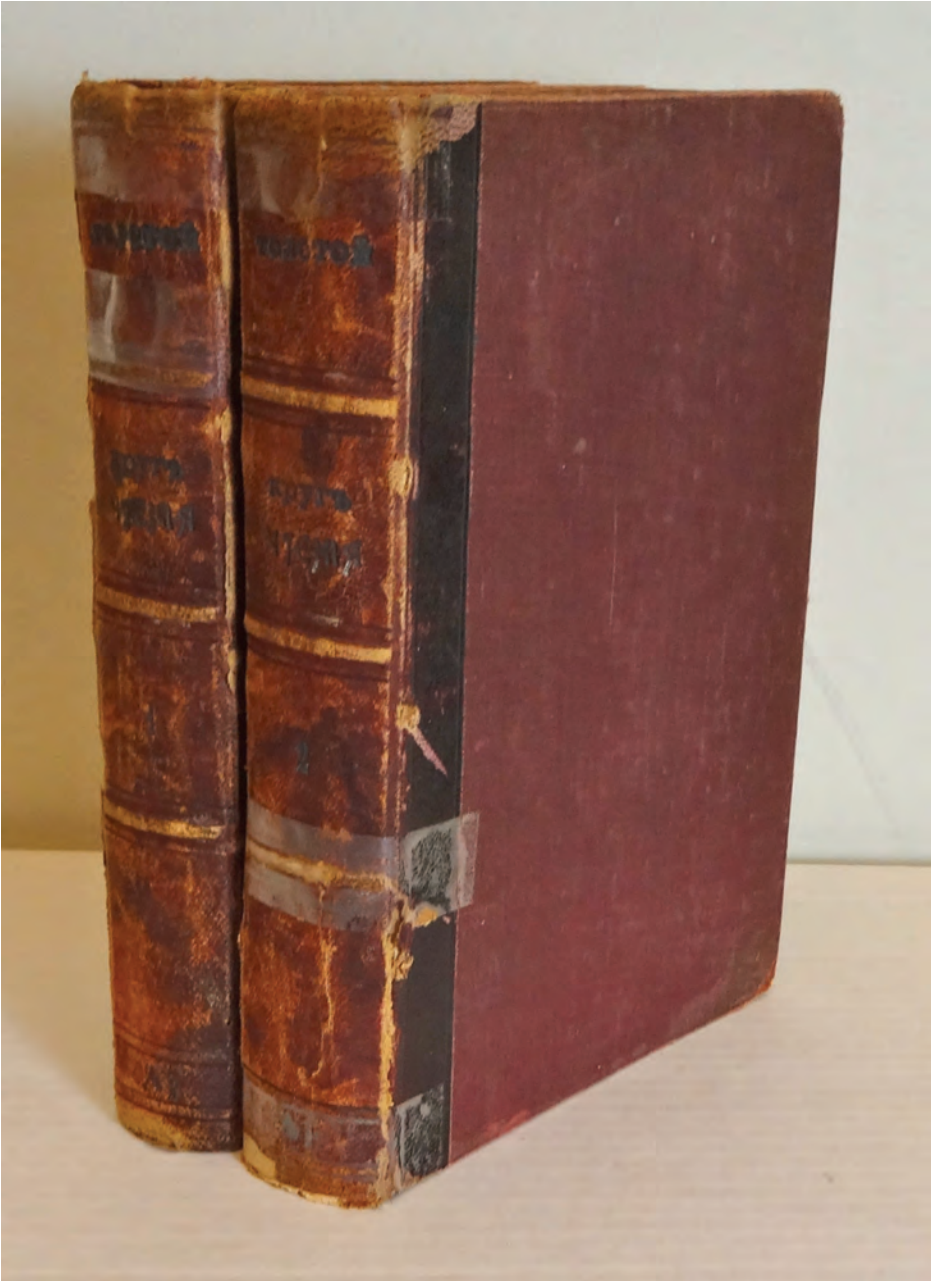
115.

**Odumaites'! Stat'ia Po Povodu Russko-Iaponskoi Voiny. (Bethink Yourselves. Articles On the Cause of the Russia-Japanese War.) Christchurch, England, 1904.**

First edition, in the original printed wrappers. The Russo-Japanese War broke out in January 1904 after the Japanese fleet attacked Russian ships at Port Arthur. This work "was published in England by Chertkov in 1904. Two years later an attempt was made to print it in Russia, but the whole issue was confiscated. Translations appeared quickly in various European languages." Simmons, *op cit.*, at 704.

Tolstoy

1906



# КРУГЪ ЧТЕНІЯ.

ИЗБРАННЫЯ, СОБРАННЫЯ И РАСПОЛОЖЕННЫЯ НА КАЖДЫЙ ДЕНЬ

ЛЬВОМЪ ТОЛСТЫМЪ

МЫСЛИ МНОГИХЪ ПИСАТЕЛЕЙ

ОБЪ ИСТИНЪ, ЖИЗНИ И ПОВЕДЕНИИ.

Изданіе „ПОСРЕДНИКА“,

напечатанное подъ личнымъ наблюденіемъ Л. Н. Толстого.

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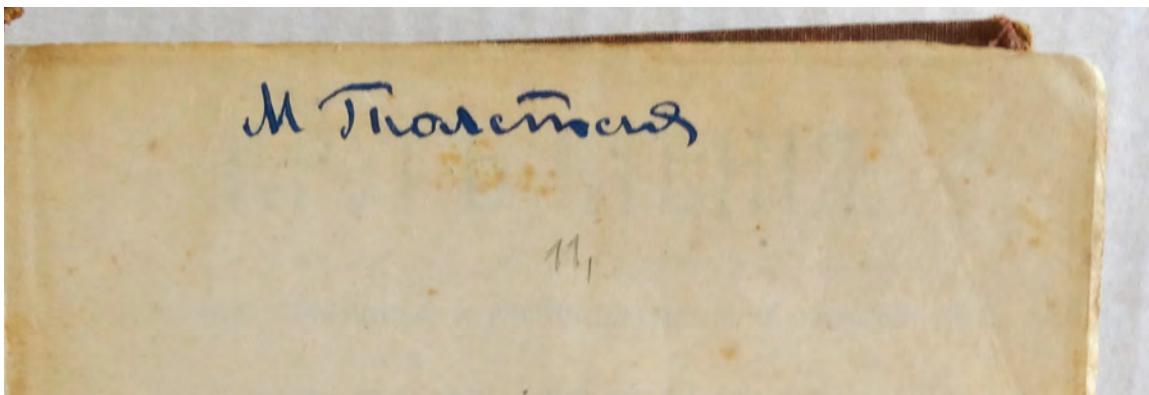
ТОМЪ ПЕРВЫЙ.

*Видѣнны въ ономъ  
читай покаяница въ  
утро.*



Типолитографія Т-ва И. Н. КУШНЕРЕВЪ и К°. Пименовская улица, соб. домъ  
Москва—1906.

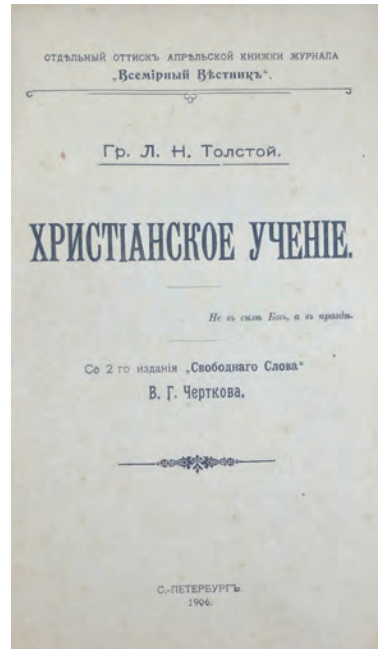
*Л. Толстой  
14 февр. 1906.*



116.

**Krug Chteniia. Izbraniia, Sobrannia, i Raspolozhennia na Kazhdyi Den'. (Circle of Reading. Selected, Collected, and Arranged for Each Day.) Moscow 1906.**

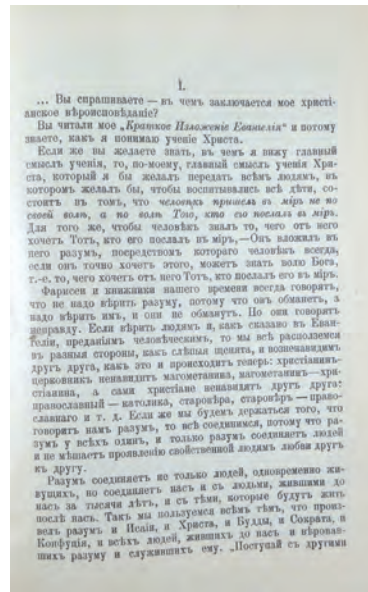
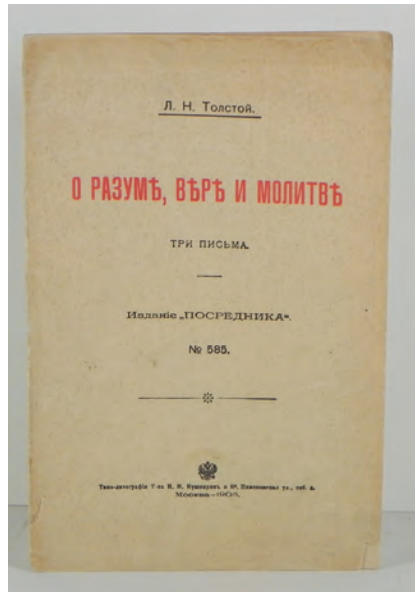
First edition. Two volumes. **With presentation by Tolstoy to his son Andrei, dated February 19, 1906.** Andrei, born in 1877, died during World War I in 1916. Andrei was thus 29 in 1906. The presentation from his father: "Andryusha, Read in this every morning. L. Tolstoy. 19 February 1906." Tolstoy found it difficult to understand Andrei, "who, having abandoned his wife and two children, ran off with the wife of the governor of Tula, the mother of six children." Simmons, *op cit.*, at 748. OCLC: LC, Stanford.



117.  
**Khristianskoe Uchenie. (Christian Teaching.)** St. Petersburg 1906.  
Later edition; originally published in 1898.



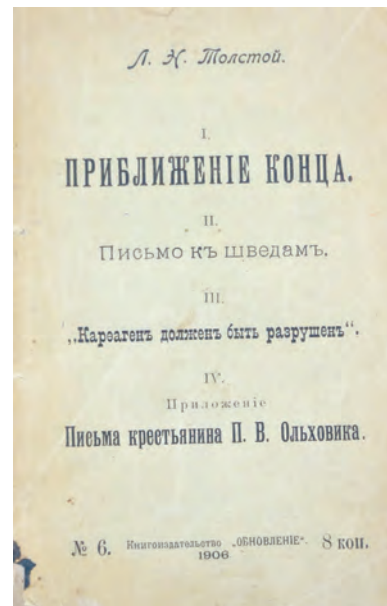
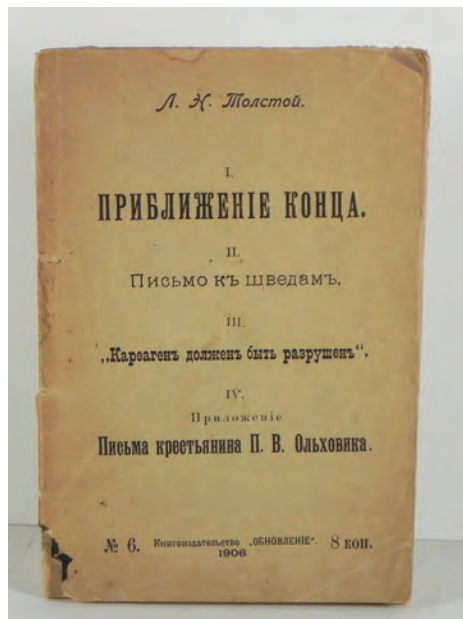
118.  
**Molitva. (A Prayer.)** Moscow, 1906.  
Stapled, as issued in the original illustrated wrappers, 15 pages. Tolstoy's short story in which he attempts to come to terms with the tragedy of a child's death and the problem of unanswered prayer. OCLC records one copy, at Oxford.



119.

**O Razym, Vere i Molitve. Tri Pis'ma. (On Reason, Faith, and Prayer. Three Letters.)** Moscow 1906.

In original wrappers, 12 pages. OCLC: no listings.

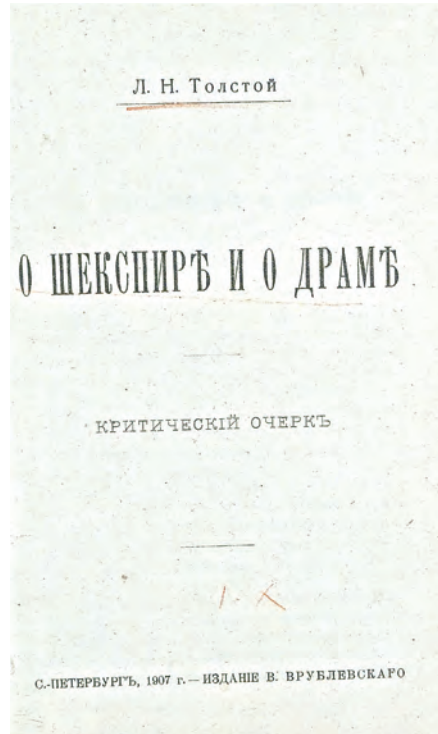
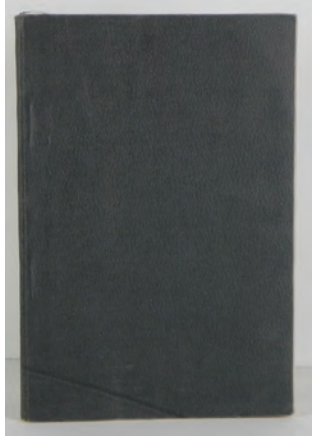


120.

**Priblizhenie Kontsa. (Nearing the End), with three other short works.** St. Petersburg, 1906.

The lead article had earlier appeared in Geneva in 1897. OCLC: No listings.

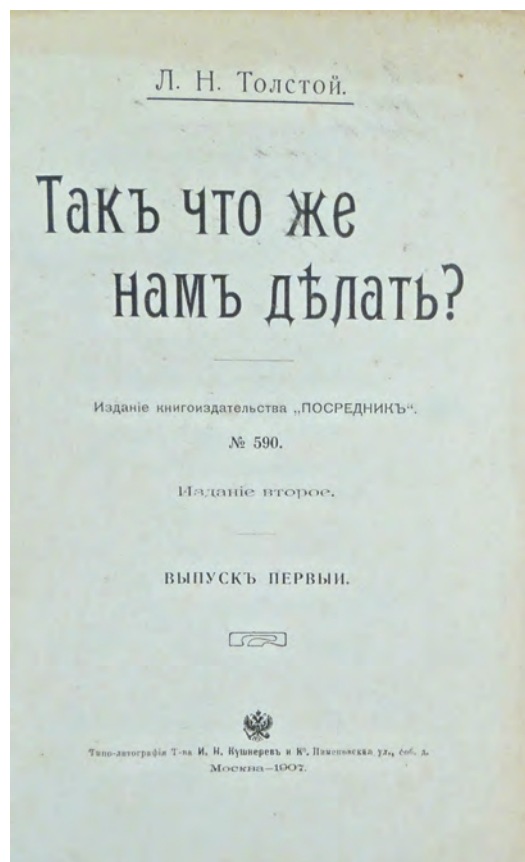
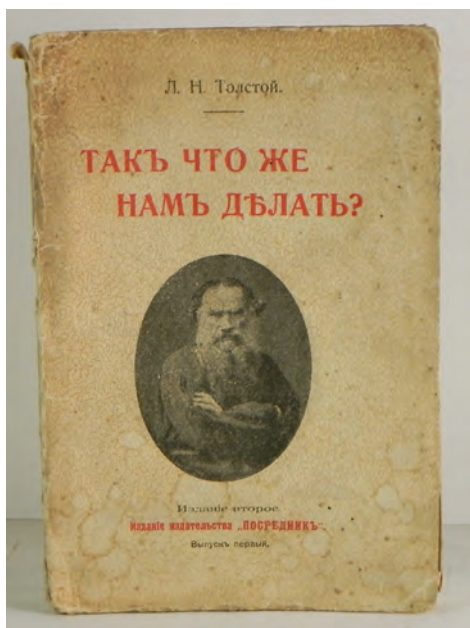
1907



121.

**О Шекспире и О Драмѣ: Критическii Очерк. (On Shakespeare and on Drama. A Critical Essay.) St. Petersburg 1907.**

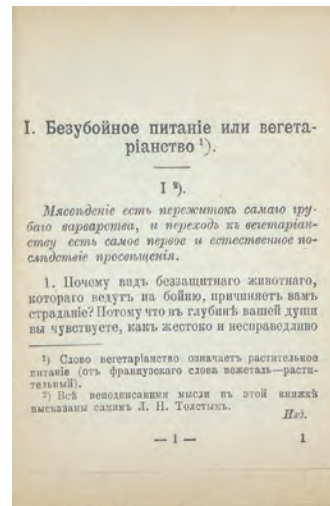
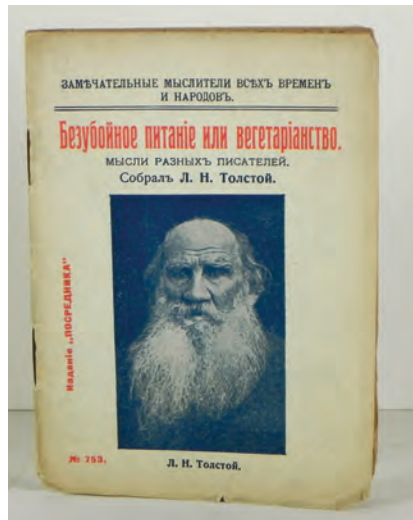
First edition, in cloth wrapper, 94 pages. Tolstoy's famous essay on Shakespeare, in which he proved to be one of Shakespeare's most severe critics. Tolstoy did not like Chekhov's plays either. He once said to Chekhov: "You know, I cannot abide Shakespeare, but your plays are even worse." Simmons, *Chekhov*, at 495. (Perhaps this helps explain why few people have ever read – or even heard of – Tolstoy's own plays.) OCLC records a copy at the Folger Library; another at U. of Toronto; and a copy of an edition published in Moscow the same year (pp. 86) at Harvard.



122.

**Tak Chto zhe nam Delat'. (What Must Be Done?)** Moscow: Posrednik, 1907.  
Second edition (stated).

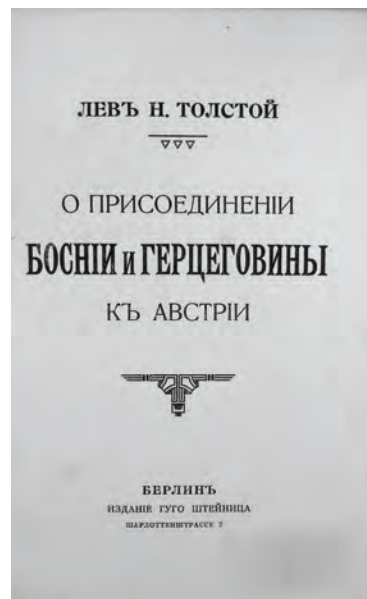
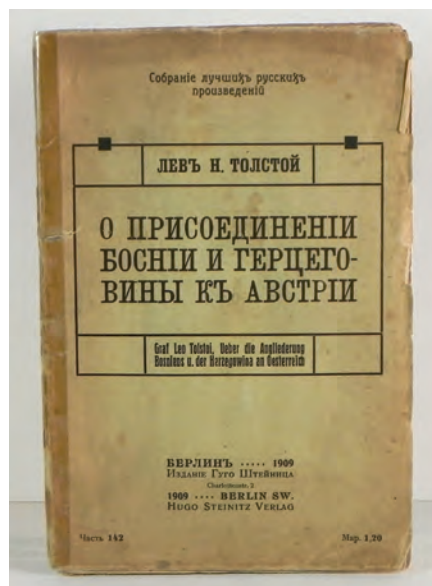
1908-1909



123.

**Bezuboinoe Pitanie ili Vegetarianstvo. (Nondestructive Nourishment or Vegetarianism.) Moscow, 1908.**

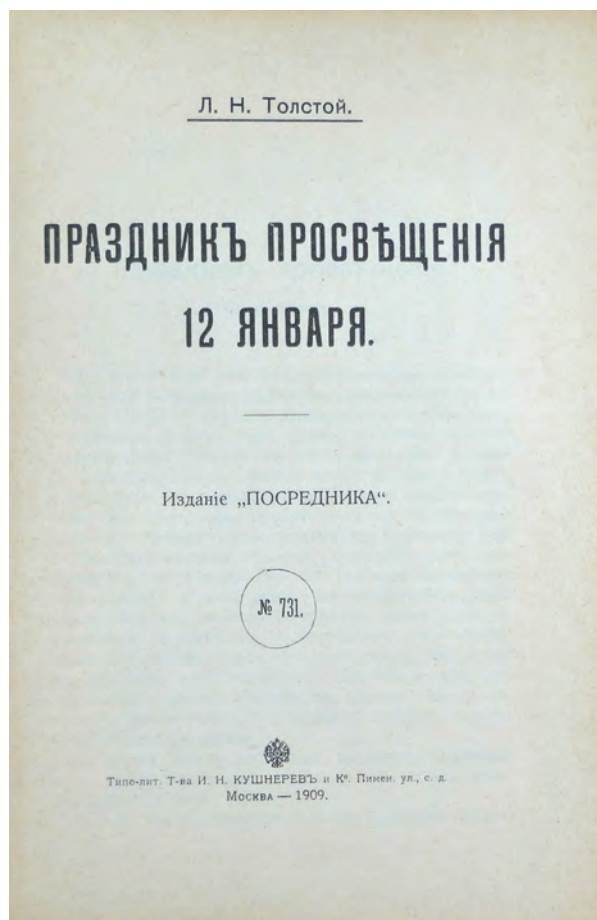
32 pages, in original yellow wrappers. OCLC: Princeton, U. of Chicago, Columbia



124.

**O Prisoedinenii Bosnii i Gertsegoviny K Avstrii. (On the Unification of Bosnia and Herzegovina with Austria.) Berlin 1909.**

52 pages. Date at end, November 5, 1908. OCLC: No listings.



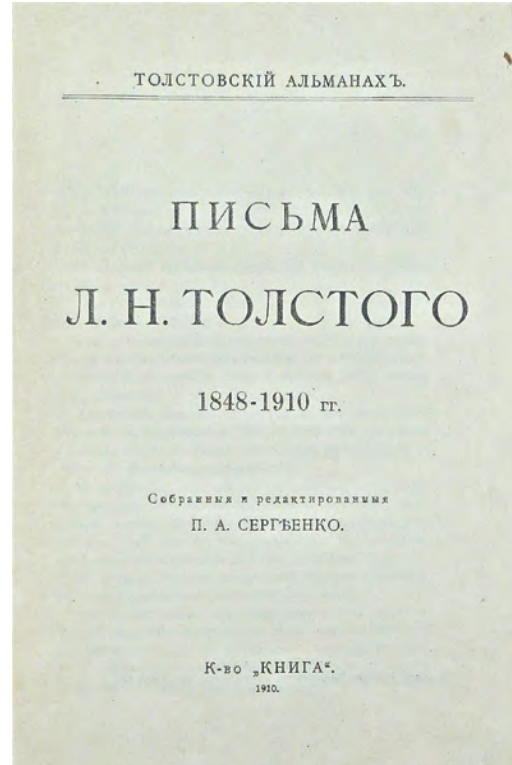
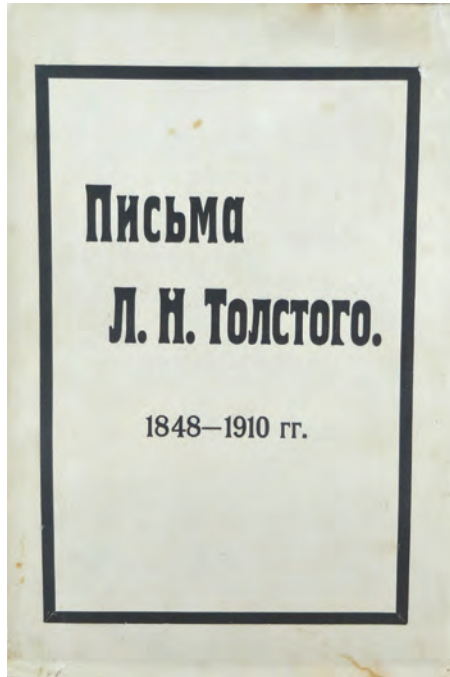
125.

**Prazdnik Prosvieshcheniia, 12 Ianvaria. (Holiday of Enlightenment, 12 January.)**  
**Moscow 1909.**

8 pages; stapled in original wrappers.

1910-1911

Tolstoy died November 20, 1910 (O.S. November 7, 1910)



126.

**Pis'ma L. N. Tolstogo. (Letters of L.N. Tolstoy.) Volume I – 1848-1910. (1910).  
Volume II – 1855-1910. (1911).**

Edited by P.A. Sergeenko.

1912

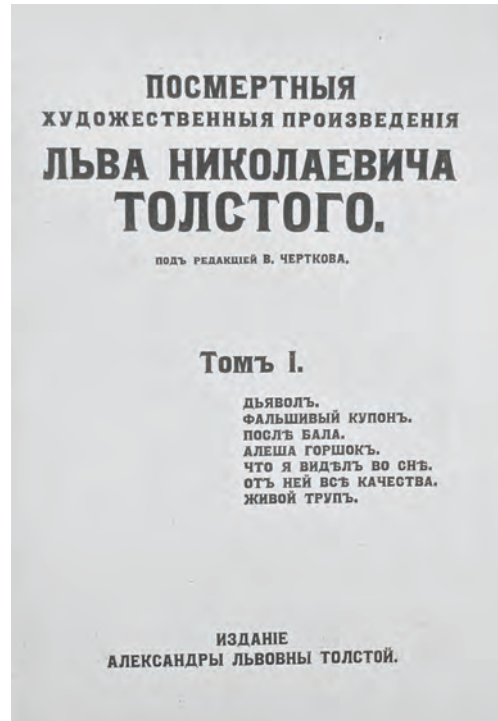
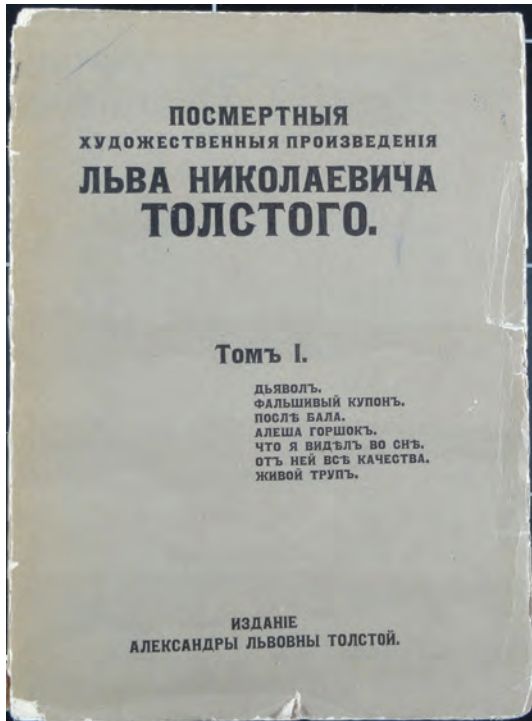


127.

**Zhivoi Trup. Drama v 6 Dieistviiakh. Izdanie Aleksandry L'vovny Tolstoi, Pod Redaktsiei V.G. Chertkova. (The Living Corpse. A Play in 6 Acts. Published by Aleksandra L. Tolstoy, edited by V.G. Chertkov.) Moscow 1912.**

With 12 photogravures. Original lithographed wrappers. First separate edition of Tolstoy's most famous play, published by Tolstoy's daughter, Aleksandra. It had appeared posthumously in the journal, *Russkoe Slovo* in 1911. Tolstoy had written this play in 1900 but never entirely finished it to his satisfaction. "It was never produced or published during Tolstoy's lifetime. The *Live Corpse* is one of the most interesting of Tolstoy's dramas and has had considerable success on the stage." Simmons, *op cit.*, at 646. With several pictures of Tolstoy as an old man.

1911-12



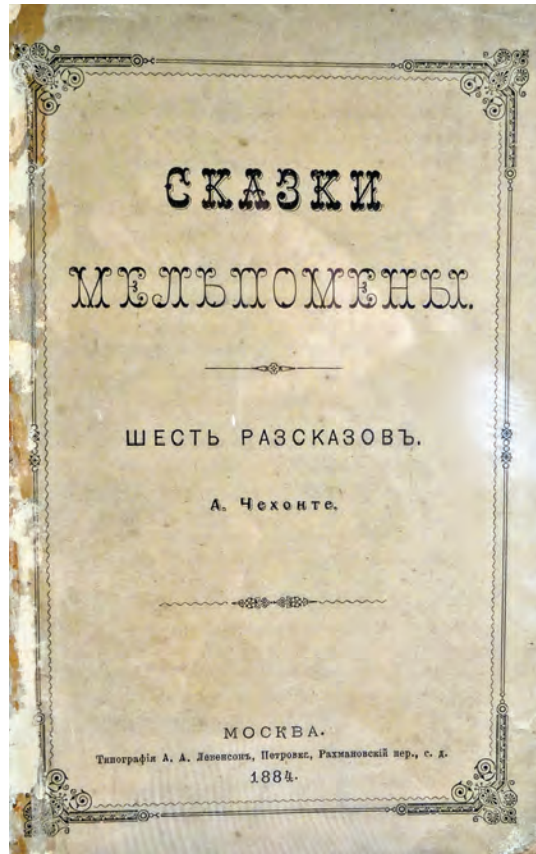
128.

**Posmertnyia Khudozhestvennyia Proizvedeniia L'va Nikolaevicha Tolstago. (Posthumous Artistic Works of Leo N. Tolstoy.) Moscow, 1911-12.**

Three Volumes. Ed. by Chertkov. This first edition of Tolstoy's posthumous works includes the first appearance of several important pieces: *Hajji Murad*; *The Memoirs of a Madman*; and *The Devil*. "They were not published during his life to avoid making the question of their copyright fresh fuel for the war waged by Chertkov and the Countess Tolstoy over the person of their author." *Hajji Murad*, according to Mirsky, was "a masterpiece of the highest order." Martin Sixsmith recently wrote that this novella was "fired with moral revulsion for the Russians who cheat and butcher their way through Chechnya." (*Russia*, 2014, at 125.)

"This collection also includes several plays and many other stories and fragments. One of these is *Father Sergius* (1890-8), the story of an aristocrat who became a monk and a hermit – a powerful study of spiritual pride and, once again, carnal desires. ... It is impossible to list all the numerous minor stories and fragments of these wonderful three volumes. But one at least must be mentioned: one of the shortest – *Alesha Gorshok* (1905). It is a masterpiece of rare perfection ... the story, told in five or six pages, of a peasant boy who was all his life everyone's drudge but, in his simplicity of soul and meek, unquestioning submission (non-resistance), knew that inner light and purity of conscience, that perfect peace which was never attained by the conscious, rational, restless soul of Tolstoy." Mirsky, at 320-21. Kilgour 1205.

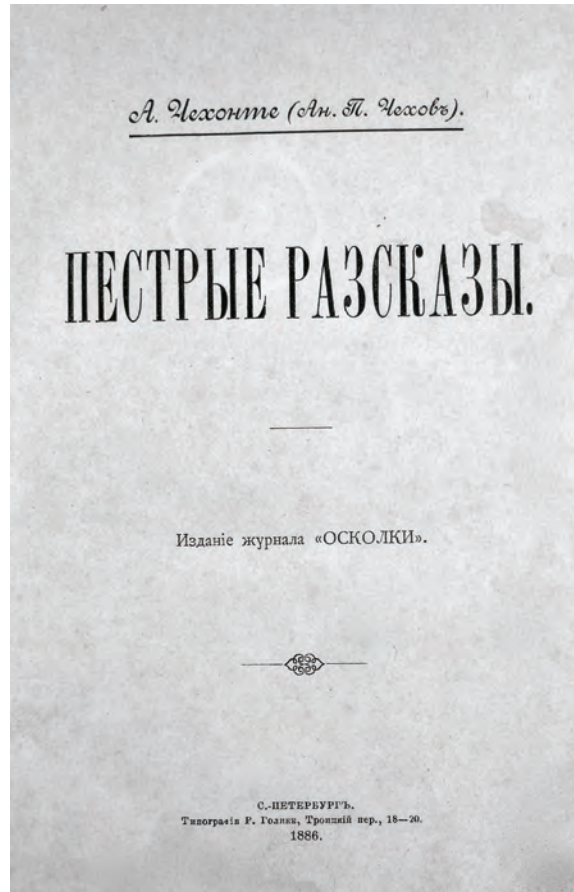
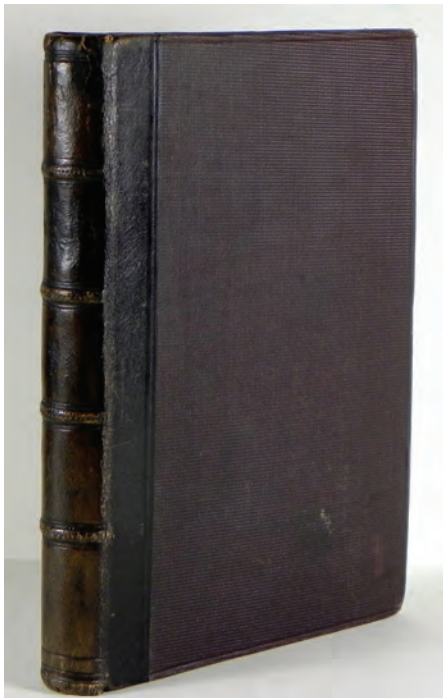
**Chekhov, Anton  
(1860-1904).**



129.

**Skazki Mel'pomeny, Shest' Razskazov. (The Tales of Melpomene. Six Short Stories.) A. Chekhonte [Pseudonym]. Moscow: Tipografiia, A. A. Levenson, 1884.**

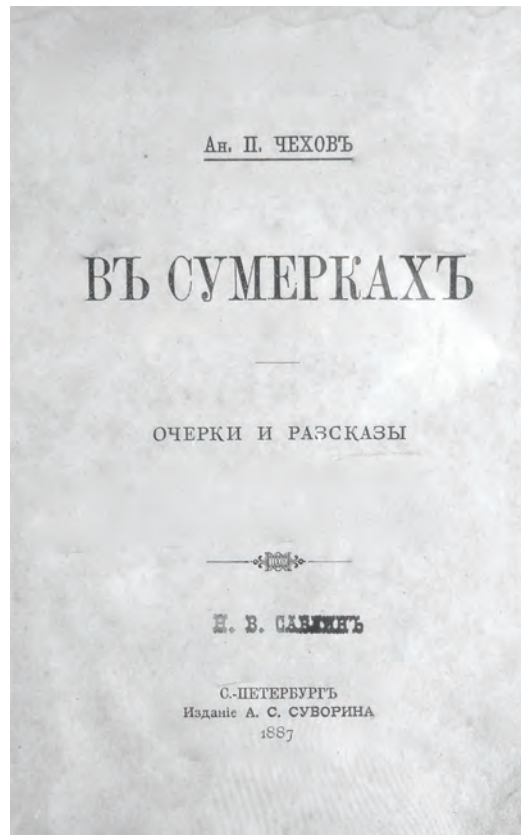
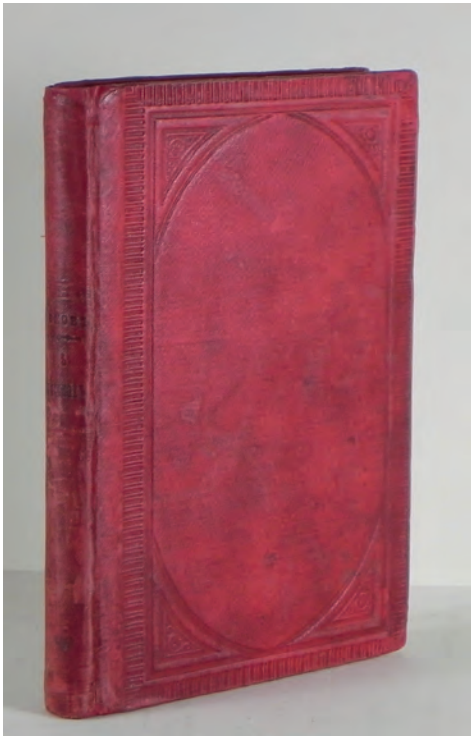
The first edition of Chekhov's first published book. Chekhov was born in Taganrog, South Russia, the grandson of a serf. He graduated from medical school in Moscow, practiced medicine, and wrote stories for humor magazines to supplement his income. His first appearance in print, while he was in medical school, was in the St. Petersburg journal *Strekoza* (*Dragonfly*), in March 1880. His contributions were signed "Antosha Chekhonte," a nickname he had acquired in Taganrog. In late 1883, under money pressure, Chekhov "selected twelve stories, ... coaxed Nikolai [his brother] into illustrating them, and persuaded a printer to undertake the job. Before the printer had produced half the copies in galleys, this money ran out .... A second attempt, however, in the middle of the next year, resulted in the publication of his first book." His brother, Alexander, helped place copies for sale in Moscow bookshops. Ernest J. Simmons. *Chekhov*, Boston, 1962, at 41, 61, 71. Kilgour 225. OCLC: Berkeley, U. of California, Harvard.



130.

**Pestrye Razskazy. (Varicolored Tales.) St. Petersburg: Izdanie Zhurnala "Oskolki," 1886.**

First edition of Chekhov's second book, sometimes translated as "Motley Stories." The title page showed both his pseudonym and, for the first time, his own name. A hostile critic named Skabichevsky in a review of this work wrote that Chekhov lacked the "divine spark," – that he was a "squeezed out lemon rotting under a gate." Ivan Bunin, *About Chekhov: The Unfinished Symphony*, New York, 1955, at 60. But, as his principal biographer concluded: "Before him the short story in Russian literature had been only an incidental art form .... Chekhov quickly realized the artistic virtue of this form in which he ultimately became one of the world's great masters." Simmons, 73, 107. Kilgour 226. OCLC: Harvard, British Library, Waseda.

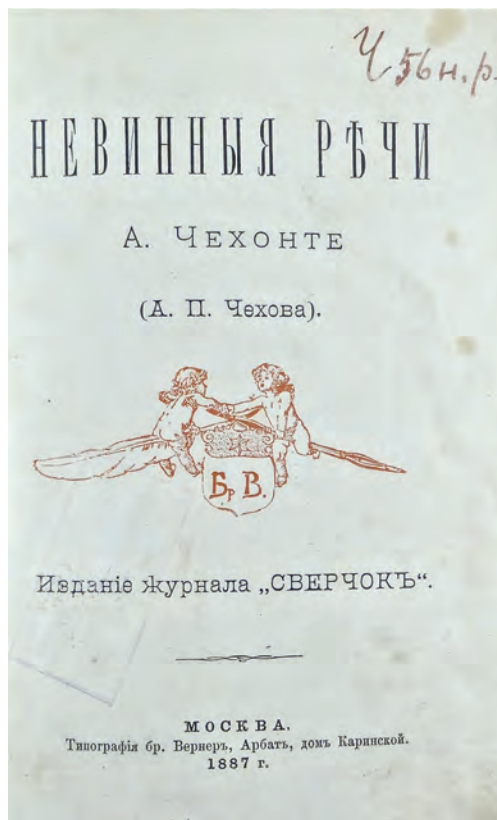


131.

**V Sumerkakh. Ocherki i Razskazy. (At Dusk. Sketches and Short Stories.)**

**St. Petersburg: Izdanie A.S. Suvorina, 1887.**

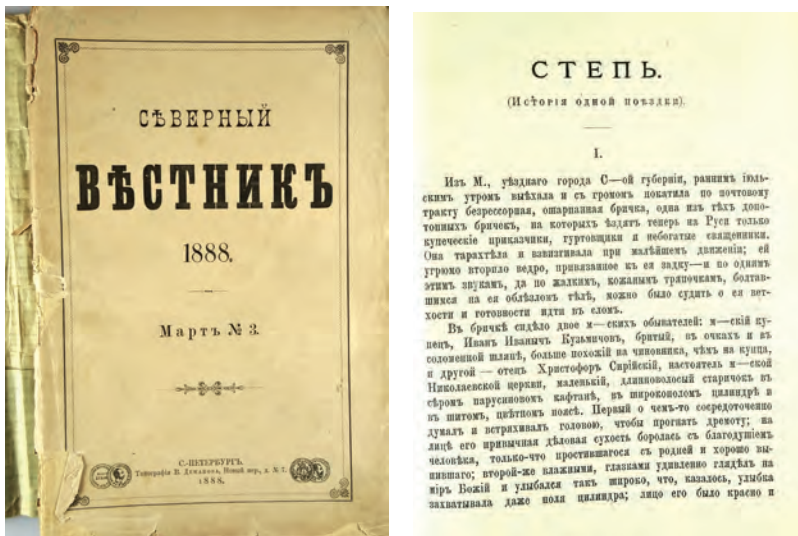
First edition of Chekhov's third book, a collection of short stories, published by Chekhov's conservative friend, A.S. Suvorin. This book earned Chekhov the Pushkin Prize for literature. (In 1887 Chekhov also wrote his first full-length play, "Ivanov" – first performed in Moscow in November 1887.) Simmons, 119, 123, 139, 160. Kilgour 228. OCLC: Yale, Harvard, Columbia.



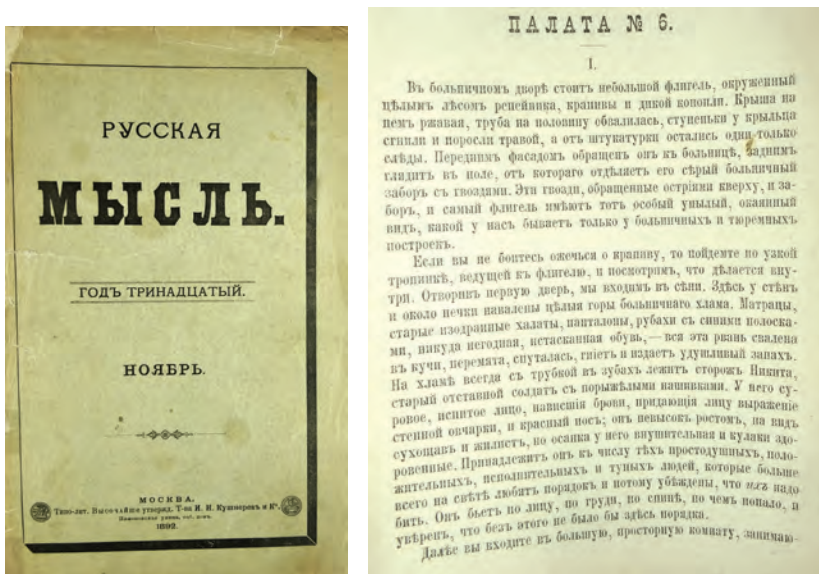
132.

**Nevinnyya Riechi. (Innocent Talk.) A. Chekhonte. Moscow: Izdanie Zhurnala "Sverchok'," 1887.**

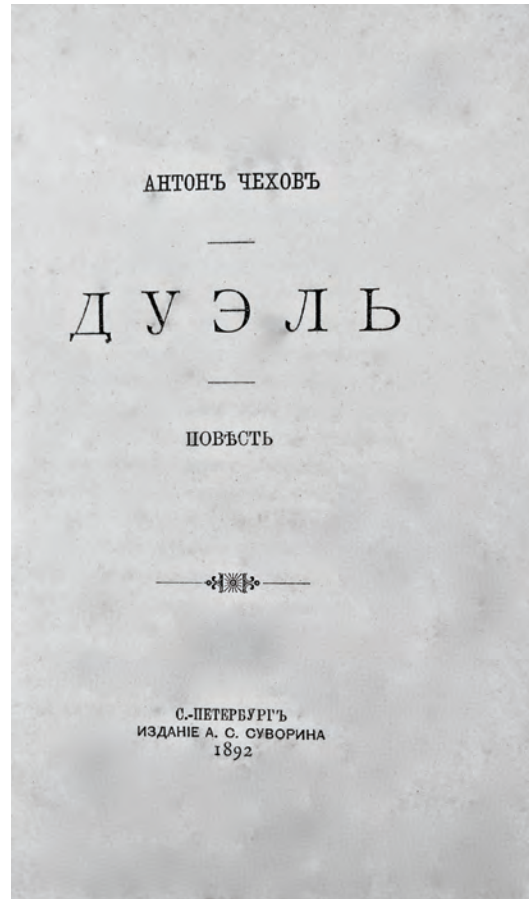
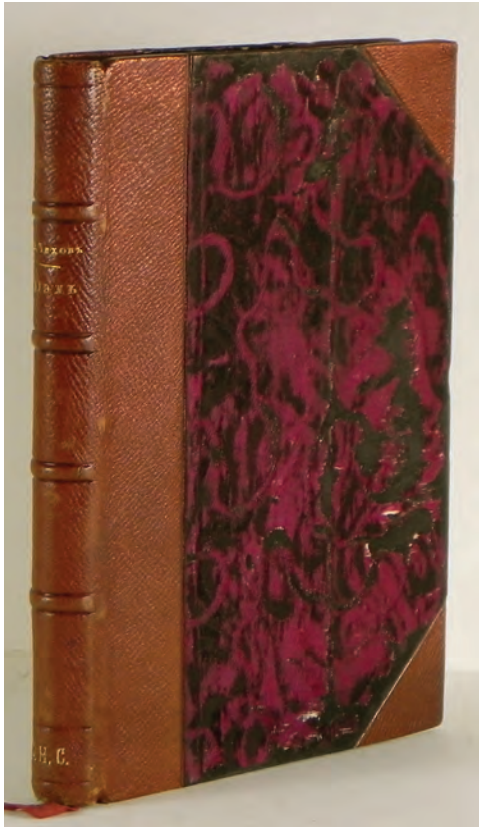
First edition of Chekhov's fourth book, another collection of stories, which had first appeared in the periodical *Sverchok*, (*The Cricket*). Simmons called it "an unimportant collection which [Chekhov] described as 'a dozen of my youthful sins,' a volume he sold to a shyster publisher when he was desperately short of money." Simmons, 132. Kilgour 227. Harvard, Yale, U. of Illinois, U. of California, Chapel Hill.



133.  
**Step'. (Steppe.)** In *Severnii Vestnik* (Northern Messenger). St. Petersburg, March, 1888.  
 First appearance of the novella (pp. 76-123). Chekhov's tribute to the countryside where he grew up.



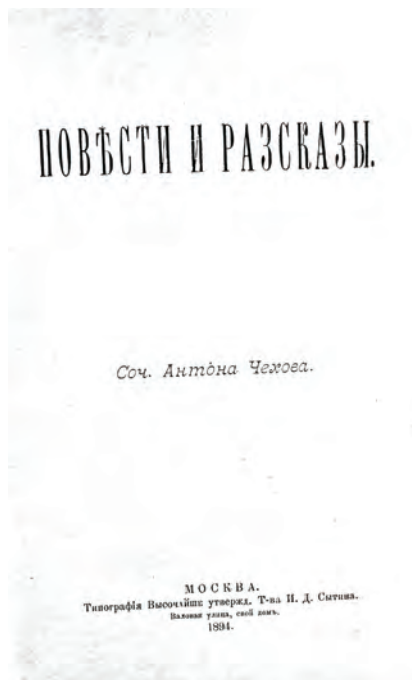
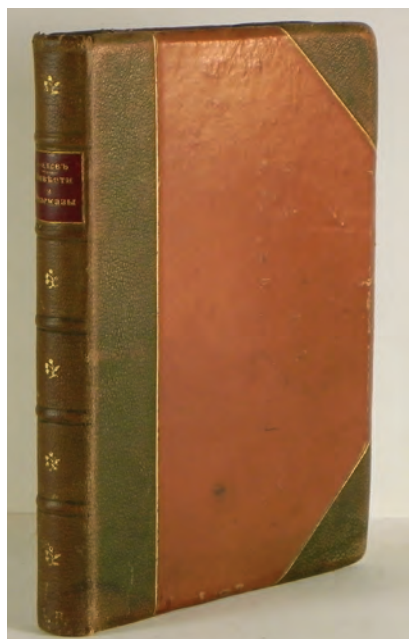
134.  
**Palata No. 6 (Ward Six).** In *Russkaya Misl'* (Russian Thought). Moscow, November, 1892.  
 First appearance of this novella (pp. 76-124). One of Chekhov's longer stories, *Ward No. 6* explored the tension between reality and how people interpret reality.



135.

**Duel'. Povest'. (Duel. A Tale.) St. Petersburg: Izdanie A.S. Suvorina, 1892.**

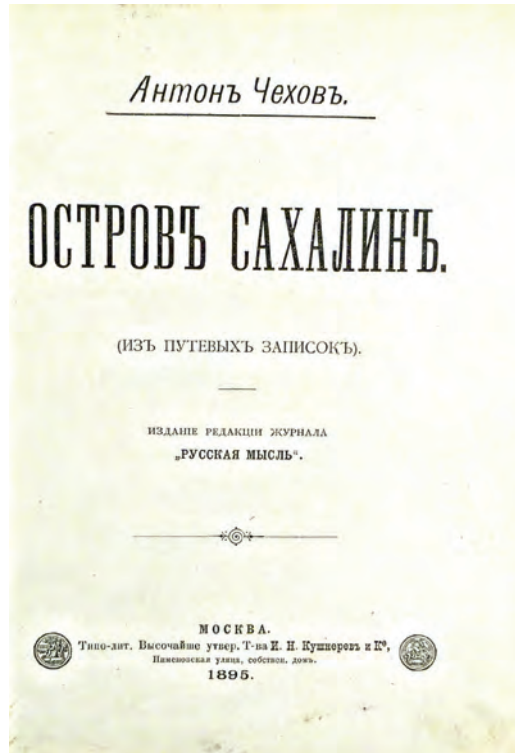
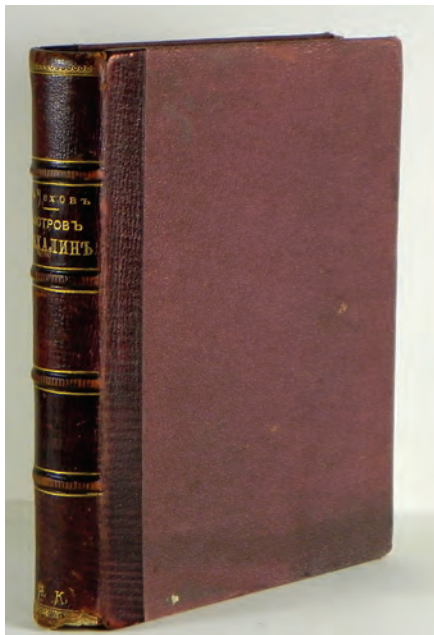
First edition. This novella was first serialized in Suvorin's newspaper, *Novoye Vremya*, during October-November 1891. This book, despite the year on the title page, appeared in December 1891. Kilgour lists a second edition of the book, at 230; title page bears words "Izdanie Vtoroe" below title (unlike present copy). The story "may be regarded as a continuation of [the] kind of probing in depth into the life forces which bring about a state of mutual isolation among his characters." Simmons, 249-250. OCLC lists Harvard (may refer to this second edition).



**136.**

**Povesti i Razskazy. (Stories and Tales.) Moscow: I.D. Sytin, 1894.**

First edition of this collection – “a careful reworking of his best pieces over the last two years [1893-94].” Publication apparently occurred in early 1895, despite the year 1894 which appears on the title page. The volume was published by I.D. Sytin, who gave Chekhov a better deal than his previous publisher and friend, Suvorin. Simmons, 329, 340. Includes several important stories: “The Black Monk,” “Rothschild’s Fiddle,” “A Woman’s Kingdom,” and “The Teacher of Literature.” Kilgour 232. OCLC; lists 6 copies.



137.

**Ostrov Sakhalin. (The Island Sakhalin.) Moscow: Izdanie Zhurnala Russkaia Mysl', 1895.**

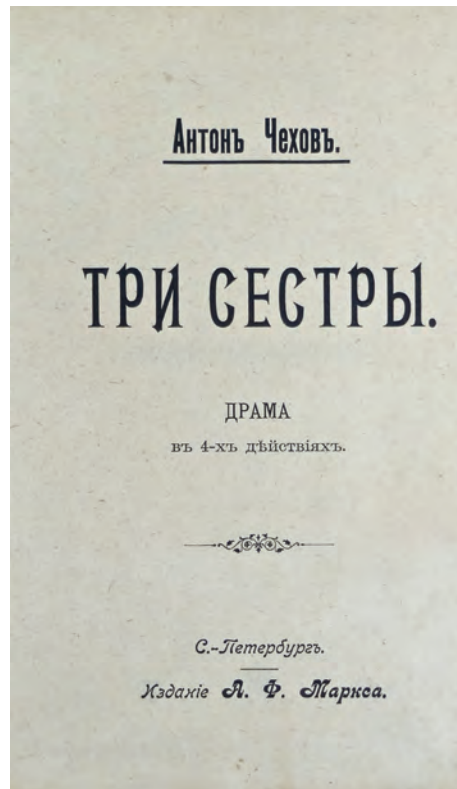
First edition. These “travel notes” were taken when Chekhov traveled in 1890 to the eastern island. Some chapters were first published in parts in the journal *Russkaia Mysl'* (*Russian Thought*) in 1893-94. Much more than a travel journal, this work reports on the living conditions of the exiles held in penal servitude in Siberia. The background and circumstances of his eight-month trip are set forth in Simmons, 107 et seq., 304. The work has recently been called “the best work of journalism written in the nineteenth century. Akhil Sharma, “Chekhov’s Beautiful Nonfiction,” *New Yorker*, February 2, 2015. Kilgour 233. OCLC: Yale, Harvard, N.Y. Pub. Library, LC, Stanford.



138.

**Chaika. Komediia v 4 Deistviiakh. (The Seagull. A Comedy in 4 Acts.) In Russkaia Mysl'. Moscow 1896.**

First printing of the play, in the December 1896 issue of the literary journal, in the original printed wrappers. Chekhov wrote the first draft in 1895, circulated it to friends, and then revised it during 1896. The opening night – a benefit -- of the first production, in St. Petersburg on October 17, 1896, was such a disaster that Chekhov left the audience. However, subsequent nights went better; and when the great Stanislavski directed it in 1898 in Moscow, it was a triumphant success. Simmons, 351, 364-77, 451. *The Seagull* appeared in book form in 1897 in Chekhov’s first collection of plays. It was the first of Chekhov’s four great plays, the others being *Uncle Vanya*, *Three Sisters*, and *The Cherry Orchard*. “During the seven years from 1896 to 1903 [Chekhov] produced the four masterpieces that have established his reputation as one of the great dramatists of modern times.” Terras, at 80. Chekhov became acquainted in 1898 with Olga Knipper, an actress in the Moscow Art Theater who performed in the 1898 Moscow production of *The Seagull*. They married in 1901. Chekhov, who was a doctor, knew then that he was seriously ill with tuberculosis.



139.

**Tri Sestry. Drama v 4-kh dieistviiakh. (Three Sisters. A Drama in 4 Acts.) St. Petersburg: A.F. Marx, 1901.**

First edition. The play, written mostly in Yalta during 1900, was first performed in Moscow under the direction of Stanislavsky on January 31, 1901. The text first appeared in the February 1901 issue of the journal *Russkaya Mysl'*, No. 2. Simmons thought that the next appearance (and first book appearance) was in Volume VII of the *Collected Edition* of Chekhov's works that appeared in 1902; so he did not know about this first book edition by Marx in 1901. Simmons, 509-13. Apparently the only other copy of this first edition outside Russia is at the National Library of Finland. Simmons says it took the public and critics several years to recognize *Three Sisters* "as the profoundest and most effective of Chekhov's plays." Simmons, 522. Another critic, V.S. Pritchett, in *Chekhov, A Spirit Set Free*, 1988, called it the "longest and greatest" of Chekhov's plays (Chapter 18). Not listed by Kilgour or OCLC.

\* \* \*

Also in 1901 Chekhov's short piece, **Noch'iu (To the Night)** appeared in the literary journal, *Northern Flowers*, Moscow 1901, at 37-42. **No. 186**, below.



140.

**Diadia Vania. Stsena iz Derevenskoi Zhizni. V Chetyrekh Deistviiakh. 2-e Izdanie. (Uncle Vanya. Scenes From Country Life. In four acts.) St. Petersburg 1902.**

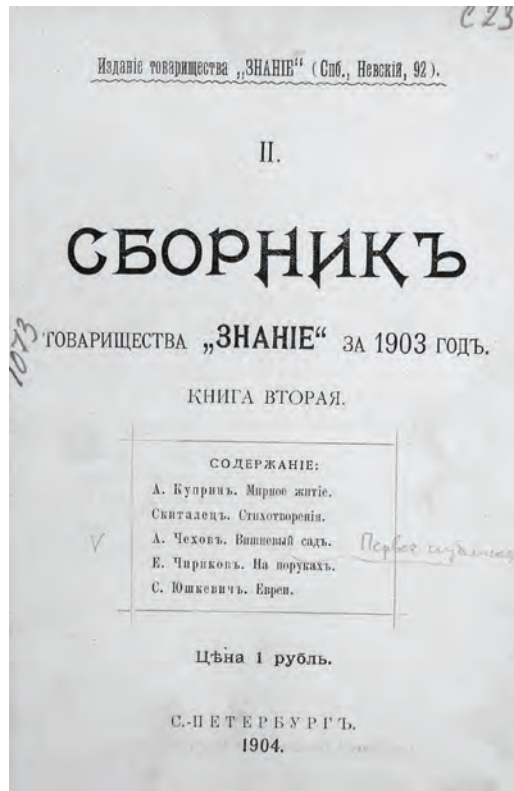
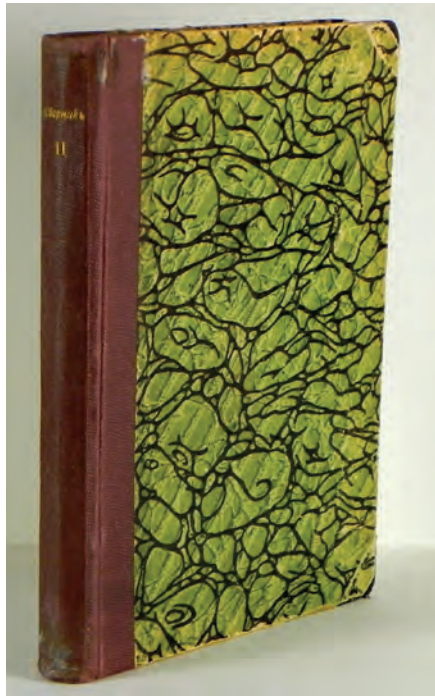
Second edition. Uncut, in the original orange printed wrappers. The first complete separate edition of *Uncle Vanya*. An earlier issue, apparently known only in a single copy at the National Library of Russia, does not include the first Act. The second of Chekhov's four great plays, *Uncle Vanya* was first published in a collected volume in 1897, together with *The Seagull* and six other plays. Chekhov's biographer showed that *Uncle Vanya*, "one of his greatest plays," was a reworking of one of his earlier plays, *The Wood Demon*. *Uncle Vanya* was first performed by the Moscow Art Theater (Stanislavsky) October 26, 1899, and was highly praised by reviewers. Early the following January, Chekhov was elected to the Russian Academy of Sciences, along with Tolstoy. Simmons, 200, 485-87, 492. OCLC: U. of Illinois, Johns Hopkins, U. of N.Y., Oxford, Alberta.

\* \* \*

Tolstoy, though he admired Chekhov's stories, did not like his plays – nor did he like Shakespeare's. (See No. 121, *supra*.) Simmons recounts a story (at 495) that tells a great deal about both men:

Like *The Sea Gull*, which he had only read, [Tolstoy] condemned *Uncle Vanya*. 'Where is the drama? In what does it consist?' he stormed at the actor A.A. Sanin. ... Far from being offended, Chekhov was vastly amused. ... Tolstoy's foibles and extreme opinions did not lessen Chekhov's reverence for the all-pervasive humanity of this colossus of a genius. ... [Chekhov wrote:]

"[Tolstoy's] illness frightened me and kept me in a state of tension. I dread Tolstoy's death. If he should die, there would be a big empty place in my life. To begin with, I have never loved any man as I do him; I am an unbeliever, but of all the faiths I consider his the closest to my heart and the one most suited to me. In the second place, as long as there is a Tolstoy in literature, then it is easy and agreeable to be a writer; even the realization that one has done nothing and will do nothing is not so dreadful, since Tolstoy will do enough for all. His accomplishment is a justification of the hopes and expectations built upon literature." (Letter, January 28, 1900.)



141.

**Vishnevyyi Sad'. (The Cherry Orchard.) In Sbornik Tovarishchestva 'Znanie' Za 1903 God. (Collection of the Association Znanie (Knowledge) for the Year 1903.) Kniga Vtoraya. St. Petersburg, 1904.**

First publication and earliest version of *The Cherry Orchard*, which was written in 1903. The premier performance took place January 17, 1904, on Chekhov's 44<sup>th</sup> birthday. It turned into a jubilee celebration of his 25 years of literary work; and *The Cherry Orchard* became "the most successful of all his plays." Simmons, 613-17. "Chekhov received an offer from Gorky to publish the play in the annual of his firm *Znanie*, at a remuneration of fifteen hundred rubles a signature, the highest Chekhov had ever received. Because of his contract with Marx, which restricted publication of new works to newspapers and magazines, or to books that appeared for charitable purposes, it seemed at first that Chekhov would have to reject this alluring proposal. Violation of the contract carried a penalty at the rate of 5000 rubles for every printed signature. However, a way out was found. Both Chekhov and Gorky were interested in an appeal to aid indigent women medical students in Petersburg, and the *Znanie* Annual, including *The Cherry Orchard*, was published on behalf of this charitable purpose." Simmons, 594, 606. Quaritch, in catalogue 6/15 (2006) described this printing as "of the greatest rarity." (Item 12.)



142.

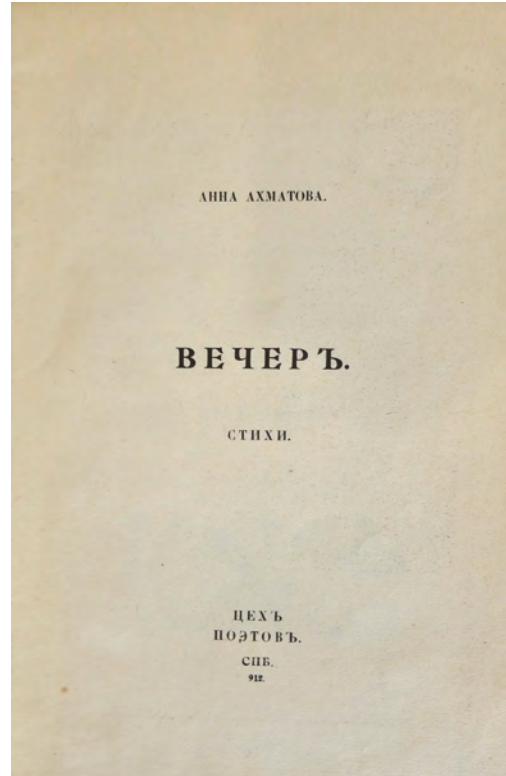
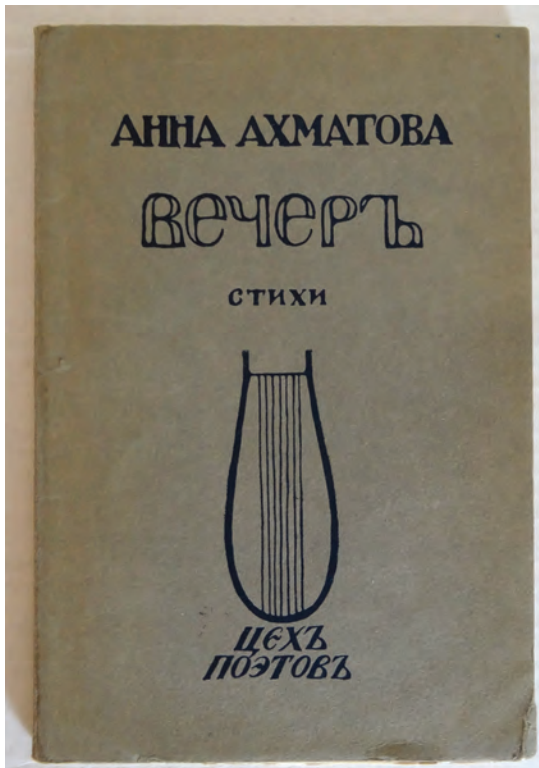
**Vishnevyy Sad. Komediiia v chetyrekh dieistviiakh. "Vtoroe Isdanie."** (The Cherry Orchard. A Comedy in four Acts. "Second edition.") St. Petersburg: A.F. Marks. 1904.

The second edition, brought out by Marx in 1904. Simmons, 606, fn. OCLC: Library of Congress, Harvard, Columbia, Washington, Minnesota.

Terminally ill with tuberculosis, Chekhov and his wife Olga set off for a German spa town on June 3, 1904. He died in Germany July 15, 1904.

The Twentieth Century

Akhmatova, Anna Andreevna  
(Anna A. Gorenko, wife of N.S. Gumilev)  
(1889-1966)

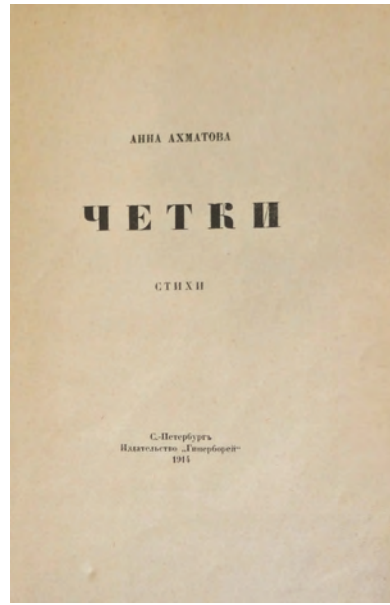




143.

**Večer. (Evening.) St. Petersburg: Tsekh poetov, 1912.**

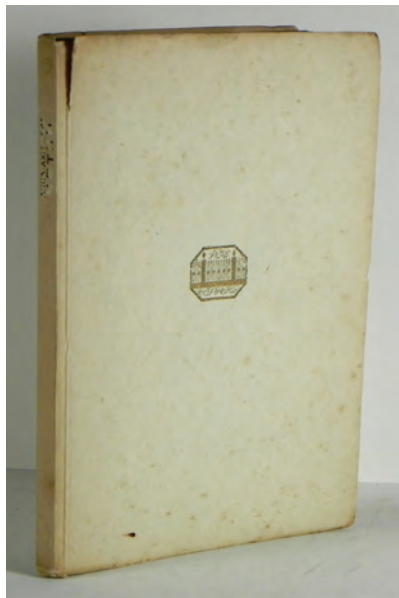
First edition of Akhmatova's first collection, which was published by the workshop of her first husband, Nikolai Gumilev in an edition of 300 copies. The slender gray volume contained 46 poems assembled in 92 pages. On the cover appears a lyre – the symbol of the Acmeist group of poets, of whom Akhmatova was one. Inside is a drawing of a woman attired in robes and looking downward with a melancholic expression at flowing waters. Gumilev evidently saw no conflict of interest in giving her a favorable review: “[W]omen in love, cunning and rapturous, at last speak in their own genuine and at the same time artistically convincing language.” Akhmatova would later, in her own memoirs, refer to these poems as “these naïve poems by a frivolous girl ....” R.E. Martin, “Collecting Anna Akhmatova,” in *Caxtonian*, Vol. XV, No. 4, April 2007, at 4. OCLC: Berkeley, Harvard, Princeton.



144.

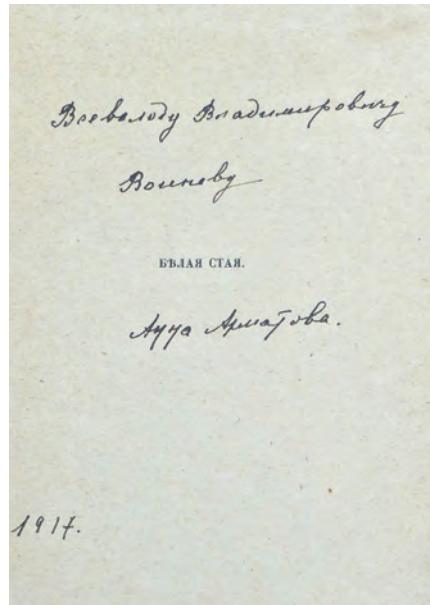
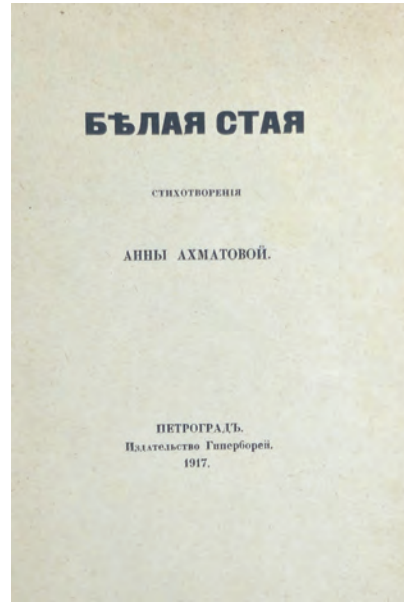
**Chetki. Stikhi. (Rosary. Poetry.) (Sometimes referred to as Beads.)  
St. Petersburg, 1914.**

First edition of Akhmatova's second collection. One of her most popular. The poet Alexander Blok later remarked about these poems that, "She writes verse as if she is standing in front of a man, and one should write as if one stands before God." (Martin, *op cit.*, at 5.) Kilgour 3. OCLC: British Library, U. California Irvine, G.w. Univ., Texas.



145.

**Chetki. Stikhi. (Rosary. Poetry.) Berlin, 1921.**



146.

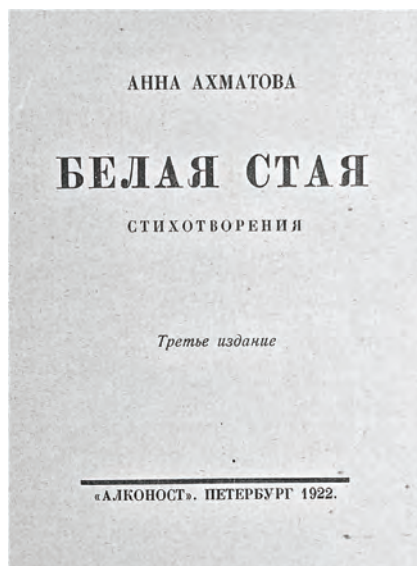
**Bielaia Staia: Stikhotvoreniia. (White Flock: Poems.) Petrograd; Giperborei, 1917.**

First edition of Akhmatova's 3<sup>rd</sup> collection, containing 142 pages, issued in an edition of 2000 copies. **A presentation copy** to the graphic artist Vsevolod Voinov. The book appeared in September 1917, the first phase of the revolution having occurred the prior February. Kerensky's government collapsed soon after, in October (November according to the Gregorian calendar). Joseph Brodsky says that with this book, Akhmatova's personal lyricism became tinged with the "note of controlled terror" – a note which he says would later become "increasingly intertwined" with her more romantic lyrics. Kilgour 4. OCLC: N.Y. University, Stanford, Harvard, North Carolina, British Library.

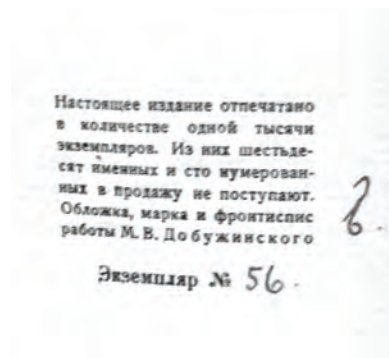
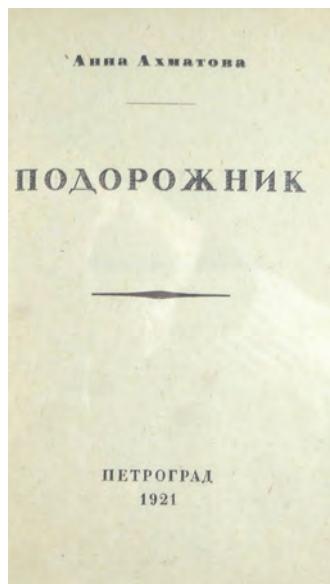
Vsevolod Voinov (1880-1945) was a graphic artist and wood engraver who reportedly worked in the Imperial Hermitage in 1917. One of his artworks -- (“pencil, ink and wash on paper”) dated “24.III.1918” and entitled “A Wandering Poet” -- is of a reclining young, dark-haired woman poet. It sold at auction in London, June 5, 2013, for \$8,312. Could it be a drawing of Anna?



\* \* \*



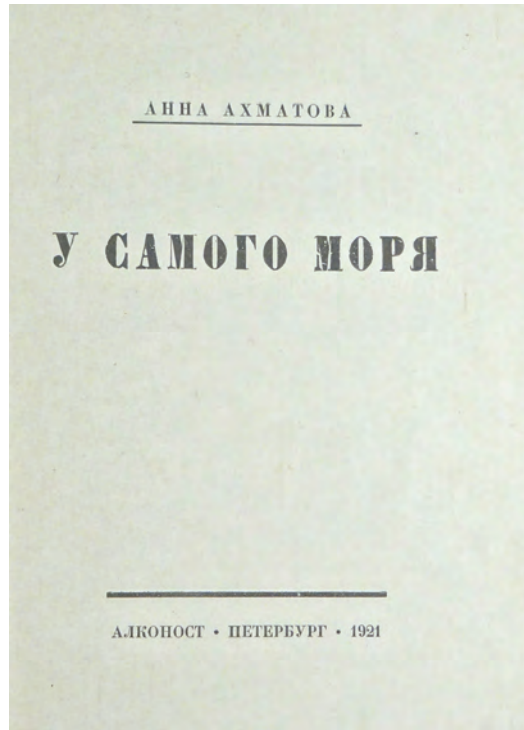
147.  
**Bielaia Staia: Stikhotvoreniia. (White Flock: Poems.) Petersburg: Alkonost, 1922.**  
Third edition of her 3<sup>rd</sup> collection, containing 10 new poems.



148.

**Podorozhnik. (Plaintain.) Petrograd, 1921.**

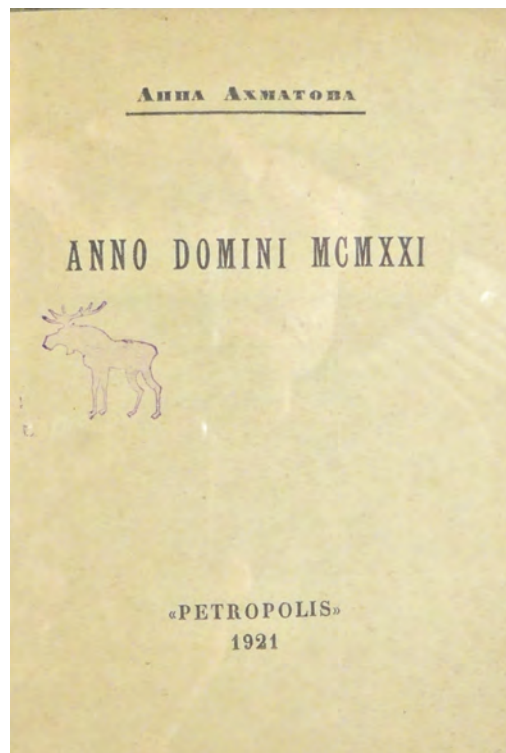
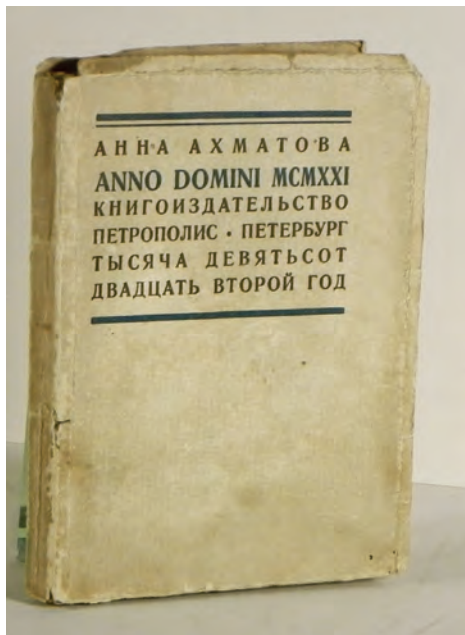
The first edition of Akhmatova's 4<sup>th</sup> collection. A tiny book in paper wrappers with only 60 pages, it was published in an edition of 1000 copies. Of these, 100 were numbered and not sold. This copy is numbered 56 and is marked, apparently by Akhmatova. Kilgour 7.



149.

**U Samogo Moria. (At the Edge of the Sea.) Petersburg: Alkonost, 1921.**

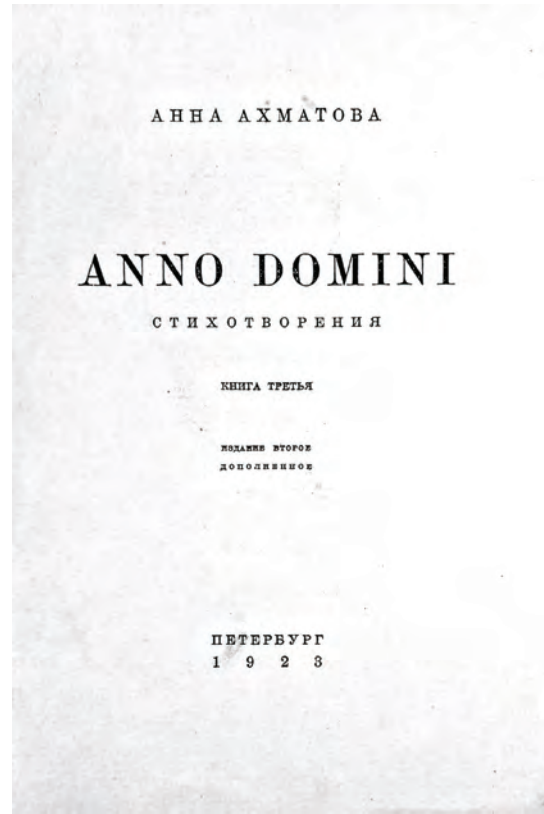
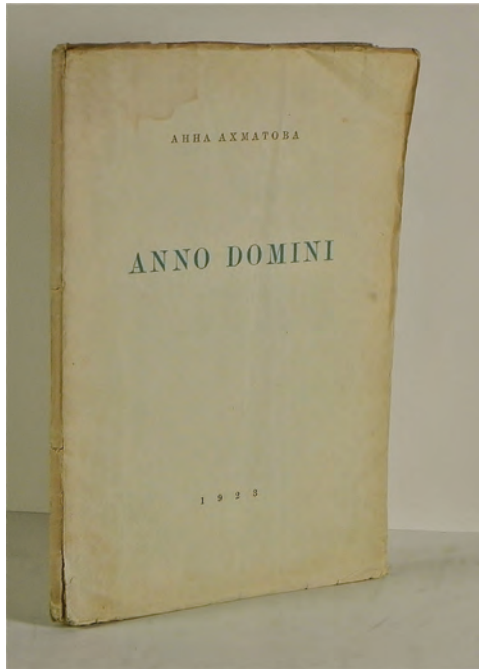
One of Akhmatova's longer works, it appeared first in the pages of *Apollon*, the leading literary and cultural journal of the day, and was later published in this separate volume. Kilgour 6.



150.

**Anno Domini MCMXXI. (Year of our Lord 1921.) Petropolis, 1921.**

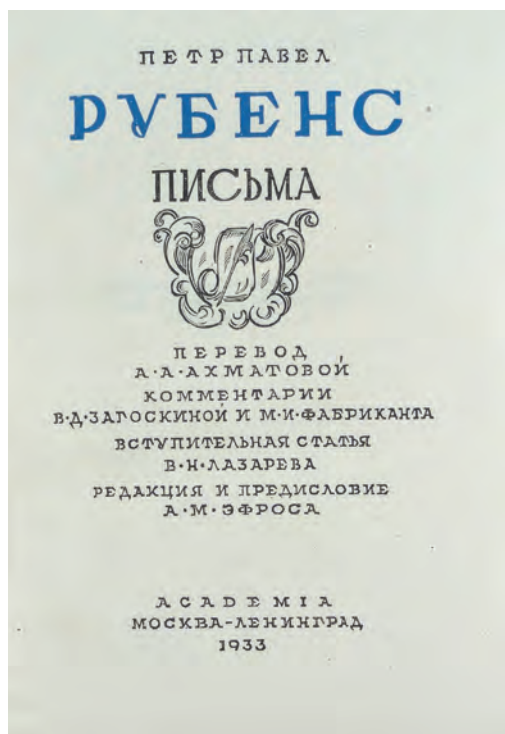
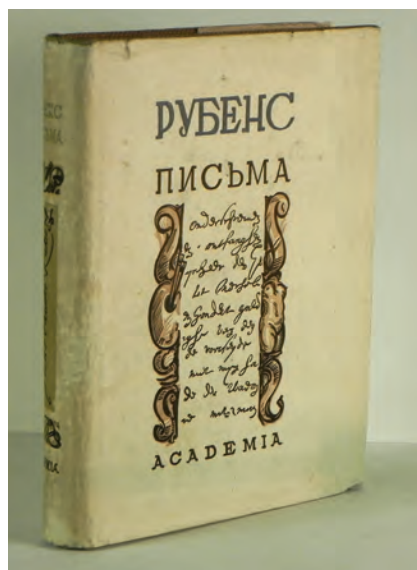
First edition of Akhmatova's 5<sup>th</sup> collection, in an edition of 2000 copies. The year 1921 appeared on the title page, though "1922" was printed on the cover. This volume included the poems from the earlier volume, *Podorozhnik*. There would be no other collection of hers published for the next 44 years. Her first and by this time ex-husband, Gumiliev, had been arrested in August 1921 for critical remarks about the Lenin government. He was executed on August 25. Martin, *op cit.*, at 7. Kilgour 5.



151.

**Anno Domini MCMXXI. (Year of our Lord 1921.) Petersburg, 1923.**

Second edition. The book contains a printed note stating that this book was printed in Berlin in October 1922.



152.

[Akhmatova, Anna. Translator] Petr Pavel Rubens Pis'ma ... (Peter Paul Rubens Letters.) Moscow-Leningrad, 1933.

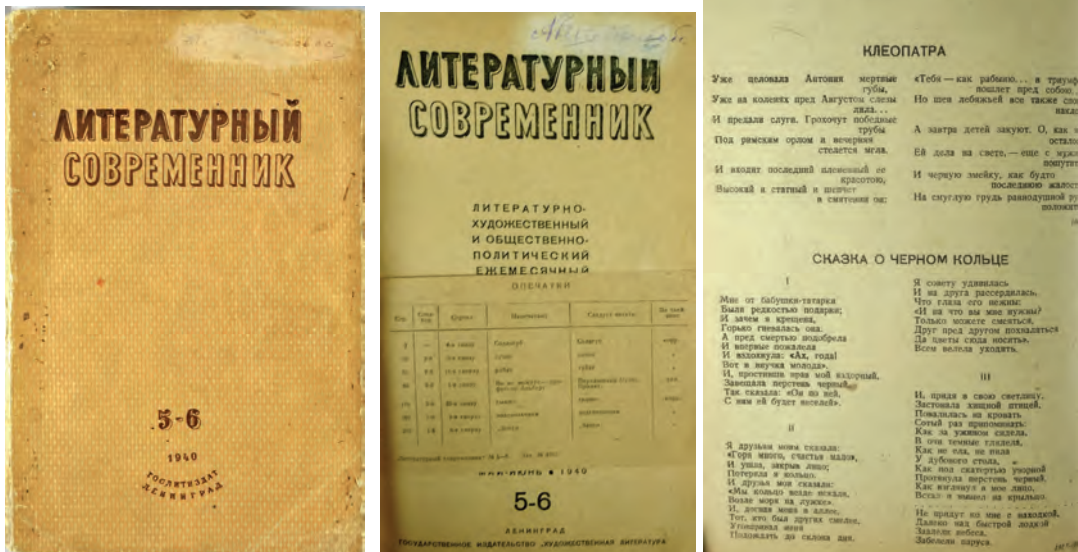
Forbidden to publish her own poetry, Akhmatova and other poets (including Mandelstam) turned to translation. This is one of Akhmatova's first works of translation. She later referred to this period as "the vegetarian years." Martin, *op cit.*, at 7. OCLC: Oxford and Harvard.



153.

**Iz Shesti Knig: Stikhotvoreniia. (From Six Books: Poetry.) Leningrad: Sovetskii pisatel', 1940.**

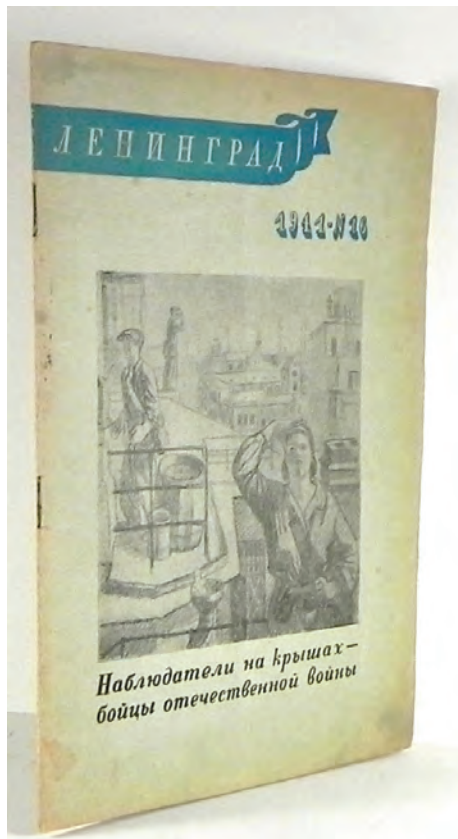
First edition of a selection of the author's earlier poetry, with some previously-unpublished poems in a section entitled "Willow." The title referred to "six" previous collections, even though the sixth had not previously been published in book form. As war grew nearer, Stalin's government loosened slightly its hold on publication; and Akhmatova was invited to publish a selection of her poems. This volume was to be published in 10,000 copies, according to Struve. However, a few months after the book was published, "on 29 October it was banned and all copies taken from the shops." Elaine Feinstein, *Anna Of All the Russias*, London 2005, at 178-181. One story is that Stalin saw a copy of the book and discovered the poem "Slander," which he disliked and suspected of anti-government sentiments. Only a few copies survived the confiscation and the war. Martin, *op cit.*, at 9. Kilgour 8.



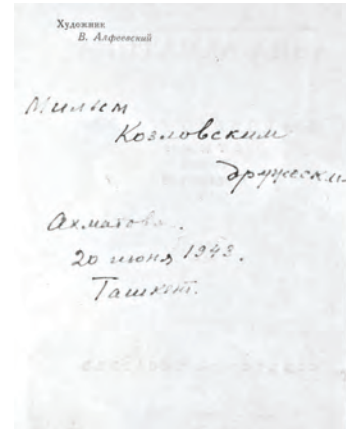
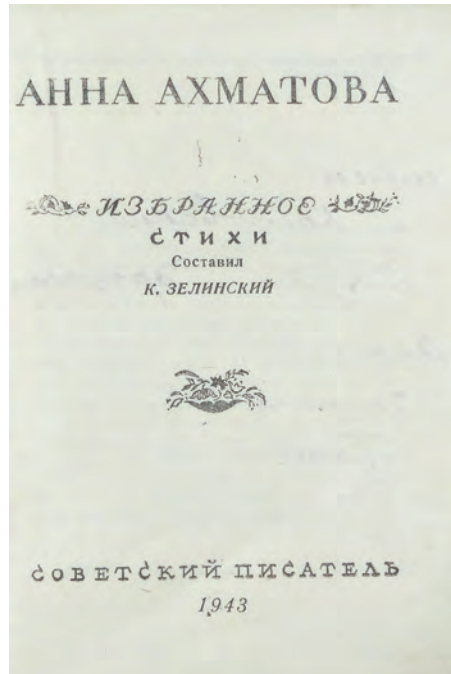
154.

**Kleopata, Skazka o chernom kol'tse (stikhi).** (Cleopatra and The Tale of the Black Ring (poems).) In *Literaturnyi Sovremennik*, May-June, 5-6, 1940. Leningrad: Gosudarstvennoe Izdatel'stvo Khudozhestvennaia Literatura, 1940.

In the original printed wrappers; first appearance in print of two of Akhmatova's poems, which appear on p. 48. The black ring of the title is a ring which Akhmatova was given by her Tatar grandmother, whose family name she took as her pseudonym. Akhmatova believed the ring had power to protect the wearer; in 1916 she gave it to Boris Anrep.



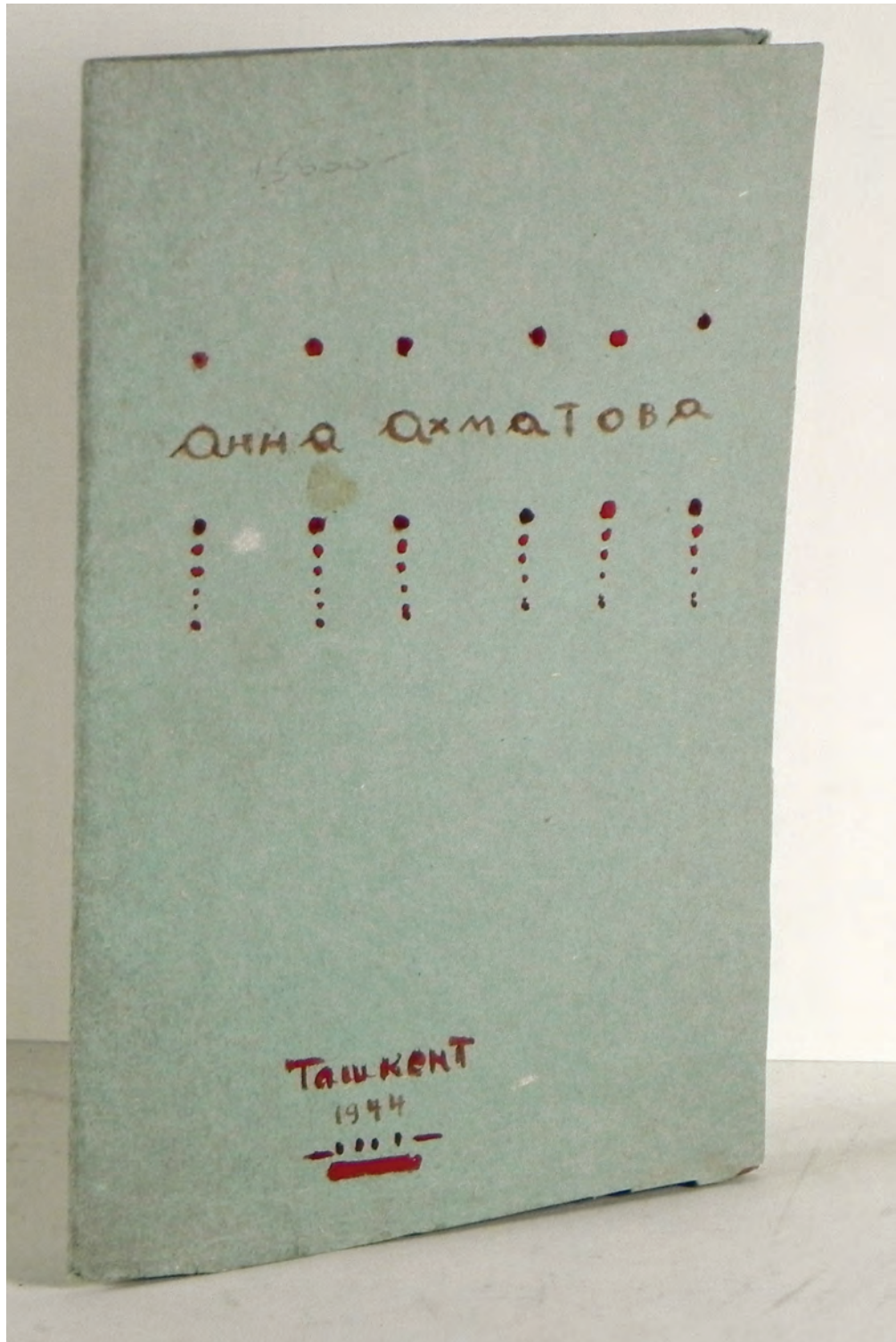
155. Leningrad. Literaturno-Khudozhestvennyi Zhurnal. (Leningrad. A Literary-Artistic Magazine.) No. 16. Leningrad, August, 1941. In the original wrappers printed in blue and black with illustrations. First appearance in print of four Leningrad quatrains by Akhmatova concerning the war effort. This journal was published from 1940-46 by the Leningrad Department of the Union of Writers of the USSR. A rare survival of this wartime publication. OCLC: N.Y. Public Library, U. of Illinois.



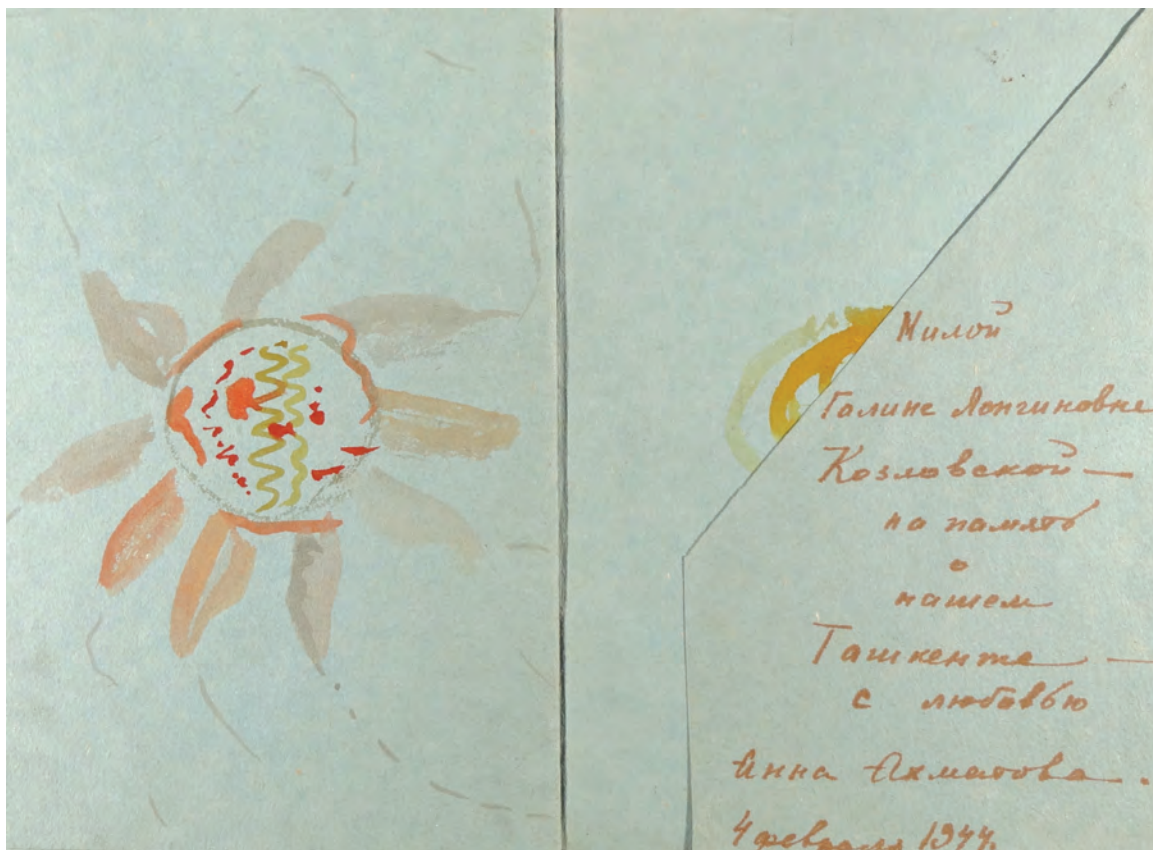
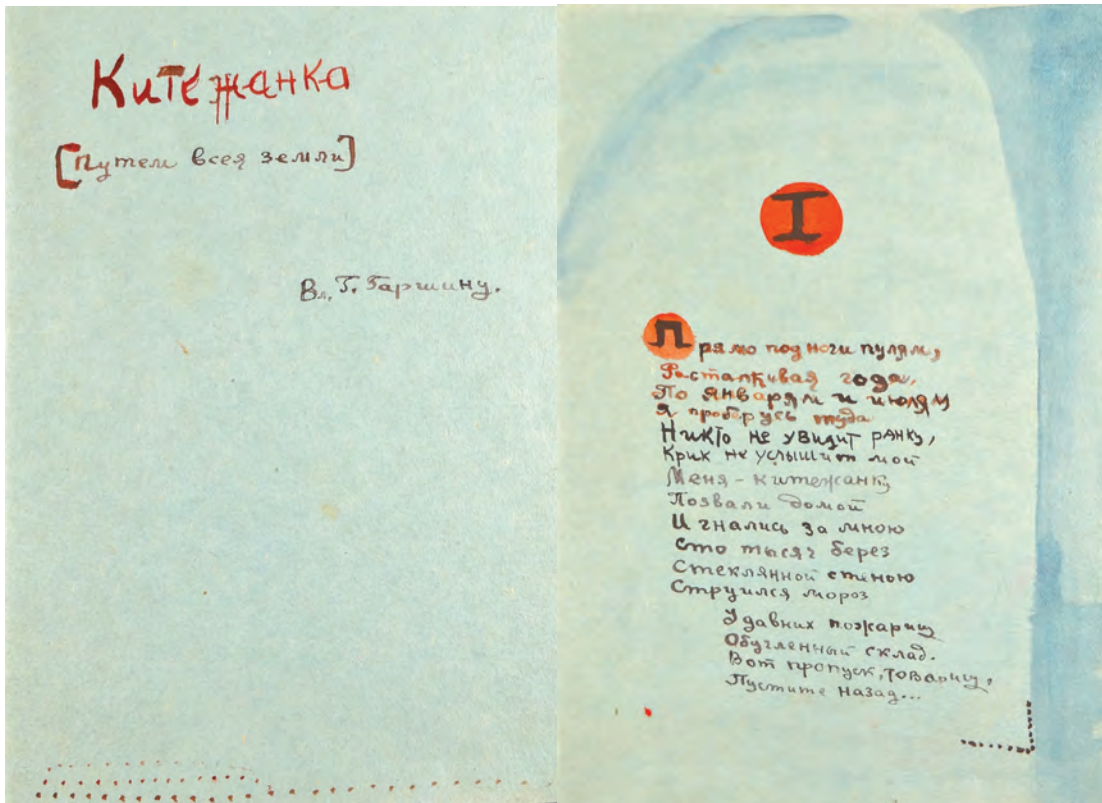
156.

**Izbrannoe Stikhi. (Selections of Poetry.) Tashkent: Sovetskii Pisatel, 1943.**

First edition. **A presentation copy.** Edited by Korney Zelinsky and published with the assistance of Aleksey Tolstoy. This volume of poems included 114 pages of poems that had appeared in earlier volumes. Reportedly 10,000 copies were printed, but copies are rarely seen. In an unpublished review, Pasternak reportedly referred to this volume as “a new and noble occasion for the resurrection of a famous woman writer, her role as an innovator of gigantic proportions.” Akhmatova had been moved from Leningrad to Tashkent along with other exiled writers. She remained there from late 1941 until May 1944. The relaxed constraints on publication continued during the war. In Tashkent Anna shared a place with the widow of Mikhail Bulgakov. Her friends there included the composer, Alexei Kozlovsky, and his wife, Galina. This volume was presented by Anna with an inscription: “To my dear Kozlovsky friends,” and dated June 20, 1943. OCLC: U. of Connecticut, Stanford, Harvard.



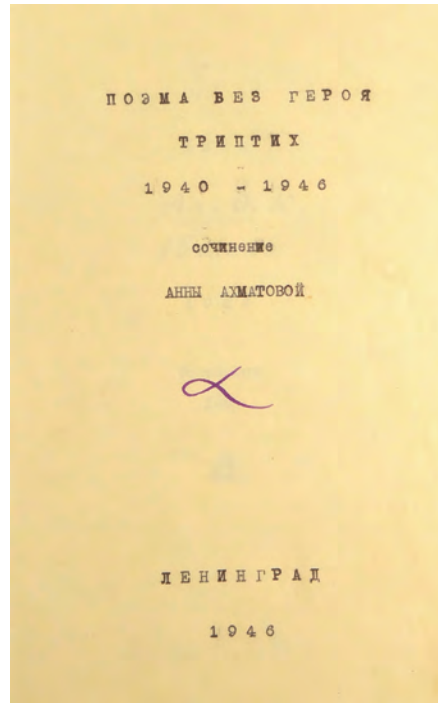
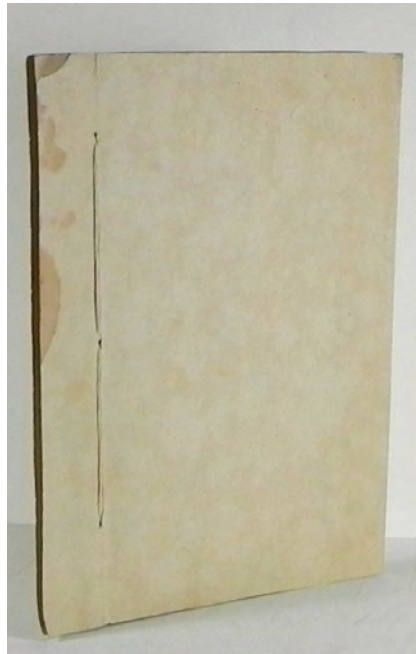
The Way of All the Earth



157.

**The Way of All the Earth, sometimes known as “Kitezhanka” – “the Woman of Kitezh.” Tashkent, 1944.**

A hand-made book, three leaves folded to form 6 pages. Illustrated with watercolors. Samizdat. (Self-published.) Light blue paper. Handwritten with hand-colored decorations. **A presentation copy.** Akhmatova’s notes indicate that she had begun this work in March 1940 while still in Leningrad. Kitezh was a mythical Russian city, an island city, which, after having been defended against the Tatars, was believed to have sunk into a lake. The city was said to reappear on special occasions. Anna’s poem describes a trip by the “woman of Kitezh,” the writer, back to the fabled city. This work was not published in complete form until 1965, 25 years later, though separate parts appeared before that in Russian literary magazines. In the meantime, Anna prepared a few samizdat versions to give to her friends. One of the early versions, this one is in handwriting, with colorfully-decorated pages. Some but not all of the handwriting appears to be Anna’s. The poem is bound in gray-blue wrappers, and bears the name “Anna Akhmatova” on the cover, along with the place and year – “Tashkent 1944.” The title page shows a dedication “to V. Garshin,” a doctor friend of Anna’s in Leningrad. On the inside of the rear wrapper of this hand-written version of the poem is Anna’s personally-inscribed presentation “to Dear Galina Longinovna Koslovsky – in memory of our Tashkent – with love, Anna Akhmatova. 5 February 1944.”



Д а н а  
*Ан. В. К.*  
*15 января*  
 1946  
 Фонтанный  
 Дом  
*А.*

МЕСТО ПРЕДИСЛОВИЯ.

Она пришла ко мне в ночь на 27 декабря 1940 года, прислав, как вестника еще осенью один небольшой отрывок /про авторку/.

Я не звала ее. Я даже не ждала ее в этот холодный и темный день моей последней ленинградской зимы.

Ее появление предвещало несколько мелких и незначительных фактов, которые я не решаюсь назвать событиями /Все получается в упаковке рытосей/.

В ту бессонную ночь я написала два кусочка первой части и "Посвящение". В начале января я, как-то незаметно для себя, сочинила нечто, ставшее "Ранкой", а уже здесь в Ташкенте написала "Эпигра" - и одела ее несколькими существенными вставками в обе первые части.

Я посвящаю эту поэму памяти ее первых слушателей - моих друзей и охраняю.

"Работу над поэмой я не прекратила и вернувшись из Средней Азии."

ВТОРОЕ  
 ПОСВЯЩЕНИЕ.

О.А. Г. - О.

Ты ли, Пуганца - Пожар,  
 Черно-белым взором вея,  
 Наклоняясь надо мной? -  
 Хочешь мне сказать по секрету,  
 Что уже миновала Лету  
 И вновь дышешь весной.  
 Не диктуй мне, сама я сижу:  
 Тонкий ливень упаря в крышу,  
 Шепоточек сижу в шпале.  
 Кто-то маленький кить обратясь,  
 Зеленея, цукился, отарался  
 Завтра в новом блеснуть шпале.  
 Сладко — она одна надд шпалей.  
 Ну, что люди зовут весной,  
 Одиозеством и зову.  
 Спать и снится мне юности наша,  
 Та это милаволия чаша.  
 Я ее тебе налью,  
 Если хочешь, отдам по памяти,  
 Слово в твоем зыбком пламени  
 Как поденщик в мозолях рву.

25 мая 1945

Poema Bez Georia. Triptikh.

158.

**Poema Bez Geroia. Triptikh. 1940-1946. (Poem Without a Hero. Tryptich.) Leningrad, 1946.**

Loose sheets in brown paper wrappers, sewn as issued; 30 pages typed. **A presentation copy:** “To Al.F.K. 15 July, 1946. Fontannii Dom.” [St. Petersburg.] Signed at p. 29; also initialed “A” on title page after presentation. An early version of one of the author’s greatest works. Akhmatova had begun her long poem, “Poem Without a Hero,” in December 1940 and continued to work on it in Tashkent and then Leningrad after her return. The events fleetingly depicted in the first part of the poem occurred in 1913, before the Revolution.

After Anna returned to Leningrad, she made many copies of “Poem Without a Hero” and gave them to friends. On July 15, 1946, she sent one of these copies to her friend, Alexei Kozlovsky, in Tashkent. This copy contains on the page after the title page the typed inscription “to” – and the handwritten letters “Al.F.K.” with the date “15 July” and place, “Fontannii Dom” (in Petersburg). It is initialed simply “A.” The text is typed but contains several notations or changes in Anna’s hand. At the end, she signed at the bottom her full name. Several quotations in Latin, Italian, and English are printed, apparently by Anna herself – presumably because the Russian typewriter did not have the foreign-language characters.

Professor Natalia I. Kraineva, a scholar at the Russian National Library in Petersburg, has identified nine versions of the draft. *Anna Akhmatova. Poema Bez Geroia. Proza o Poeme. Nabroski Baletnogo Libretto.* St. Peterburg 2009. The copy shown above is from the third version, produced in 1944. Kraineva, at 99. It is, according to Professor Kraineva, “the third carbon copy of the typewriting set.” Fragments of the poem appeared in literary journals in the 1940s and 1950s. In 1960 an incomplete version of Part I appeared in a New York journal, *Vozdushnye Puti*. See *infra*, at 199. What is probably the first completed version can be found in Eng-Liedmeier and K. Verheul, ed., *Tale Without a Hero and Twenty-Two Poems*, by Anna Akhmatova (1973). Martin, *op cit.*, 10-12.



159.

[Akhmatova, Anna, Translator] 'Tsiui Iuan'. *Stikhi*. Moscow: Gos. Izd. Khudozhestvennoi literatury, 1954.

First edition. In red binding. **A presentation copy:** to "A.A.X." – Alexander Alekseevich Kholodovich – a Russian linguist and professor, and Anna's co-translator. Akhmatova translated the poems of Tsui Yuan from the Chinese. Following the war and her denunciation by Andrei Zhdanov, one of the party bosses, in August 1946, she was again reduced to doing translations. The sharp edge of totalitarian repression began to dull with Stalin's death in March 1953. Anna did not know Chinese. One of her friends who knew the language gave her the meaning of the poems in Russian, and she then created the verse to "translate" the poems. Martin, *op cit.*, at 12.



160.

[Akhmatova, Anna, Translator] *Koreiskaia Klassicheskaia Poesiia*. (Korean Classical Poetry.) Moscow, 1956.

First edition. **Presentation copy:** to Alexander Alekseevich Kholodovich, her co-translator.



161.

[Akhmatova, Anna, Translator] *Koreiskaia Klassicheskaia Poesiia*. (Korean Classical Poetry.) Moscow, 1958.

Second edition. **With a longer presentation:** to Alexander Alekseevich Kholodovich.



162.

**Stikhotvoreniia. (Poetry.) Moscow: Gos. isd. Khud. literatury, 1958.**

This collection of Akhmatova's poems was published in an edition of 25,000 copies. Brodsky described it as consisting of "reprinted early lyrics plus genuinely patriotic war poems and doggerel bits extolling the arrival of peace." Martin, *op cit.*, at 12.

Милый Борис Александрович,

письмо Ваше разыскало меня, хотя я теперь живу не там. Посылаю Вам список моих стихотворений, напечатанных после книги:

- "Смерть Софокла" - "Звезда", №5 1961
- Два стихотворения из первой тетради
- "Ночные видения" - "Наш современник", №6 1961
- "Конец Демона"

Два стихотворения из цикла "Песенки" - "Звезда", №7 1962

- "Мелхола"

Эпиграмма

- "Муза" - Ленинградский
- "И в памяти черной..." - "День поэзии" 1961

- "Александр у Фив" - "Литерат. газета", 16 янв 1962
- "Комаровские кроки"

- "В разбитом зеркале"
- "Говорит Дидона" - "Литература и жизнь",
- "Вот она, плодоносная осень..." 26.X.62

В московском и ленинградском "Днях поэзии" будут напечатаны отрывки из моей "Поэмы без героя",

Letter 1962. Page 1.

в январских номерах "Нового мира" и "Знамени" -  
новые стихи.

В Москве я <sup>о</sup>пробуду еще несколько дней. Мне мож-  
но позвонить по телефону ДЗ-07-43, а в Ленинграде  
мой адрес теперь: ул. Ленина, д.34, кв.23, тел.  
А2-22-87.

Я была тронута Вашим письмом и верностью Вашей  
моим стихам.

Благодарю Вас.

*Анна Ахматова*

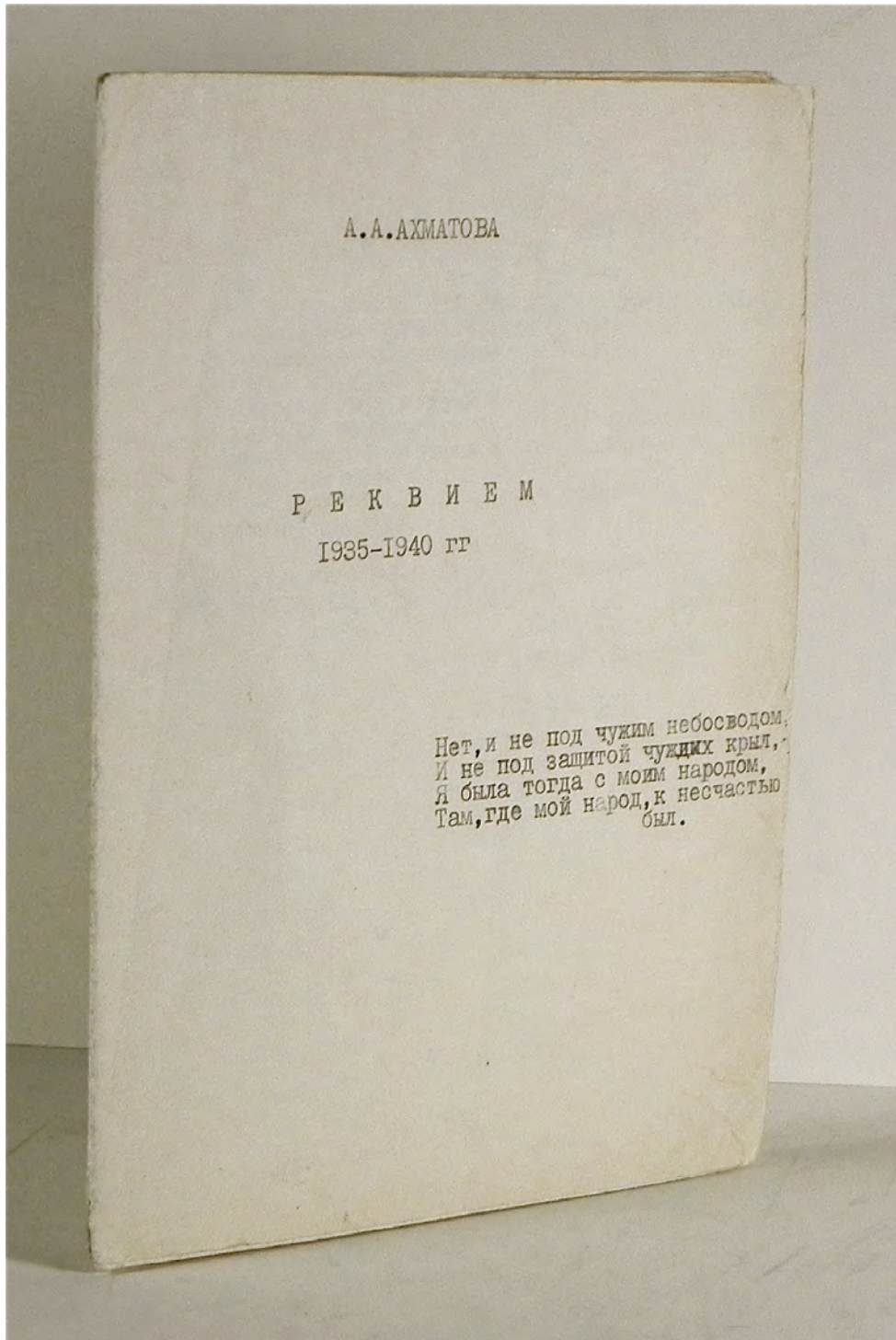
*25 ноября 1962  
Москва*

Letter 1962. Page 2.

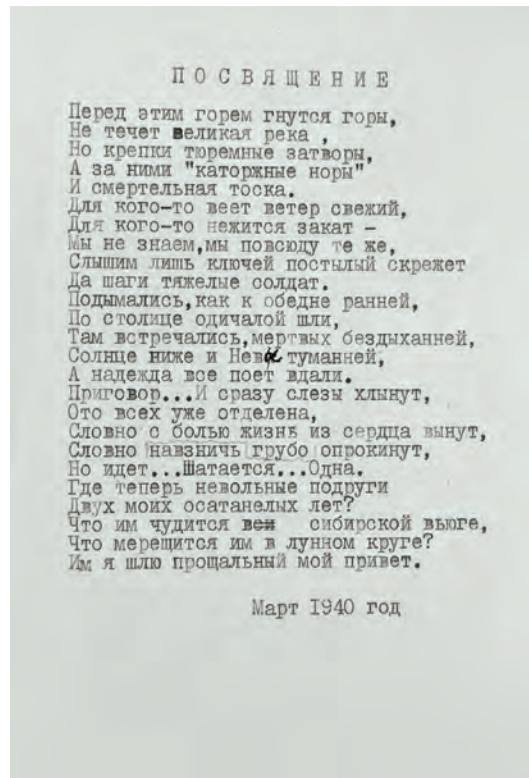
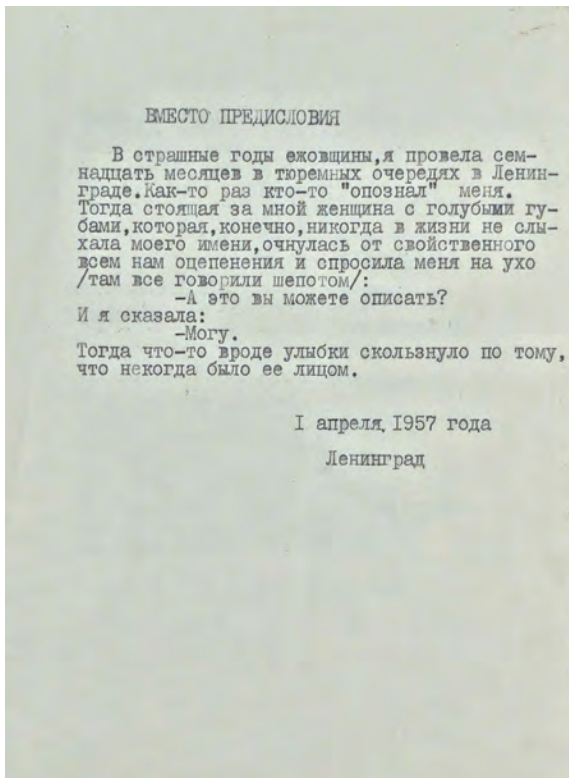
163.

Typed letter to Boris Alexandrovitch \_\_\_\_\_. November 25, 1962.

Signed. Literary content.



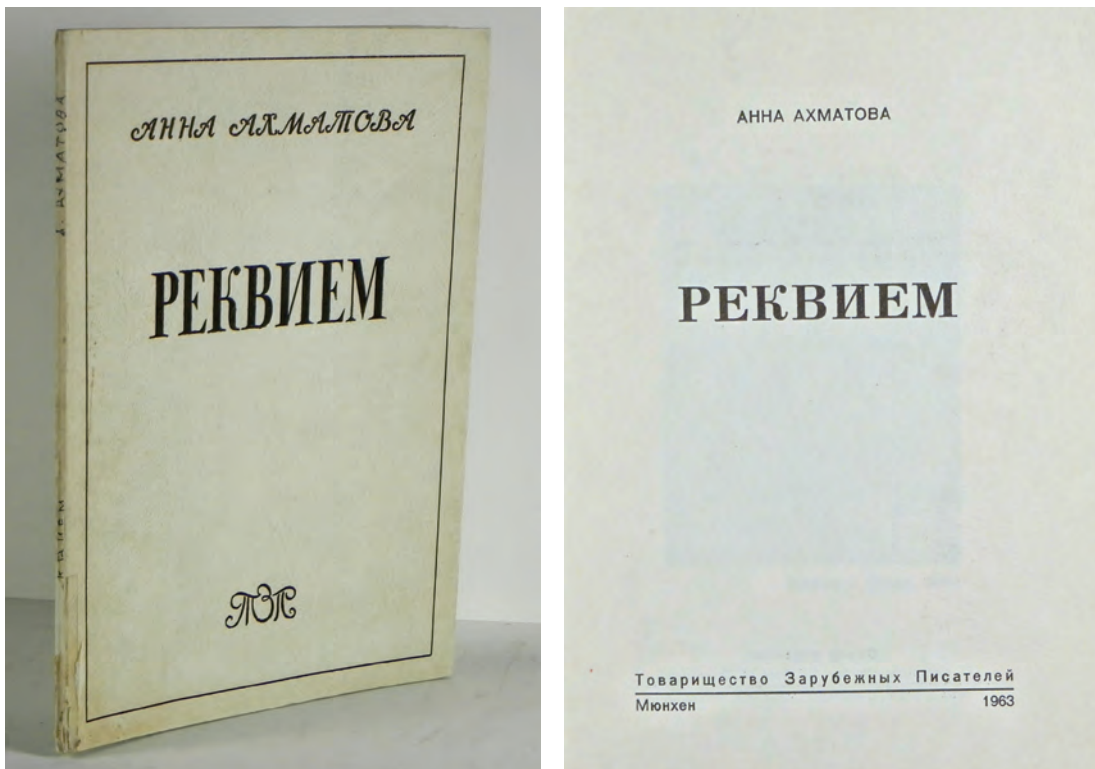
Requiem



164.

**Rekviem 1935-1940. (Requiem.) Samizdat – 9 pages typed. Leningrad, 1957.**

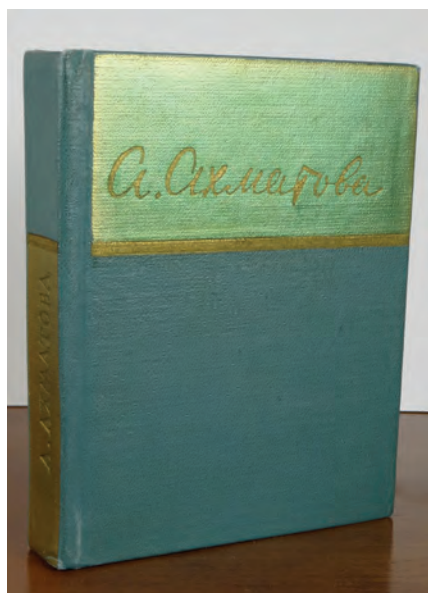
Perhaps Akhmatova's most memorable work. **A presentation copy.** She composed it from 1935 to 1940, though a few lines were added much later, as late as 1961. Early samizdat (self published) copies began to be circulated before the book was published in 1963. This copy was given in 1962 to Alexander Kholodovich, the friend with whom Akhmatova had worked on the translation of Korean poetry. Two corrections in pencil and one in ink, including the addition of the date of 19 August 1939 at the foot of page 6. A poetic monument to the suffering of the Russian people under Stalin.



165.

**Requiem. (Requiem.) Munich: Tovarishchestvo zarubezhnykh pisatelei, 1963.**

First book edition, in tan paper wrappers. The full text was not published in Russia until it appeared in a literary journal in 1987.



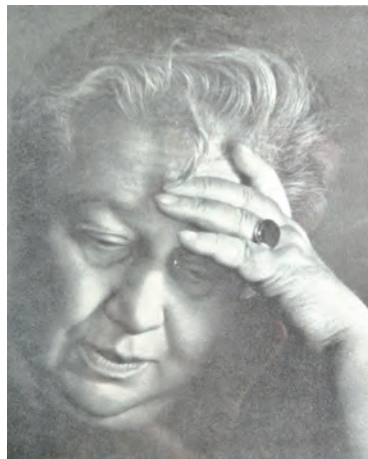
166.

Akhmatova, A. *Stikhotvoreniia* (1909-1960). (Poetry, 1909-1960.) Moscow: Gos. Izd. Khud. Litery, 1961.



167.

[Akhmatova, Anna. Translator] Golosa Poetov. Stikhi Zarubezhnykh Poetov V Perevode. (Voices of the Poets. Poetry of Foreign Poets in Translation.) Moscow: Izd. Progress, 1965.



168.

**Beg Vremeni 1909-1965. (The Flight of Time 1909-1965.) Moscow, 1965.**

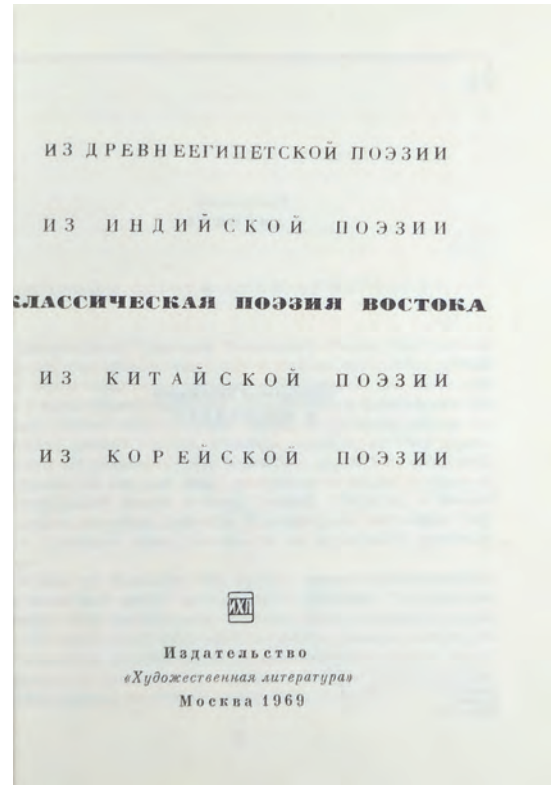
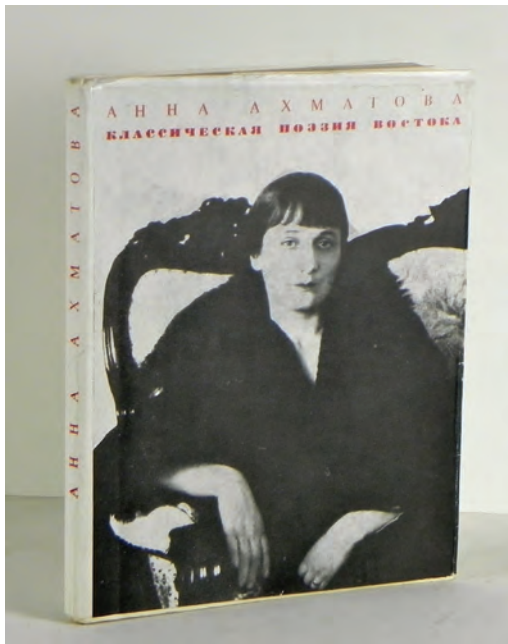
In original publisher's cloth, original dust-jacket illustrated with drawing of Akhmatova by Modigliani. The most complete collection of Akhmatova's poems published during her lifetime, it includes most of the poems from the collections "Reed" and "Seventh Book," neither of which was ever published as a separate book.



169.

[Akhmatova, Anna. Translator] Dzhakomo Leopardi. Lirika. (Giacomo Leopardi. Lyric Poetry.) Moscow: Khud. literatura, 1967.

First edition of Akhmatova's translation of Leopardi's *Canti*, co-translated by Anatoly Naiman.



170.

[Akhmatova, Anna. Translator] *Klassicheskaia Poeziia Vostoka*. (Classical Poetry from the East. From Ancient Egyptian Poetry; from Indian Poetry; from Chinese Poetry; from Korean Poetry.) Moscow, 1969.

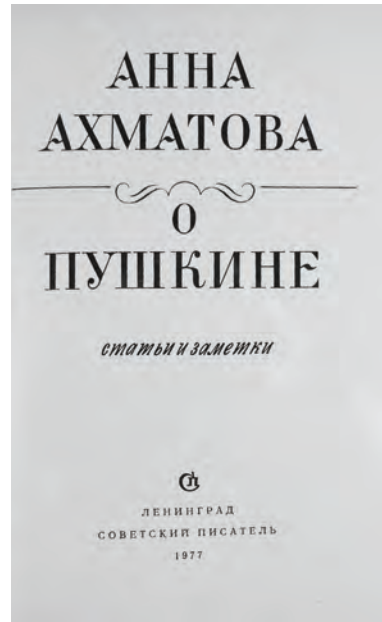
First edition of this anthology of Akhmatova's translations of Oriental poetry, with an introduction by the poet and translator Semyon Lipkin.



171.

[Akhmatova, Anna. Translator] *Iz Armianskoi Poezii. (From Armenian Poetry.)*  
Yerevan: Sovetakan Grokh, 1976.

In original illustrated wrappers. First edition of this collection of Armenian poems, selected and translated by Akhmatova in the late 1950s but not published until ten years after her death. OCLC: Harvard and National Library of Scotland.

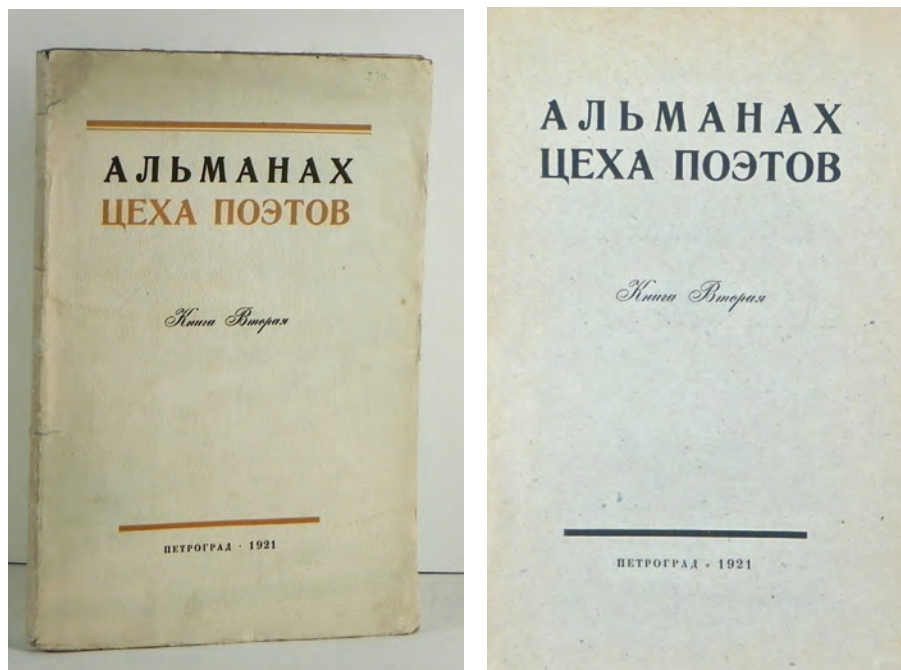


172.

**O Pushkine. Stat'i i Zametki. (On Pushkin. Articles and Notes.) Leningrad: Sovetskii pisatel', 1977.**

First edition of Akhmatova's previously-unpublished writings on Pushkin, edited with commentary by Emma Gershtein.

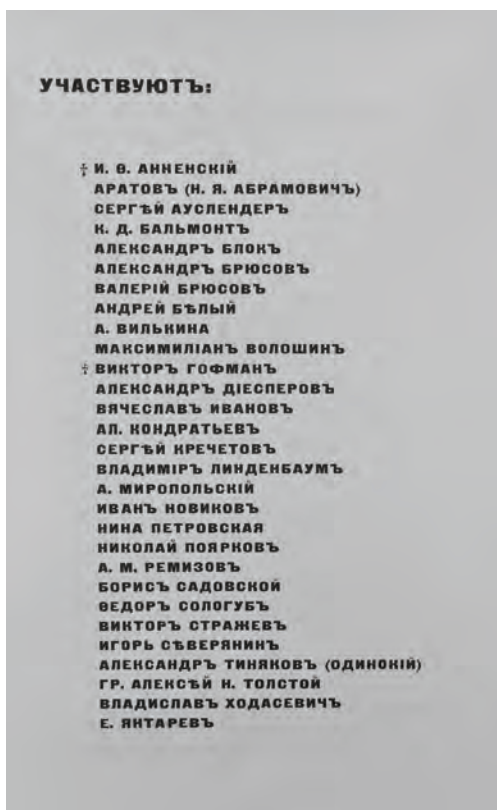
Almanacs, Journals and Collections



173.

**Al'manakh Tsekha Poetov. Petrograd 1921.**

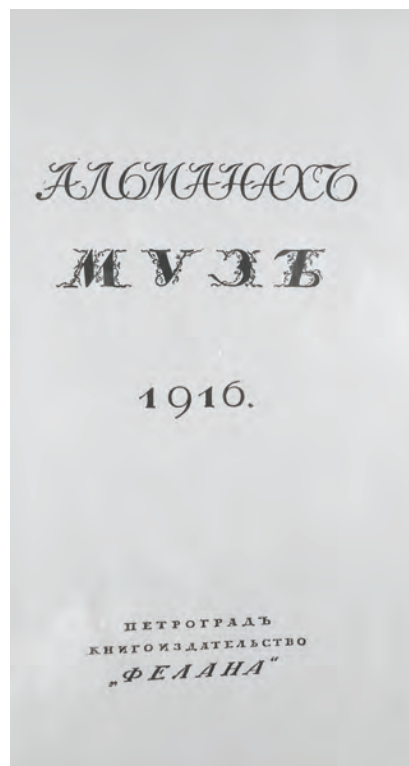
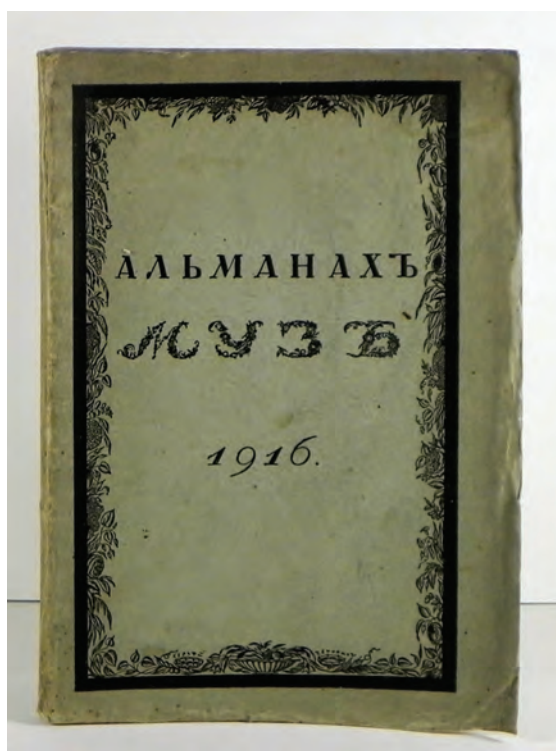
Gumilev, Mandelstam, Akhmatova, Khlebnikov.



174.

Al'manakh Grif. Moscow 1913.

Annenskii, Balmont, Blok, Khodasevich and other contributors listed.



175.

**Almanakh Muz. Petersburg 1916.**

Annenskii, Akhmatova, Briusov, Gumilev, Kuzmin, Mandelstam.



176.

**Apollon. (Apollo.) St. Petersburg, 1909-1918.**

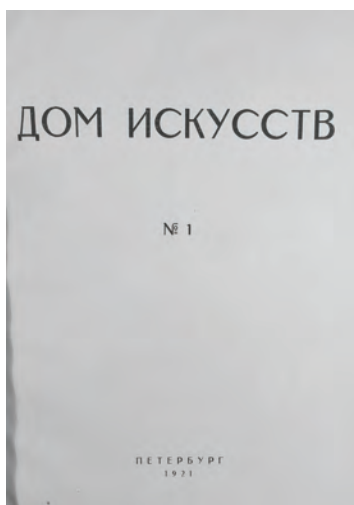
Eight volumes in special publisher's bindings with wrappers bound in. Remaining monthly issues in original paper wrappers. Founded in 1909 by S.K. Makovsky, and named after the Greek God of Sun, Light, and Art. The leading Russian literary and art journal of the decade before the Revolution, *Apollon* became the principal forum for discussion of contemporary literature, architecture, music, dance, painting and literary transition. Many of the works of the major writers of the period first appeared in *Apollon*. It provides an extensive record of cultural life in Russia, particularly St. Petersburg. A centerpiece of this collection.



Ф. А. Малявинъ. 'Дѣвочки' (масло).  
(Собрание А. А. Коровина, въ Пгд.).

F. Maliavine. 'Deux jeunes filles' (huile).  
(Collection A. Korovine, Pgd.).

Illustration from last issue of *Apollon*.



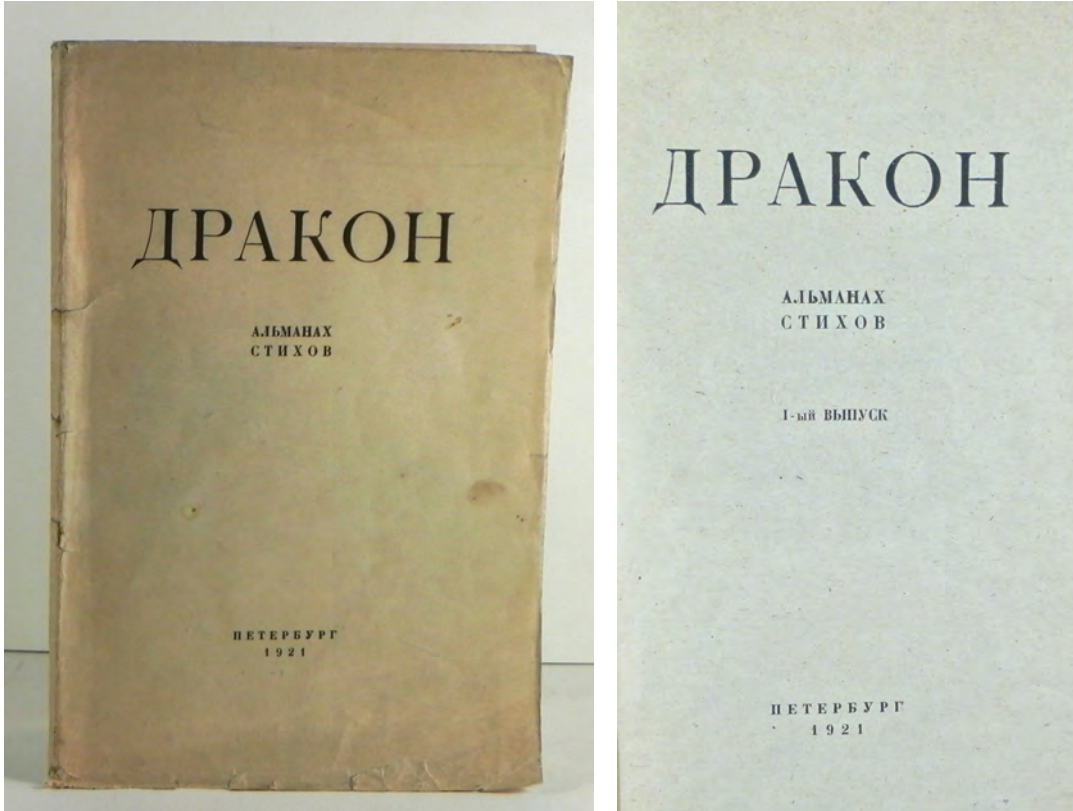
177.

**Dom Iskusstv. (House of the Arts.) Vol. 1. Petrograd 1920.**

Remizov, Akhmatova, Gumilev, Zamyatin, Mandelstam, Kuzmin, Blok, and others.

**Dom Iskusstv. (House of the Arts.) Vol. 2. Petrograd 1921.**

Blok, Zamyatin, Ivanov, Annenkov, and others.



178.

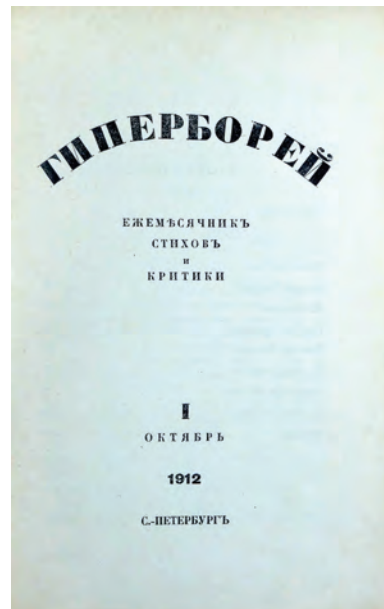
**Drakon. Al'manakh Stikhov. (Dragon. Almanac of Poetry.) Petersburg 1921.**  
Blok, Gumilev, Ivanov, Kuzmin, Mandelstam, and others.



179.

**Epopia. (Epic.) Edited by Andrei Bely. Nos. 1-4. (4 issues published in all.) Moscow-Berlin. April 1922 (1); September 1922 (2); December 1922 (3); and June 1923 (4).**

In softcovers. Covers by El Lissitzky. Mayakovsky, Kruchenykh, Remizov, Blok, Gorky, Khodasevich, Ivanov, Bely, and others.



180.

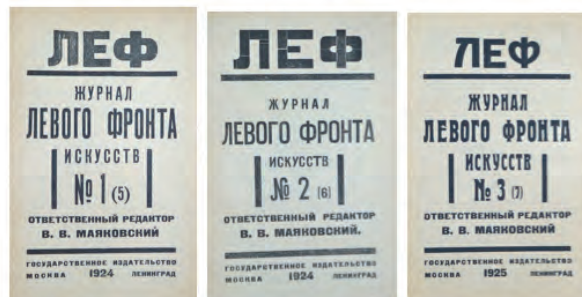
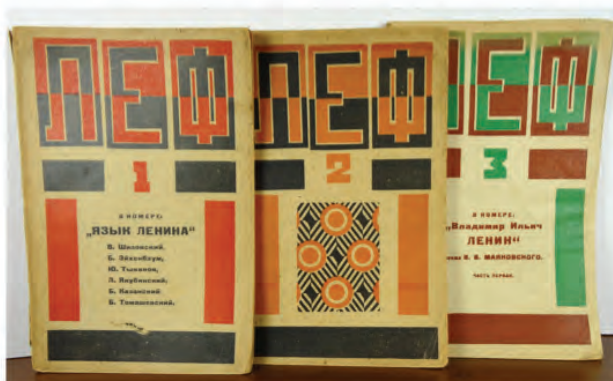
**Giperborei. (The Hyperboreans.) St. Petersburg, 1912-1913.**

Ten volumes (9 and 10 published in a single volume). A monthly journal of poetry and criticism. Published works by: Akhmatova, Gumilev, Mandelstam, Blok, Kuzmin, and many others. The last volume prints Mandelstam's short tribute to Akhmatova at p. 30. (A later journal, *Novi Giperborei*, *The New Hyperboreans*, appeared in a single issue in Petrograd, 1921.)



181.

**Gostinitsa. Dlia Puteshestvuiushchikh V Prekrasnom. (A Hotel for Travelers in the Marvelous.)** Four issues. Moscow 1922-1924. No. 1 November 1922; No. 2 1923. No. 1(3) 1924. No. 4 1924. Journal published by the "Imaginists." Glubokovsky, Esenin, Kuznetsov, Mariengof, Mandelstam, Sokolov, Taiov, Torokov, Erdman and Iakulov.



LEF

**182.**

**LEF. Journal of “Levii Front Iskusstv” – Left Front of the Arts.**

There were two series of this avant-garde magazine: the first from 1923 to 1924 as *LEF* (edited by Osip Brik and Vladimir Mayakovskii); and the second from 1927-to-1929 as *Novii LEF* (edited by Mayakovskii and Sergei Tretyakov). Aleksander Rodchenko designed the covers for *LEF*. Contributors included O. Brik, S. Tretiakov, B. Pasternak, and V. Stepanova. Here are the 7 issues from the first series:

*LEF*, No. 1, March. Moscow-Petrograd 1923.

*LEF*, No. 2, April-May. Moscow-Petrograd, 1923.

*LEF*, No. 3. June-July. Moscow, 1923.

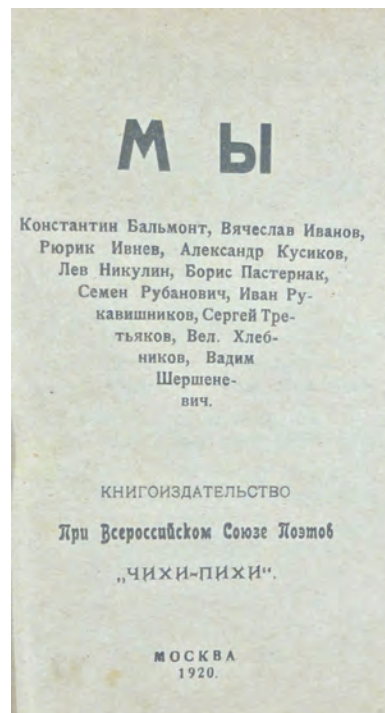
*LEF*, No. 4. August. Moscow, 1924.

*LEF*, No. 1 (5). Moscow-Leningrad, 1924.

*LEF*, No. 2 (6). Moscow-Leningrad, 1924.

*LEF*, No. 3 (7). Moscow-Leningrad, 1925. This issue includes Mayakovskii's elegy of Lenin.

(The second series, entitled *Novii LEF*, or *New LEF*, appeared in 24 issues (22 volumes) from 1927-1929.)



183.

**Мы. (We.) Moscow 1920.**

A Futurist volume, with original printed wrappers, including following authors: Balmont, Ivanov, Ivnev, Kusikov, Nikulin, Pasternak, Rubanovich, Rukavishnikov, Tretyakov, Khlebnikov and Shershevich.



184.

**Опыты. (Experiments.) New York. Three (of 9) numbers.**

Number I. 1953. Includes works by Mandelstam, Nabokov, Berberova.

Number III. 1954. Includes works of Nabokov and Babel.

Number VIII. 1957. Includes works of Tsvetaeva.



185.

**Serapionovy Brat'ia. Almanakh Pervyi. (Serapion Brothers.) No. 1. Alkonost, Petrograd, 1922.**

Only one issued. Front cover and title page identical.



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**186. Severnye Tsvety. (Northern Flowers.) Moscow 1901.**

Contains Chekhov’s “To the Night.” Also works by Fet, Balmont, Sologub, Briusov, and others. According to *Current Literature: 1901*, Vol. 31, edited by Edward J. Wheeler, at 495, the appearance of this almanac “produced a great sensation. In it for the first time all those who are active in the new Russian school of poetry united in a group; the more moderate elders gave a hand to the younger, who are the greatest innovators.”



187.

**Skify. Sbornik. (The Scythians. Collection.) No. 1. 1917. No. 2. 1918.**

A literary collection. The editors in 1917 were Ivanchin-Pisarev, Inanov-Razumnik, and Mstislavsky. In 1918 the editors were A. Bely, Ivanov-Razumnik, and Mstislavsky. The almanac was published by the Scythians publishing house and included works by Esenin, Bely, Briusov, Remizov, Klyuev, Zamyatin, and others.

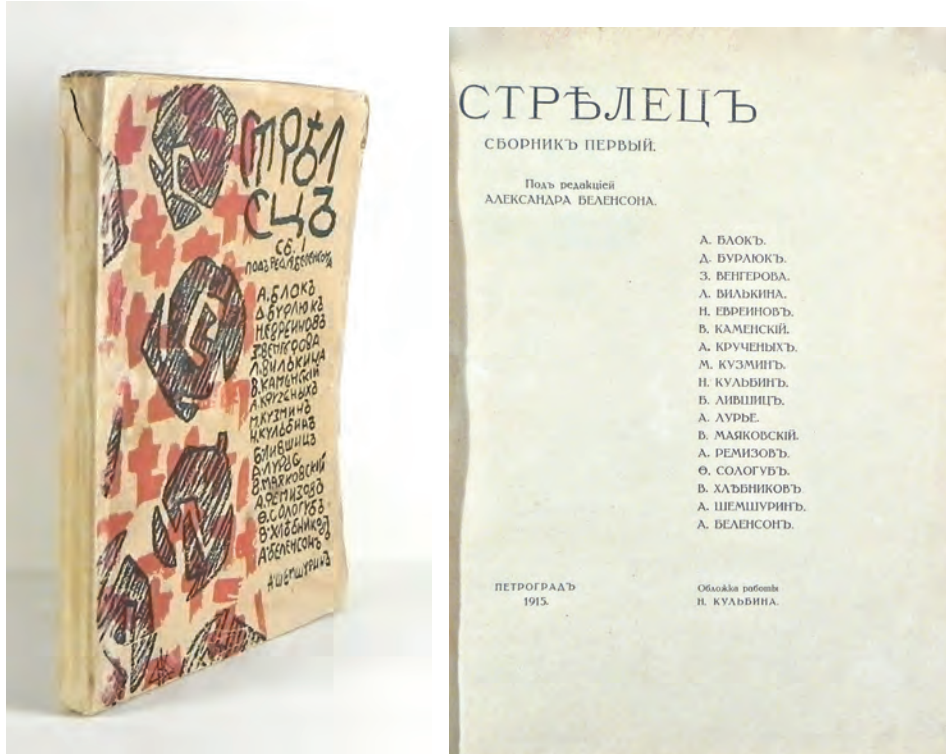




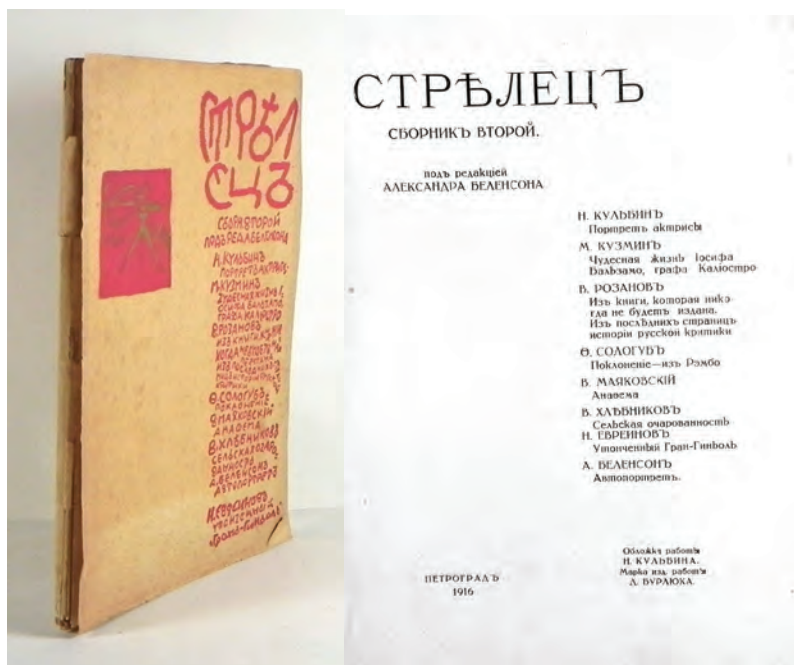
188.

**Speculum Animae. St. Petersburg, 1911.**

Poems by C. Rafalovich; original decorated wrappers by S. Chekhonin. Illustrators (listed) are Chekhonin, Sudeikin and other members of the Mir Iskusstva (World of Art) group who contributed to the journal *Apollon*. (This volume could be listed under “Rafalovich,” the apparent author of all the poems; but it seems to me more important for its collection of illustrations than the poems.) Kilgour 915.



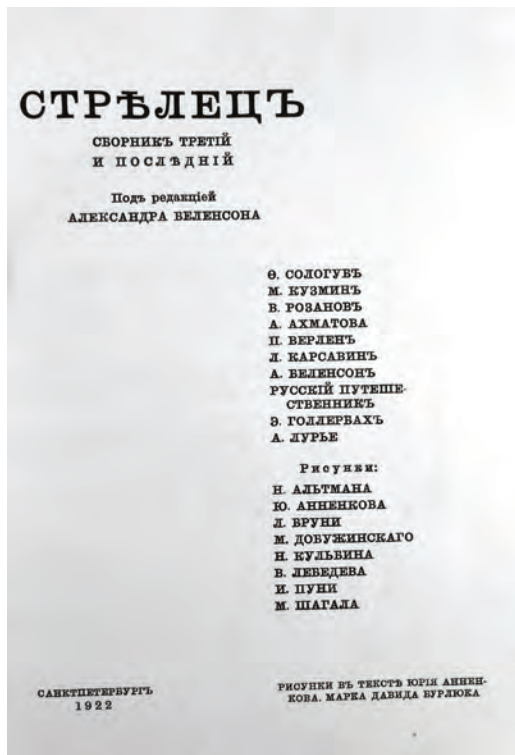
Strelets I, 1915



Strelets II, 1916



From Strelets II.



Strelets III, 1922



From *Strelets III*.

189.

**Strieletz. *Sbornik Pervyi. (The Archer.)* Nos. 1, 2, 3. Petrograd 1915-1922.**

Plates by Rozanova, David & Vladimir Burljuk, Kul'bin, Siniakova. Three collections. First limited to 5000; second to 500 copies; third and last to 300 copies. Founded and edited by Alexander Belenson in 1915, these collections provided a vehicle for writers who were part of the Russian Avant-Garde movement, in particular the Hylaea group. Contributions by Blok, Burljuk, Kuzmin, Mayakovsky, Khlebnikov and others. Covers designed by N. Kul'bin. Compton, *op cit.*, at 41-42. "The first issue evoked wide-ranging responses from acceptance of the Futurists to refusal to condone the association of the literary establishment with the radical Futurists. The second number caused general indignation and alienated many who had accepted the first issue. The only Futurist represented is Mayakovsky whose erotic poetry caused an uproar, and there were two anti-semitic pieces by V. Rozanov which also alienated many. The tone of the third issue was pre-set by the response to the second ...." Contributors to this issue included Akhmatova, Kuzmin, and Sologub. *The Russian Avant-Garde Book*, 114, 115, 124, 447. (See section on the Futurists.)



190.

**Vozdushnye Puti. Almanakh. (Airways. Almanac.) Volumes I-V. New York: R.N. Grinberg, 1960-61, 1963, 1965 and 1967.**

Edited by R. N. Grinberg, this journal contains first appearances of works by Akhmatova ("Poem Without a Hero"), Mandelstam (57 poems), Nabokov, Babel, Pasternak, Brodsky, Tsvetaeva ("Perekop"), and others. The first volume was dedicated to Pasternak, who had recently died following his denunciation after the publication of *Doctor Zhivago* in the West in 1958.



ЗАПИСКИ  
МЕЧТАТЕЛЕЙ

№ 1

«АККОНОСТ»  
ПЕТЕРБУРГ  
1919

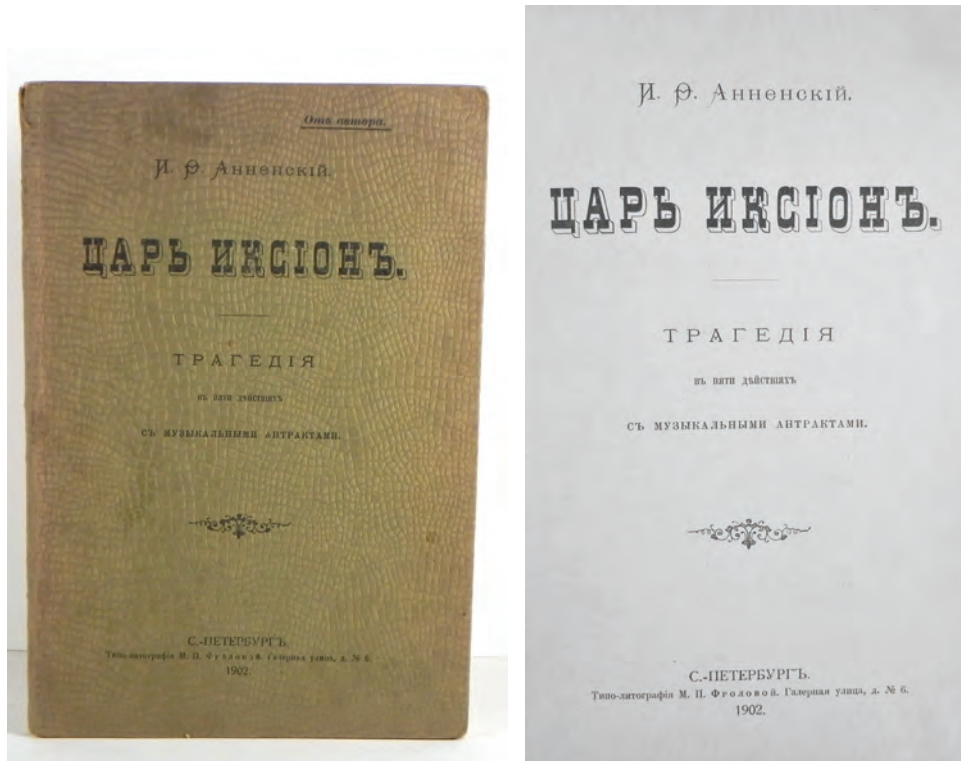
191.

**Zapiski Mechtatelei, Volumes I-6. (Notes of Dreamers.) Petersburg 1919-1922.**

Coedited by Alexander Blok, Andrei Bely. The front wrapper art is the same on all volumes.

- Volume I, 1919.
- Volumes 2-3, 1921.
- Volume 4, 1921.
- Volume 5, 1922
- Volume 6, 1922.

Annensky, Innokenty  
(1856-1909)



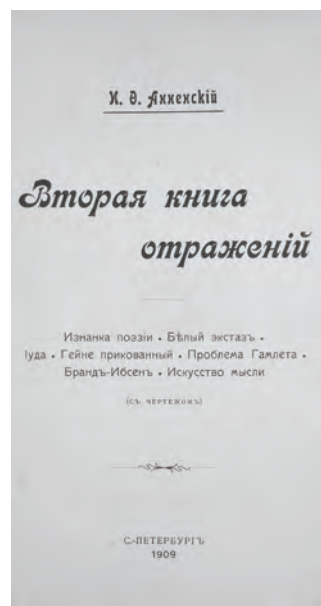
192.

**Tsar Iksion: Tragediia. (Tsar Iksion: A Tragedy.) St. Petersburg Tipo-litog. M.P. Frolovoi, 1902.**

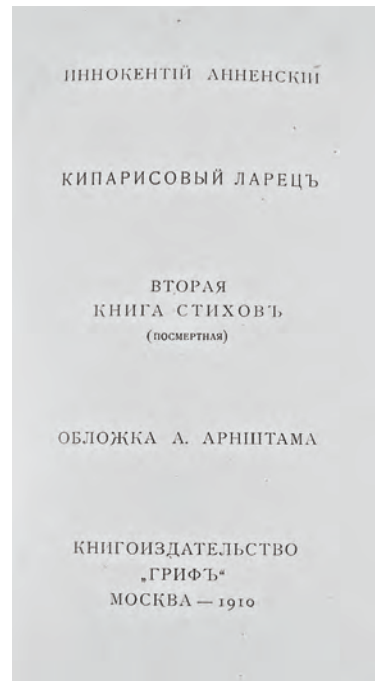
First edition. Annensky was one of the first wave of Russian Symbolist poets.



193.  
**Kniga Otrazhenii. (Book of Reflections.) St. Petersburg: Izd. Br. Bashmakovykh, 1906.**  
A work of criticism.



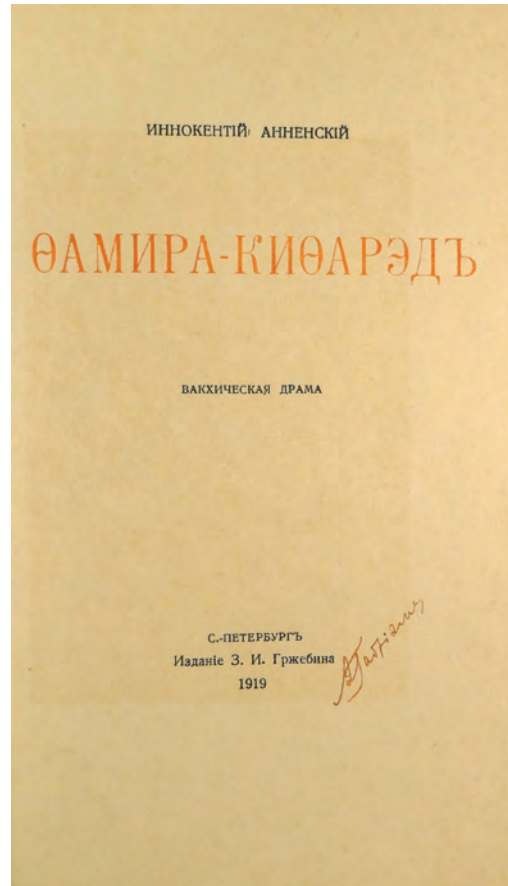
194.  
**Vtoraia Kniga Otrazhenii. (Second Book of Reflections.) St. Petersburg, 1909.**



195.

**Kiparisovyi Larets. (The Cypress Chest.) Moscow: Grif, 1910.**

The author's second book of poetry, "recognized in the inner circle of Russian poets as a classic." Prince D.S. Mirsky, *Contemporary Russian Literature, 1881-1925*. London 1926, at 203.



196.  
**Famira-Kifared. Vakkhicheskaia Drama. (Thamyris, the Cithar Player.) St. Petersburg: Izd. Z.I. Grzhebova, 1919.**  
First edition, 500 copies, 50 numbered. This copy number 27.

Artsybashev, Michael  
(1878-1927)

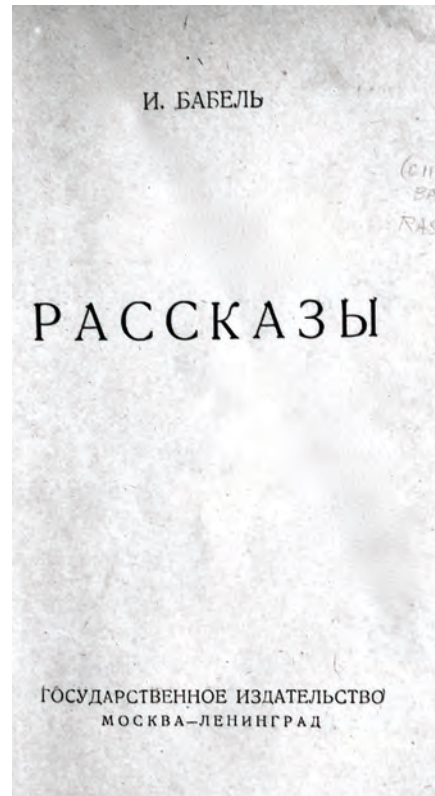
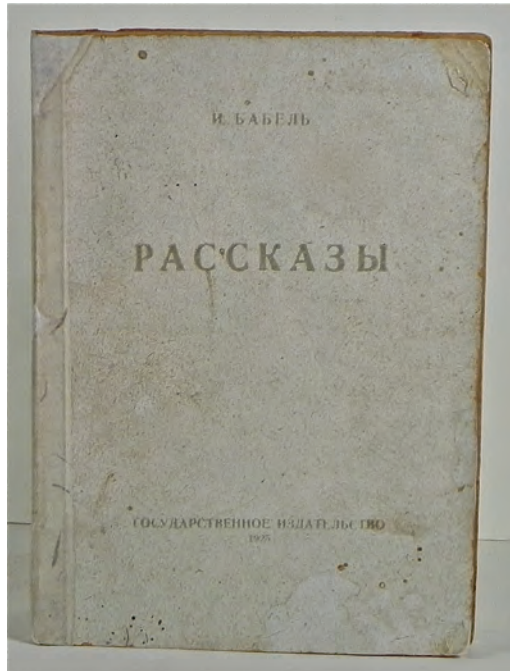


197.

**Sanin. Nice 1909.**

This novel, Artsybashev's second, appeared first in Russia in 1907 as Vol. III of Artsybashev's works. The 2<sup>nd</sup> edition of 1908 was ordered withdrawn. The novel was then published as a separate volume in this Nice edition. The author's treatise on free love and the amoral pursuit of happiness provoked controversy throughout Europe. Mirsky: "its success was instant and tremendous. The old-fashioned critics cried out against its immorality, and the modernists pointed out the absence in it of all literary merit. But it was a sensation and everyone had to read it." Mirsky, at 139. Kilgour 46.

**Babel, Isaak  
(1894-1940)**



198.

**Rasskazy. (Short Stories.) Moscow: Leningrad: Gos. Izdatel'stvo, 1925.**

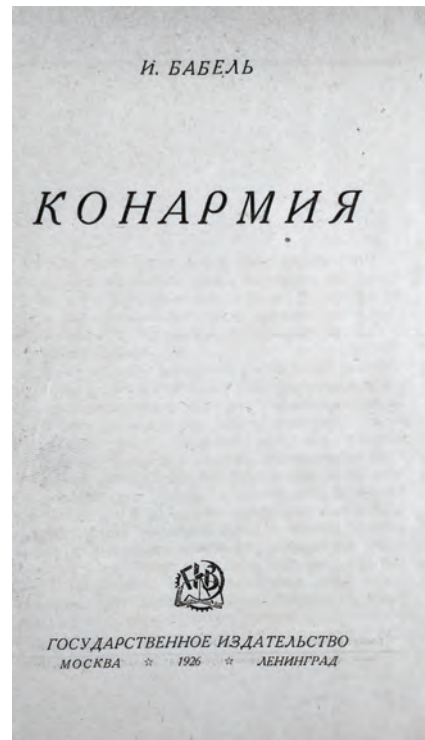
Babel, a Ukrainian Jewish writer, wrote humorous stories about life under the Soviet system. He was regarded by Beria and Stalin as an enemy of the state and was shot by a firing squad in 1940. (A later book of Babel's tales, also entitled *Rasskazy*, was published in Moscow in 1932.)



199.

**Istoriia Moei Golubiatni. Rasskazy. (Story of My Dovecote.) Moscow: Leningrad: Zemlia i fabrika, 1926.**

First edition. One of Babel's volumes of highly-regarded short stories. Nathan Englander provides an exquisite summary (Guardian Books Podcast): "If you ask me what the [title] story is about, I will tell you that it's about a boy who has done well in an exam and goes to the market to buy pigeons for his dovecote. Simple as that. That's undeniably the plot of the story. But if you catch me at a different time, I will tell you that it's a story about the history of Jews in Russia, about Cossacks and anti-semitism, about corruption and pogroms, about fragility and loss and love and loyalty and man's inhumanity to man. That, and pigeons."



200.

**Konarmia. (Red Cavalry.) Moscow: Leningrad: Gos.Izdatel'stvo, 1926.**

First edition. "In 1920 he took part in the Polish campaign with the cavalry army of Budeny. ... His most characteristic stories are those which form the book *Konarmia*, impressions of his service with Budeny's Cossacks. They are very short, seldom more than a few hundred words. ... But they are told with a concentrated power that makes them genuine art." Mirsky, *op cit.*, at 314. Babel's stories received great public acclaim; yet his criticism of Stalin made it impossible for later work to be published. He was arrested in 1939, tortured, and executed in early 1940. Sixsmith, *op cit.*, at 282.

Bal'mont, Konstantin  
(1867-1942)

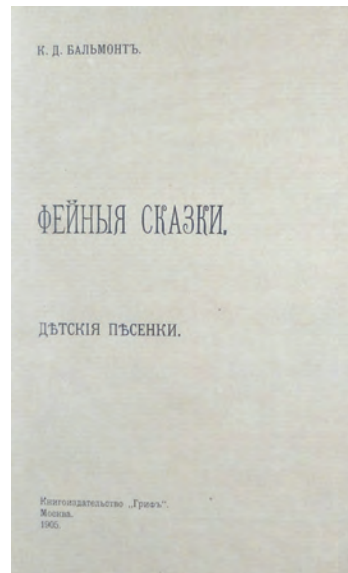


201.

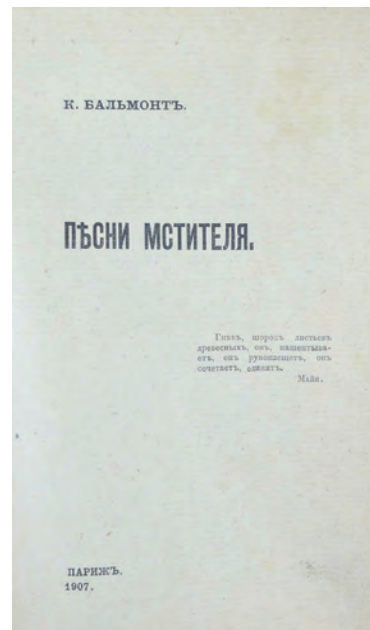
**Toľko Liubov. Semitsvietnik. (Only Love. The Seven-Blossomed Flower.)**

**Moscow: Grif, 1903.**

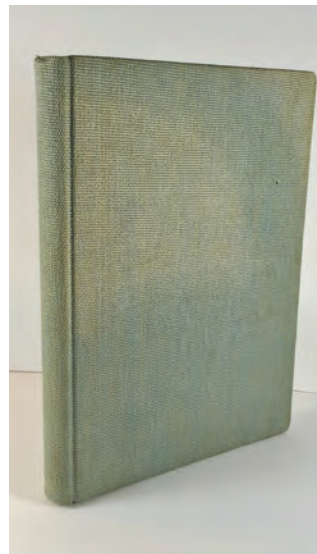
First edition. **Inscribed by the author:** "To Matilda Brandt, from an admirer of Norway. K. Balmont 1903. Svyazki. Moscow." Balmont was a leading Symbolist poets of the Silver Age of Russian poetry. His first book, a collection of verses, had been published in Yaroslavl in 1890. He translated into Russian the work of Edgar Allan Poe. Kilgour 62. OCLC: Wisconsin, Oxford.



202.  
**Feinyia Skazki. Dietskiia Piesenki. (Fairies' Tales.) Moscow: Grif, 1905.**  
Balmont wrote these children's verses for his daughter. OCLC: Yale, Harvard, Wisconsin.



203.  
**Piesni Mstitelia. (Songs of the Avengers.) Paris 1907.**  
Written in the wake of the first Russian revolution, these songs contained direct calls for assassination of the Tsar (the reason it was published in Paris rather than Russia). Kilgour 68.



204.  
Ptitsy v Vosdukh. Stroki Napievnyia. (Birds in the Air. Lines for Humming.)  
Petersburg: Izd. I.D.Sytina, 1908.  
Kilgour 70.



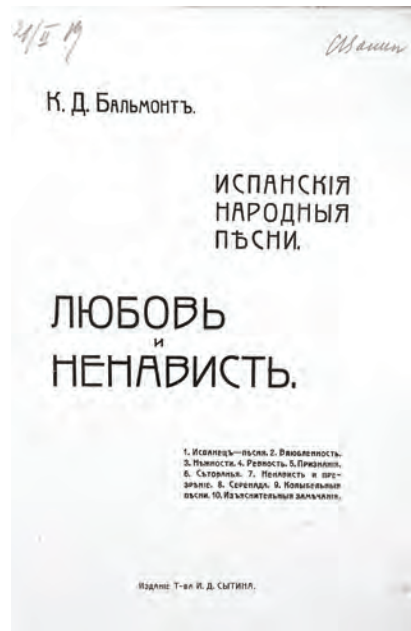
205.  
Gimny, Piesni i Zamysly Drevnikh. (World Literature. Hymns, Songs and Thoughts of the Ancients.) St. Petersburg: Panteon, 1908. Kilgour 72.



206.

**Bielyia Zarnitsy. (White Heat Lightning.) St. Petersburg, 1908.**

Kilgour notes that after publication, this book was ordered withdrawn because of the articles on Walt Whitman and Oscar Wilde. Kilgour 71.



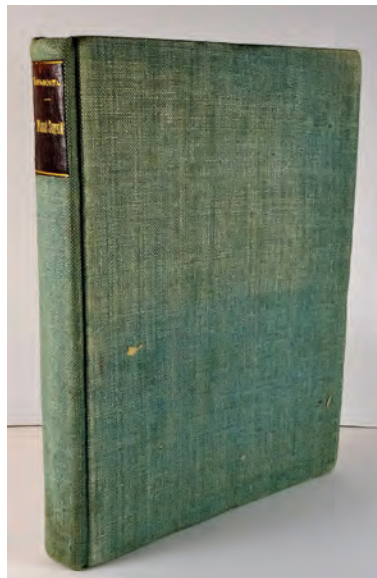
207.

**Liubov' i Nenavist'. (Love and Hatred.) Moscow: Izd. I.D.Sytina, 1911.**



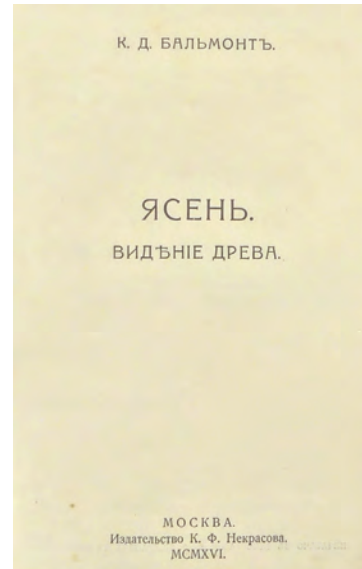
208.

**Zven'ia. Isbrannye Stikhi, 1890-1912. (The Links. Collected Poems, 1890-1912.)**  
Moscow: Skorpion, 1913.

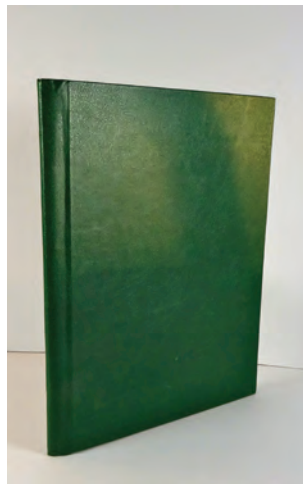


209.

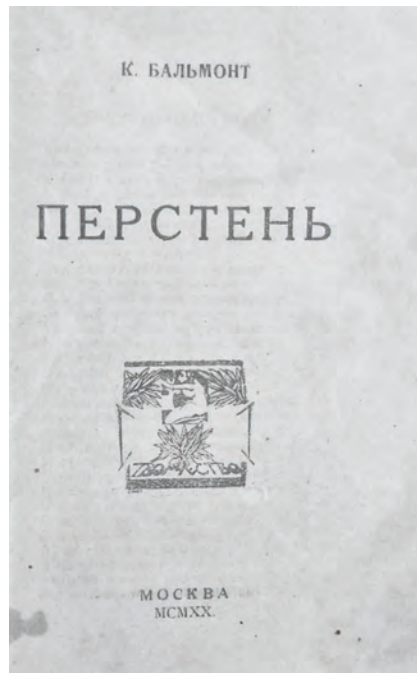
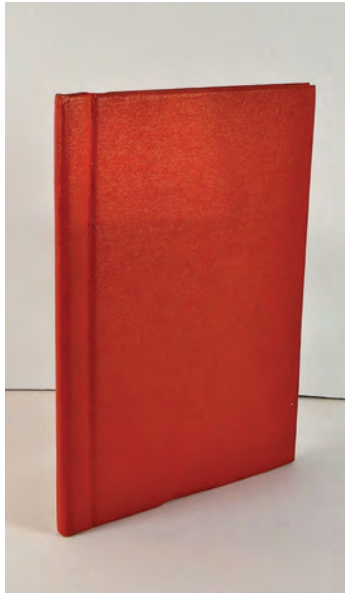
**Bielyi Zodchii. (The White Architect.) St. Petersburg: Sirin, 1914.**  
A limited edition. In cloth binding. Kilgour 77A.



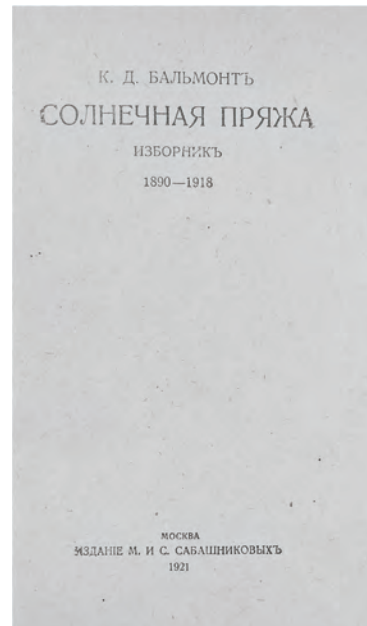
210.  
Iasen'. Vidienie Dreva. (The Ash. Vision of a Tree.) Moscow: Izd-vo K.F. Nekrasova, 1916.  
Kilgour 79.



211.  
Sem' Poem. (Seven Poems.) Moscow, 1920.



212.  
Persten'. (The Ring.) Moscow, 1920.  
Kilgour 81.



213.  
Solnechnaia Priazha. 1890-1918. (Woven Sunrays. A Selection 1890-1918.) Moscow:  
Izd. M. i S. Sabashnikovyx, 1921.  
Kilgour 86.



214.

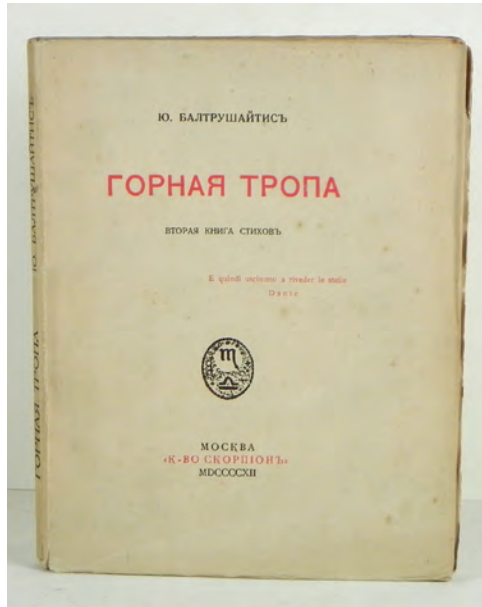
**Poeziia Kak Volshebstvo. (Poetry as Magic.) Moscow, 1922.**

A later edition; Kilgour lists a copy of this title published in 1915. (Kilgour 78.)

Baltrushaitis, Iurii K.  
(1873-1945)



215.  
Zemnyia Stupeni. Elegii, Piesni, Poemi. (Earthly Ascent. Elegies, Songs, Poems.)  
Moscow: Skorpion, 1911.  
Kilgour 95.



Ю. БАЛТРУШАЙТИСЬ

Горная Тропа



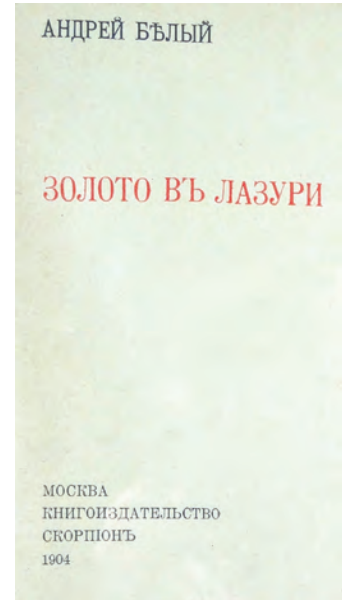
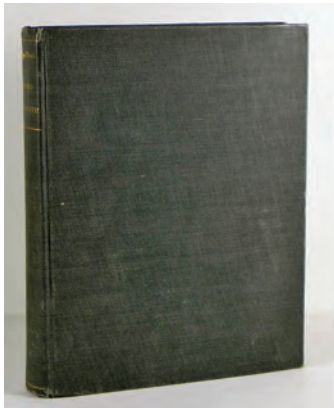
МОСКВА—1912  
КНИГОИЗДАТЕЛЬСТВО «СКОРПИОНЪ»

216.

**Gornaia Tropa. (The Mountain Path.) Moscow: Skorpion, 1912.**

The author's second book of poems. Kilgour 96.

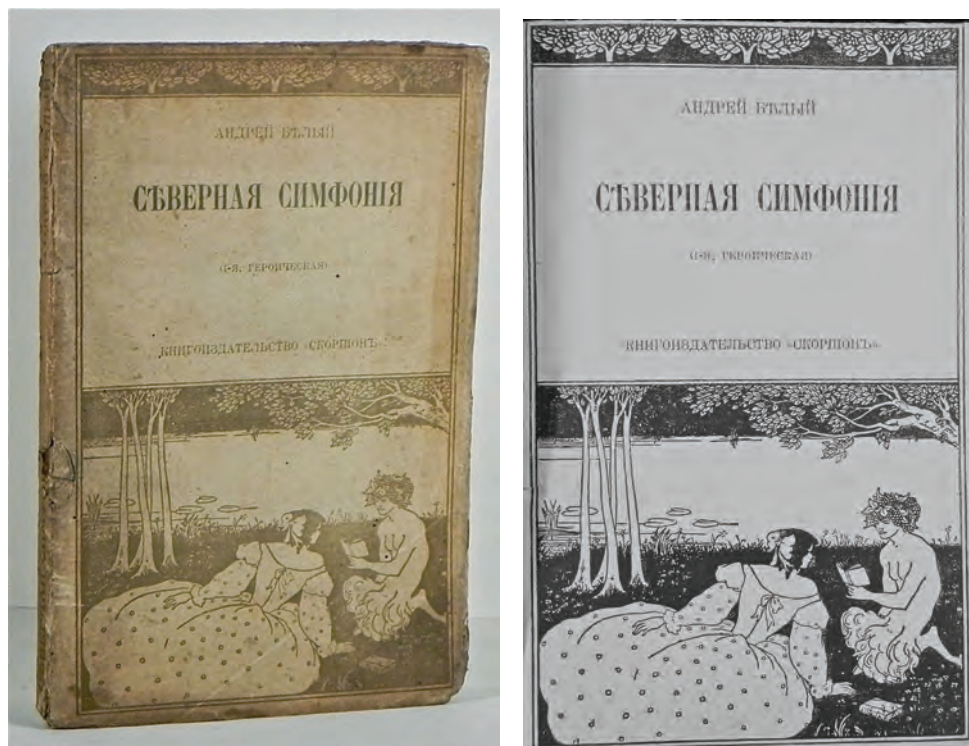
**Bely, Andrei**  
**[Pseudonym of Boris Nikolaevich Bugaev]**  
**(1880-1934)**



217.

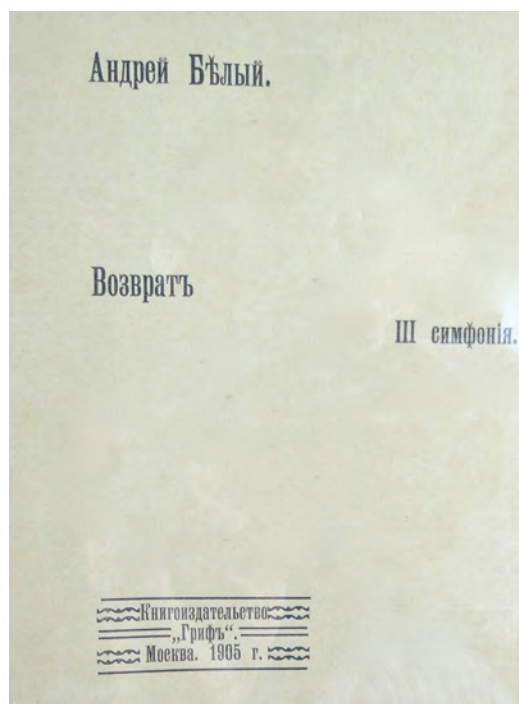
**Zoloto v Lazuri. (Gold On Azure. A Book of Poems.) Moscow: Skorpion, 1904.**

Bely's first book of poetry. (His first book was, apparently, *Second Symphony*, 1902.) Colored wrappers bound in. Mirsky characterized him as "the most original and the most influential of all the Symbolists." Mirsky, *Contemporary Russian Literature*, at 225. Kilgour 175.



218.  
Sievernaia Simfoniia. (The Northern Symphony (1<sup>st</sup>, Heroic).) Moscow: Skorpion,  
1904.

Wrapper designed by O. Berdelei. Kilgour 176.



219.  
Vosvrat. III Id Symphonia. (The Return. Third Symphony.) Moscow: Grif, 1905.  
Kilgour 177.



220.

**Kubok Metelei. Chetvertaia Simfoniia. (The Bowl of Snowstorms. Fourth Symphony.) Moscow, 1908.**

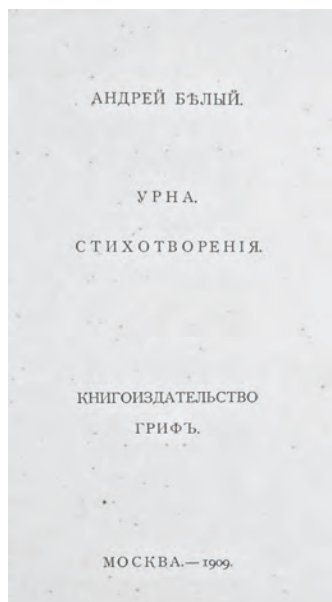
Wrappers bound in. Kilgour 178.



221.

**Pepel. (Ashes.) St. Petersburg: Shipovnik, 1909.**

Kilgour 179. A second edition was published in Moscow in 1929. Mirsky wrote that this work, "his most realistic book, is also the most earnest in tone, though it also contains some of his best comical writing. ... But the dominant note is one of grim and cynical despair." Mirsky, *op cit.*, at 230. Kilgour 179.



222.

Urna. Stikhotvoreniiia. (Urn. Poetry.) Moscow: Grif, 1909.



223.

Lug Zelenyi. Kniga Statei. (The Green Meadow. A Book of Articles.) Moscow: Al'tsiona, 1910.

Wrappers bound in. Kilgour 180.



КНИГИ АНДРЕЯ БѢЛАГО.

Золото въ лазури. Книга стиховъ. Книгоиздательство „Скорпионъ“. Москва. 1904.

Пепель. Книга стиховъ. Книгоиздательство „Шиповникъ“. Петербургъ. 1909.

Урна. Книга стиховъ. Книгоиздательство „Грифъ“. Москва. 1909.

Съверная симфонія, первая, героическая. Книгоиздательство „Скорпионъ“. Москва. 1904.

Вторая симфонія, драматическая. Книгоиздательство „Скорпионъ“. Москва. 1902.

Возвратъ. Третья симфонія. Книгоиздательство „Грифъ“. Москва. 1904.

Кубокъ мятелей. Четвертая симфонія. Книгоиздательство „Скорпионъ“. Москва. 1909.

Серебряный голубь. Романъ. Книгоиздательство „Скорпионъ“. Москва. 1910.

Символизмъ. Книга статей. Книгоиздательство „Мусагетъ“. Москва. 1910.

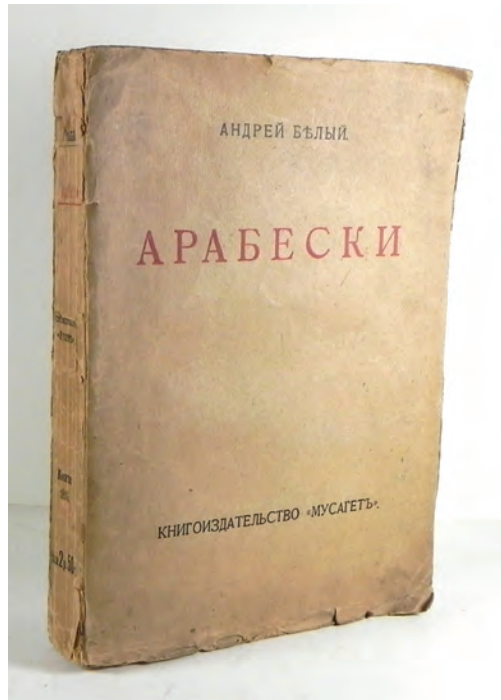
Арабески. Книга статей. Книгоиздательство „Мусагетъ“. (Готовится).

Дугъ зеленый. Книга статей. Книгоиздательство „Альциона“. (Готовится).

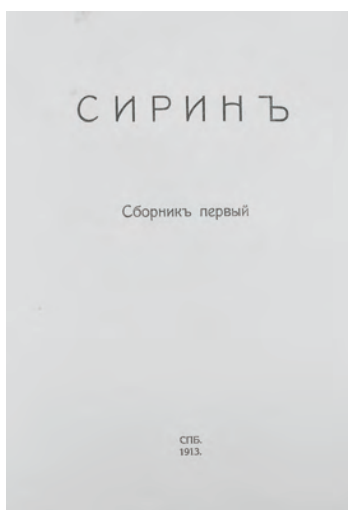
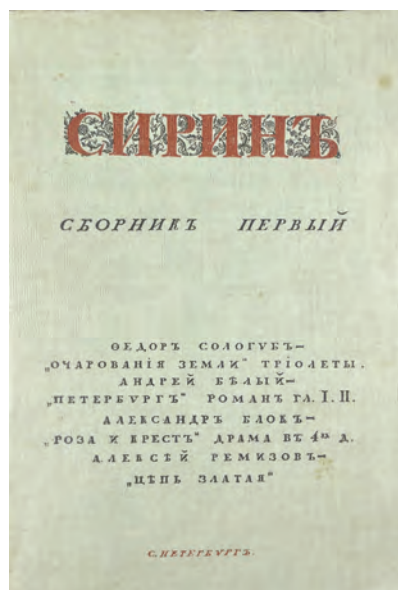
224.

**Simvolism. Kniga Statei. (Symbolism. A Book of Articles. ) Moscow: Musaget, 1910.**

With list of Bely's previously-published books. Kilgour 182.



225.  
**Arabeski. (Arabesques.)** Moscow: Musaget, 1911.  
A book of criticism.



226.

[Bely, A. Editor.] *Sirin. Sbornik Pervyi.* (Sirin. First Collection.) St. Petersburg 1913.

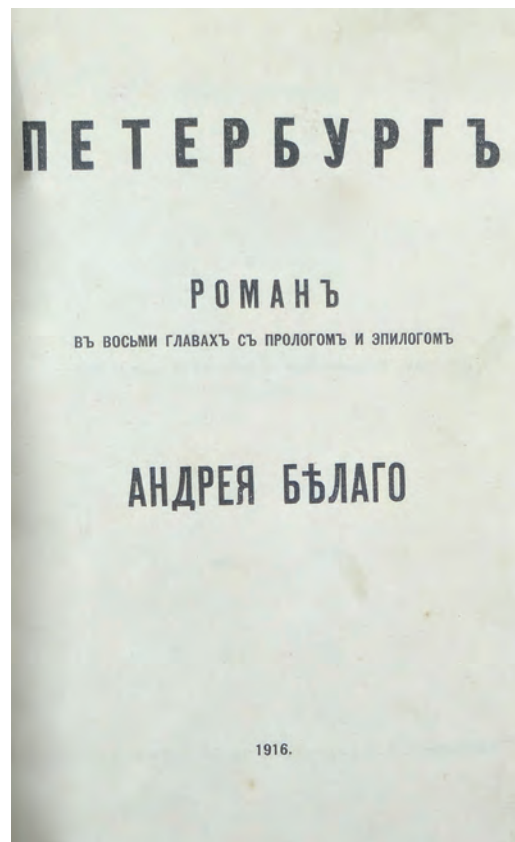
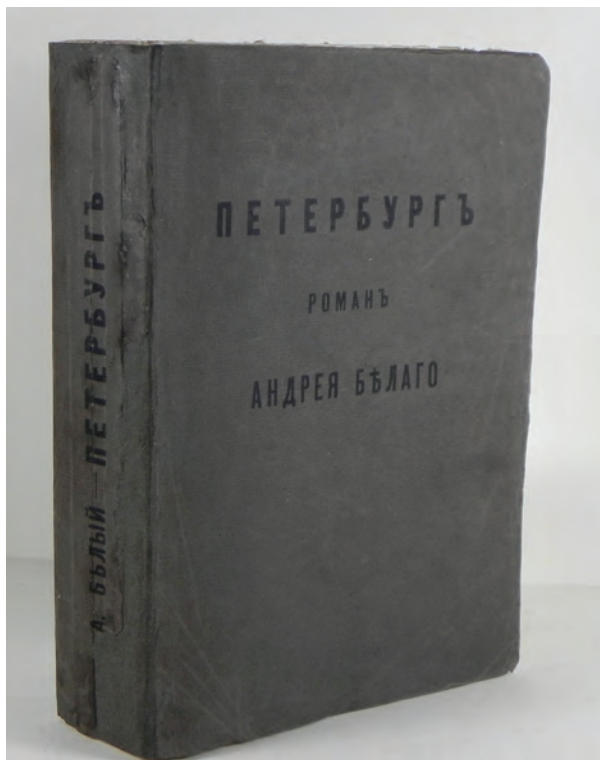
Contains first printing of chapters I and II of Bely's novel, *Petersburg*. (Also works by Sologub, Blok, and Remizov.) Together with:

**Bely, A. Editor. *Sirin. Sbornik Vtoroi.* (Sirin. Second Collection.) St. Petersburg 1913.**

Contains first printing of chapters III, IV, and V of *Petersburg*. (Also works by Briusov and Pyast.) Also:

**Bely, A. Editor. *Sirin. Sbornik Tretii.* (Sirin, Third Collection.) St. Petersburg 1914.**

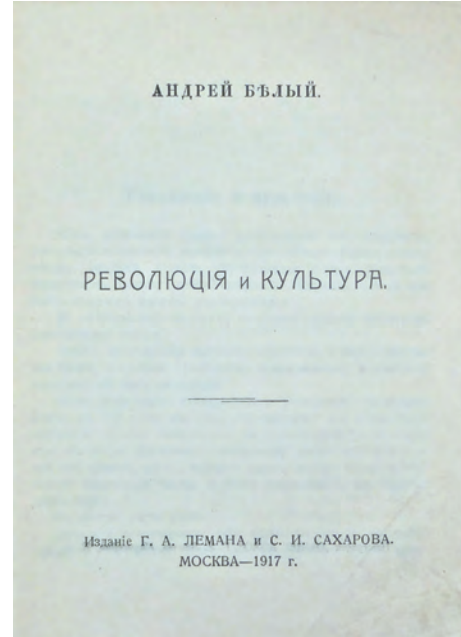
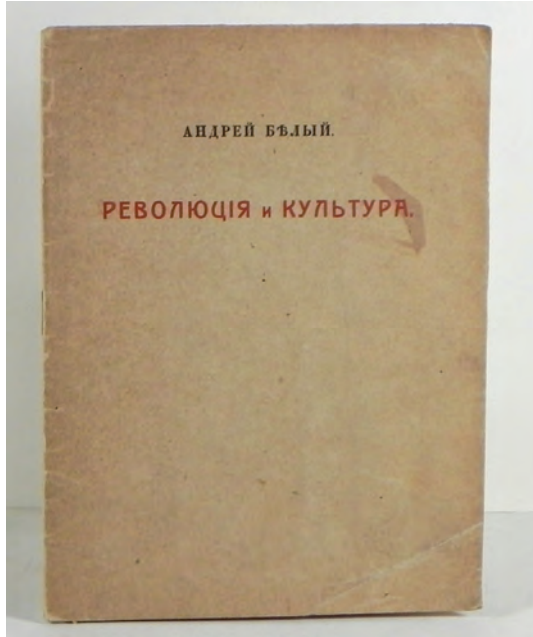
Contains first printing of conclusion of *Petersburg*. (Also works by Gippius, Ivanov, Blok, Sologub, and Remizov.)



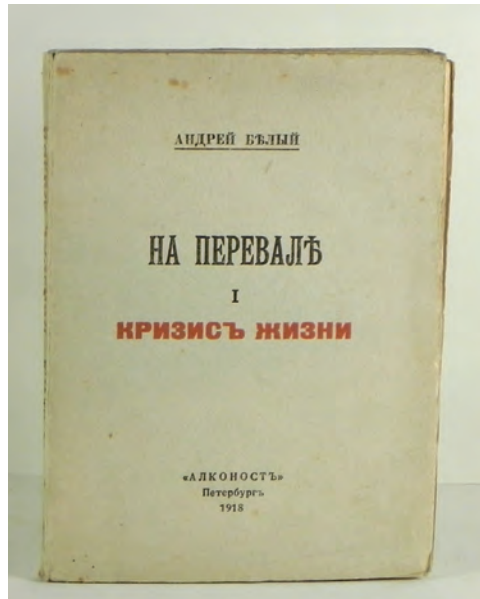
227.

**Peterburg, Roman. (Petersburg, A Novel.) Petrograd, 1916.**

First edition. Original paper wrappers. Offprint from the periodical *Sirin* with title-page and wrappers added. Regarded by some as one of the most important Russian novels of the 20<sup>th</sup> Century. Kilgour 183.



228.  
**Revolutsiia i Kul'tura. (Revolution and Culture.) Moscow, Izd G.A. Lemana i S.I. Sakharova, 1917.**



229.

Na Perevalie. I. Krizis Zhizni. (At the Crossing. I. Crisis of Life.) Petersburg: Alkonost, 1918.

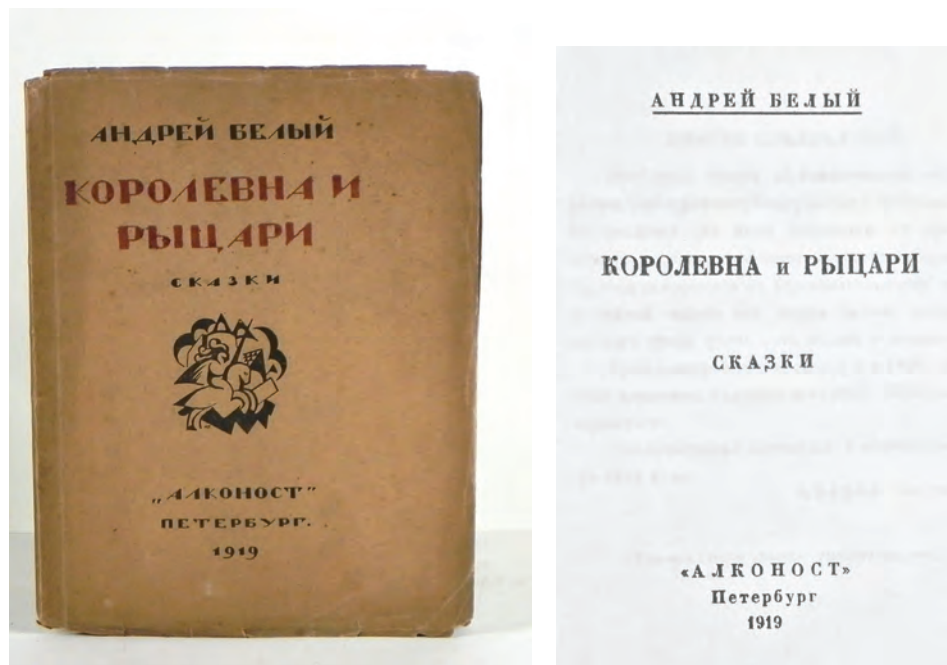


230.

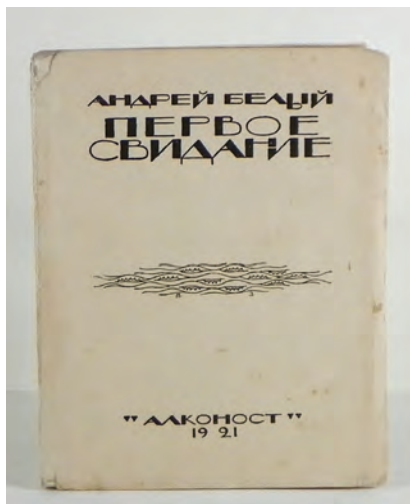
Na Perevalie. II. Krizis Mysli. (At the Crossing. II. Crisis of Thought.) Petersburg: Alkonost, 1918.



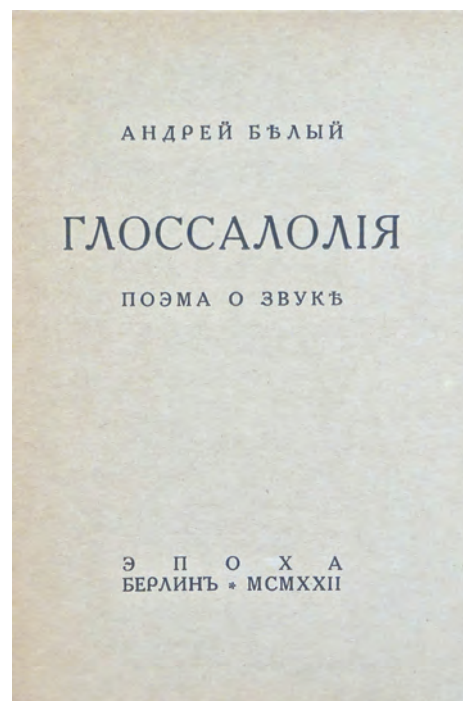
231.  
Khristos Voskres. (Christ is Risen.) Petersburg: Alkonost, 1918.  
Kilgour 184.



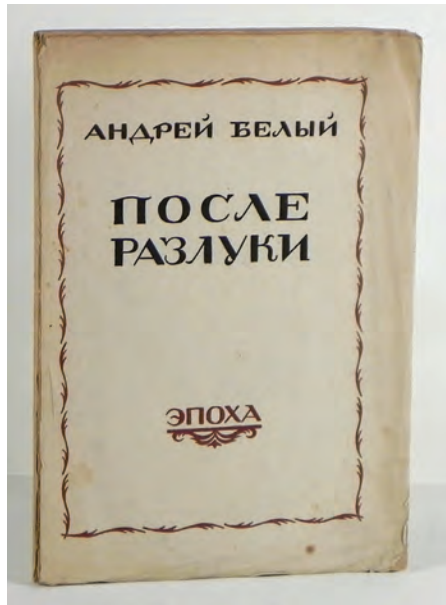
232.  
Korolevna i Rytsari. Skazki. (The King's Daughter and the Knights. Fairy Tales.)  
Petersburg: Alkonost, 1919.  
Kilgour 185



233.  
Pervoe Svidanie. Poema. (First Encounter. A Poem.) Peterburg: Alkonost, 1921.  
Kilgour 186.



234.  
Glossaloliia. Poema O Zvukie. (Glossolalia: Poem About Sound.) Berlin: Epokha,  
1922.



235.

**Posle Razluki. (After the Parting.) Berlin: Epokha, 1922.**

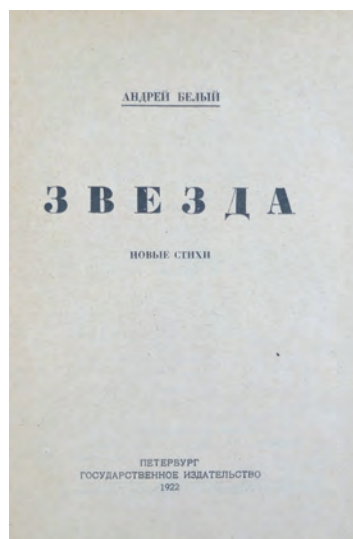
A book of songs. Kilgour 188.



236.

**Kotik Letaev. (Kotik Letaev.) Petersburg: Epokha, 1922.**

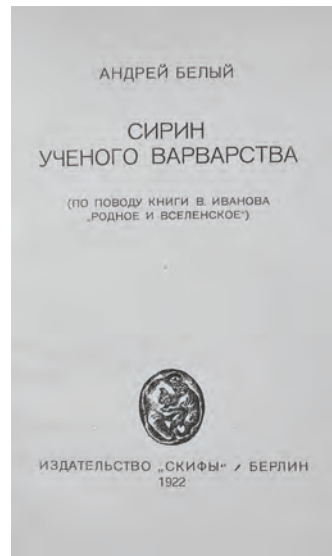
First edition of the author's autobiographical novel, in which he "attempt[s] to build up a cosmology on a system of parallels: the pre-natal impressions of a nightmare and of a symbolic world are, with the birth and growth of a child, resolved into ordinary three dimensional manifestations that yet secrete a memory of a fourth dimension." Marc Slonim, *From Chekhov to the Revolution: Russian Literature, 1900-1917*. Ugh. Kilgour 189.



237.  
Zvezda. Novye Stikhi. (Star. New Poems.) Petersburg: Gos. Izd., 1922.

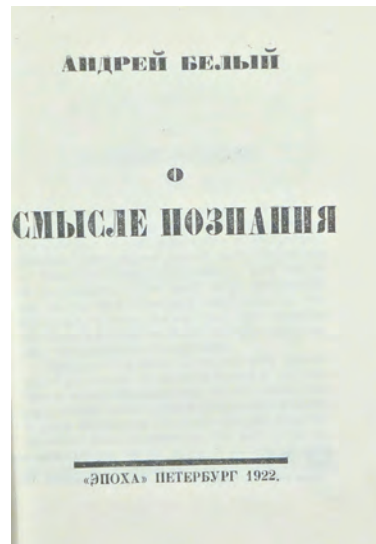


238.  
Vosvrashchen'e Na Rodinu. Otryvki Iz Povesti. (Return Home. Fragments From Tales.) Moscow, 1922.



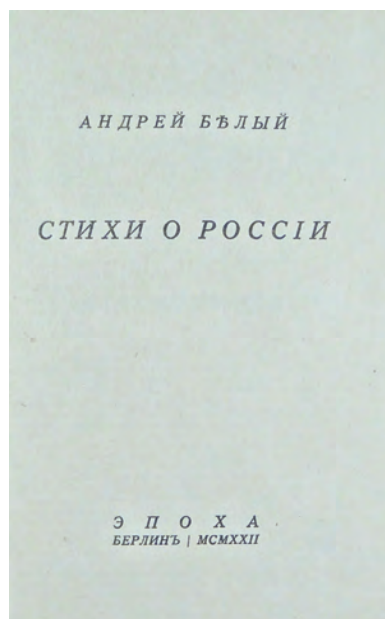
239.

Sirin. Uchenogo Varvarstva (Po Povody Knigi v Ivanova “Rodnoe i Vselenskoe”).  
(The Siren of Learned Barbarism.) Berlin: Izd Skify, 1922.



240.

O Smysle Poznaniia. (On the Meaning of Knowledge.) Petersburg, 1922.



241.

**Stikhi O Rossii. (Poems about Russia.) Berlin: Epokha, 1922.**

Kilgour 190.



242.

**Ofeira. Putevye Zametki. (Ofeira. Travel Notes. Part One.) Moscow, 1922.**

(Kilgour says this was published in 1921 though it is dated 1922 on the wrapper.) Kilgour 187.

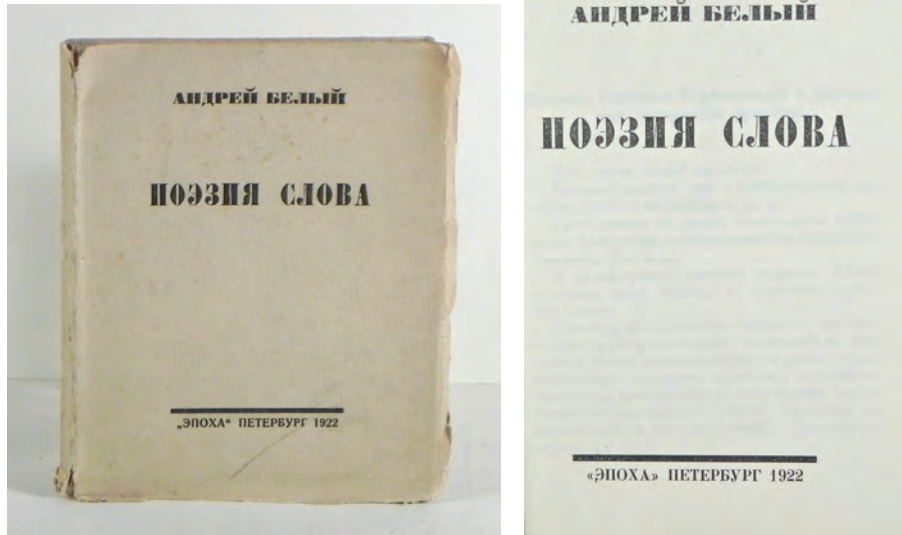


243.

**Putevye Zametki. T.I. Sitsyliia i Tynis. (Travel Notes. Sicily and Tunisia.) Moscow 1922.**

Bely and Asya Turgeneva traveled in Africa in 1911. Over the next decade, Bely returned to these notes to create several works on African themes, including this first volume of his travelogue and also a continuation, *African Diary*, that was not published until 1991. The first volume appeared under two different titles: *Ofeira: Putevye Zametki* (Moscow 1922) (the prior entry) and this title.

**Bely, A. Editor. Epopeya. (Epic.) Nos. 1-4, all issued. Moscow-Berlin, 1922-1923.**  
(See item 179 in section on Almanacs, Journals and Collections.)



244.  
Poëziia Slova. (Poetry of the Word.) Petersburg: Epokha, 1922.



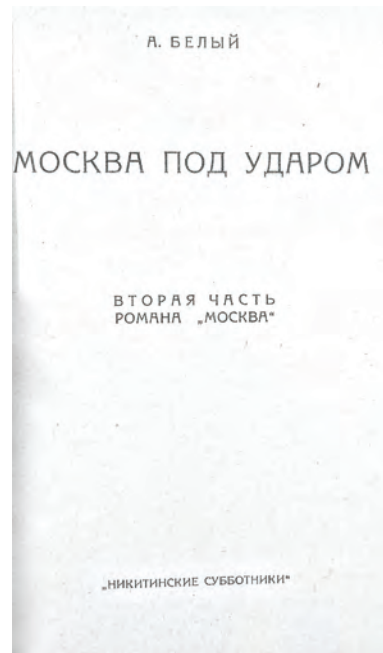
245.  
Oдна Iz Obitelei Tsarstva Tenei. (In the Kingdom of Shadows.) Leningrad, 1924.  
Title page says 1924; front wrapper says 1925.



246.

**Moskovskii Chudak. Pervaia Chast' Romana "Moskva." (Moscow Eccentric. Part I.) Moscow: Krug, 1926.**

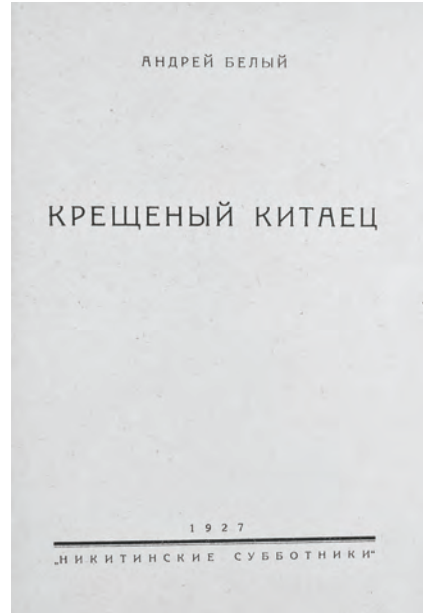
The first of a trilogy of novels. In John D. Elsworth's *Andrey Bely, a Critical Study of the Novels*, the author observes (at 175): "By the spring of 1924 the idea of the novel *Moscow* had occurred to him from a combination of the 'Moscow' of his memoirs ... and a fresh approach to the novel. ... Moscow was envisaged as part of a work in many volumes that was never completed. The *Moscow Eccentric* and *Moscow in Jeopardy* were published in 1926 as the two parts of the first volume, and it was then stated that the whole work would consist of two volumes. ... In the preface to the second volume, *Masks*, he declared that the entire work would comprise four volumes. In the event *Masks* was Bely's last novel; the third and fourth parts were never written."



247.

**Moskva Pod Udarem. (Moscow Under Siege.) Moscow, 1927.**

The second part of his three-part novel about Moscow.



248.

**Kreshchenyi Kitaets. (The Baptized Chinaman.) Moscow: Nikitinskie subbotniki, 1927.**

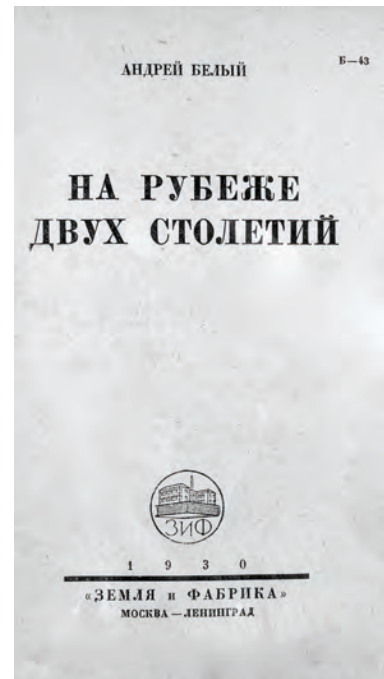
An autobiographical novel describing life in Moscow at the end of the 19<sup>th</sup> Century.



249.

**Veter s Kavkasa.** (Wind from the Caucasus.) Moscow: Izd. Federatsiia, Artel' pisatelei, Krug, 1928.

Cultural criticism applied to the new Soviet life.



250.

**Na Rubezhe Dvukh Stoletii.** (At the Border of Two Centuries.) Moscow/Leningrad: Zemlia i fabrika, 1930.

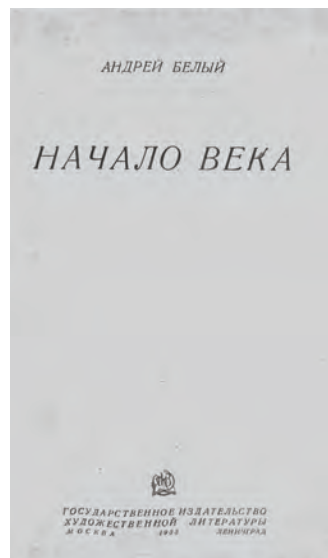
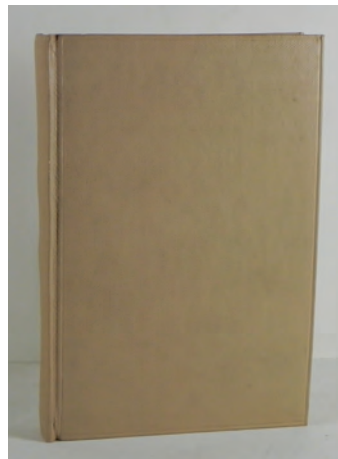
The first of a three-part trilogy of memoirs.



251.

**Maski. (Masks.)** Moscow: GIKhl, 1932.

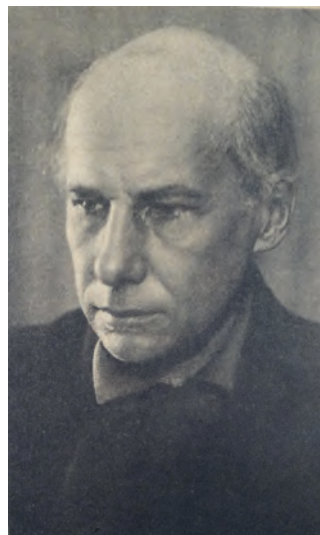
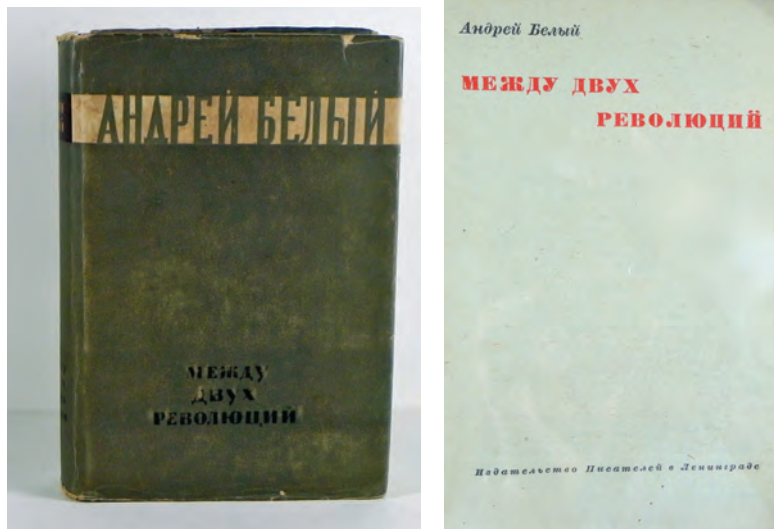
Third in trilogy of novels. (The first – *The Moscow Eccentric*. The second – *Moscow Under Siege*.)



252.

**Nachalo Veka. (At the Beginning of the Century.)** Moscow: GIKhl, 1933.

The second of a three-part trilogy of memoirs.



253.  
**Mezhdv Dvukh Revoliutsii. (Between Two Revolutions.). Leningrad: Izd pisatelei Leningrada,1934.**

Third of a three-part trilogy of memoirs. With portrait of the author.

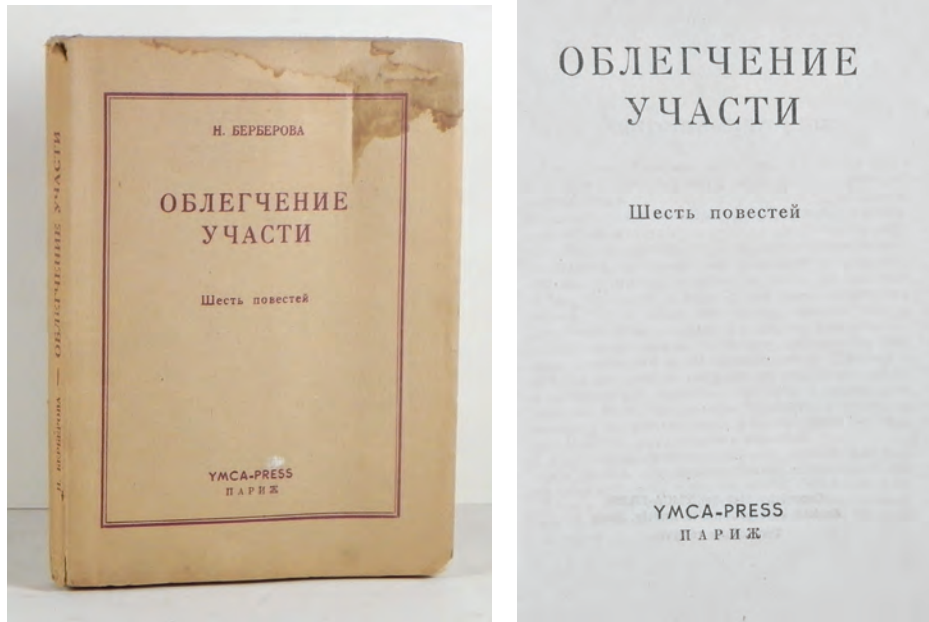


254.

**Masterstvo Gogolia. (Gogol's Artistry.) Moscow, 1934.**

Christopher Colbath's translation of this late work of Bely appeared in 2009. The promotional blurb states: "When one great author engages another, as Andrei Bely so brilliantly does in *Gogol's Artistry*, the result is inevitably a telling portrait of both writers. ... Bely's argument in this book is that Gogol's earlier writing should be given more consideration than most critics have granted."

**Berberova, Nina  
(1901-1993)**

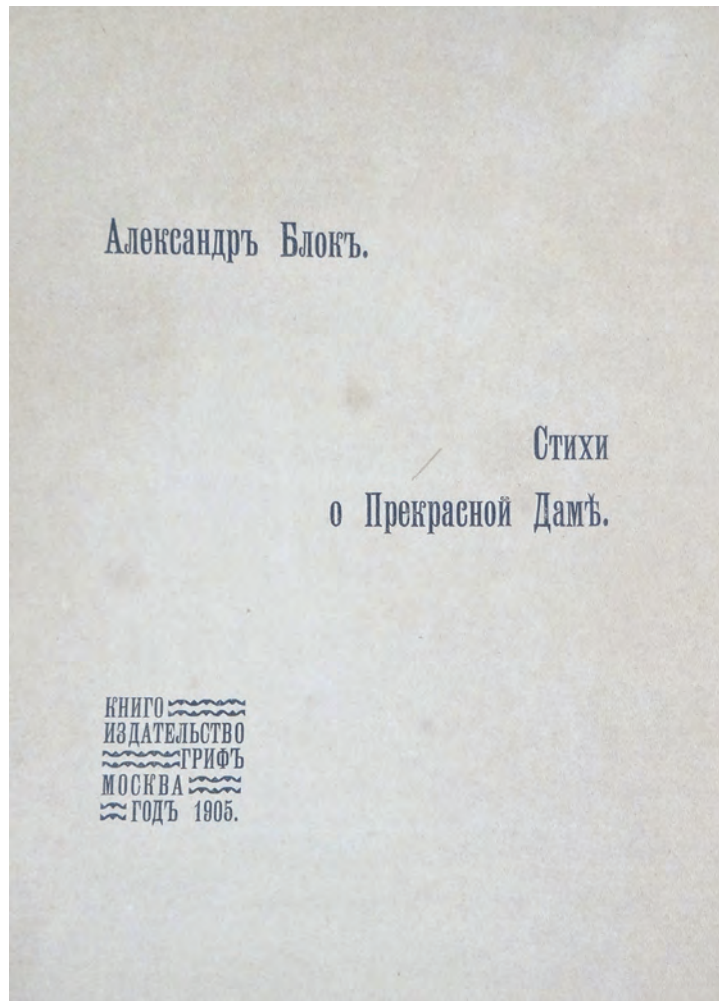


255.  
**Oblegchenie Uchasti. Shest' Povestei. (The Easing of Fate. Six Stories.) Paris:  
YMCA Press, 1949.**

Blok, Aleksandr Aleksandrovich  
(1880-1921)



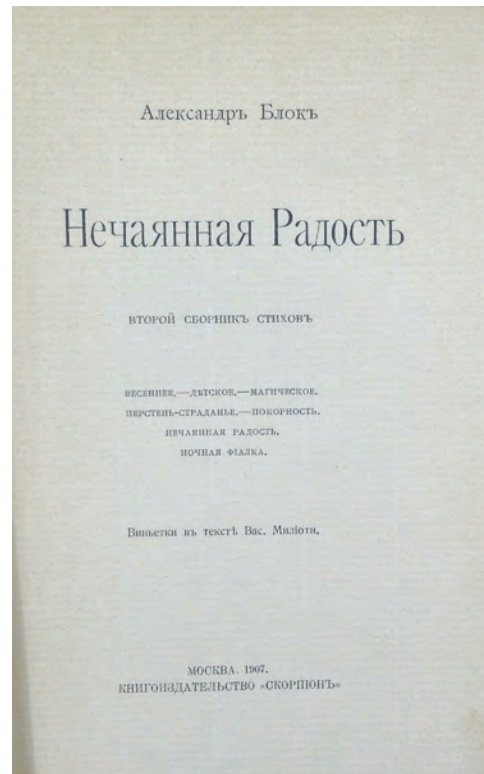
Blok's First Book.



256.

**Stikhi O Prekrasnoi Dame. (Verses About A Beautiful Lady.) Moscow: Grif, 1905.**

First edition of Blok's first book. 1200 copies printed. Mirsky called him the "greatest of all the Symbolists," and wrote of this book: "Unless one understands the mystical 'setting,' one is apt to take it for mere verbal music .... They are quite original and their style is strangely mature for a young man of twenty to twenty-two. The principal feature of this poetry is its complete freedom from everything sensual or concrete. It is a nebula of words ..." Mirsky, *op cit.*, at 210, 212. Kilgour 120. OCLC lists 6 holdings.



257.

**Nechaiannaia Radost'. (Unexpected Joy.) Moscow: Skorpiion, 1907.**

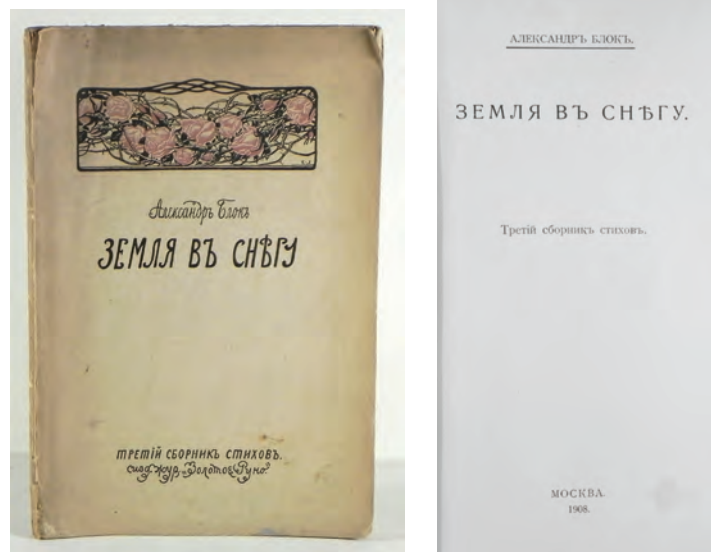
First edition of Blok's second book. OCLC: Cambridge, Harvard, Columbia, New York Univ., Missouri.



258.

**Liricheskiia Dramy. (Lyric Dramas.) St. Petersburg: Shipovnik, 1908.**

Blok's three plays: Balaganchik' – A Puppet Show . Korol' Na Ploschadi – The King on the Square; and Neznakomka – The Unknown Woman. The music to A Puppet Show was written by M.A. Kuzmin. Cover design by K.A. Somova. Kilgour 123.



259.

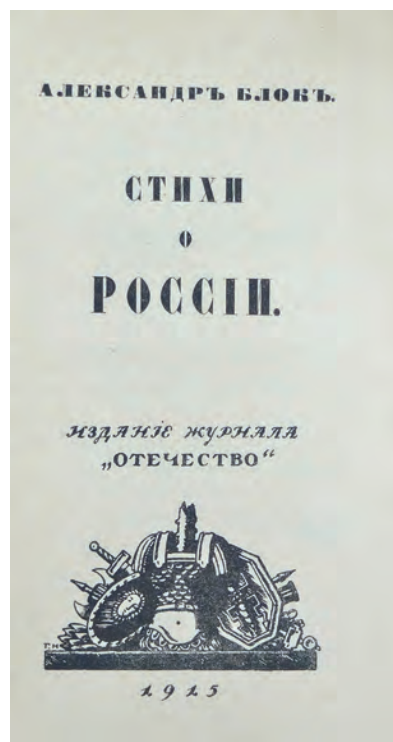
**Zemlia v Snegu. Tretii sbornik stikhov. (Land in the Snow. Third collection of poems.) Moscow, Izd-vo zhurnala "Zolotoe Runo," 1908.**

First edition. Original wrappers. Kilgour 122.



260. **Sobranie Stikhotvorenii. Kniga Pervaia. Kniga Vtoraya. Kniga Tretiya. (Collected Poems. Volumes I, II, and III.) Moscow: Musaget, 1911-1912.**

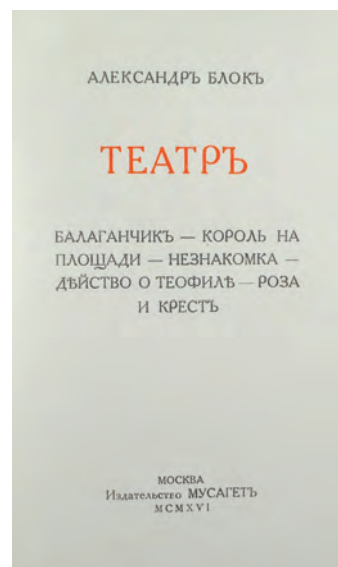
Kilgour reports: "This collection ... was supervised by the author, who bought up the unsold copies of the first editions ... in order to be free to publish this collection." Kilgour 124.



261.

**Stikhi O Rossii. (Poems about Russia.) Petrograd: Izdanie zhurnala "Otechestvo," 1915.**

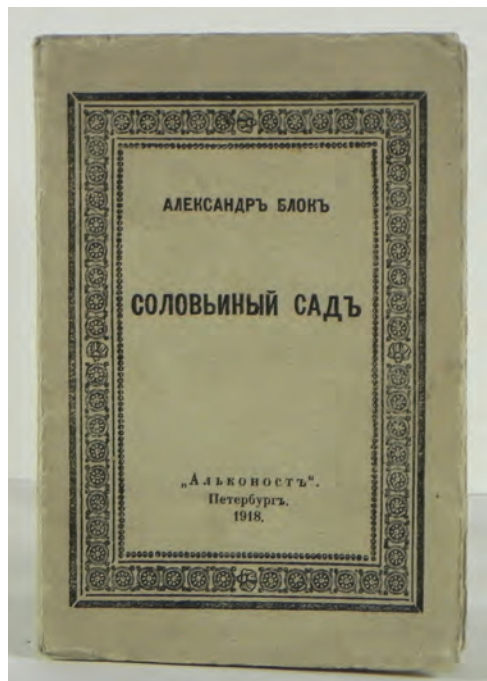
Original decorated wrappers designed by Georgii Narbut. Printed on the back of the wrapper: "The net profit from this edition goes to the Society of Russian Writers for aid to victims of the war." Kilgour 126.



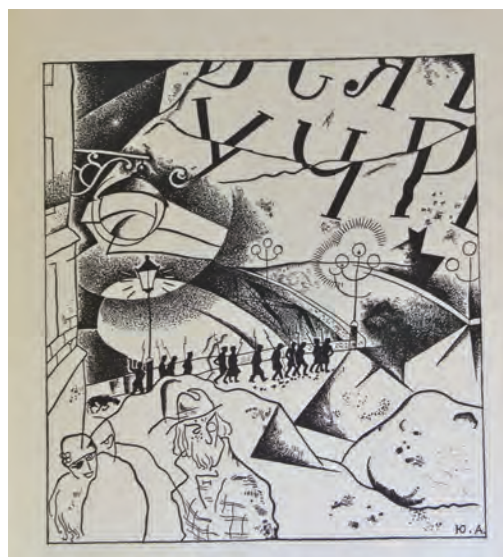
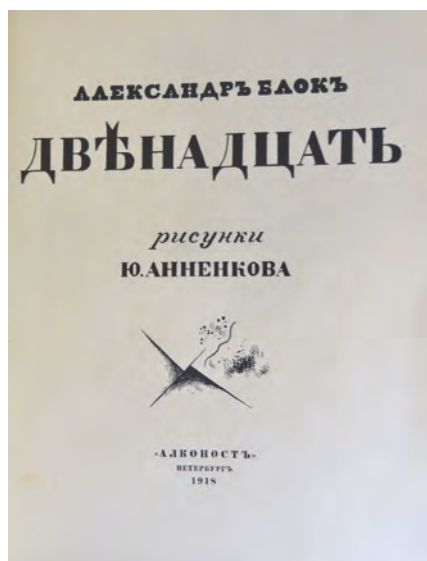
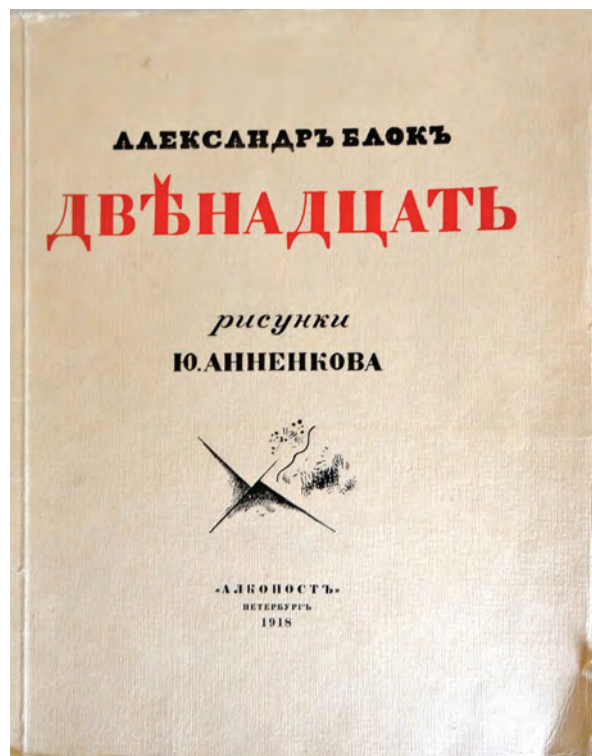
262.

**Teatr. (Theatre.) Moscow: Musaget, 1916.**

A reprint of previously-published plays and first book publication of “The Rose and the Cross.” Kilgour 127.



263.  
Solov'inyi Sad'. (The Nightingale Garden.) Petersburg: Alkonost, 1918.



Последнее издание отпечатано в количестве  
300 пронумерованных экземпляров, из коих  
25 раскрашены от руки худ. Ю. Анненковымъ.  
ЭКЗЕМПЛЯРЪ № *сто девятнадцатый* П.

Blok. The Twelve. No. 119 of 300.

264.

**Dvienadtsat'. (The Twelve.) Petersburg: Alkonost, 1918.**

With drawings by Y. Annenkov. This third edition consisted of 300 copies, of which this is number 119. Another edition was published in Odessa in 1918. Mirsky: the poems contained in the third volume of his collected poems “together with *The Twelve*,” constitute “the greatest body of poetry written by a Russian poet within the last eighty years.” “The Bolshevik Revolution with all its horrors and all its anarchy was welcome to him as the manifestation of what he identified with the soul of Russia .... *The Twelve* are twelve Red-Guardsmen patrolling the streets of Petrograd in the winter of 1917-1918, bullying the bourgeois and settling their quarrels among themselves for their girls, with the bullet. The figure twelve turns out to be symbolic of the Twelve Apostles and in the end the Figure of Christ appears, showing the way, against their will, to the twelve Red soldiers.” “It is not its intellectual symbolism that makes *The Twelve* what it is – a great poem. The important thing is not what it signifies, but what it is. Blok’s musical genius reaches in it its highest summit.” Mirsky, *op cit.*, at 217-218, 222-223.



265.

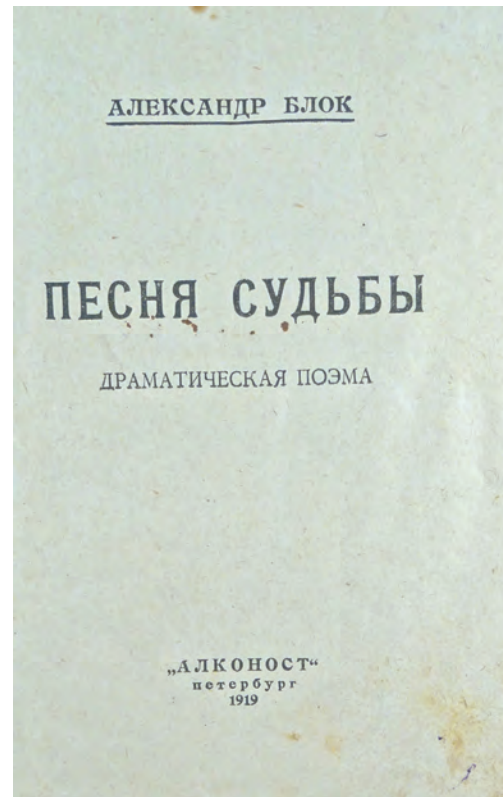
**Dvienadtsat'. (The Twelve.) Odessa: Novii Put', 1918.**



266.

**Iamby. (Iambics.) Petersburg: Alkonost, 1919.**

Contemporary verses – 1907-1914. First edition. Original printed wrappers with vignette by N.N. Kuprelanov. Kilgour 128.

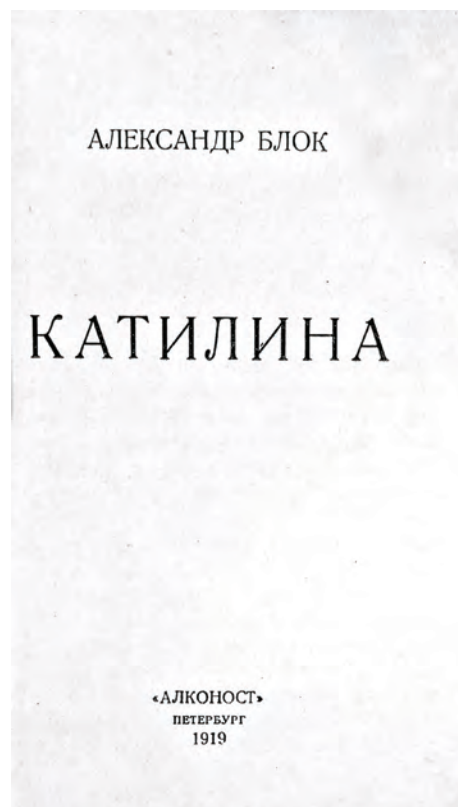
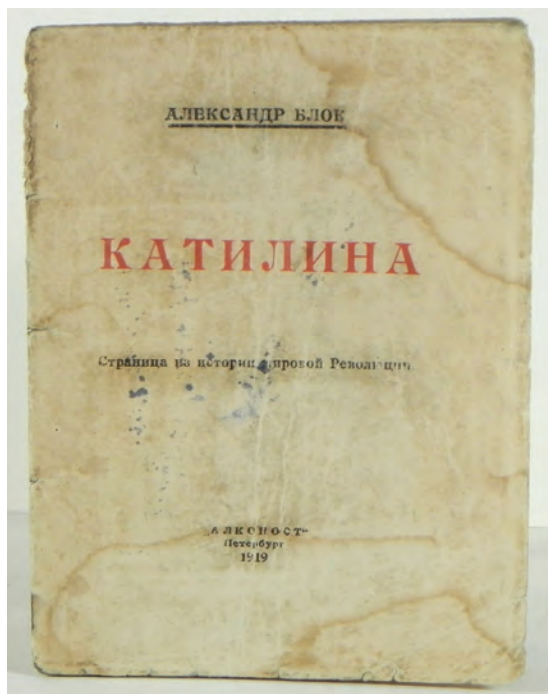


267.

**Pesnia Sud'by. Dramaticheskaya Poema. (Song of Fate. A Dramatic Poem.)**

**Petersburg: Alkonost, 1919.**

Kilgour 129.



268.  
Katilina. (Catiline.) Petersburg: Alkonost, 1919.



269.

Rossii i Intelligentsiia. (1907-1918). (Russia and the Intellectuals, 1907-1918.)  
Petersburg: Alkonost, 1919.

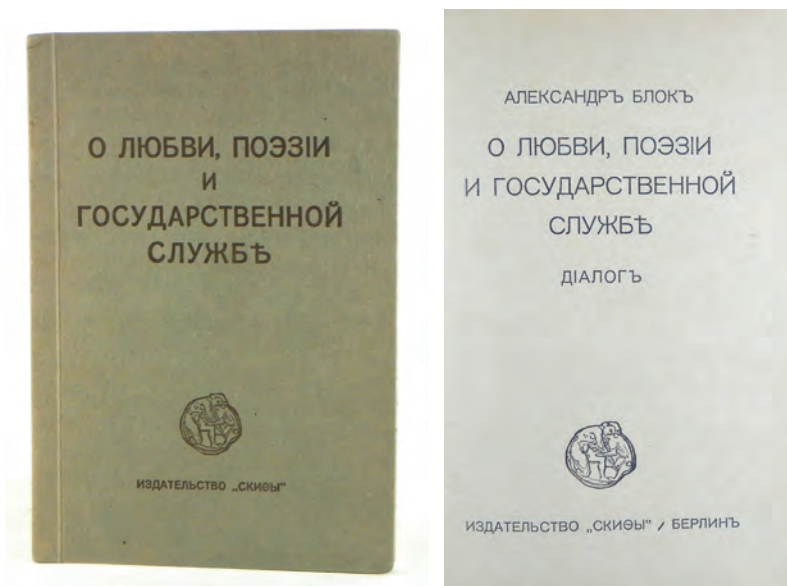


270.

Za Gran'iu Proshlykh Dnei. Stikhotvoreniia. (Beyond the Boundary of Bygone  
Days. Poems.) Petersburg: Izd-vo Z.I. Grzhebina, 1920.  
Kilgour 130.



271.  
**Sedoe Utro. Stikhotvoreniia. (The Hoary Morning. Poems.) Petersburg: Alkonost, 1920.**  
Wrappers bound in. Kilgour 131.



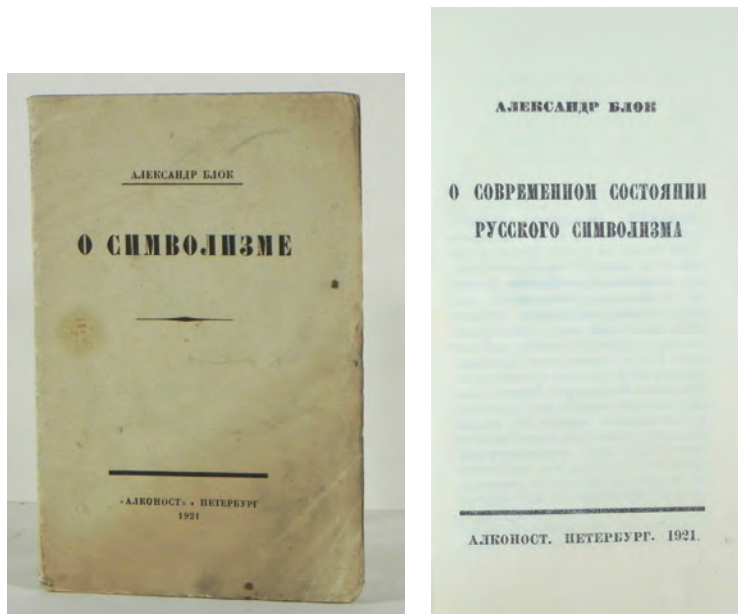
272.  
**O Liubvi, Poezii i Gosudarstvennoi Sluzhbi. Dialog. (On Love, Poetry, and Governmental Service. Dialogue.) Berlin 1920.**  
A dramatic dialogue, first appeared in the magazine "Pereval" in 1907.



273.

Ramzes. Stseny iz Zhizni Drevnego Egipta. (Ramses. Scenes of Life in Ancient Egypt.) Petersburg: Alkonost, 1921.

Kilgour 133.



274.

O Simvolizme. (On Symbolism). Petersburg: Alkonost, 1921.



275.

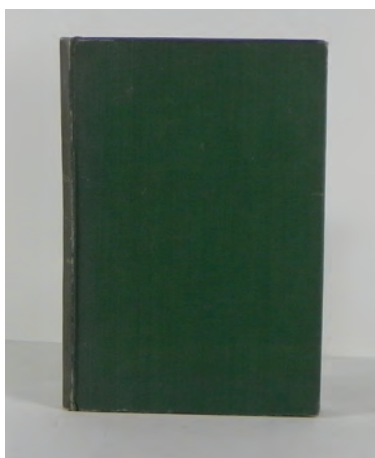
**Vozmezdnie. (Retaliation.) Petersburg: Alkonost, 1922.**

This book appeared after Blok's death. Kilgour 134.



276.

**Otrocheskie Stikhi. Avtobiografiia. (Adolescent Verses. Autobiography.) Moscow: Pervina, 1922.**



**Blok in Uniform**

277.

**Sobranie Sochinenii. Tom Chetvertyi. (Collected Works. Volume IV.) Petersburg/  
Berlin: Alkonost, 1923.**

“Petersburg” inked out on the title page. (The earlier volumes had appeared in 1911 and 1912.)

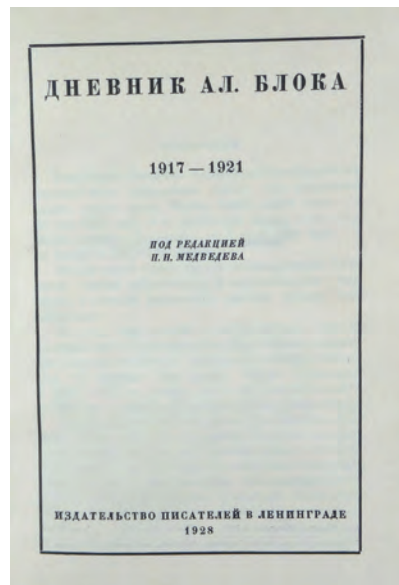


278.  
Neizdанные Stikhotvorennia. 1897-1919. (Unpublished Poetry. 1897-1919.)  
Leningrad: Zhizn' iskusstva, 1926.



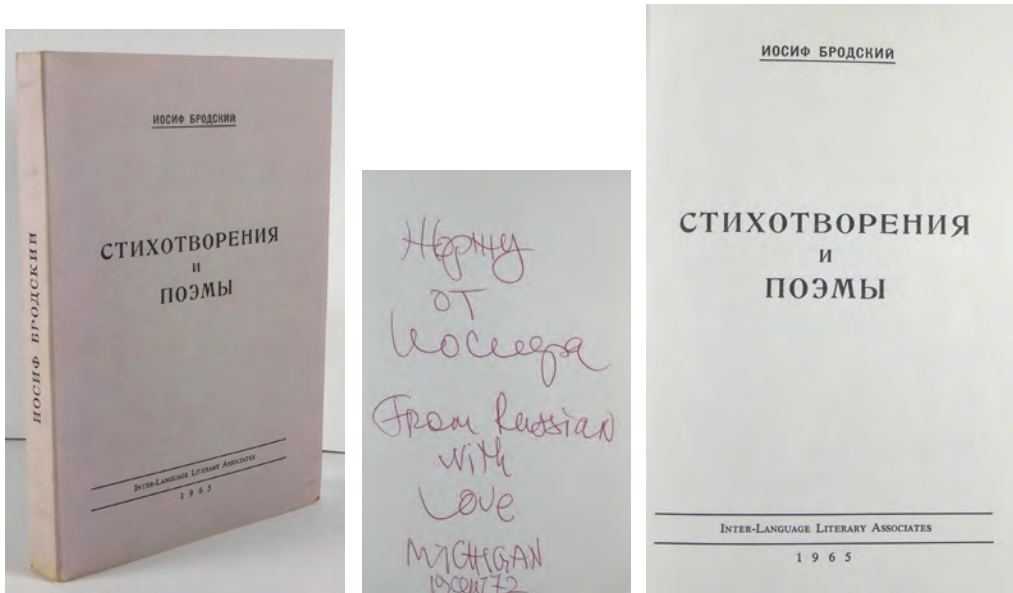
279.

**Pis'ma Aleksandra Bloka K Rodnym. (Letters of Alexander Blok to his Family.)**  
Leningrad: Academia, 1927.



280.  
Dnevnik A.L. Bloka. 1911-1913; 1917-1921. (Diary.) Leningrad: Izdatel'stvo pisatelei, 1928.

**Brodsky, Joseph  
(1940-1996).**



281.

**Stikhotvoreniia i Poemy. (Verses and Poems.) New York, 1965.**

**With author's presentation "From Russia with Love. Michigan 19 Sept. 72."**

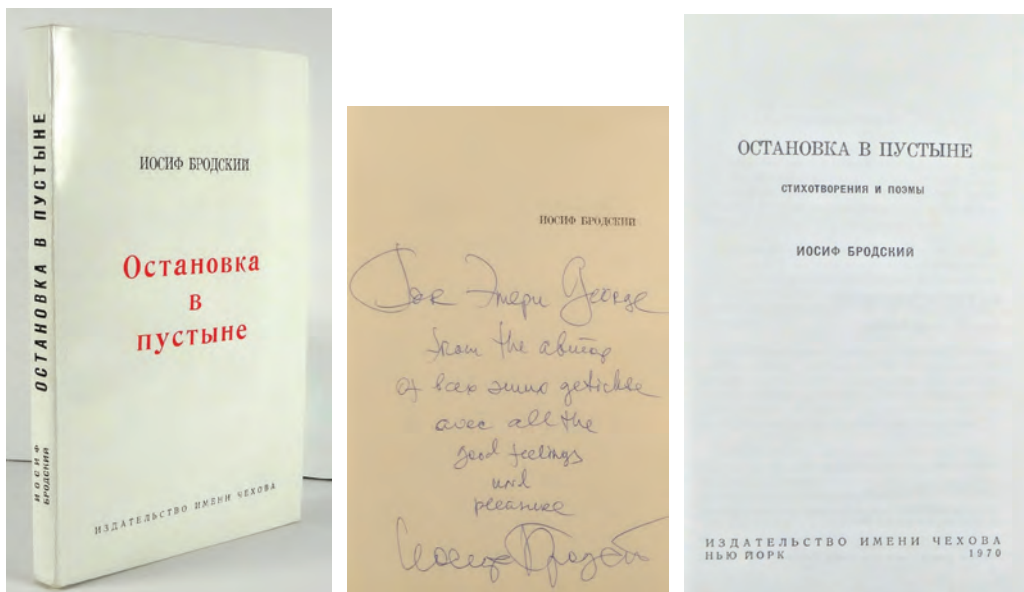
Brodsky was tried in 1964 for being a "pornographer" and "pseudo-poet" who "did not fulfill a useful social purpose." He was sentenced to five years at hard labor, served 18 months, and was forced to leave Russia in 1972. Loseff, Lev. *Joseph Brodsky. A Literary Life*. New Haven (2011). This collection of early poems, pulled together from "unauthorized samizdat copies," was published without Brodsky's knowledge. "Brodsky never acknowledged the book as his." (Loseff, at 122). Yet he signed this presentation copy in 1972 – which seems a sort of acknowledgement. The James Bond movie, "From Russia with Love," had appeared in 1963.



282.

**Stikhotvoreniia i Poemy.** Translated into Hebrew by Ezra Zusman. 1969.

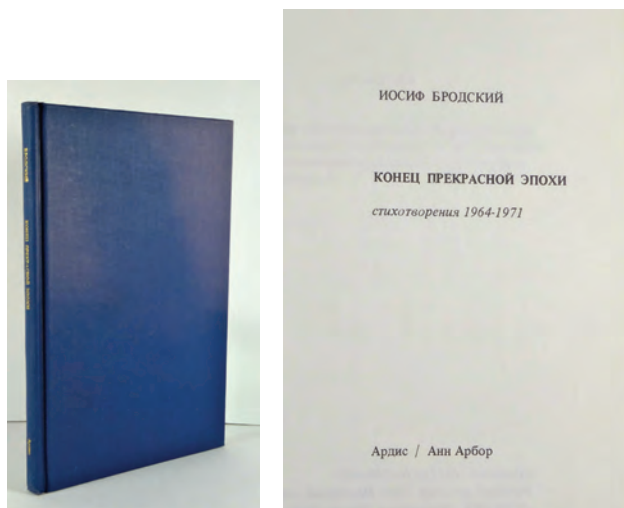
The previous item, *Verses and Poems*, translated.



283.

**Ostanovka v Pustyne. Stikhotvoreniia i Poemy. (A Halt in the Wilderness. Verses and Poems.)** New York: Izd-vo im. Chekhova, 1970.

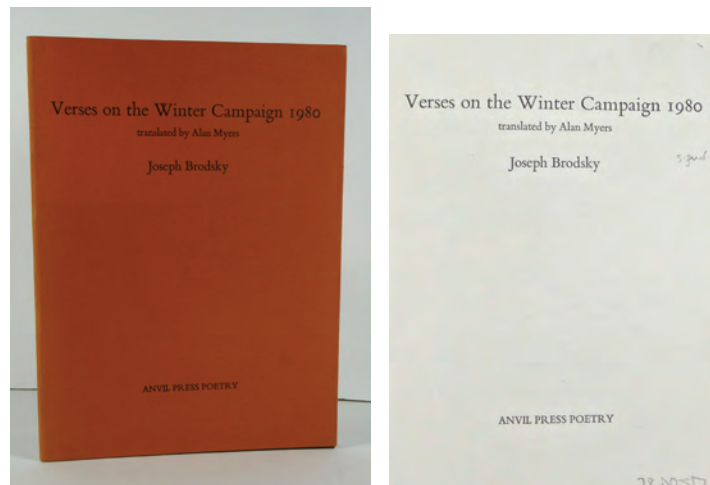
**With author's presentation.** Loseff calls this Brodsky's first "real" book (at 124). It included over 20 pieces from the 1965 volume, but more than two-thirds was new work, including "Isaac and Abraham" and "Gorbunov and Gorchakov." (125-27).



284.

**Konets Prekrasnoi Epokhi. (The End of a Beautiful Epoch.)** Ann Arbor: Ardis, 1971.

This volume, containing poems written between 1964 and 1971, was published by Ardis, the Ann Arbor publishing firm for Russian art and literature established by Carl Proffer. Loseff, at 174-76.



285.

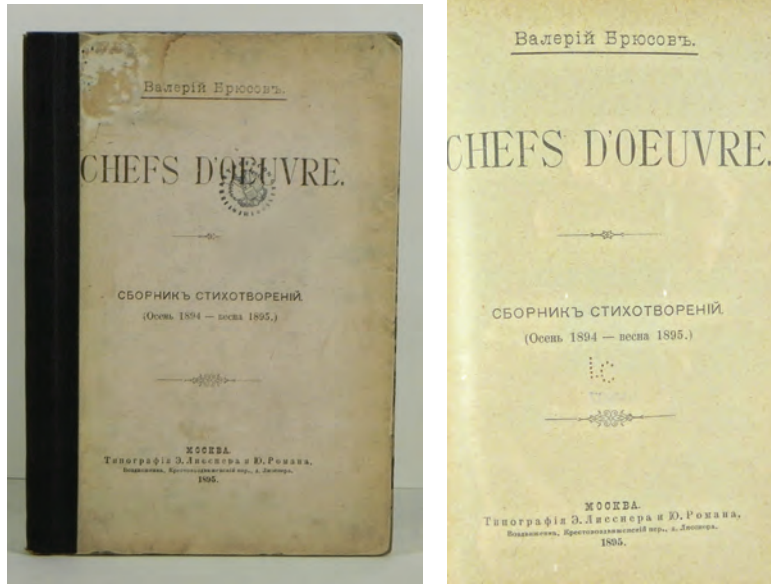
**Verses on the Winter Campaign 1980.** Translated by Alan Myers. London 1981.  
Numbered 484/500. With handwritten changes to text; **signed by the author.**



286.

**Mramor. (Marble.)** Ann Arbor: Ardis, 1984.  
Brodsky won the Nobel Prize for literature in 1987.

**Bryusov, Valery Yakovlevich  
(1873-1924)**



287.

**Chefs D'oeuvre. Sbornik Stikhotvorenii. 1894-1895. (Collection of Poetry. 1894-1895.)  
Moscow 1895.**

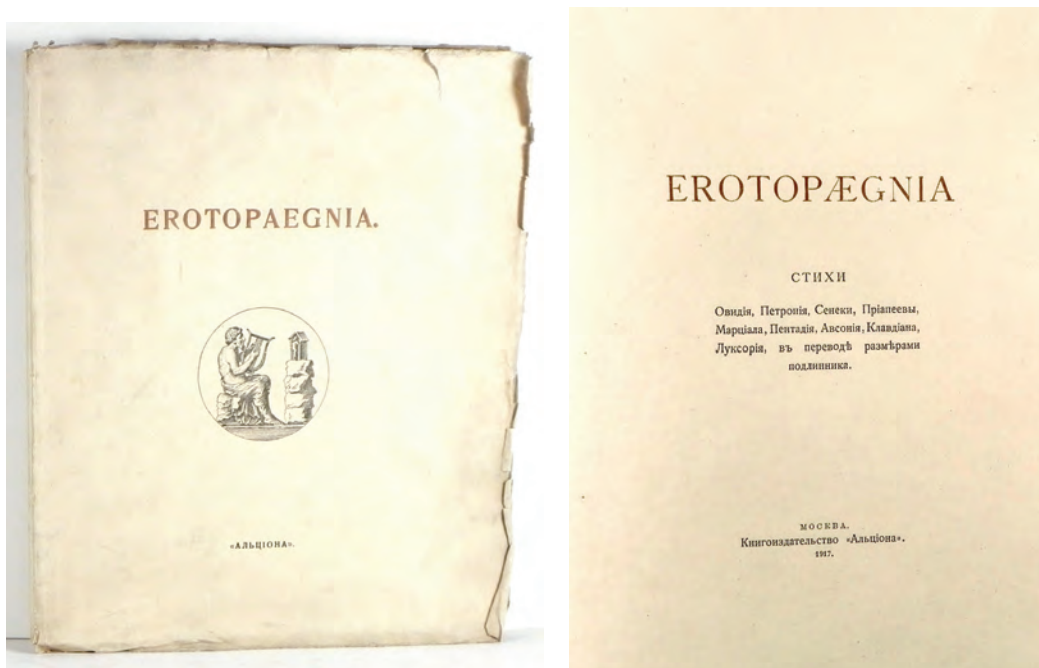
Bryusov was one of the leading Symbolist poets. OCLC: Berkeley, Columbia, Yale, Harvard.



288.

**Tertia Vigilia. Kniga Novykh Stikhov. 1897-1900. (Third Vigil. Book of New Poems. 1897-1900.) Moscow: Skorpion, 1900.**

Wrappers bound in. OCLC: 8 holdings.

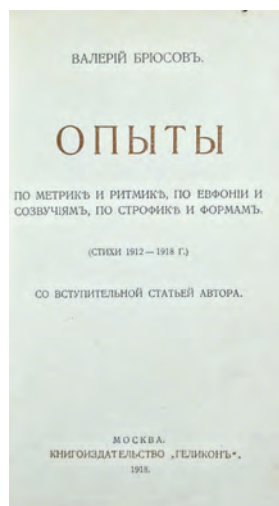




289.

[Bryusov, V. Editor and translator.] *Erotopaegnia*. Moscow 1917.

Translations of Latin and Greek classics into Russian: Ovid, Petronius, others. (With a few erotic pictures.) OCLC: Princeton, Harvard, Amherst, Glasgow, British Library.



290.

*Opyty*. (Experiments.) Moscow: Gelikon, 1918.



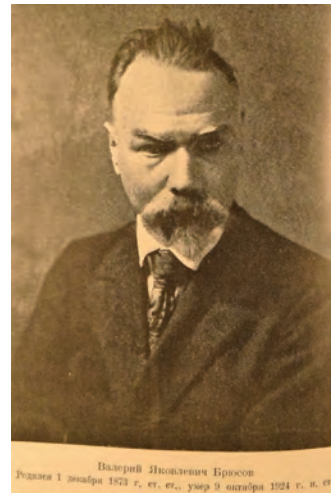
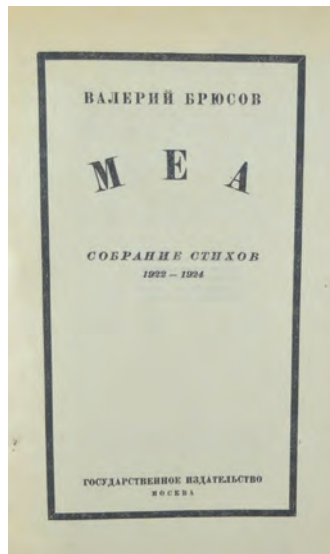
291.

**Poslednie Mechty. Lirika 1917-1919 Goda. (Recent Dreams, Lyrics 1917-1919.)**  
Moscow: Tvorchestvo, 1920.



292.

**Dali. Stikhi 1922 Goda. (Distances. Poems of 1922.)** Moscow: Gos.izd-vo, 1922.  
Kilgour 164.

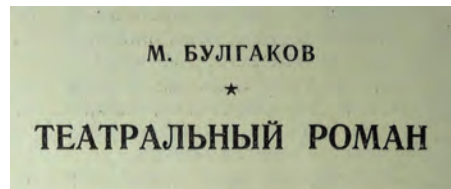
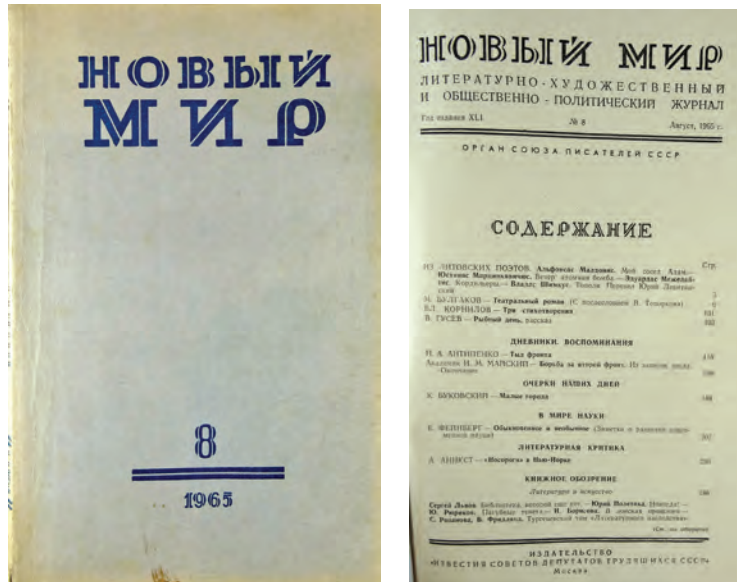


293.  
Mea. Sobranie Stikhov. 1922-1924. (Me. Collected Poems 1922-1924.) Moscow:  
Gos.izd-vo, 1924.



294.  
Nezdannye Stikhi. 1914-1924. (Unpublished Poetry. 1914-1924.)  
Moscow/Leningrad: Gos.izd-vo, 1928.  
Kilgour 166.

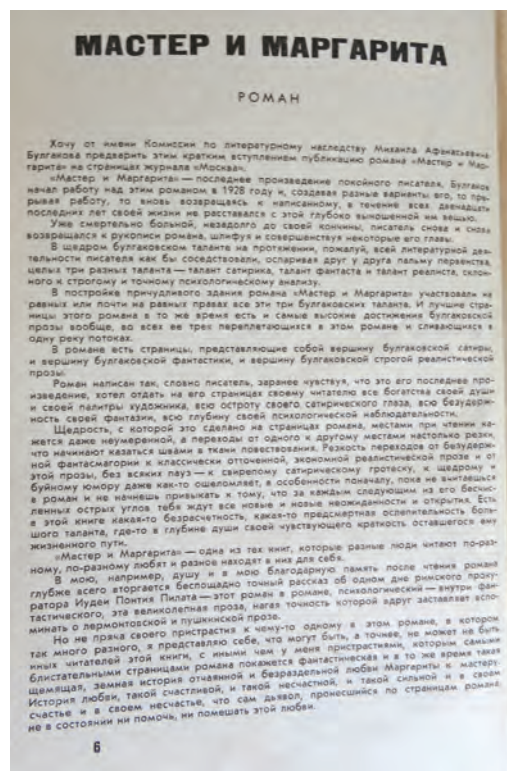
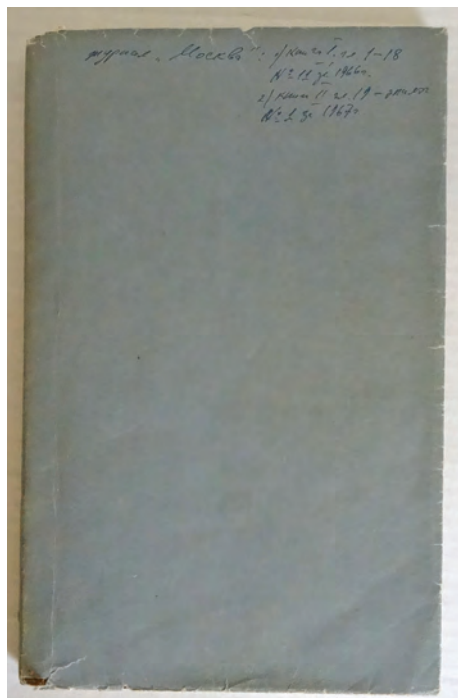
Bulgakov, Mikhail  
(1891-1940)



295.

**Teatral'nyi Roman. (A Theatrical Novel or A Dead Man's Memoir.) In Novyi Mir, 6-100. Moscow: Novyi Mir, 1965.**

First appearance in print of Bulgakov's *Theatrical Novel*, sometimes translated as *A Dead Man's Memoir* or *Black Snow*, a satirical work based on Bulgakov's own experiences with the Moscow Arts Theater in the 1920s under the autocratic rule of Stanislavsky, Bulgakov wrote the novel between 1926 and 1939, leaving it unfinished when he died in 1940. This issue of the magazine was withdrawn soon after publication.



296.

**Master i Margarita. (The Master and Margarita.) In Moskva. (A monthly literary magazine.) Moscow (No. 11, November 1966 and No. 1, January 1967).**

Censored. The first appearance in print of any part of Bulgakov's great novel, serialized in two journals of the journal *Moskva*. Separately bound in gray wrappers. With typed carbon copy pages tipped in where censored material not printed. Roughly 12% of text cut out in order to satisfy Soviet censors. The removed portions of the text soon began to circulate in samizdat typescript. This copy includes these samizdat inserts, tipped in to the text where the cuts occurred. First appearance of a novel regarded by many as one of the best of the 20<sup>th</sup> century. Although Bulgakov had completed his novel in 1938, it was not published until long after his death. During his life, the author was best known for his plays and stories.

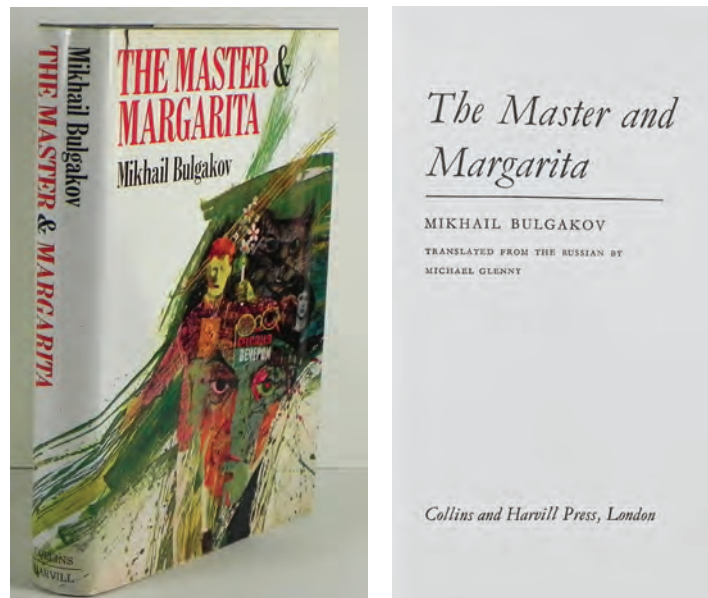


297.

**Master i Margarita. (The Master and Margarita.) Paris: YMCA Press, 1967.**

The first edition in book form of Bulgakov's novel, but also with the censored version of the Russian text. The full, uncensored text in Russian was published in Frankfurt in 1969.

With:



298.

**The Master and Margarita. Translated from the Russian by Michael Glenny. London, 1967.**

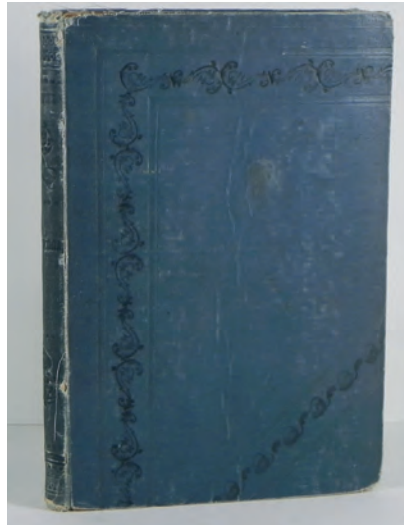


299.

**“Sobach’e serdtse.” (“Heart of a Dog.”) In Student, Zhurnal Avangarda Sovetskoi Literary. Numbers 9/10. London: Flegon Press, 1968.**

First publication of Bulgakov’s satire about the “new soviet man,” written in 1925. The novella could not be published in Russia and therefore circulated only in samizdat. In 1968 it was published twice in the West, apparently simultaneously: Flegon Press in London, and the journal *Grani* in Frankfurt. Flegon claimed that his publication preceded the Frankfurt printing. An English translation also appeared in 1968. In the story, a stray dog is befriended by a professor, who implants in it the testicles and pituitary gland of a recently deceased man, creating a loutish man-dog who fits comfortably into Communist society.

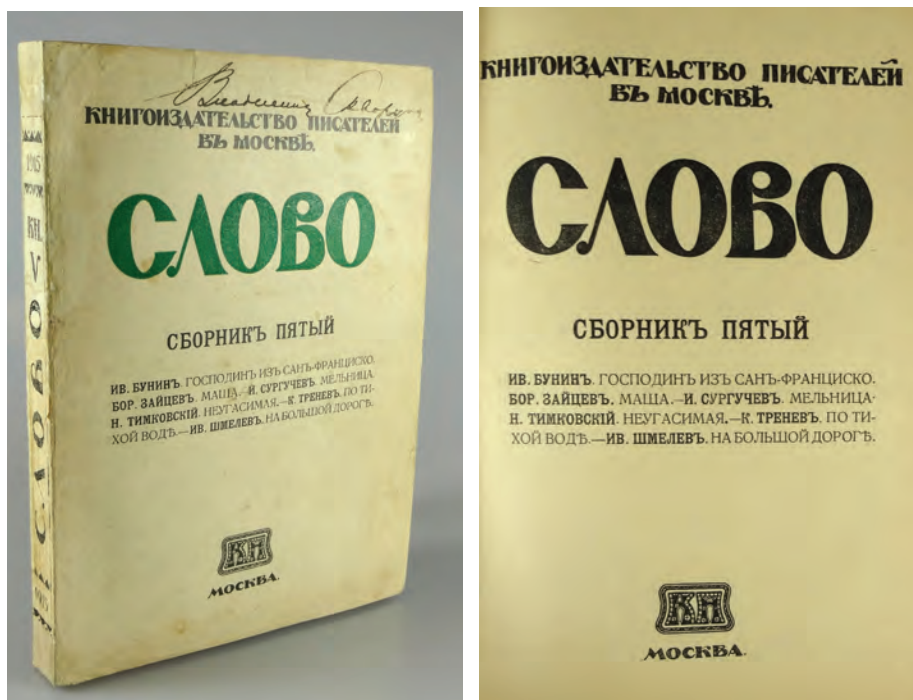
Bunin, Ivan Alekseevich  
(1870-1953)



300.

**Listopad. Stikhotvorenie. (Falling Leaves. Poems.) Moscow, 1901.**

An early collection of the author's poetry. Kilgour 195. OCLC: Dartmouth, Columbia, LC, Harvard, Amhefrst.



ИВ. БУНИНЪ  
ГОСПОДИНЪ ИЗЪ САНЪ-  
ФРАНЦИСКО

301.

“Gospodin iz San-Frantsisko.” (“Gentleman from San Francisco.”) In Slovo. (Sbornik Piatyii.) Moscow: Slovo, 1915.

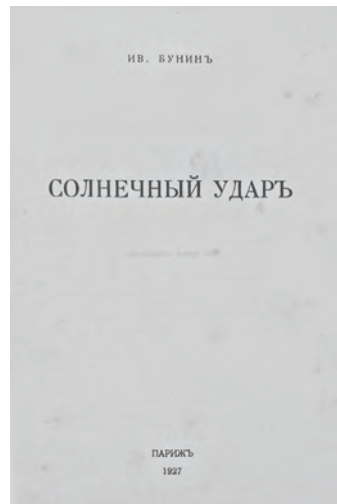
First appearance of Bunin’s best-known short story, in a Moscow collection. The story was later translated into English by D. H. Lawrence. Following the Revolution, Bunin lived in France; he was one of the leading expatriates, regarded by many as the literary heir of Tolstoy and Chekhov.



302.

**Chasha Zhizni. (Cup of Life.) Paris, 1921.**

Front wrapper says 1922. A collection of short stories.



303.

**Solnechnyi Udar. (Sunstroke.) Paris, 1927.**

More short stories. Kilgour 204.

Bunin became the first Russian writer to win the Nobel Prize for Literature, in 1933.

**Chernyi, Sasha**  
**(Pseudonym of Aleksandr Glikberg.)**  
**(1890-1932)**



304.

**Satiry i Lirika. Kniga Vtoraia. (Satires and Lyrics. Second Book.) Petersburg: Shipovnik, 1911.**

OCLC: Cambridge, Columbia, N.Y. Pub. Lib., Cornell, U. Chicago, Wisconsin.

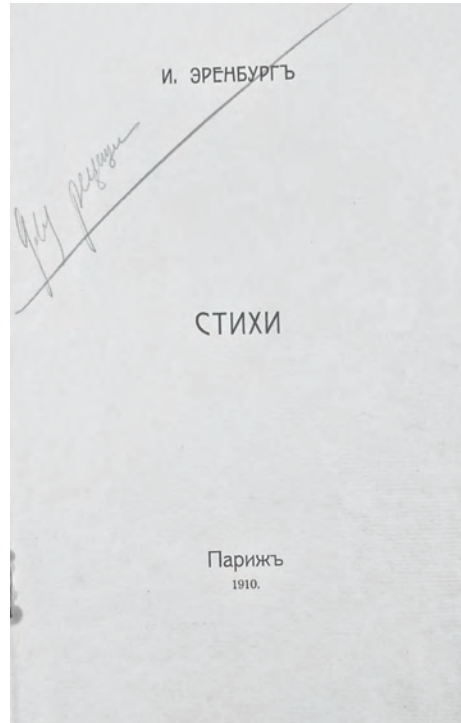
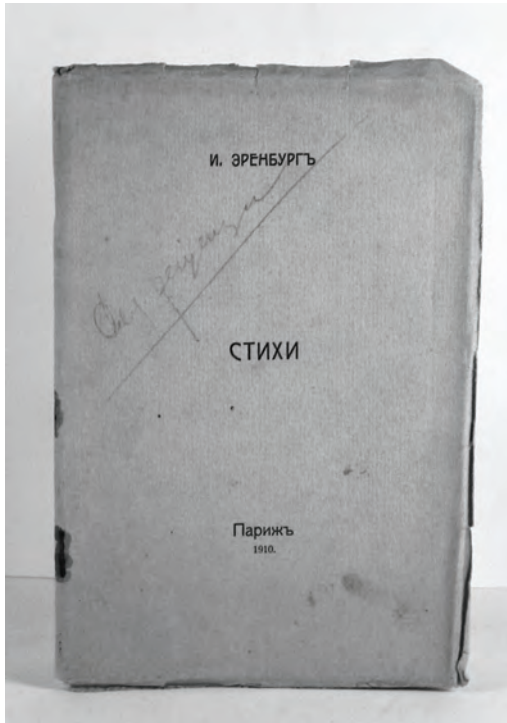


305.

**Satiry. Kniga Pervaya. (Satires.) St. Petersburg, [1911].**

The second edition of his first book of poems, which had first appeared in 1910 (Kilgour 331). OCLC: Columbia.

Ehrenburg, Ilya  
(1891-1967)



306.

**Stikhi. (Poems.) Paris 1910.**

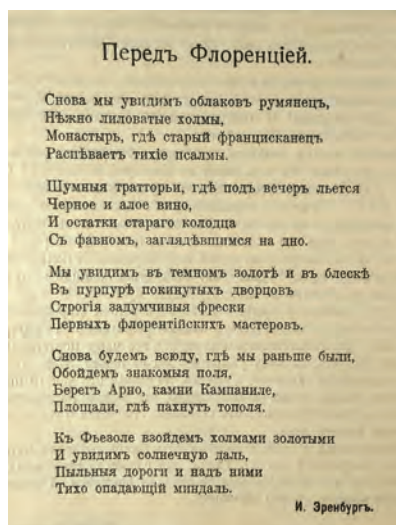
Privately printed. With author's corrections and presentation. OCLC: Univ. Washington, Harvard, Univ. Calif. Los Ang., British Lib.



307.

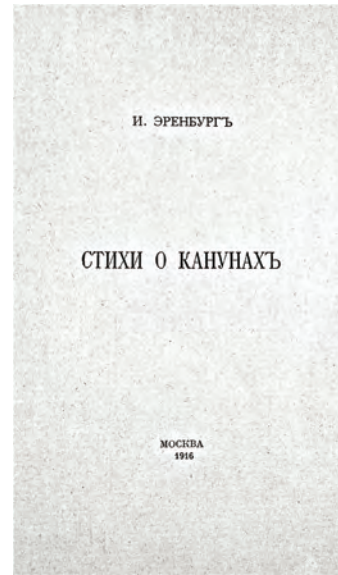
**Ya Zhivu. Stikhi. (I Live. Poems.) Petersburg, 1911.**

Ownership signature of Rudakov. For more on Rudakov, see *infra*, Nos. 465, 598, etc.

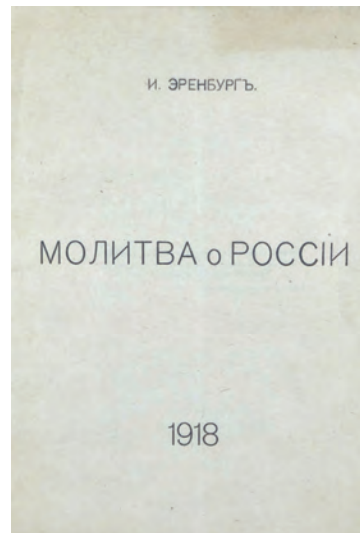
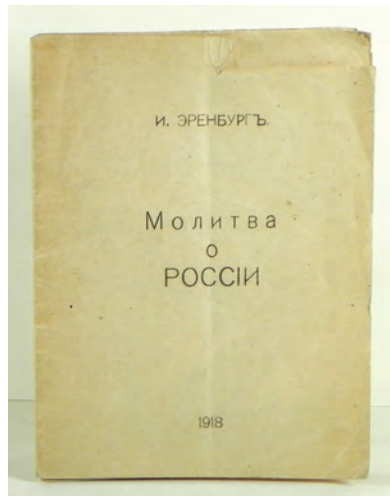


308.

**“Pered Florentsyei.” (“Before Florence.”) In Russkaia Mysl’. (Russian Thought.) Moscow, 1912.**



309.  
**Stikhi O Kanunakh. (Verses About the Eves). Moscow, 1916.**

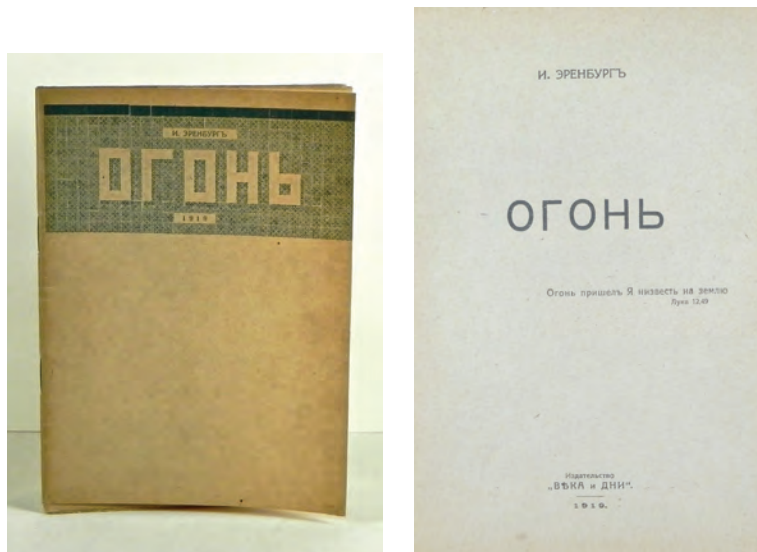


310.  
**Molitva O Rossii. (Prayer for Russia.) Moscow, 1918.**

The poem “Sudnyi Den” (“Judgment Day”) describes how Red soldiers attempt to rape a woman during the storming of the Winter Palace. The poet’s anti-Bolshevik sentiments compelled him to leave Moscow for Kiev. Ehrenburg later reportedly admitted that this collection was “artistically weak and ideologically impotent.”



311.  
**V Smertnyi Chas. (Molitva O Rossii). Stikhi. (Prayer for Russia.) Kiev, 1919.**  
The second edition.

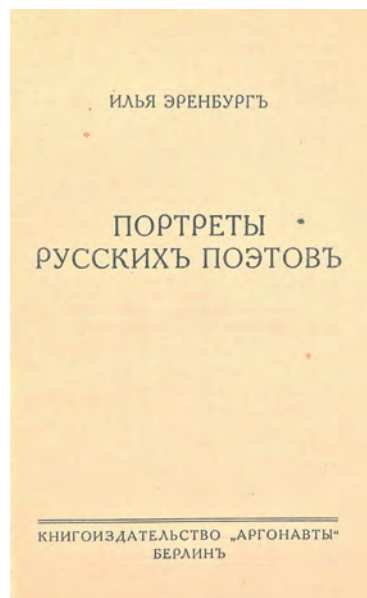


312.  
**Ogon'. (Fire.) Gomel: Izd-vo Vieka i Dni, 1919.**  
This collection was published in the south-eastern Belarussian town of Gomel. The title was taken from Luke 12:49: "I am come to send fire on the earth ..." Kilgour 295.



313.

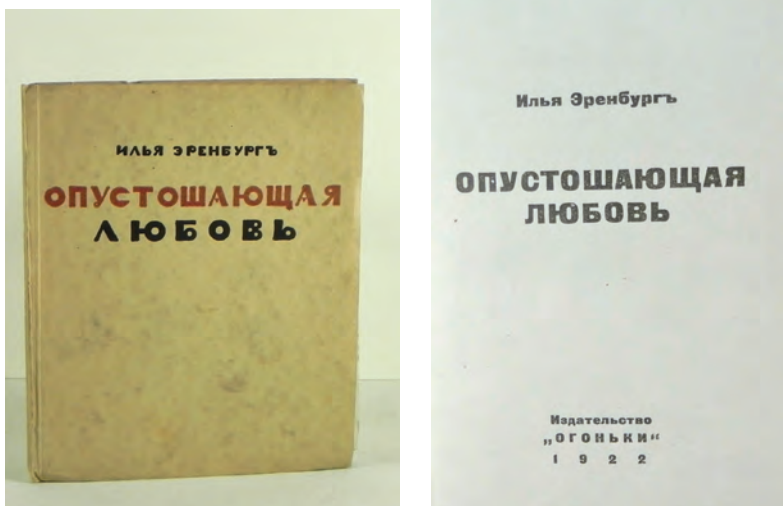
**Kanuny. Stikhi 1915-1921. (Eves. Poems 1915-1921.) Berlin: Mysl', 1921.**



314.

**Portrety Russkikh Poetov. (Portraits of Russian Poets.) Berlin: Argonauty, 1922.**

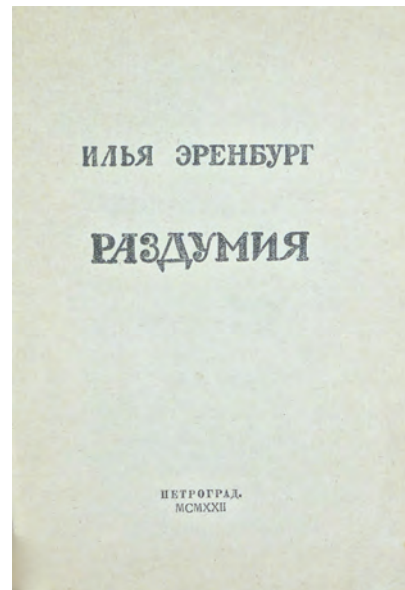
Portraits of Akhmatov, Balmont, Baltrushaitis, Blok, Briusov, Bely, Voloshin, Essenin, Ivanov, Mandelstam, Mayakovskii, Pasternak, Sologub, Tsvetaeva.



315.  
Opustoshaiushchaia Liubov. (Devastating Love.) Berlin: Ogon'ki, 1922.  
Kilgour 297.



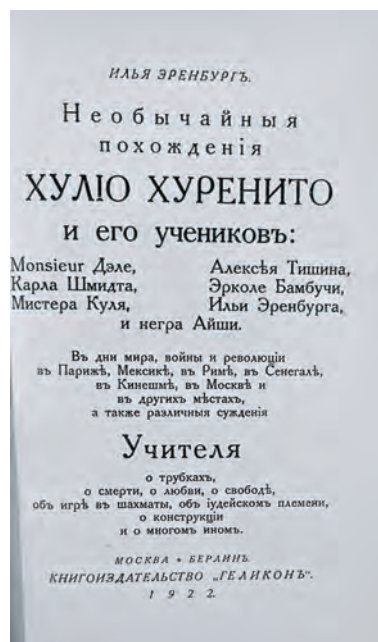
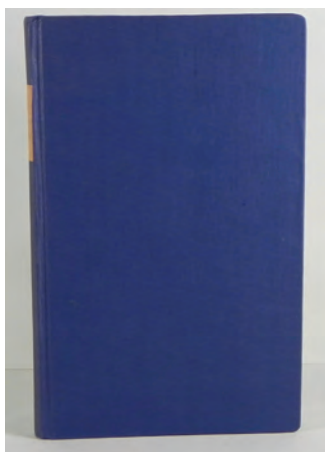
316.  
Zarubezhnye Razdum'ia. (Foreign Meditations.) Moscow: Kostry, 1922.



317.

**Razdumia. (Meditations.) Petrograd 1922.**

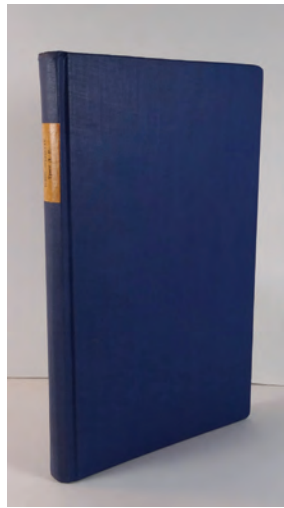
Kilgour lists a copy published in Riga in 1921. Kilgour at 296. OCLC: Yale, N.Y. Pub. Lib.



318.

**Neobychainyia Pokhoxzhdeniia Khulio Khurenito i Ego Uchenikov.**  
**(The Extraordinary Adventures of Julia Jurenito and his Disciples.)**  
**Moscow/ Berlin: Gelikon, 1922.**

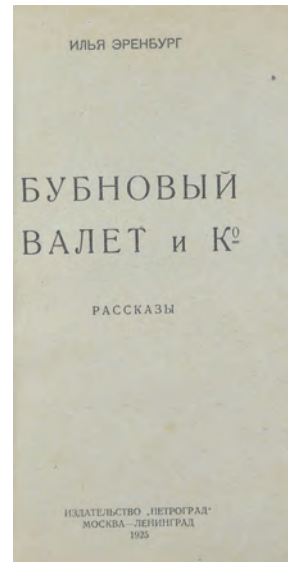
Ehrenburg's first novel, written in the Belgian seaside resort of La Panne, describes a group of characters intent on destroying European civilization. Edward Brown, in *Russian Literature Since the Revolution*, 1983, wrote, at 200: "Without doubt Ehrenburg's best work, *Julio Jurenito* relates the adventures of a nihilistic philosopher who undertakes the mission of destroying finally the culture of Europe."



319.

**Trest D.E. Istoriiia Gibeli Evropy. (Trust D.E. The Story of the Death of Europe.) Berlin: Gelikon, 1923.**

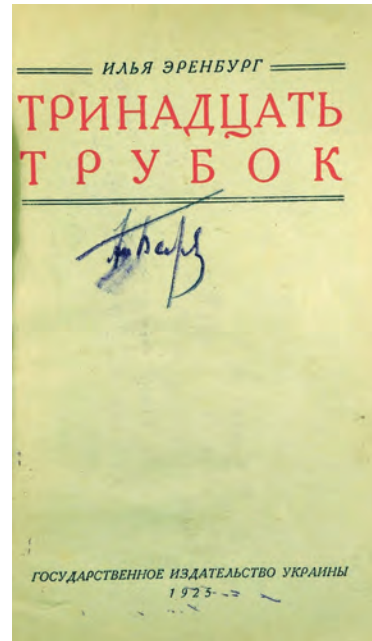
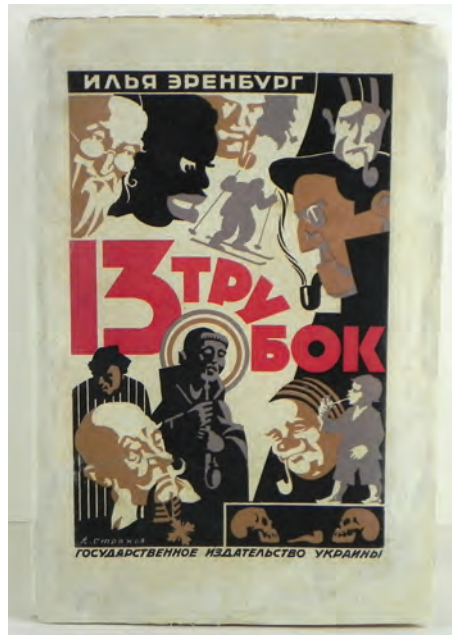
A novel in which this time it's American millionaires who are out to destroy Europe with poison gas.



320.

**Bubnovyi Valet i Kompaniia. Rasskazy. (Knave of Diamonds & Co. Tales.) Leningrad-Moscow: Izd. Petrograd, 1924.**

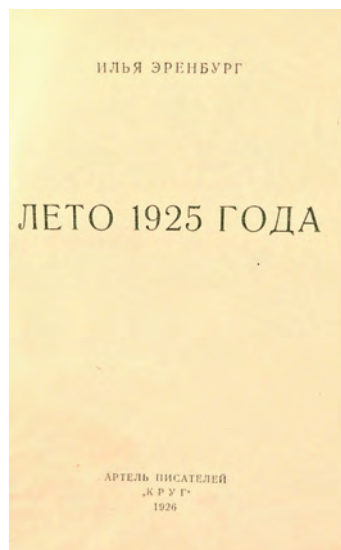
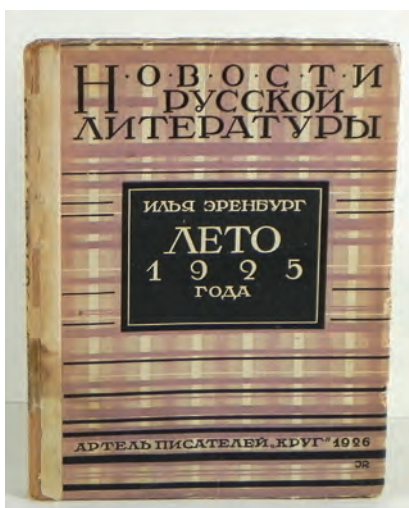
OCLC: Hebrew Union College, N.Y. Pub. Lib. First edition. Cover page says 1924. Title page says 1925. Cover by Dmitri Mitrokhin.



321.  
Trinadtsat' Trubok. (Thirteen Pipes.) Ukraine, Goz. Izd. Ukrainy, 1925.



322.  
Rvach. Roman. (The Grabber. A Novel.) Paris, 1925.



323.

**Leto 1925 Goda. (Summer 1925.) Moscow: Krug, 1926.**

A portrayal of Russia during the NEP period.



324.

**V Protochnom Pereulke. (In Protochnoi Lane). Riga, 1927.**

A novel; possible first edition, in original wrappers. An account of sordid daily life in working-class Moscow. Another edition of this novel appeared in Paris, published by Gelikon, also in 1927.



325.  
10 Loschadinykh Sil. (10 Horsepower.) Moscow: Goz. Izd. Khdozh. Lit., 1931.  
Cover by El Lissitzky.



326.  
Zagovor Ravnykh. Roman. (Conspiracy of Equals. A Novel.) Riga: Gramatu Draugs, 1932.  
A historical novel about Gracchus Babeuf and revolutionary France. Stalin reportedly did not like this book, dismissing it as “pulp literature.”

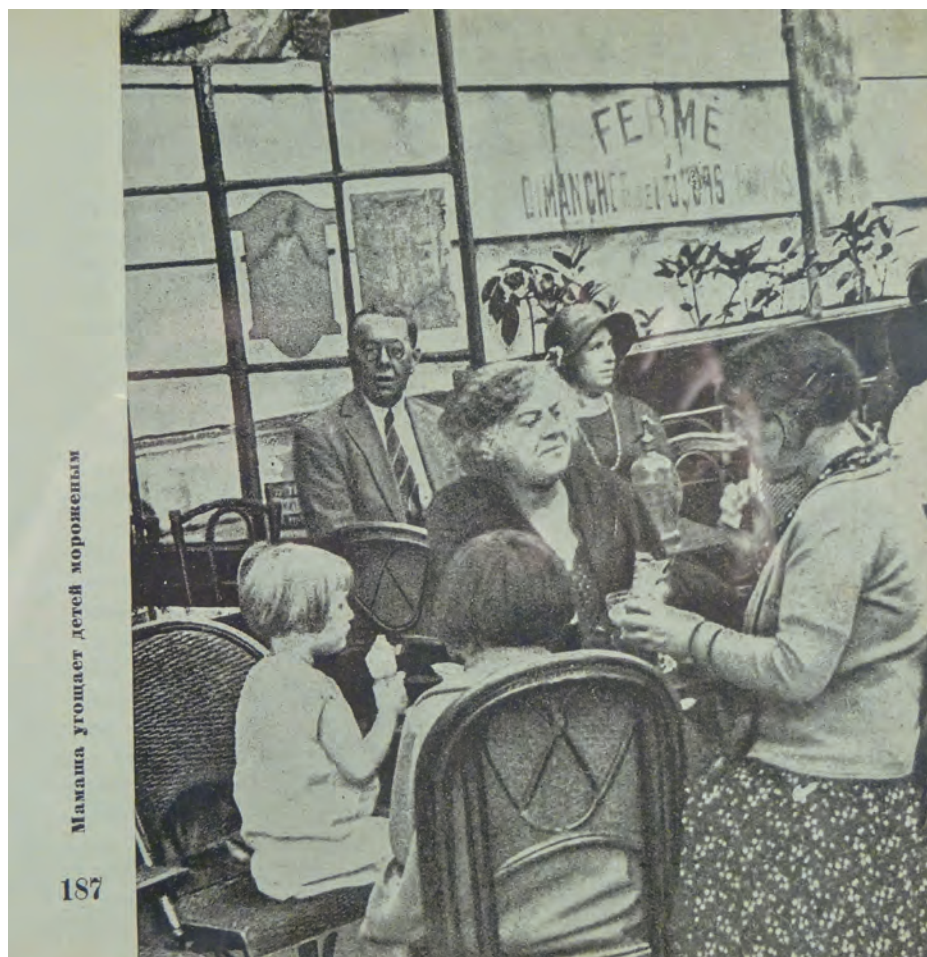


Ehrenburg's My Paris.



171

Четырнадцатое июля



Мамаша угощает детей мороженым

187

327.

**Moi Parizh. (My Paris.)** Moscow: Izgiz, 1933.

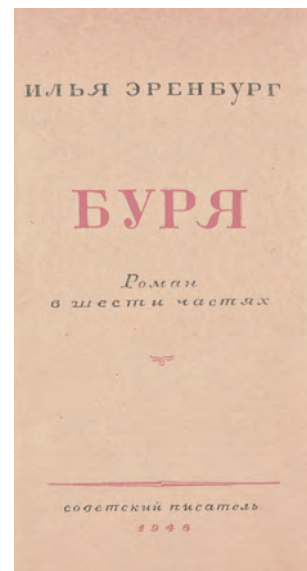
Black and white photographs by Ehrenburg, photomontage and design by El Lissitsky.



328.

**Ne Perevodia Dykhaniia. (Without Taking a Breath.) Moscow, 1935.**

A novel about the Soviet effort to develop a modern timber industry in the far North. Kilgour 299.



329.

**Buriia. (The Storm.) Moscow: Sovetskii pisatel', 1948.**

A panoramic war novel, which won the author a Stalin Prize.



330.

**Ottepel'. Povest'. (The Thaw. A Tale.) Moscow, 1954.**

Published shortly after Stalin's death, the title became descriptive of that period of Soviet literature and politics, roughly 1954-1968. Part II of *The Thaw* was published in 1956. Edward Brown, in *Russian Literature Since the Revolution*, wrote: "The shock produced throughout the world by Ehrenburg's novelette when it broke the long winter of Stalinism should not be forgotten. In the year 1954 the story seemed a miraculous occurrence, a fantastic piece of writing which gave a glimpse behind the Iron Curtain and revealed Soviet life in its real colors and contours." Brown, at 202.

Esenin, Sergei A.  
(1895-1925)



331.

**Radunitsa. (Ritual for the Dead.) St. Petersburg: Izd. M.V. Averrianova, 1916.**

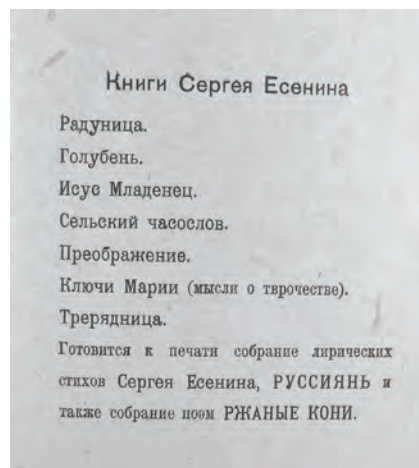
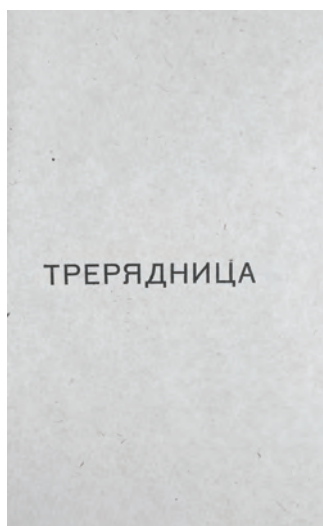
First edition of Esenin's first book of poetry. Perhaps the best-known Russian "peasant poet," his fame spread quickly and he was invited to read his poetry before the Empress and her daughters, for which he received a gold watch and chain. Mirsky wrote that, "He is a genuine poet and has a rare gift of song. He is genuinely akin to the spirit of the Russian folk-song, though he does not adopt its metres." After the Revolution, he "tried to play up to his reputation of the 'hooligan poet.'" Mirsky, *op cit.*, at 265. He drank too much, got into fights, and was briefly married to Isadora Duncan, the dancer. Kilgour lists only the 1921 edition. Kilgour 301. OCLC lists no holdings.



332.

**Sel'skii Chasoslov. (A Village Prayerbook.) Moscow, 1918.**

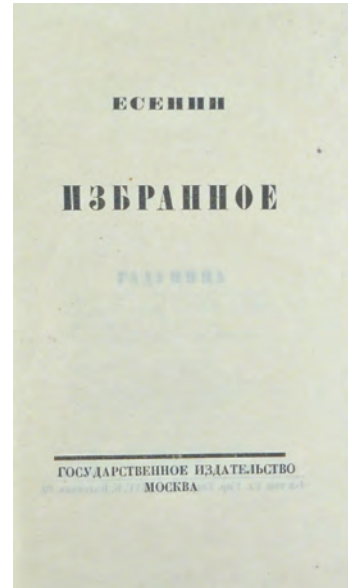
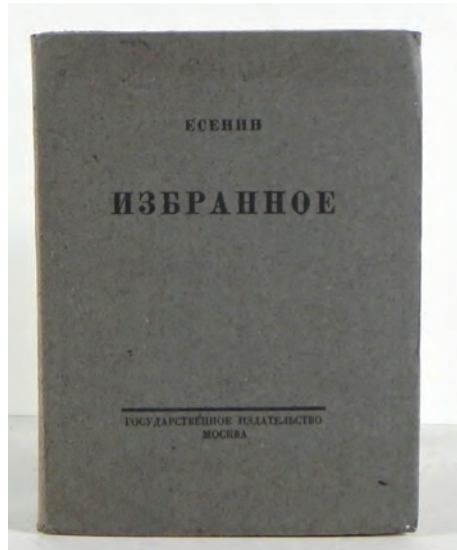
One of three collections published during 1918. OCLC: Harvard.



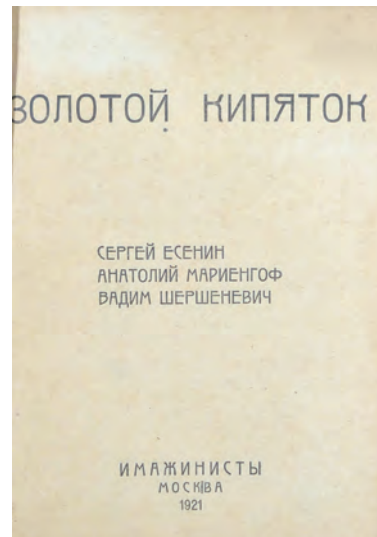
333.

**Treriadnitsa. (Three-Keyboard Accordion.) Moscow: Zlak, 1920.**

With list of the author's previous books. OCLC: Harvard, Yale, Stanford, California Univ.

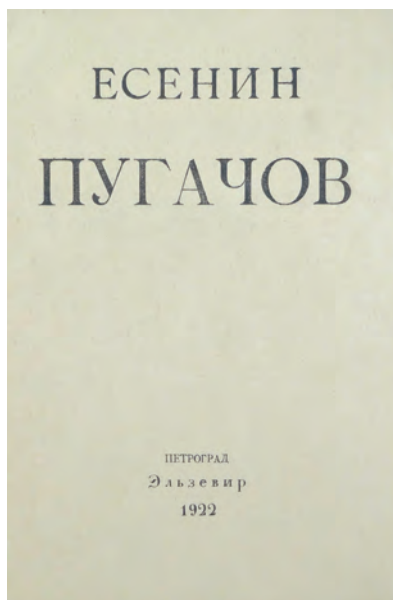


334.  
Izbrannoe. (Selected Works.) Moscow: Goz. izd-vo, 1922.

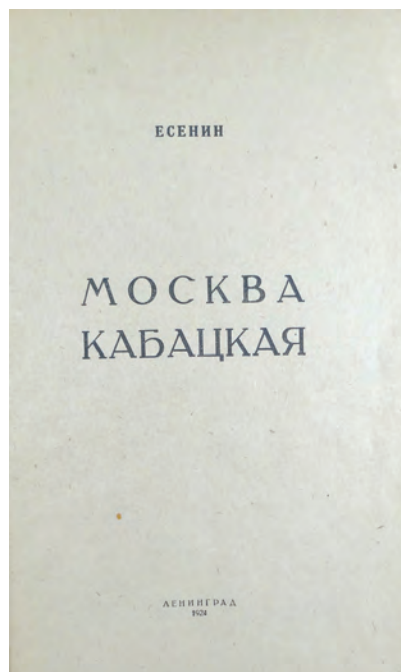


335.  
Esenin, S., with Anatoli Mariengof and Vadim Shershenevich. *Zolotoi Kipiatok*. (Golden Boiling Water.) Moscow, 1921.

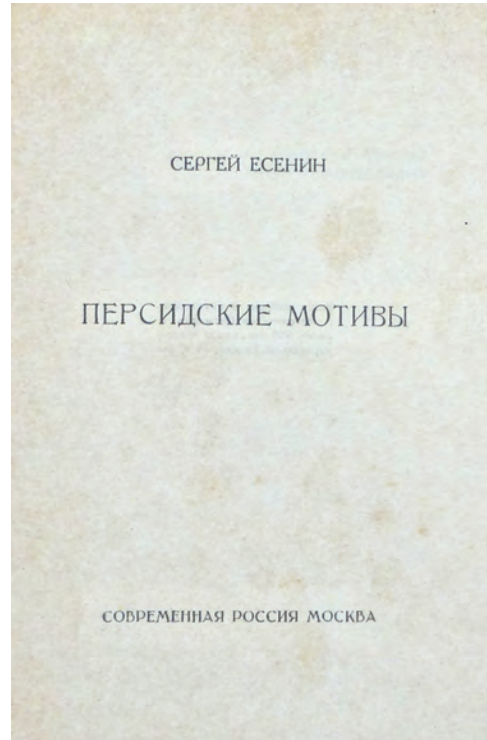
The front paper wrapper bears the vertical label: “Imzhinisty.”



336.  
Pugachov. Petrograd: El'zevir, 1922.  
Kilgour 303.



337.  
Moskva Kabatskaia. (Moscow Saloon Life.) Leningrad, 1924.  
Kilgour 305.



338.

**Persidskie Motivy. (Persian Motifs). Moscow, 1925.**

A romantic cycle based on Eastern themes. Terras, at 131. Esenin apparently hanged himself in his room at the Hotel Angleterre in St. Petersburg on December 28, 1925, though I read somewhere that some people think he may have been murdered.

## The Futurists.

Russian Futurists “continued the work, begun by the Symbolists, of revolutionizing and transforming metrical forms and of discovering new possibilities for Russian prosody; they fought against the Symbolist idea of the mystical essence of poetry .... They worked to destroy all the poetical canons of the past by divorcing poetry from what is traditionally considered poetical, from every kind of conventional and ideal beauty; and they worked at constructing a new language that would be free from the emotional associations of current poetical diction.” Mirsky, *op cit.*, at 266-67.

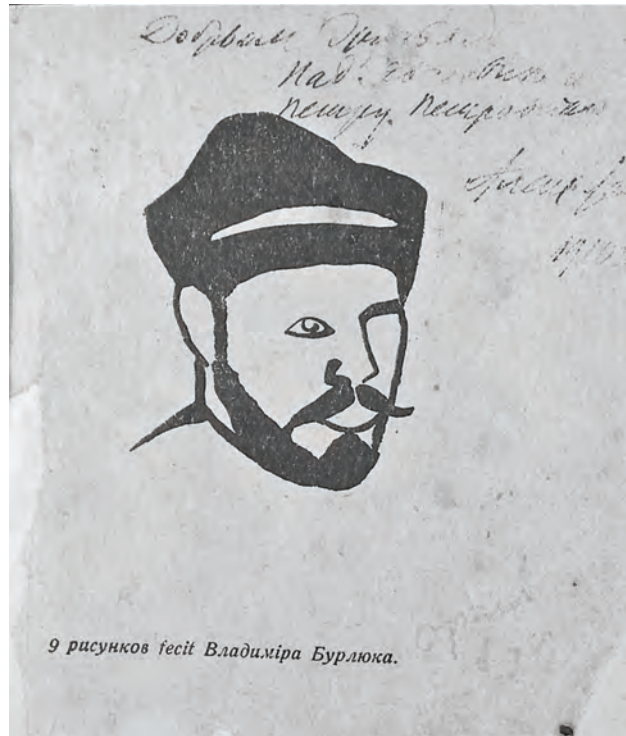
The Futurists formed a sufficiently coherent group (at least at the beginning), and produced enough collective work, that it seems appropriate to treat that work separately within this catalogue of Russian literature. Literary scholars may debate what authors and works are inside or outside the “Futurist” group. I make no such judgments, but rely instead on the list of works provided at the end of the fine catalogue by Susan P. Compton, *The World Backwards, Russian Futurist Books 1912-16*, British Library, 1978, listing them in the order in which the works are listed, at 125-127. These works were largely group productions rather than the work of any single author.

Following this section, the catalogue returns to the ordering principle based on authors’ last names, in alphabetical order.



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Н. Бурлюк . . . . .	40 — 56
Е. Гуро . . . . .	57 — 74
С. Мясоєдов . . . . .	75 — 83
Д. Бурлюк . . . . .	84 — 94
В. Хлебников . . . . .	95 — 133

List of Contributors to Sadok Sudei I.



339.

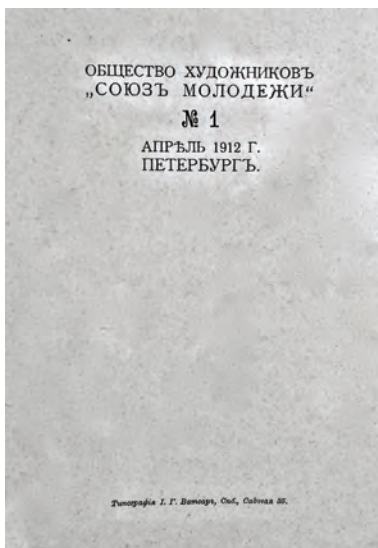
**Sadok Sudei. (A Trap for Judges.) St. Petersburg, 1910.**

D. Burluiuk, N. Burluiuk, E. Guro, V. Kamenskii, V. Khlebnikov, and others. Cover by V. Burluiuk. 300 copies. Printed on cream wove paper. Notation that the book bears the autograph of A. Kruchenyk with faint signature of A. Kruchenykh ("A. Kruchen") below drawing of V. Burluiuk.

1912



Soiuz Molodezhi





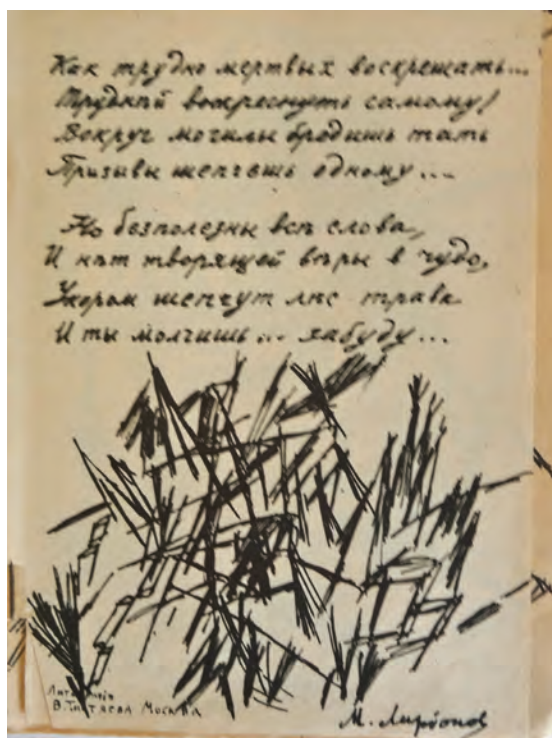
340.

**Soiuz Molodezhi. Obshchestvo Khudozhnikov. (Union of Youth. Society of Artists.)** Three numbers: No. 1 April 1912. Petersburg. No. 2. June 1912. Petersburg. No. 3. March 1913. Petersburg.

No. 2 was published in conjunction with *Hylaea* and has a cover and drawings by I. Shkol'nik and drawings by Olga Rozanova. *The Russian Avant-Garde Book* 45, 46.



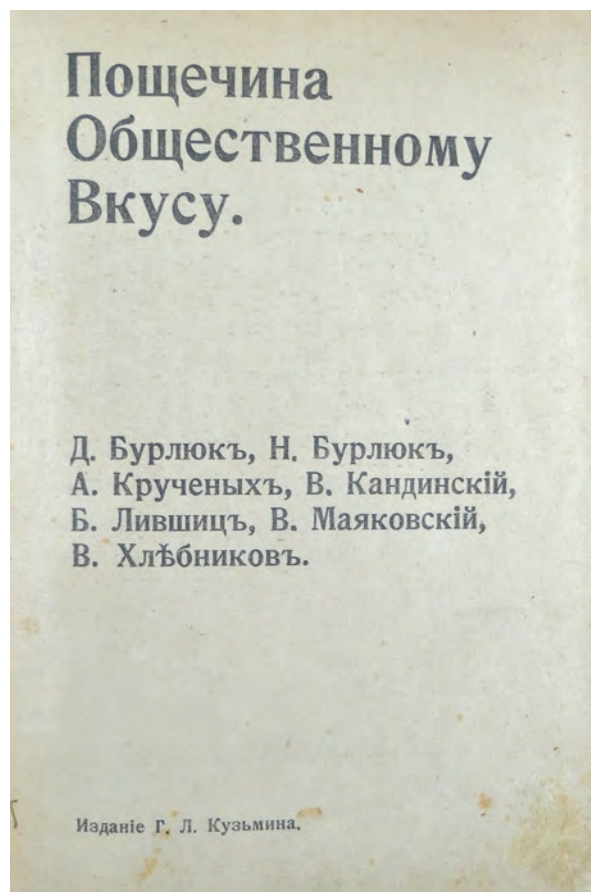
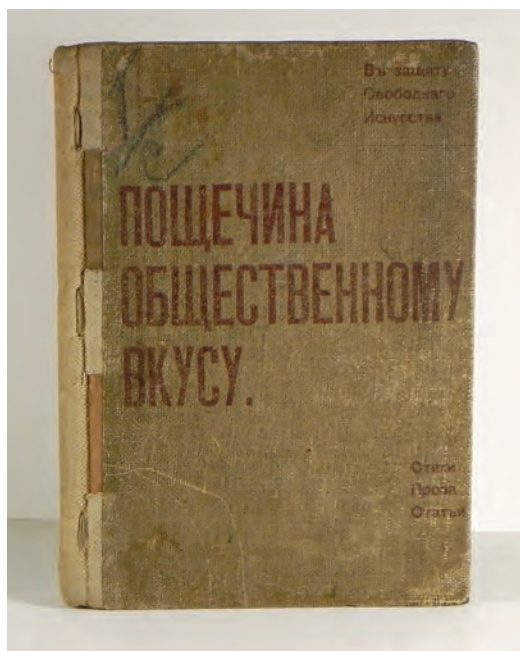
Mirskontsa, 1912.



341.

**Mirskontsa. (World Backwards.) A. Kruchenykh, V. Khlebnikov. Moscow: G.L. Kuzmin i S.D. Dolinskii, 1912.**

41 leaves. 200 copies. Each copy has a cover with unique collage by Goncharova. Lithographed text, handwritten by Larionov, Kruchenykh and others. Illustrations by N. Goncharova, M. Larionov. In the Getty Research journal, No. 5. (2013) at 101, Nancy Perloff writes: "The artist's book *Mirskontsa* (*Worldbackwards*) occupies a unique place in the history of the Russian avant-garde. ... [It] was the first lithographic collection of the Russian futurists and the outcome of an intricate collaboration, in which a group of poets and painters worked closely together to create a new form of book art. The participation of four painters sets *Mirskontsa* apart from most other hand-lithographed futurist books. The unusual cover design, created by one of the principal collaborating artists, Natalia Goncharova, consists of two paper collages – a colored flower shape and a rectangular sheet bearing the book's title and the poets' names." OCLC: Chicago Art Inst., Getty Res. Inst., Tate Library, Baltimore Mus. of Art.



342.

**Poshchetchina Obshchestvennomu Vkusu. (A Slap in the Face of Public Taste.) D. & N. Burlyuk. Moscow: Izd. G.L. Kuzmina, 1912.**

Bound in burlap. Includes work of Kruchenykh, Kandinskii, Livshits, Mayakovsky, Khlebnikov. 600 copies. Original printed sack cloth. One of the most famous of the Futurist publications and a key early work by the Hylaea group. The title comes from the manifesto signed by the Burliuk brothers, Kruchenykh, Khlebnikov and Mayakovsky, striking out at the established Russian authors.

1913



Sadok Sudei II.

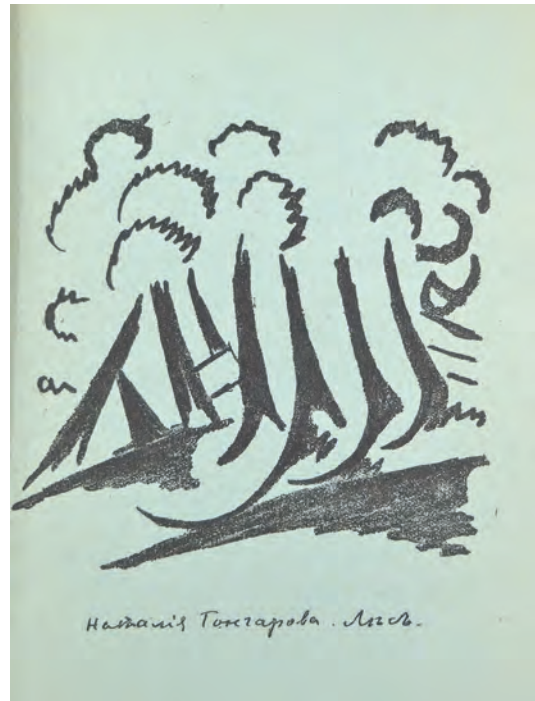
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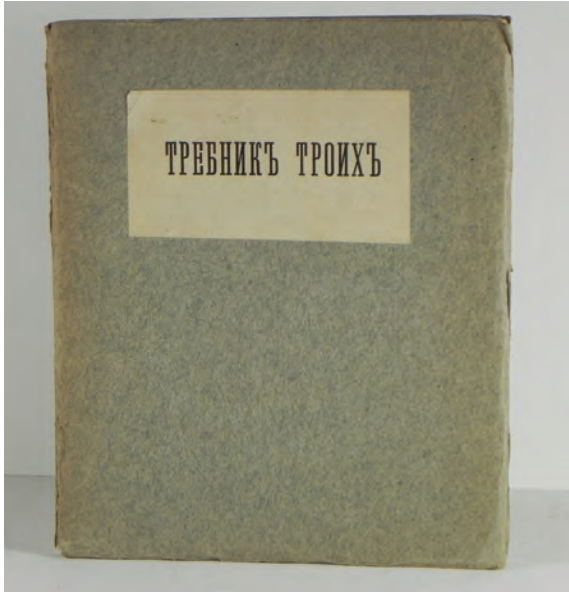
Рисунки. Владиміра Бурлюка 2  
 Наталіи Гончаровой 2.  
 Михаила Ларіонова 2.  
 Давида Бурлюка 3.  
 Елены Гуро 6.



**343.**

**Sadok Sudei II. (A Trap for Judges II.) St. Petersburg: Zhuravi, 1913.**

Contains works by D. Burluik, Guro, Khlebnikov, Kruchenykh, Livshits, Mayakovsky, as shown in table of contents above. Wallpaper cover with title mounted on front. Illustrations by Guro, Burluik, Goncharova, Larionov. 800 copies. The volume marked a reunion among the Union of Youth, Hylaeon and Rayist groups. It included a Hylaeon or Futurist manifesto calling for a new style of personal freedom and verbal richness, as well as a new language called “zaum.”



Mayakovsky

344.

**Trebnik Troikh. (Service-Book of the Three.) Moscow: G.L. Kuzmin i S.D. Dolinskii, 1913.**

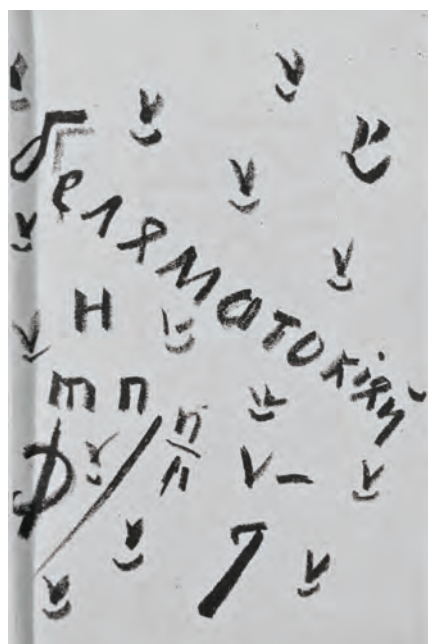
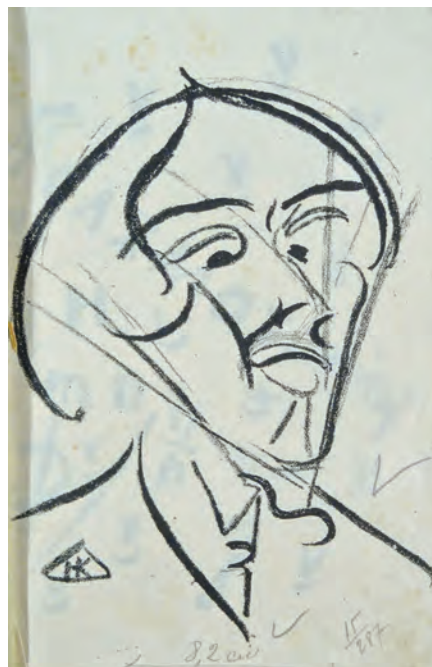
There were in fact four contributors: Khlebnikov, Mayakovsky, David and Nikolai Burliuk. The Hylaea Group. 14 offset lithographs by the Burliuks, Tatlin, and Mayakovsky. It is not clear from the table of contents who drew the picture of Mayakovsky shown above. 1,100 copies. The first Futurist anthology of writings with only poetry.



345.

**Bukh Liesinnyi. (Forestly Rapid.) St. Petersburg, 1913.**

Works by Kruchenykh, Khlebnikov. Illustrations by O. Rozanova. Lithographed text, handwritten by O. Rozanova. Lithographed cover and 5 lithographs by Rozanova. 400 copies. Revises Kruchenykh's *Starinnaiia Linbov*. OCLC: Getty Res. Inst., N.Y. Pub. Library.



346.

**Vzorval'. (Exploidy.) St. Petersburg: EUY, 1913.**

Works by Kruchenykh, Rozanova, Malevich, Goncharova. 31 leaves. Lithographed text, handwritten by N. Kulbin, N. Goncharova, and Khlebnikov. Cover design by N. Kulbin. 450 copies Illustrated by N. Kulbin, Rozanova, Malevich and Goncharova.



347.

**Vozropshchem. (Let's Grumble.) St. Petersburg: EUY, 1913.**

Works by Kruchenykh. 12 pages. Drawings by Malevich, Rozanova. 1000 copies.  
Kruchenykh's first type-set book.



348.

**Zatychka. Sbornik. (The Bung. A Collection.) Kherson: Gileya, 1913.**

Works by Khlebnikov and the Burliuks. Illustrations by V. Burliuk. 450 copies. The first book by the Hylaea group to incorporate lithographs though the text itself is printed.

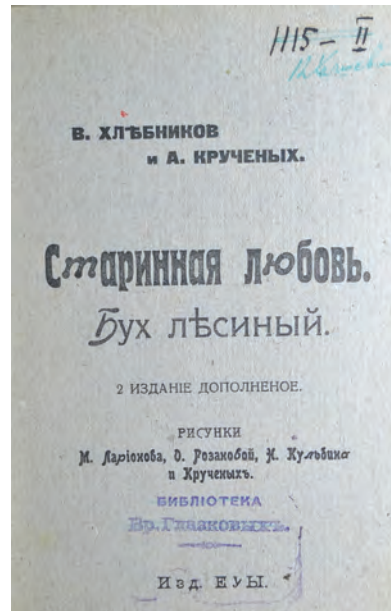
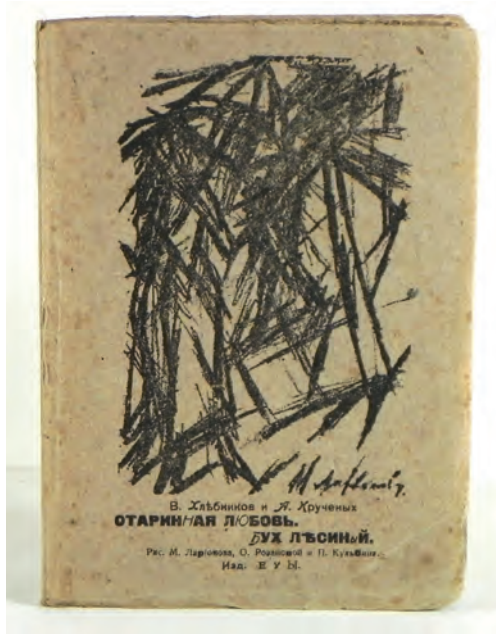


Один известный поэт, раз-  
бирая игру в аду, (в рвем)  
писал: "современному ге-  
ловьку" ад, действительно,  
должен представляться,  
как в этой поэме, царством  
золота и слуга, ринущим  
в конце концов от скуки  
... когда выходило золотое  
руно и обхаживало свой кон-  
курс на тему: хорт, эта по-  
эма навверно бы получи-  
ла заслуженную премию.  
(в строках) есть или лучше сказать  
в них нет художествен. фальши"  
Пусть послужит это предисло-  
вием для иных невнима-  
тельных читателей.

349.

**Igra v Adu: Poema. (A Game in Hell: A Poem.) St. Petersburg, 1914.**

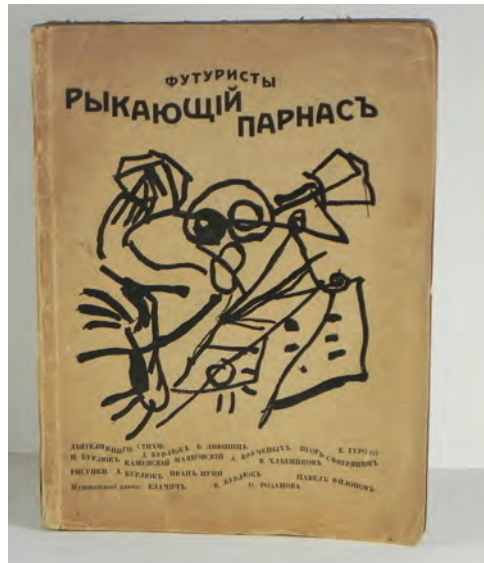
Second edition. Works by A. Kruchenykh, V. Khlebnikov. The first edition of 300 copies, each with 14 leaves, had appeared in 1912. This is the second, enlarged edition: 40 leaves. 1914. Cover by Malevich. Lithographed text, handwritten by Rozanova. 22 lithographs by Rozanova. Limited to 800 copies. (The first edition had lithographs by Goncharova – but not Malevich or Rozanova.) The poem describes a game of cards played in Hell between sinners and devils. *The Russian Avant-Garde Book*, 79.



350.

**Starinnaia Liubov'. Bukh Liesinnyi. (Old Time Love. Forestly Rapid.) St. Petersburg, 1914.**

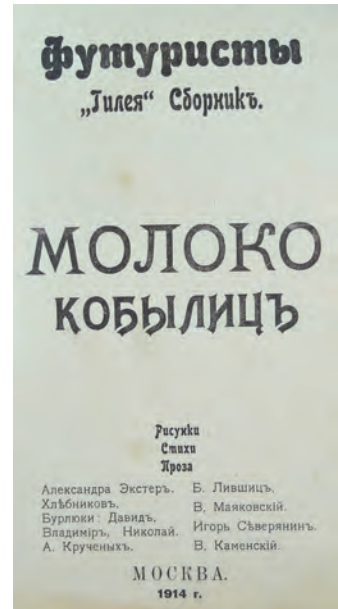
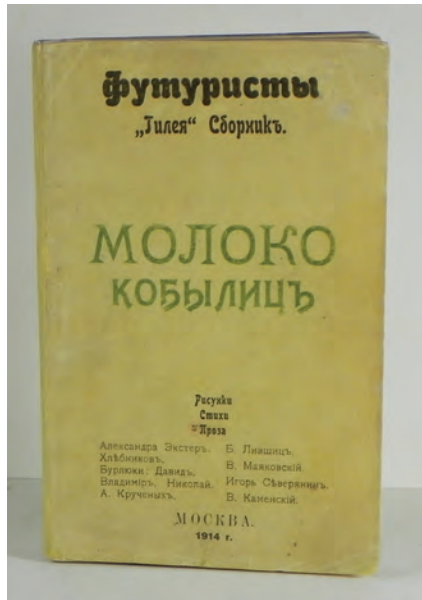
Second edition. A. Kruchenykh. V. Khlebnikov. Lithographically printed text, with illustrations by M. Larionov. The first edition of 300 copies, each with 13 leaves, appeared in 1912. This is the second enlarged edition: 40 pages. It contains a few more poems than the booklet previously published as *Bukh Liesinnyi*, which in turn had incorporated those in Kruchenykh's *Starinnaia Liubov'*. 800 copies. Lithographs by Larionov, Rozanova, Kulbin, and Kruchenykh, with lithographed front wrapper by Rozanova. *The Russian Avant-Garde Book*, 79. OCLC: Amherst, Stanford, Getty Res. Inst.



351.

**Futurist: Rykaiushchii Parnas. (Futurists: Roaring Parnassus.) Petersburg: Zhuravl', 1914.**

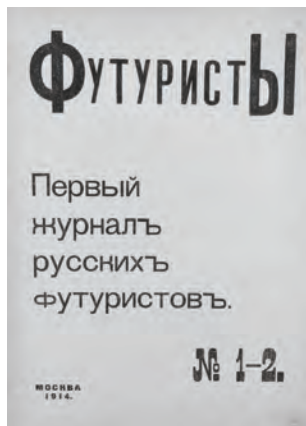
Compiled by I. Severianin and the Hylaea Group. Poem by Kruchenykh. Covers designed by I. Puni. Shown are self-portrait of V. Burliuk, drawing by David Burliuk. 1000 copies. V. Markov, in *Russian Futurism*, wrote (168-172): "Only 10 copies of the book could be secretly carried out of the printing house, and thus *Roaring Parnassus* is probably the greatest bibliographical rarity among the major futurist publications ...."



352.

**Moloko Kobylits. Risunki, Stikhi, Proza. (The Milk of Mares. Drawings, Verse, Prose.) Moscow: Hylaea, 1914.**

Khlebnikov, D. and V. Burljuk, Maiakovskii, Kruchenykh, Livschits, Kamenskii, Severyanin.  
89 pages. 400 copies.



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**Художественная хроника.**

Рисунки— Д. Бурлюкъ (стр. 38 и 37), Вл. Бурлюкъ (на отдѣльныхъ листахъ цѣп- ныхъ), А. Эстеръ (на отдѣльныхъ листахъ—одноцветные) . . . . .	140
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353.

**Futurist: Pervyi Zhurnal Russkikh Futuristov. (Futurists: First Journal of the Russian Futurists.) Moscow 1914.**

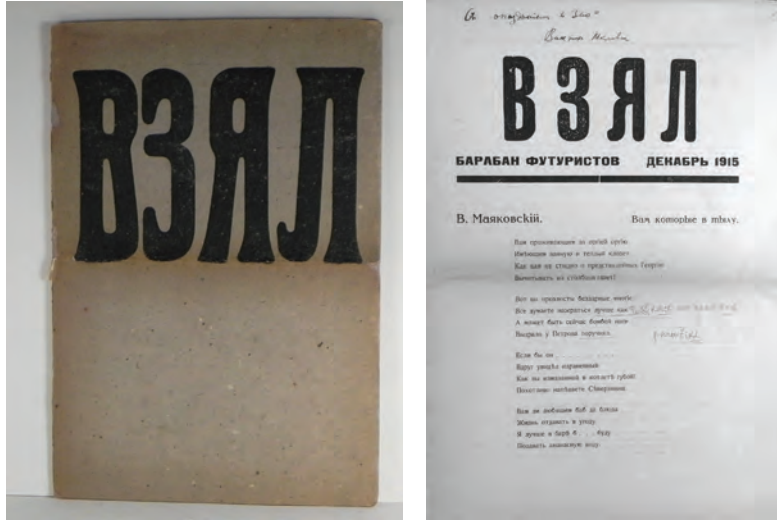
Issues No. 1-2. Works of Kamenskiy, Burluik, Kamenskii, Khlebnikov, Maiakovskii and others. Table of contents on upper right. Illustrations D. and V. Burluik.

1915



354.

**Tainie Poroki akademikov. (Secret Vices of the Academics.) Moscow, 1915.**  
Khruchenykh, Malevich. Publication in 1915 though cover dated 1916. 450 copies.  
OCLC: N.Y. Pub. Lib., Getty Res. Inst., Rutgers, Amherst, Princeton.



D. Burluk. "Spring."

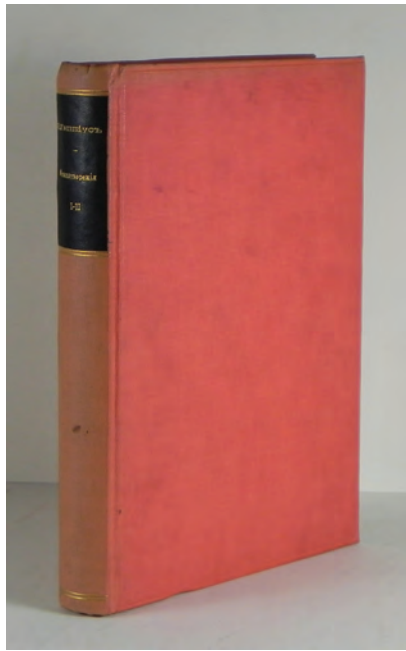
355.

**Vzial: Baraban Futuristov. (Took: A Futurists' Drum.) St. Petersburg, 1915.**

Works by Mayakovsky, Khlebnikov, Kamenskii, Pasternak, et al. D. Burluk. 15 pages. 640 copies. This copy belonged to one of the contributors, Shklovskii, with his signature. Handwritten lines at top contain these words: "S opozdaniem v 360 [degrees]." Or: "Too late by 360 degrees."



**Gippius, Zinaida Nikolaevna  
(1869-1945)**



357.

**Gippius, Z. Sobranie Stikhov. 1889-1903. (Collected Verses. 1889-1903.) Moscow: Skorpion, 1904.**

The first edition of the author's first book of poetry. Annensky called it "the quintessence of the fifteen years of Russian modernism." She married Dmitry Merezhkovsky, a poet, author of historical novels, and co-founder of the Symbolist movement. In 1920 they left Russia, ultimately settling in Paris. Kilgour 327. OCLC: Univ. Illinois, N. Carolina, Princeton, N.Y. Pub. Lib.



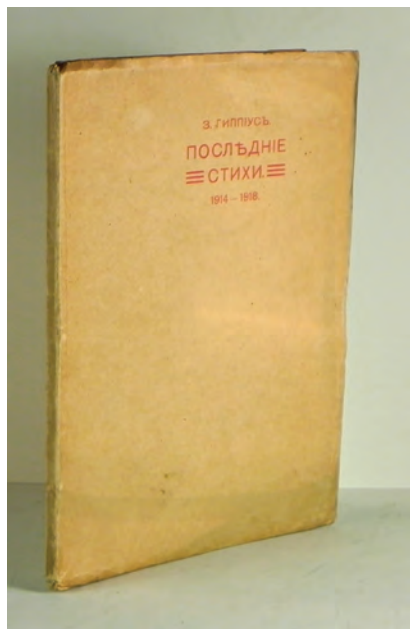
358.

**Zelenoe Kol'tso. (The Green Ring. A Play in 4 Acts.) Petrograd: Ogni, 1916.**  
Kilgour 329.



359.

**[Gippius, Z. Editor.] Vosemdesiat Vosem' Sovremennykh Stikhotvorenii. (Eighty Eight Contemporary Poets.) Petrograd 1917.** Includes Sologub, Balmont, Mandelstam, Akhmatova, and others.



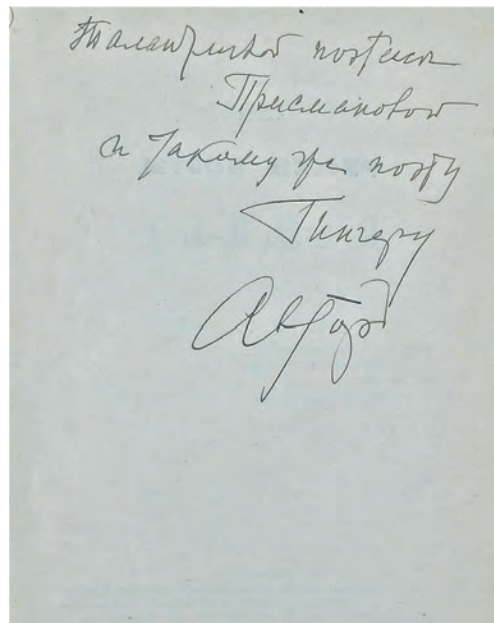
360.

Posl'ednie Stikhi. 1914-1918. (Recent Poems. 1914-1918.) Petersburg, 1918. Kilgour 330.



361.

Stikhi. Dnevnik 1911-1921. (Poems. Diary 1911-1921.) Berlin: Slovo, 1922.



362.

**Siianiia.** (The Shining Ones.) Paris, 1938.

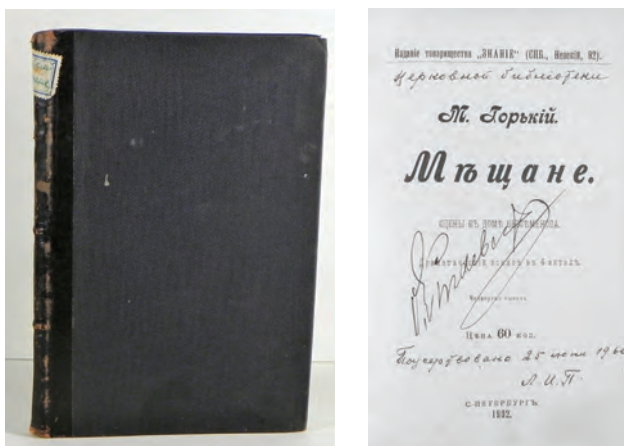
A presentation copy: "To the talented poetess Prismanova and the same poet Ginger, the Author."

**Gorky, Maxim**  
**(Pseudonym of Alexei Maksimovich Peshkov)**  
**(1868-1936)**



**363.**

**Foma Gordeev. Povest' [Foma Gordeev. A Tale]. St Petersburg: E. Evdokimov, 1900.** First edition of Gorky's first novel (also sometimes translated as *The Man Who Was Afraid*), written in 1899 and dedicated to Anton Chekhov. It quickly established Gorky as a major novelist, and a spokesman for the revolutionary left wing of the Russian intelligentsia. "Gorky's first major effort at a panoramic presentation of what he thought to be the essence of recent Russian social history: the ascendancy of the bourgeois entrepreneur and the growth within the ranks of the bourgeoisie of a young generation of dissidents who become enemies of their own class" (Terras). Kilgour 365. OCLC records only the Harvard (Kilgour) copy.



364.

**Mieshchane. (The Smug Citizens. The Petty Bourgeois.) Petersburg, 1902.**

First edition of Gorky's first play, first performed in Moscow in 1902 after being cut by the censors.

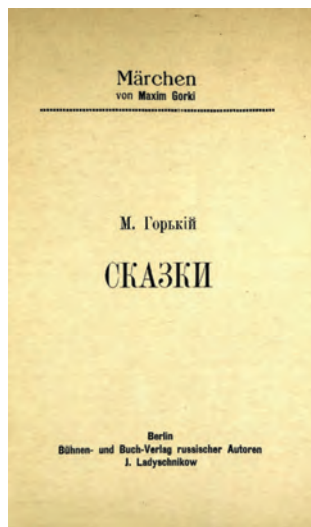


Воспоминания княгини Е. Р. Дашковой . . . . .	90
Максимъ Горькій, Букоёмовъ. Очерки . . . . .	2
— Варвары. Пьеса . . . . .	1 50
— Васса Желѣзнова. Сцены . . . . .	1 50
— Въ Америкѣ. Очерки . . . . .	6
— Въ людяхъ . . . . .	3
— Городакъ Окуровъ. Хроника . . . . .	2
— Дачники. Сцены . . . . .	60
— 9-е Января. Очеркъ . . . . .	1
— Дѣти. Комедія . . . . .	2
— Дѣти солнца. Драма . . . . .	4
— Дѣтство . . . . .	60
— Жалобы. Въ 4-хъ частяхъ. Каждая часть . . . . .	5
— Жизнь невужнаго человека. Романъ . . . . .	2 50
— Записки проходимаго. Очерки. Часть I . . . . .	1 50
— " " " " " " Часть II . . . . .	1 50
— Зыковы. Сцены . . . . .	

365.

**Ispoved. (A Confession.) Berlin: J. Ladyshnikow Veriag, [1908].**

First edition in original printed wrappers. With list of previous books by Gorky published by J. Ladyshnikow Verlag. In this novel Gorky set forth his non-Marxist version of faith in the god-like masses. Kilgour 375.



366.

**Skazki. (Tales.) Berlin: J. Ladyschnikow Verlag, [1911].**

First edition in original printed wrappers 24 pages. Kilgour 278.



367.

**Skazki. (Tales.) Moscow: Knigoizdatel'stvo Pisatelei, [1913].**

First edition in original printed wrappers; 21 stories, 156 pages.



368.

**Dietstvo. (Childhood.) Berlin: Ladyschnikow Verlag, 1914.**

First edition of the first volume of the author's autobiographical trilogy, which had earlier appeared serially in the newspaper *Russkoye Slovo*. Kilgour 379.



369.

**Skuki Radi. (Boredom.) New York: Rabochee Knigoizdatel'stvo, 1916.**

In illustrated wrappers. No title page. Possibly a reprint of an article originally published in 1907. OCLC: Columbia.



370.

**Mat'. (Mother.) Berlin: J. Ladyschnikow Verlag, N.D.**

A novel in two parts; both parts in this single volume, with pages numbered consecutively. 412 pages. There were editions in 1907 (437 pp.) and 1908 (labeled "second edition"). This propaganda novel tells how a working-class woman becomes an activist in the class struggle.



371.

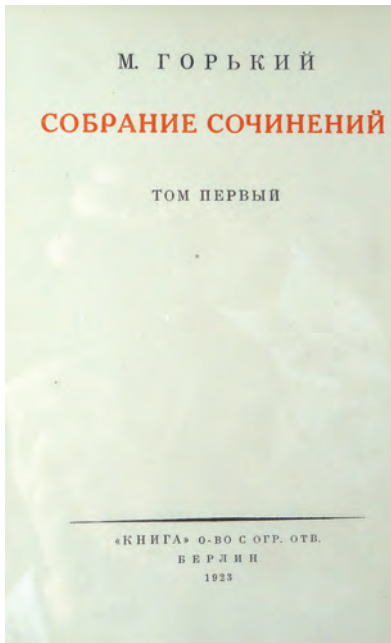
**Na Plotakh. (On the Barges.) New York: Izdanie M. N. Maizelia, 1918.**

No title page. Also published in Petrograd in 1918.



372.

**Delo Artamonovykh. (The Artamonov Business.) Berlin: Kniga, 1925.**  
First edition. Kilgour 385.



**373.**

**Sobranie Sochinenii. (Collected Works.) Berlin, 1923.**

21 Volumes. Gorky left the Soviet Union after the revolution and lived in southern Italy. Stalin lured him back in 1931, and from 1934 until his death in 1936 Gorky was head of the Soviet Writers' Union and an apologist for the Soviet regime.

Gorodetskii, Sergei  
(1884-1967)



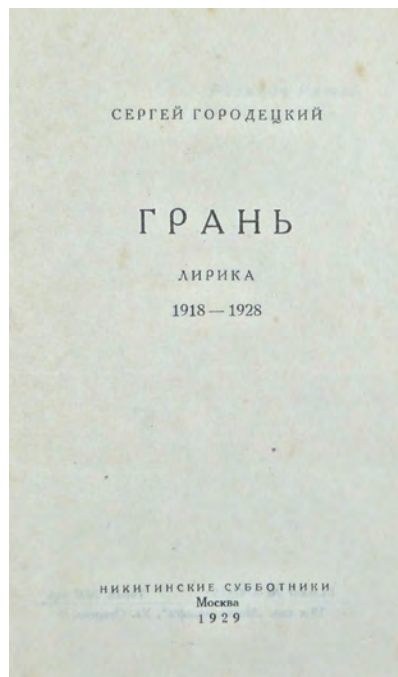
374.

**Perun. (Perun. Lyric and Lyro-epic Poems.)** St. Petersburg: ORY, 1907.  
Cover: Leon Bakst. Kilgour 388.



375.

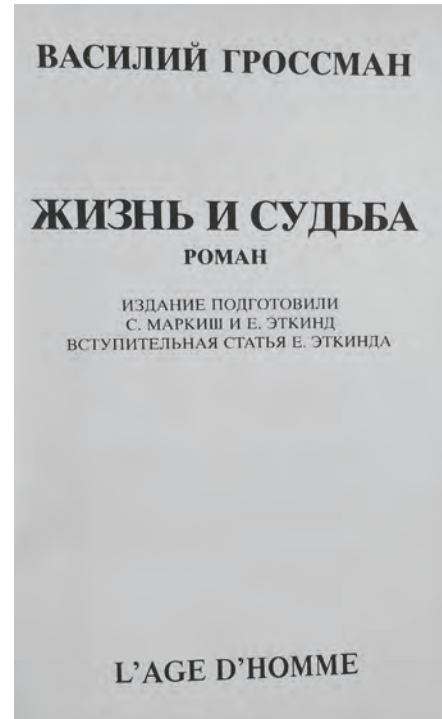
**Rus' Piesni i Dumy. (Russia. Songs and Thoughts.)** Moscow: Izd. I.D.Sytina, 1910.  
Gorodetsky was one of the founders, along with Gumilev, of the Guild of Poets, including Akhmatova and Mandelstam. Kilgour 391.



376.

**Gran'. Lirika. 1918-1928. Moscow, Nikitinskie sybbotniki, 1929.**

Grossman, Vasily  
(1905-1964)



377.

**Zhisn' i Sud'ba. Roman. (Life and Fate. A Novel.) Paris, 1980.**

The second part of the author's two-part magnum opus. The first part, *For the Right Cause*, was published in 1952 while Stalin was still alive. Grossman was in Stalingrad in 1942 during the battle for that city and described it in detail in this volume. One of Grossman's friends, the poet Semyon Lipkin, smuggled a copy out of Russia, which enabled it to be published in Paris.

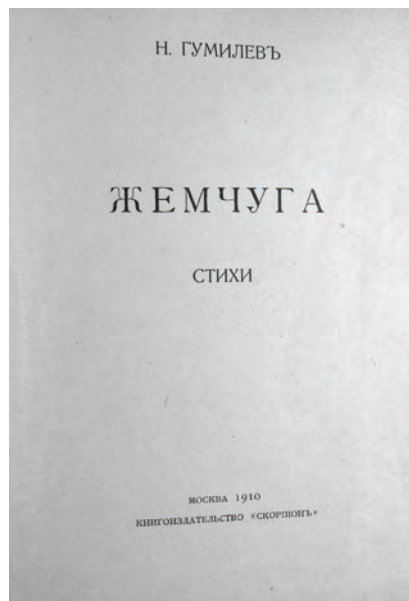
Gumilev, Nikolai S.  
(1886-1921)



378.

**Put' Konkvistadorov. Stikhi. (The Way of the Conquistadors. Poems.) St. Petersburg, 1905.**

First edition of Gumilev's first book, a collection of poems. Gumilev married Anna Akhmatova in 1910. Dissatisfied with the work of the Symbolists, he and Gorodetsky founded the "Guild of Poets" which included Akhmatova, Mandelstam, and other "Acmeists." OCLC: Yale.



379.

**Zhemchuga. Stikhi. (Pearls. Verses.) Moscow: Skorpion, 1910.**

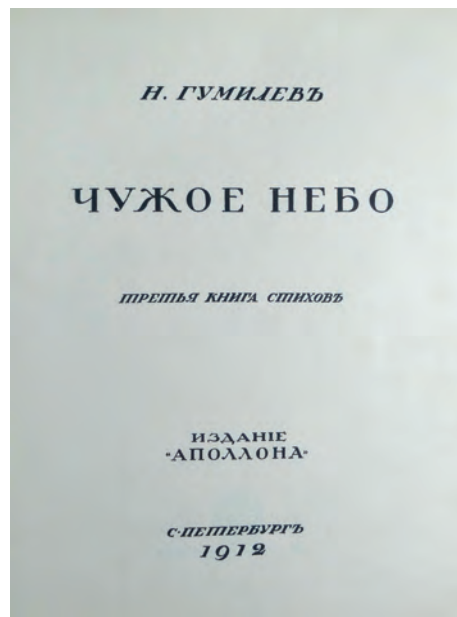
In this single bound volume are two books, bound together. The first is *Zhemchuga*, consisting of 167 pages of poetry, an unpaginated index, and an unpaginated catalogue of the bookseller *Skorpion* as of April 15, 1910. The second is *Chuzhoe Nebo*, with title page showing 1912 (no. 381 below). Kilgour 420. OCLC: Princeton, Cambridge, Oxford.



380.

**Zhemchuga. Berlin: Mysl', 1921.**

A later edition of the author's second collection.



381.

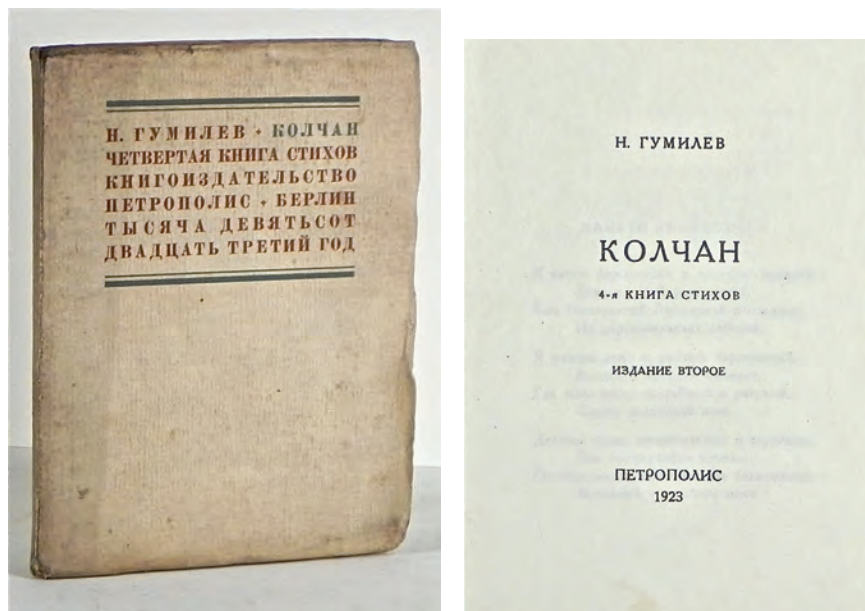
**Chuzhoe Nebo. Tret'ya Kniga Stikhov. (Foreign Sky. Third Book of Verses.) St. Petersburg: Apollon, 1912.**

Kilgour 421. This book is bound with *Zhemchuga* (1910), listed above, **No. 379.**



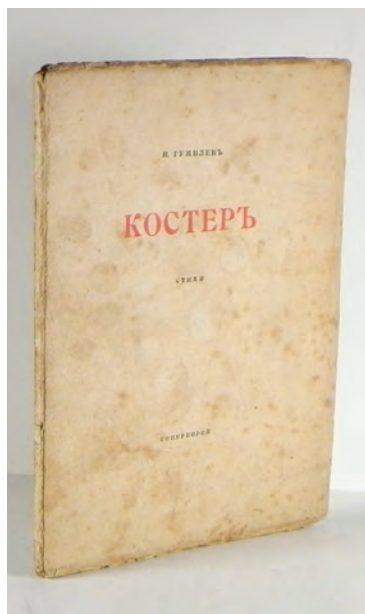
382.

**Kolchan. Stikhi. (The Quiver. Verses.) Petrograd: Giperborei, 1916.**  
Kilgour 423. OCLC: Univ. of Australia.



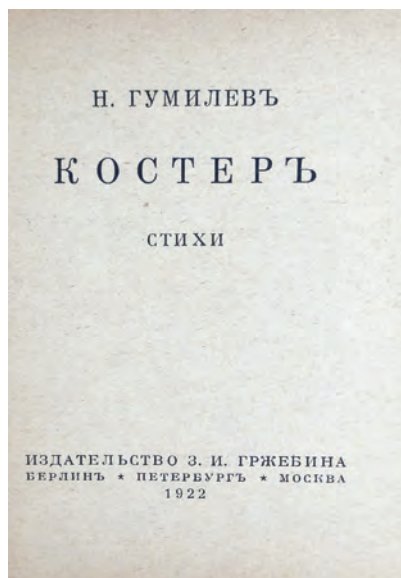
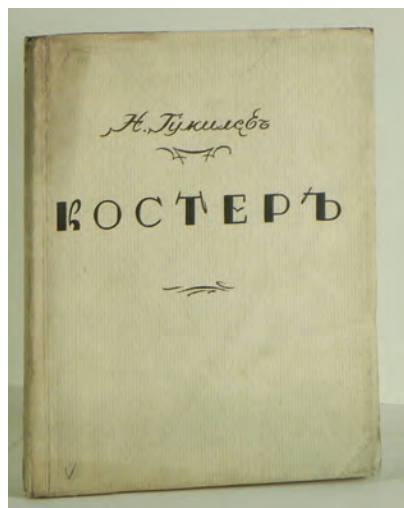
383.

**Kolchan. Berlin: Petropolis, 1923.**  
Second edition of the 1916 title.



384.

**Koster. Stikhi. (The Pyre. Verses.) St. Petersburg: Giperborei, 1918.**  
Kilgour 425.



385.

**Koster. Berlin: Izd. Z.I. Grzhebina, 1922.**

Later edition of the 1918 title. It was probably not an accident that this edition was published outside Russia, as Gumilev had been executed by the Cheka the year before.



386.  
Farforovyi Pavil'on. Kitaiskie Stikhi. (China Pavilion. Chinese Verses.)  
St. Petersburg: Giperborei, 1918.



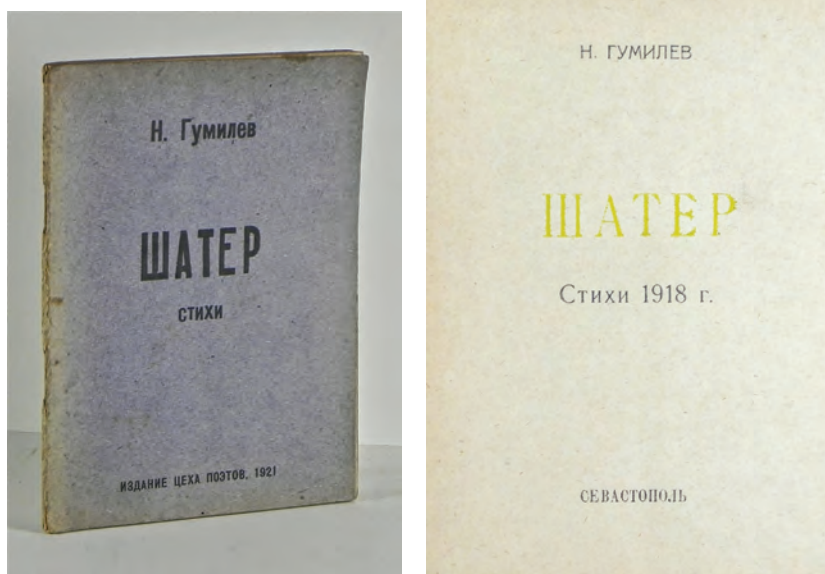
387.  
Farforovii Pavil'on, Petrograd: Mysl', 1922.  
A second and expanded edition of the 1918 title.



388.

[Gumilev, N. Translator.] *Gilgamesh. Vavilonskii Epos. (Gilgamesh. Babylon Epic.)* Petersburg: Izd. Z.I. Grzhebina, 1919.

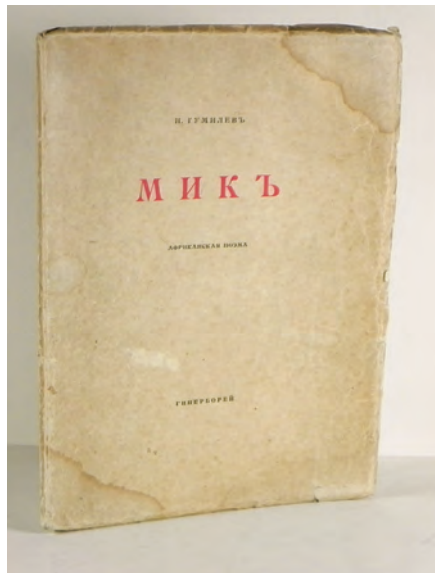
Introduction by V. Shileiko. Gumilev was the first husband of Anna Akhmatova. Shileiko, an Assyriologist, was the second.



389.

*Shater. Stikhi 1918. (The Tent. Verses of 1918.)* Sevastopol: Izdanie Tsekha Poetov, 1921.

Kilgour 427. OCLC: Oxford, Berkeley, Yale, Harvard, N. Carolina.



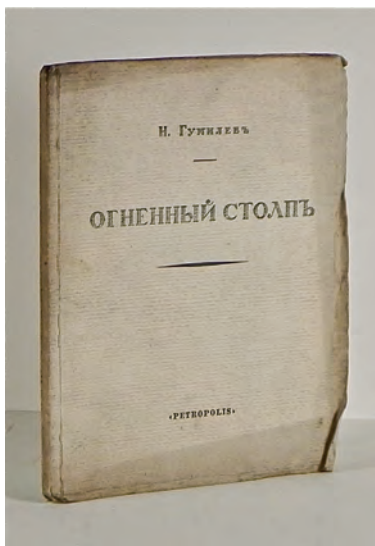
390.  
Mik. Afrikanskaia Poema. (Mik. An African Poem.) St. Petersburg: Giperborei, 1918.  
Kilgour 424.



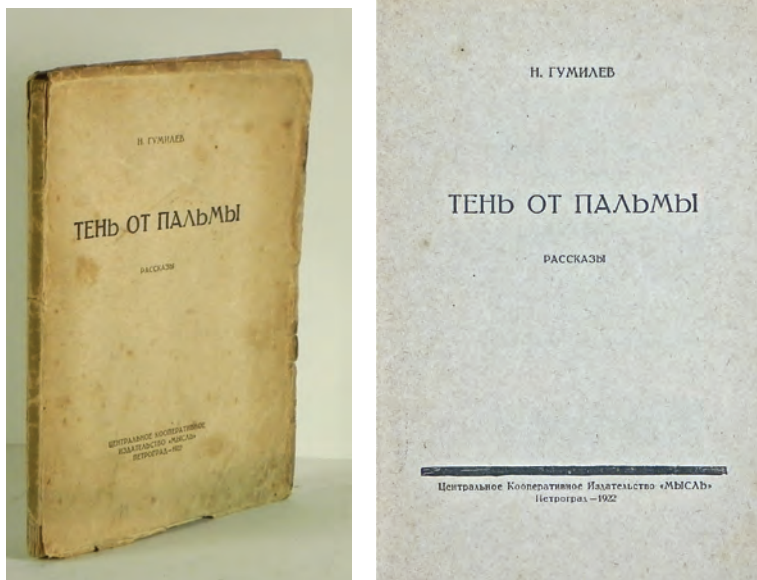
391.  
Mik. Afrikanskaia Poema. Petrograd: Mysl', 1921.  
Second edition of the 1918 title.



392.  
**Ognennyi Stolp. (Pillar of Fire.) Peterburg, 1921.**  
Kilgour 426.



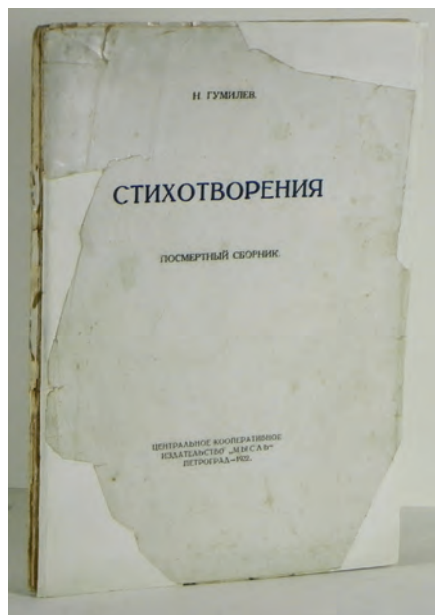
393.  
**Ognennyi Stolp. Peterburg-Berlin: Petropolis, 1922.**  
Second edition of the 1921 title.



394.  
Ten' Ot Pal'my. Rassказы. (The Shade of a Palm. Short Stories.) Petrograd: Mysl',  
1922.  
Kilgour 429.



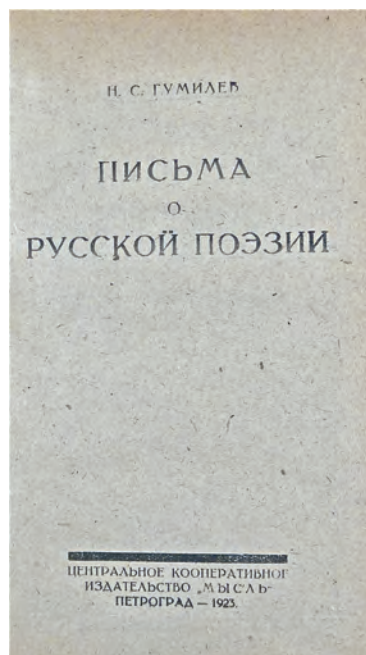
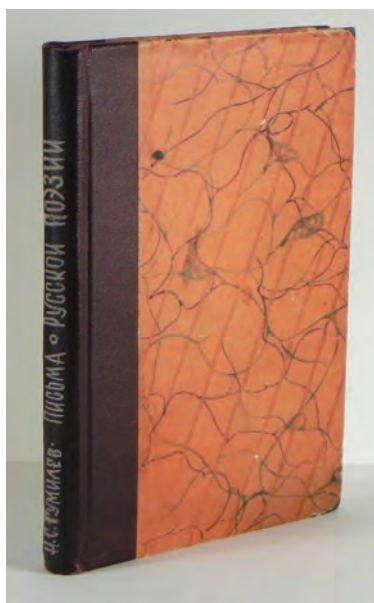
395.  
Ditia Allakha. Arabskaia Skazka. (A Child of Allah.) Berlin: Mysl', 1922.  
A verse drama.



396.

**Stikhotvoreniia. Posmertnyi Sbornik. (Poems. Posthumous Collection.) Petrograd: Mysl', 1922.**

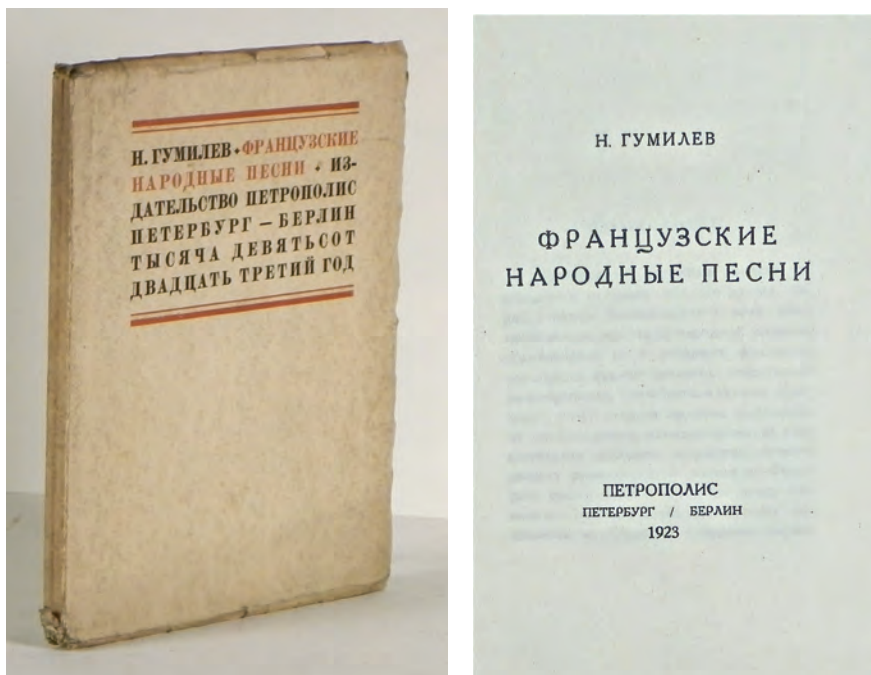
Gumilev was arrested by the Cheka in early August 1921 and executed later that month. Kilgour 428. OCLC: Harvard, Univ. of Manchester, Ben Gurion Univ.



397.

**Pis'ma O Russkoi Poezii. (Letters About Russian Poetry.) Petrograd: Mysl', 1923.**

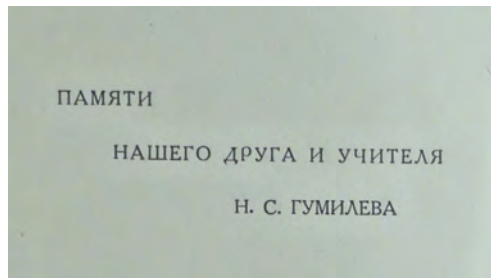
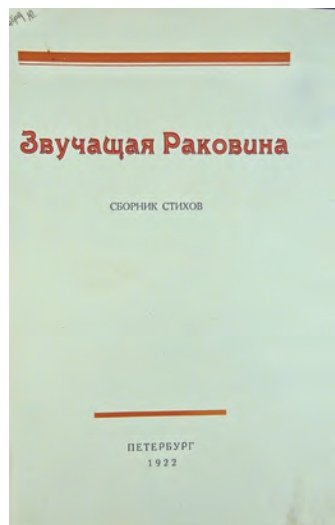
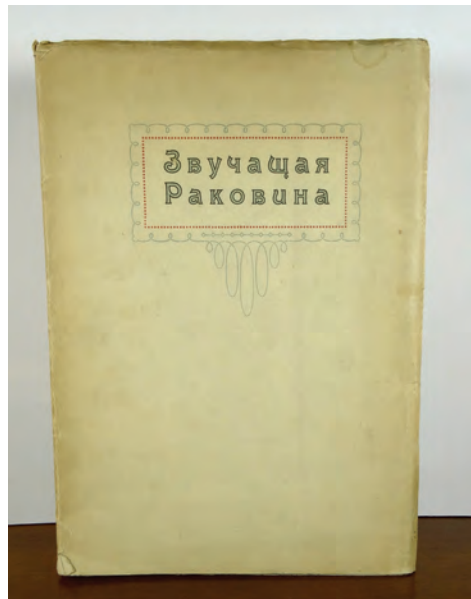
Kilgour 431.



398.  
**Frantsuzskie Narodnye Pesni. (French Folksongs.)** Petropolis, 1923.  
Kilgour 430.



399.  
**K Sinei Zvesde. Neizdannye Stikhi 1918. (To a Blue Star. Unpublished Verses of 1918.)** Petropolis, 1923.  
Kilgour 432.

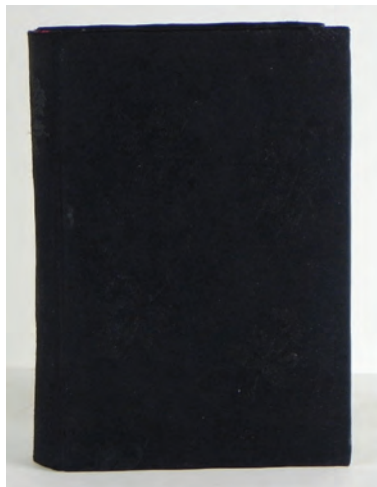


400.

[For Gumilev] *Zvuchashchaia Rakovina. Sbornik Stikhov. (Resounding Shell. A Collection of Poems.) Petersburg, 1922.*

“In Memory of our Friend and Teacher, N.C. Gumilev.” A group of poets who had met in the House of Arts under Gumilev’s leadership and had christened themselves the “Resounding Shell.” Contributors included: F. Nappelbaum, D. Gorfinkel, V. Lurie, V. Miller, T. Kareivo, O. Ziv, A. Stolirov, N. Radishev, I. Nappel’baum, and K. Baginov. Wrappers by E.G. Dorfman. It must have taken some nerve to put out this collection in Gumilev’s honor shortly after his execution by the regime.

Ivanov, Viacheslav Ivanovich  
(1866-1949)



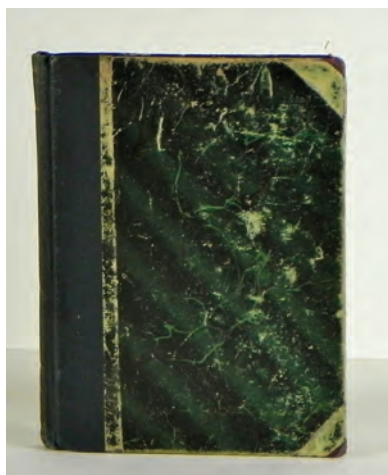
401.

**Kormchiia Zviesdy. Kniga Liriki. (Pilot Stars. Book of Lyric Poetry.) St. Petersburg: Skorpion, 1903.**

First edition of Ivanov's first book. He represented, in the words of Mirsky, "the marriage of Russian Symbolism and Greek tradition." "From 1905 to 1911 Ivanov remained the uncrowned king of Petersburg poets. His flat on the sixth floor of a house overlooking the Duma building and the Taurida Park was known as 'the Tower.'" There gathered the figures of Petersburg literary society for readings, sociability and whatnot. Mirsky, *op cit.*, at 205-06. Kilgour 471.



402.  
**Prozrachnost'. Vtoraia Kniga Liriki. (Transparency. Second Book of Lyrics.)**  
Moscow, 1904.

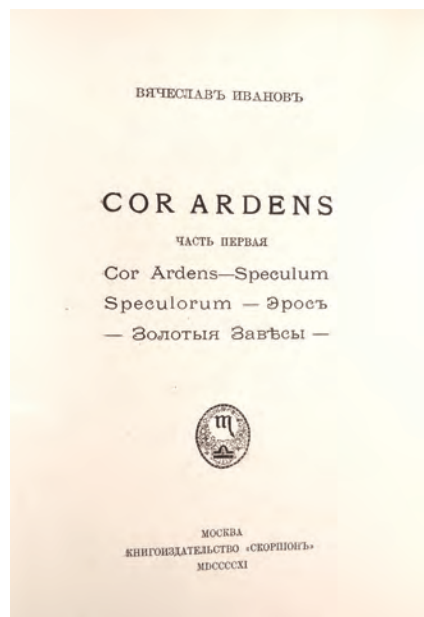
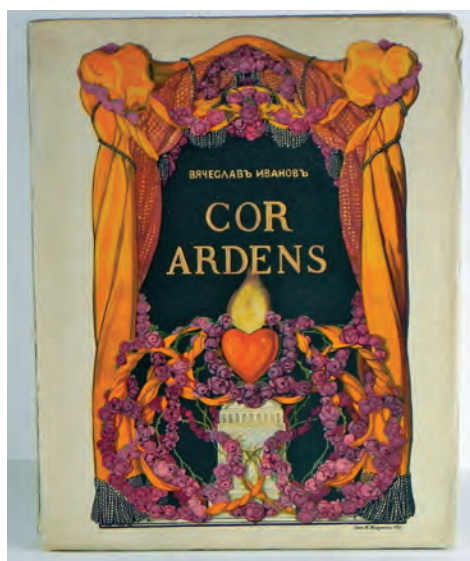


403.  
**Eros'. (Eros.) St. Petersburg: ORY, 1907.**  
This book “deals with a somewhat idealized passion, in this case, Ivanov’s ‘platonic’ attraction to the young poet Sergey Gorodetsky, about whom many poems in *Eros* were written, and who drifted rather freely from one literary movement to another .... Gorodetsky was living with the Ivanovs in the autumn of 1906, studying Greek and versification with the elder erudite.” Ronald E. Peterson, *A History of Russian Symbolism*, at 105. OCLC: Yale.

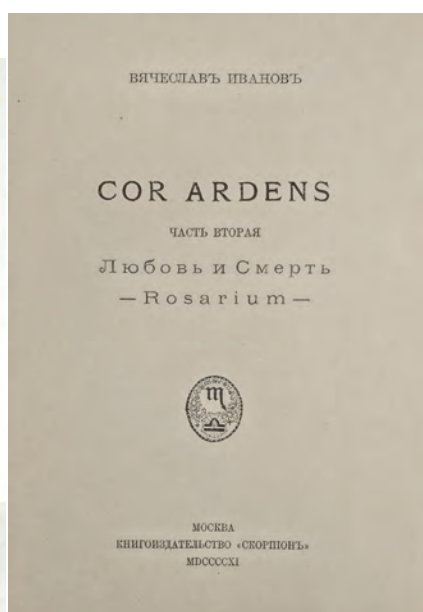
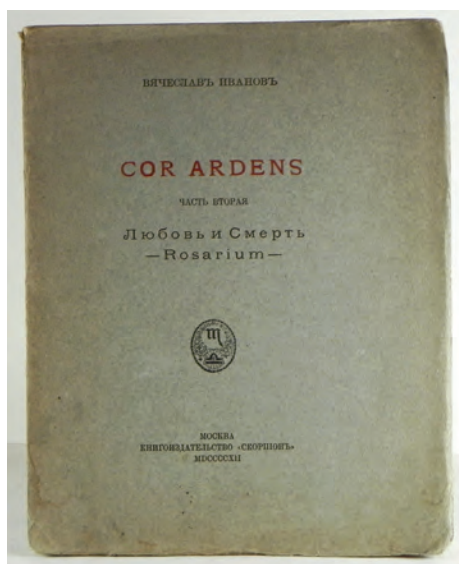


404.

Po Zvezdam. Stat'i i Aforismy. (By the Stars. A Collection of Articles.)  
St. Petersburg: ORY, 1909.



Cor Ardens. Part First.



Cor Ardens. Part Second.

405.

Cor Ardens. Chast' Pervaia. Chast' Vtoraia. (Parts First and Second.) Moscow: Skorpion, 1911.

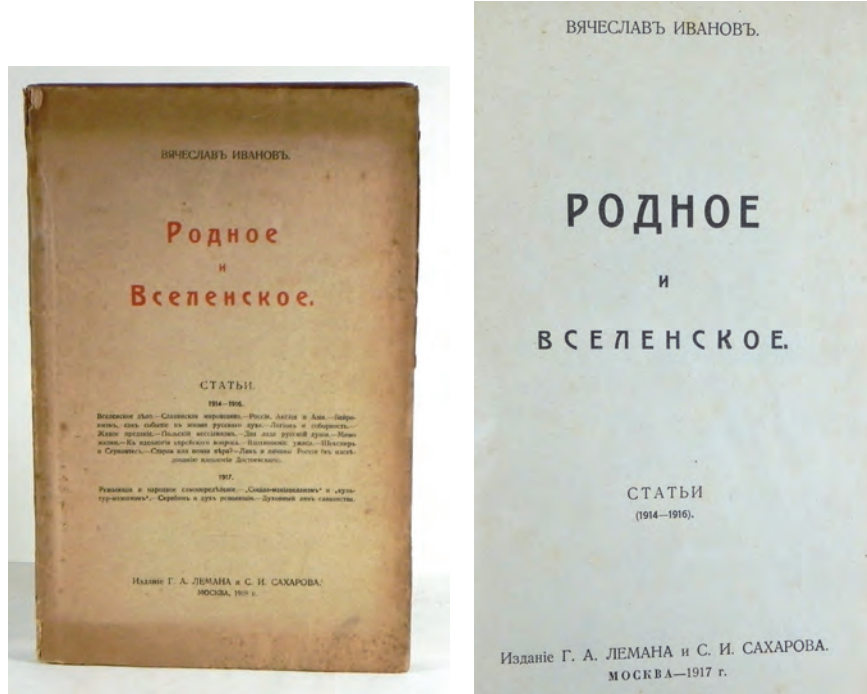
The first and second volumes of a collection of Ivanov's verse. Kilgour 472.



406. Niezhnaia Taina. Apta. (Tender Secret.) St. Petersburg: ORY, 1912.



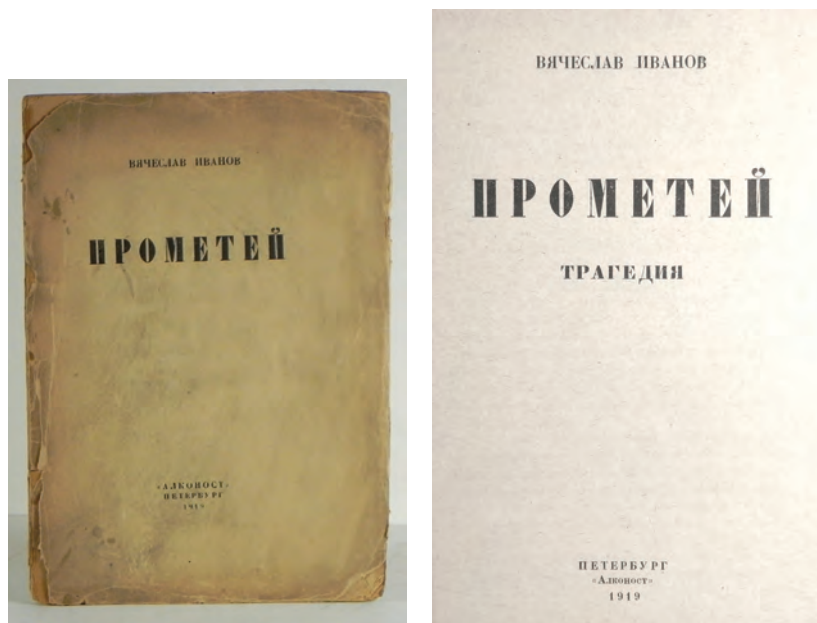
407. Borozdy Mezhi. Opyty Esteticheskie i Kriticheskie. (Furrows and Boundaries. Exercises in Esthetics and Criticism.) Moscow: Musaget, 1916.



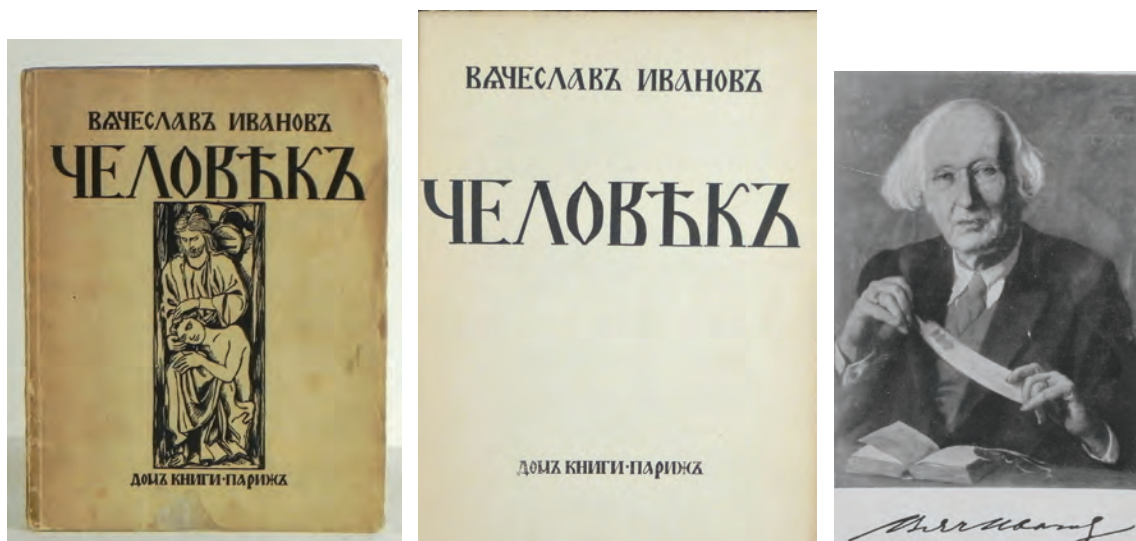
408. Rodnoe i Vselenskoe Stat'i 1914-1916. (Matters Native and Universal. Articles 1914-1916) Moscow, 1917.



409. Mladenchestvo. (Babyhood.) Petersburg: Alkonost, 1918. Kilgour 473.



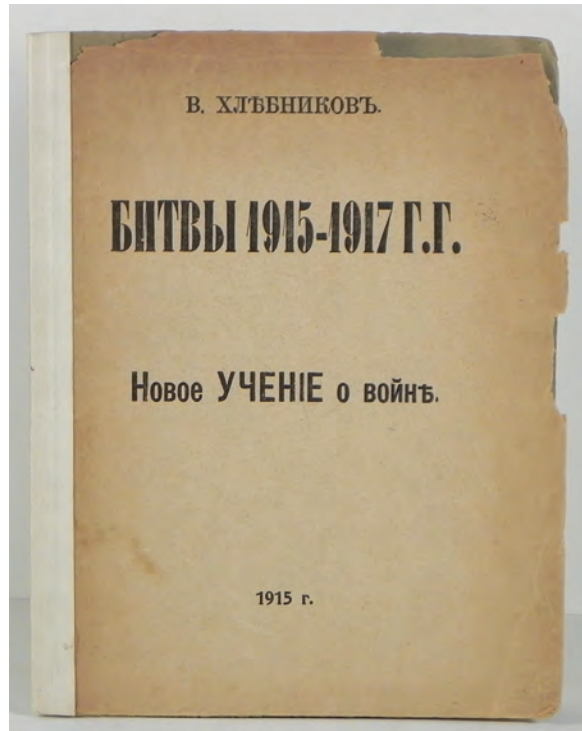
410.  
**Prometei. Tragediia. (Prometheus. A Tragedy.)** Petersburg: Alkonost, 1919.  
Ivanov's second play, following *Tantalus* (1905).



411.  
**Cheloviek. (A Man.)** Paris, 1939.

**Khlebnikov, Velimir  
(1885-1922)**

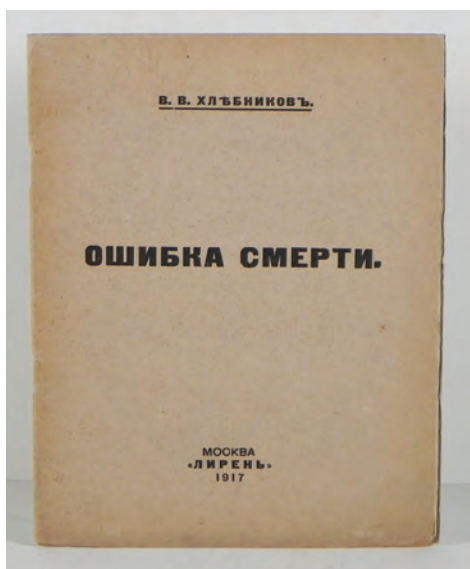
See also Section dealing with collective publications of the Futurists (*supra*, at p. 311).



412.

**Bitvy 1915-1917. Novoe Uchenie o Voine. Battles 1915-1917. (A New Teaching on War.) Petrograd: Zhuravli, 1915.**

This book, like some others of Khlebnikov, was not published with a title page. The author “was particularly interested in plotting and predicting the dates of battles.” Raymond Cooke, *Velimir Khlebnikov: A Critical Study*, at 15. Edward Brown called Khlebnikov “one of the most important figures in the prewar Futurist movement.” Brown, *op cit.*, at 49.



413.

**Oshibka Smerti. Trinadtsatyi Gost'. (Death's Mistake.)** Moscow: Liren', 1917.

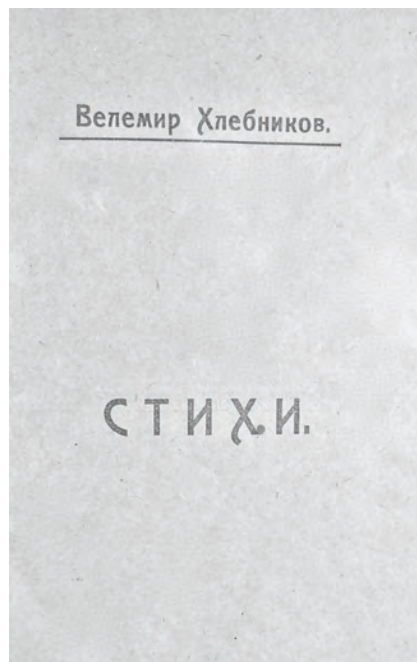
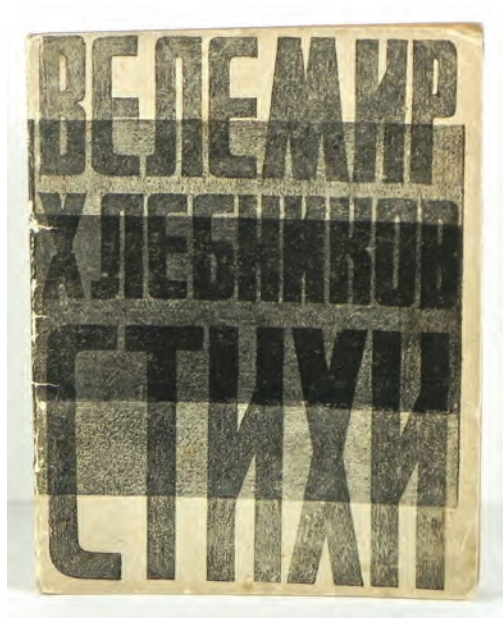
A play, produced in 1920.



414.

**Zangezi. Moscow, 1922.**

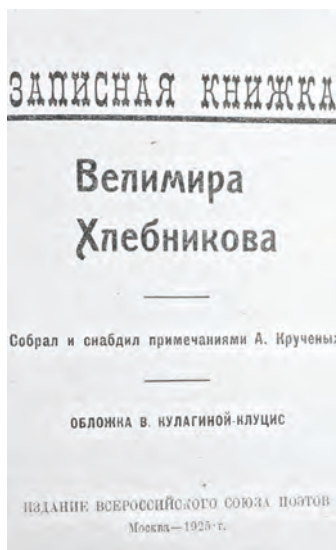
A play based on Khlebnikov's mathematical theory of history.



415.

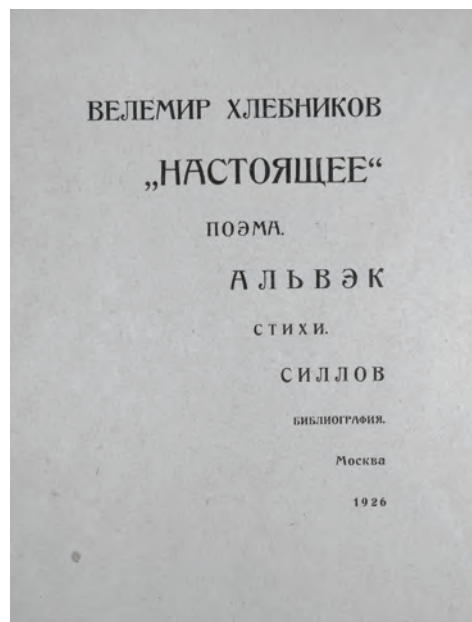
**Stikhi. (Poems.) Moscow: Khudozh. Pechatnia, [1923].**

A book of Khlebnikov's posthumously-published poems. Khlebnikov died in June 1922 of typhus in a peasant's hut in Novgorod.



416.

**Zapisnaia Knizhka. (Notebook.) Moscow: Izdanie Vserossiiskogo soiuz poetov, 1925.**



417.  
Nastoiashchee. Poema. (The Present Time. A Poem.) Moscow, 1926.

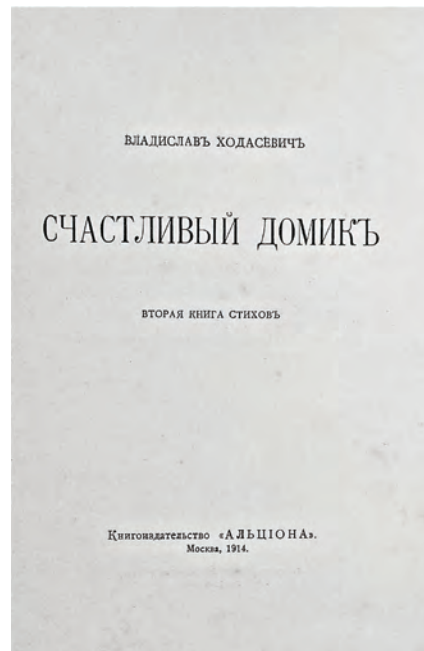
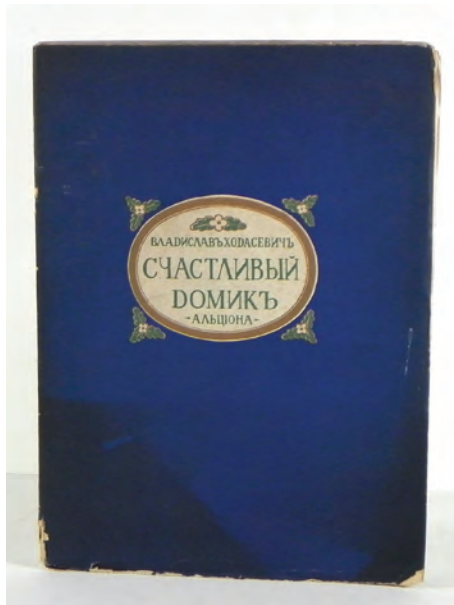
**Khodasevich, Vladislav  
(1866-1939)**

See also Section dealing with collective publications of the Futurists (*supra*, at p. 311).



418.  
**Molodost'. Pervaia Kniga Stikov. (Youth. First Book of Verse.) Moscow: Grif, 1908.**

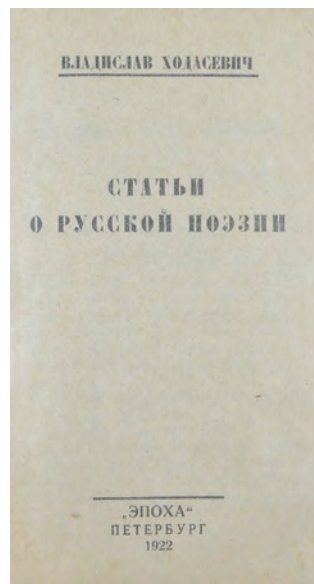
First edition. SCLC: Amherst, Harvard, Wisconsin, N.Y. University, N. Carolina.



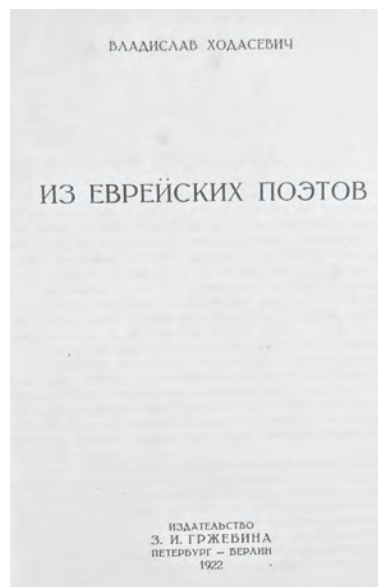
419.  
**Schastlivyi Domik. Vtorai Kniga Stikhov.** (Happy Little House. Second Book of Verse.) Moscow: Al'tsion, 1914.



420.  
**Putem Zerna.** (The Way of Corn.) Moscow: Tvorchestvo, 1920.  
The author's best-known collection of verse.



421.  
**Stat'i o Russkoi Poezii. (Articles on Russian Poetry.) Petersburg: Epokho, 1922.**



422.  
**[Khodasevich, V., Editor and translator.] Iz Evreiskikh Poetov. (From the Jewish Poets.) Peterburg-Berlin: Izd. Z.I. Grzhebina, 1922.**

Though the title page suggests that Khodasevich was the author of this book, in fact it consists of his translations of several Hebrew Poets. David M. Bethea, *Khodasevich: His Life and Art*, quotes Khodasevich as follows, at 135: “I should point out that, due to my ignorance of Biblical Hebrew, the translations offered here were not made from the originals, but from literal interlinear translations worked out by L.B. Yaffe ... . However, while translating from the interlinear translations, I always used a Roman letter transcription of the Hebrew text.”

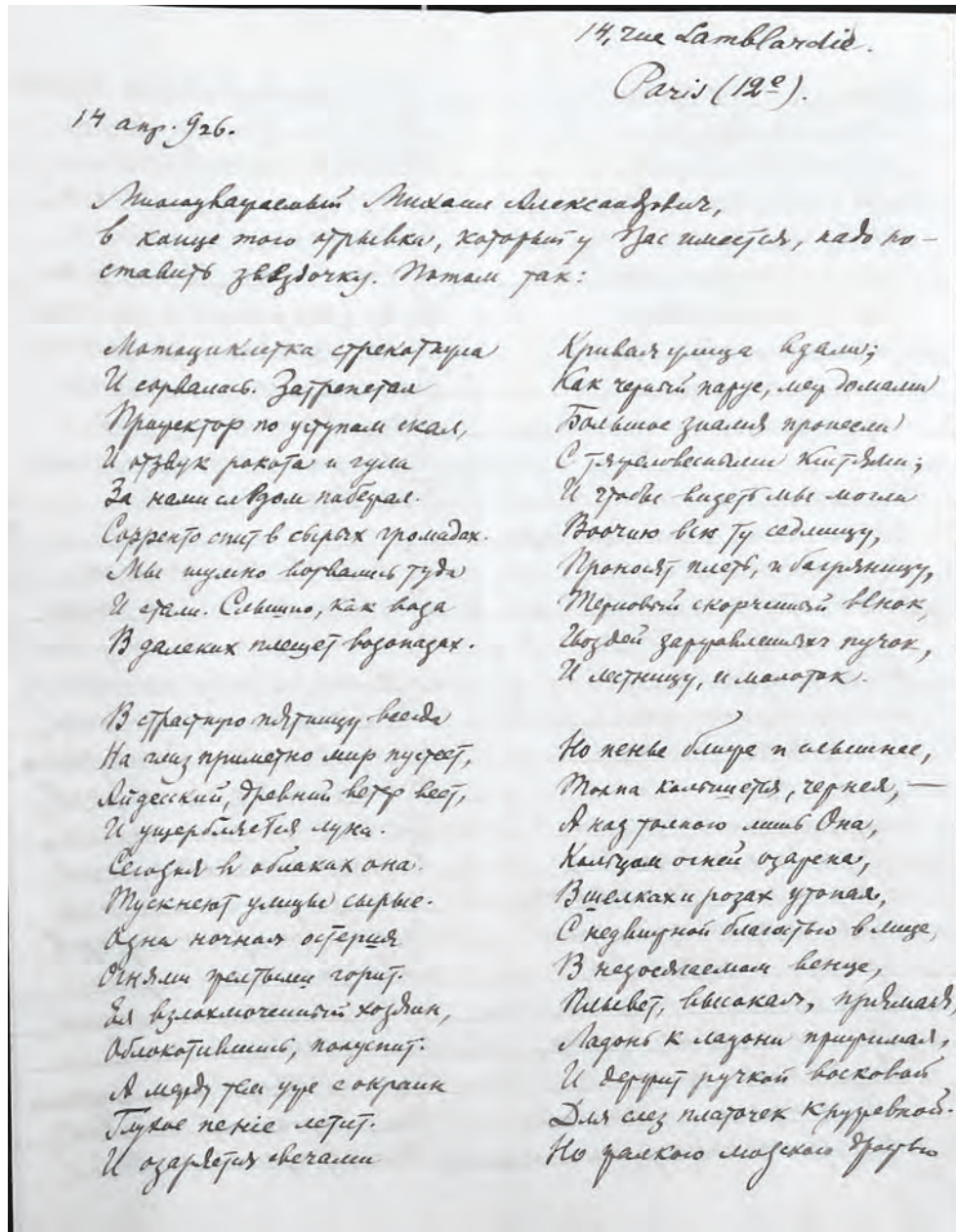


423.  
Tiazhelaia Lira. Chetvertaia Kniga Stikhov. (The Heavy Lyre. Fourth Book of Verse.) Peterburg-Berlin: Izd. Z.I.Grzhebina, 1923.



424.  
Poeticheskoe Khoziaistvo Pushkina. (Pushkin's Poetic Economy.) Petersburg: Mysl', 1924.





First page of Khodasevich's letter to Froman, 1926,  
with stanzas from *Sorrento Photographs*.

**Klyuev, Nikolai Alekseevich  
(1887-1937)**



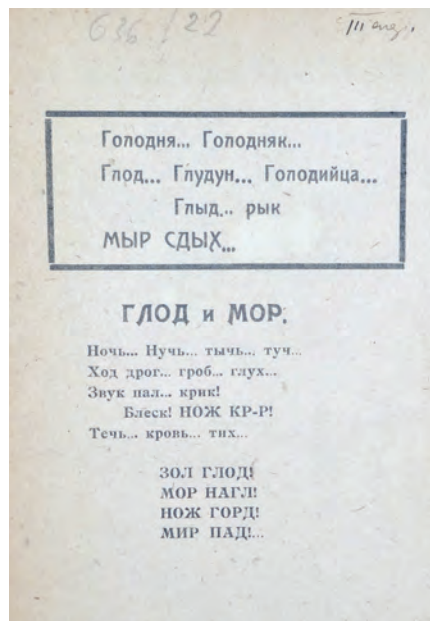
426.

**Pesnovslov, Kniga Pervaia. (Hymnologue. First Book.) Petrograd, 1919.**

The author's first collection. The title, of which there is no good translation, is made up from two Russian words: *Pesniia* (Song) and *Slovo* (word). Klyuev was one of the more prominent "peasant poets." The portrait of Klyuev opposite the title page, reproduced here, was painted by Boris Grigoriev. He painted Klyuev twice – the first time in 1918. In 1919 that first painting was exhibited at the Winter Palace in Petrograd. That picture has been lost, and is apparently only known now from this reproduction in Klyuev's 1919 volume, shown here, where it appears above Klyuev's signature. Grigoriev painted another portrait of Klyuev in 1920, entitling it "Shepherd of the Hills." This second portrait, oil on canvas, was auctioned by Sotheby's in 2008, selling for \$3,722,500.

**Kruchenykh, Aleksei  
(1886-1968)**

See also Section dealing with collective publications of the Futurists (*supra*, at p. 311).



427.

**Golodniak. (Hunger.) Moscow: Tip, TSIT, 1922.**

First edition of this small collection of verse. 1,000 copies. OCLC: 6 holdings.

As is the case with Khlebnikov, some of Khruchenykh's books have title pages; others do not.



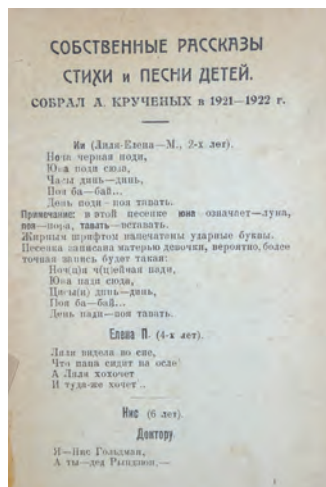
428.  
**Zudesnik. Zudutnye Zudesa. (The Itcher. Itchy Itchiness.) Moscow: Izdanie avtora, 1922.**

“Kruchenykh’s favorite consonantal sound was z, which he considered harsh and piercing, and he delighted in filling his poems with it, often substituting it for other, ‘legitimate’ consonants in a word. Such, for example, is his book *Zudesnik* (‘Itchician,’ Moscow, 1922).”  
 V. Markov, *Russian Futurism: A History*, at 342.



429.  
**Sdvigo-Logiia. Russkogo Stikha. (Shiftology.) Moscow, 1922.**

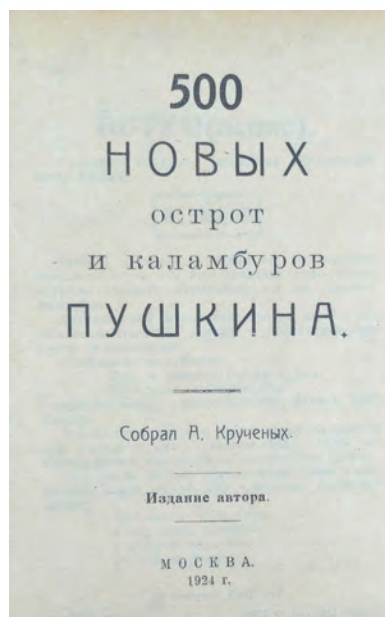
Markov: “The Russian word ‘sdvig,’ which means ‘shift’ or ‘dislocation,’ was a term used by avant-garde artists, and through them it came to be used by the Futurists in poetry. In a wider sense it includes all conscious violations and distortions of traditional aesthetics, whether it be in the plot or in the metrics. Kruchenykh, however, had something else in mind when he used the term. When two Russian words, which are often likely to be polysyllabic, meet, the back part of one of them and the front part of the other may form a new, usually unwanted but nonetheless meaningful, word.” Markov, *op cit.*, at 342. OCLC: Waseda Univ., Columbia, Indiana.



430.  
**Sobstvennyye Rasskazy Detei. (Stories by Children.) Moscow: Tip. TSIT, 1923.**  
 “An anthology of children’s writings in verse and prose collected by Kruchenykh in 1921 and 1922 with some material added from his similar prerevolutionary publication.” Markov, *op cit.*, at 369. OCLC: 6 holdings.



431.  
**Apokalipsis v Russkoi Literature. (Apocalypse in Russian Literature.) Moscow: MAF, 1923.**  
 First collective edition of four essays published earlier in separate form: “Apocalypsis in Russian Literature”; “The Devil and the Wordmakers”; “Secret Vices of the Academics”; “Word as Such”; “Declaration.” With an illustration by N. Nagorskaia. OCLC: 6 holdings.



432.

**500 Novykh Ostrot i Kalamburov Pushkina. (500 New Jokes and Puns of Pushkin.)**  
Moscow: Izd. Avtora, 1924.



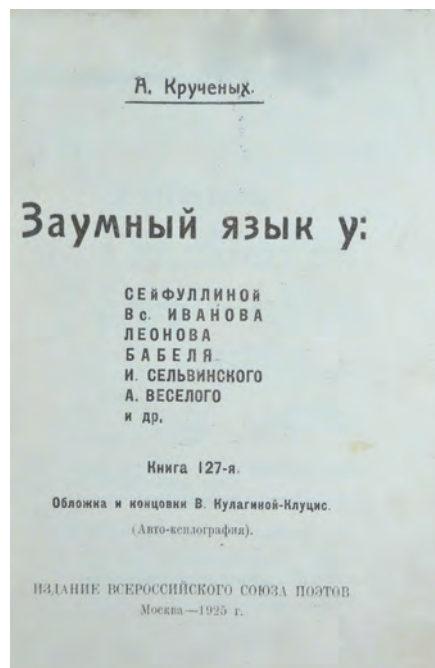
433.

**Fonetika Teatra. (Phonetics of the Theater. ) Moscow, 1925.**

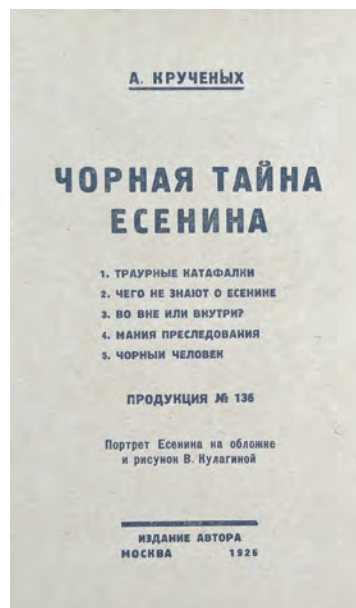
The second edition – the first had appeared in 1923. Includes illustrations by Nagorskaia.



434.  
Zhiv Kruchenykh! (Live Kruchenykh!) Moscow, 1925.



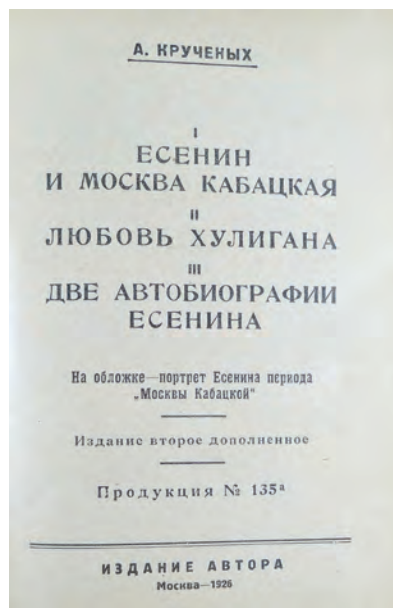
435.  
Zaumny Iazyk. (Transrational Language.) Moscow: Izdanie Vserossiiskogo soiuza poetov, 1925.



436.

*Chornaia Taina Esenina.* (Esenin's Dark Secret.) Moscow, 1926.

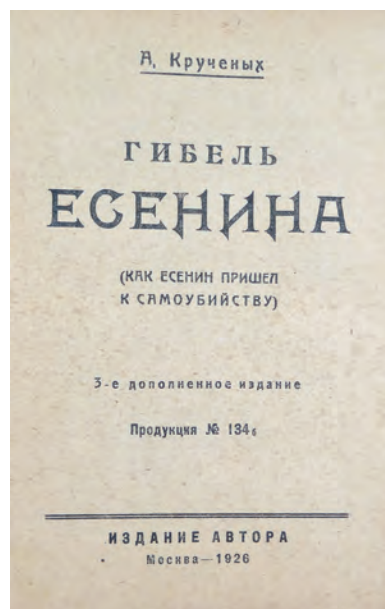
Cover portrait of Esenin by Valentina Kulagina.



437.

*Esenin i Moskva Kabatskaia.* (Esenin and the Moscow of Low Taverns.) Moscow, Izdanie avtora, 1926.

Includes "A Hooligan's Love," and two autobiographies by Esenin. Third edition, enlarged.



438.

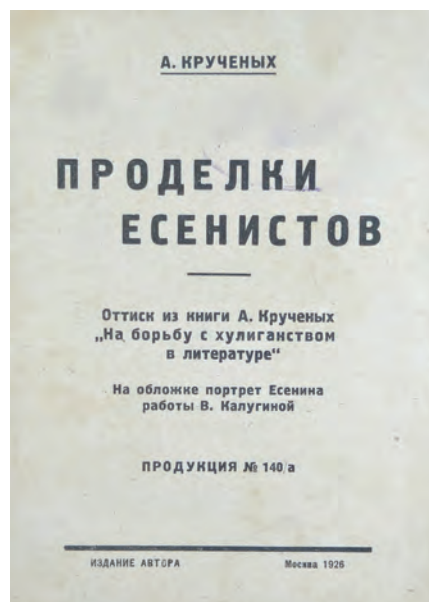
Gibel' Esenina. (Kak Esenin Preshel k Samoubiitstvu.) (The Death of Essenin: How Esenin Came to Suicide.) Moscow, Izdanie avtora, 1926.

Third edition, enlarged.



439.

Khuligan Esenin. (Esenin the Hooligan.) Moscow, Izdanie avtora, 1926.



440.  
Prodelki Esenistov. (Shenanigans of the Esenists.) Moscow, Izdanie avtora, 1926.



441.  
Na Bor'bu s Khuliganstvom v Literature. (On the Struggle with Literary Hooliganism.) Moscow, Izdanie avtora, 1926.  
Cover by G. Klutsis. Four essays in literary criticism and one poem, "Dun'ka-Rubikha."



442.

**Chetyre Foneticheskikh Romana. (Four Phonetic Novels.)** Moscow, Izdanie avtora, 1927.

Cover illustrations by G. Klutsis; lithographs by Maria Siniakova. 500 copies. Kruchenykh created his own language, his word “zaum” meaning “beyond the mind.”



443.

**Priemy Leninskoi Rechi: K Izucheniiu Iazyka Lenina. (Devices of Lenin's Speech: A Study of Lenin's Language.)** Moscow, Izd. Vserossiiskogo soiuza poetov, 1928.

Third edition; the first appeared in 1927.



444.

**Ironiada. (The Ironiad.) Moscow, 1930.**

**Inscribed by Kruchenykh.**

Lyrics, May-June 1930. Cover by Ivan Kliun. Text written in longhand and reproduced by lithography.

Kuzmin, Mikhail  
(1872-1936)



445.

**Kriy'ia. Poviest' v Trekh Chastiakh. (Wings. Story in Three Parts.) Moscow: Skorpion, 1907.**

First edition. Decorated wrappers designed by Nikolai P. Feofilaktov, a Symbolist artist. The first Russian novel to embody themes of homosexuality. It had first appeared in No. 11 of a literary journal, *Vesy* [*The Scales*], in November 1906. OCLC: Univ. of Minnesota, N.Y. University.



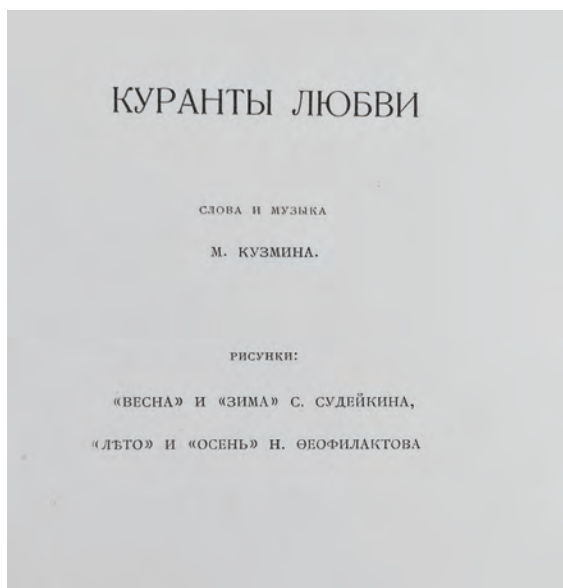
446.  
Komedii. (Comedies.) St. Petersburg: ORY, 1908.  
Kilgour 595.



447.  
Sieti. Stikhi. T.I (Nets. First book of Poetry.) Petrograd, Izd. M.I. Semenova, [1915.]  
The second edition, the first having been published in Moscow in 1908. (Kilgour 596.)



Kuzmin. Seasons of Love.





Spring.



Winter.

448.

**Kuranty Liubvi. (Seasons of Love.) Moscow: Skorpion, 1910.**

Text and music by Kuzmin. Illustrations by N. Feofilaktov and S. Sudeikin. Cover by Feofilaktov. Kilgour 598.



449.

**Pervaiia Kniga Razskazov. First Book of Short Stories. Moscow: Skorpion, 1910.**

Title page of First Book shown above. Kilgour 597.

450.

**Vtoraia Kniga Razskazov. (Second Book of Short Stories.) Moscow: Skorpion, 1910.**

Kilgour 599.

451.

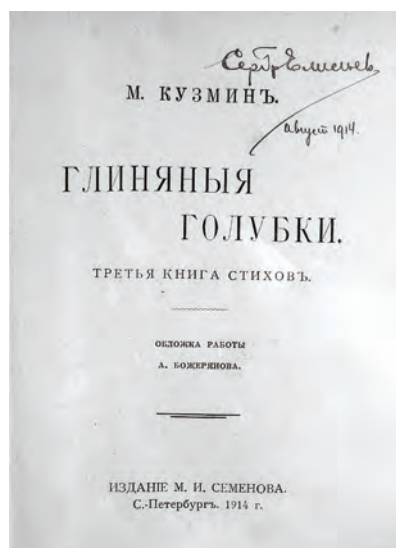
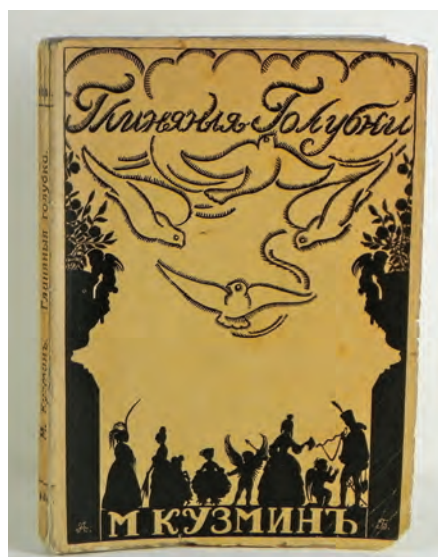
**Tret'ia Kniga Razskazov. (Third Book of Short Stories.) Moscow: Skorpion, 1913.**

Kilgour 601.



452.  
**Osennii Ozero. Vtoraia Kniga Stikhov. (Autumn Lakes. Second Book of Verses.)**  
Moscow: Skorpion, 1912.

Wrapper designed by Sudeikin. (Sudeikin was a Russian artist and set designer for the Ballet Russes, and was part of the Mir Iskusstva movement. His wife, Olga Glebova, was a main character in one of Akhmatova's most important works – *Poem Without a Hero*. See *supra*, at 158.) Kilgour 600.



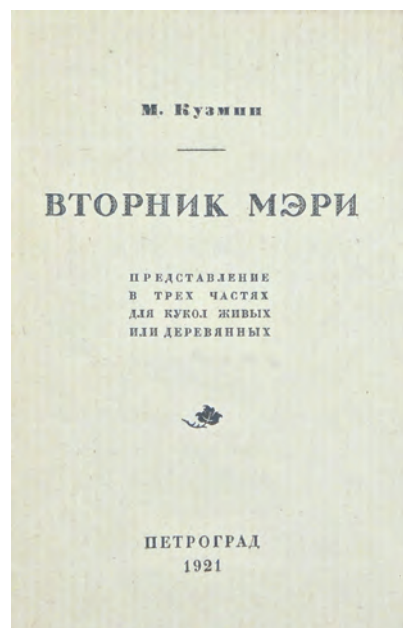
453.  
**Gliniannyia Golubki. Tret'ia Kniga Stikhov. (Clay Doves. Third Book of Verses.)**  
St. Petersburg: Izd. M.I. Semenova, 1914.  
Kilgour 602.



454.  
**Vozhatyi. (Guide.) St. Petersburg: Prometei, 1918.**



455.  
**Aleksandriiskii Piesni. (Alexandrian Songs.) Petersburg: Prometei, 1921.**  
First separate edition. These love poems were originally published in part in the July issue of *Libra* in 1906, four months before *Wings*. (No. 445 above.) John E. Malmstad, *Mikhail Kuzmin: A Life in Art*, at 98. In 1908 they appeared as part of *Nets*. Said to be the first significant cycle of free verse in Russian, they consisted of love poems, primarily homoerotic.



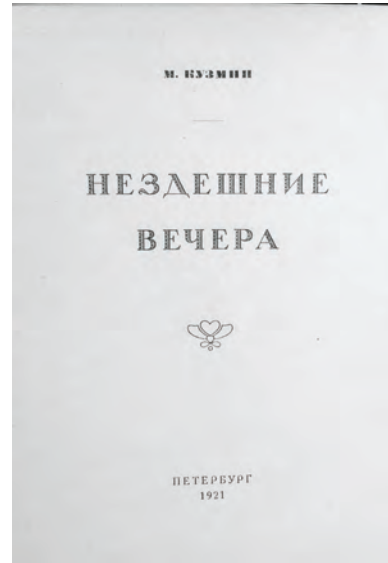
Настоящее издание отпечатано  
в количестве одной тысячи  
экземпляров. Из них шестьде-  
сят пять именных и сто нуме-  
рованных в продажу не посту-  
пают. Обложка и марка работы  
М. В. Добужинского

#69 H.

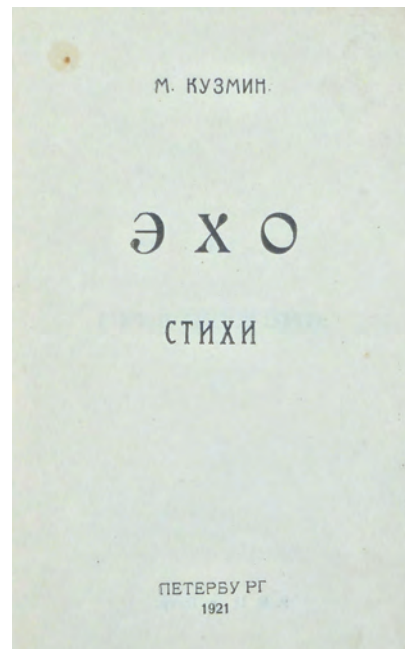
456.

**Vtornik Meri. Predstavlenie v trekh chastiakh dlia kukol zhivykh i dereviannykh.**  
(Mary's Tuesday. A show in three parts for live or wooden puppets.) Petrograd,  
1921.

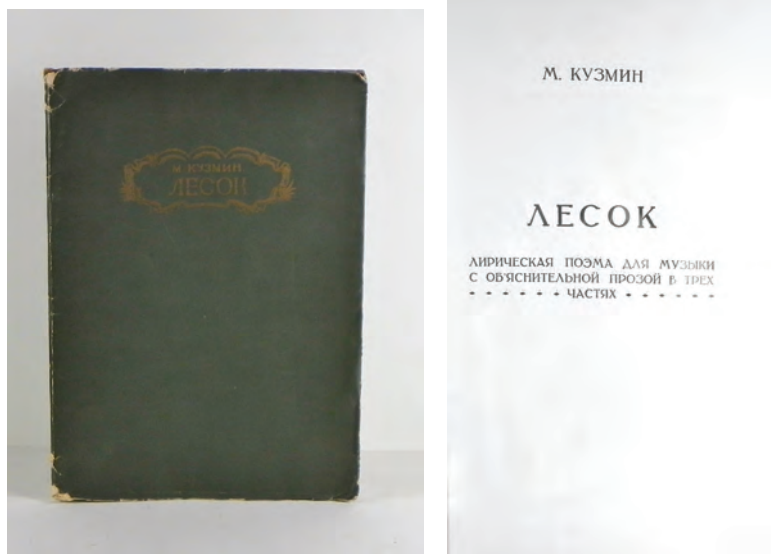
No. 69 of 100 numbered. Wrappers by Dobuzhinskii. (A Russian friend assures me that the initial in the lower right corner is an "N" – not a "K.") Kilgour 609.



457.  
**Nezdeshnie Vechera. (Evenings Elsewhere.) Petersburg, 1921.**  
Wrappers designed by M. Dobuzhinskii. Kilgour 608.



458.  
**Ekho. Stikhi. (Echo. Verses.) Petersburg, 1921.**  
Wrappers by A. Golovin.



459.

**Lesok. (The Grove.)** Petrograd: Neopalimaia kupina, 1922.

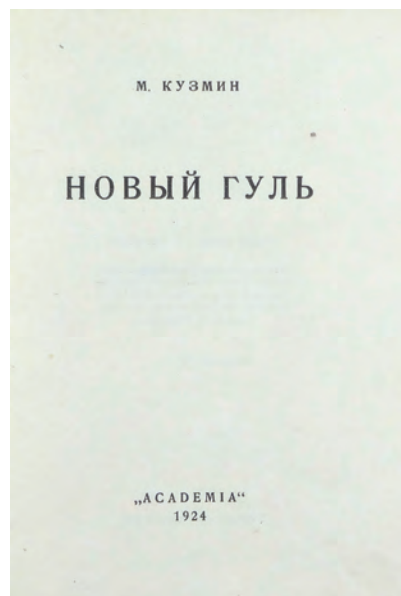
A lyric poem for music, with explanatory prose. Kilgour 610.



460.  
**Paraboly. Stikhotvoreniia. 1921-1922. (Parables. Poems 1921-1922. )  
Berlin/Petropolis, 1923.**  
“Berlin” marked out on the title page. Kilgour 611.



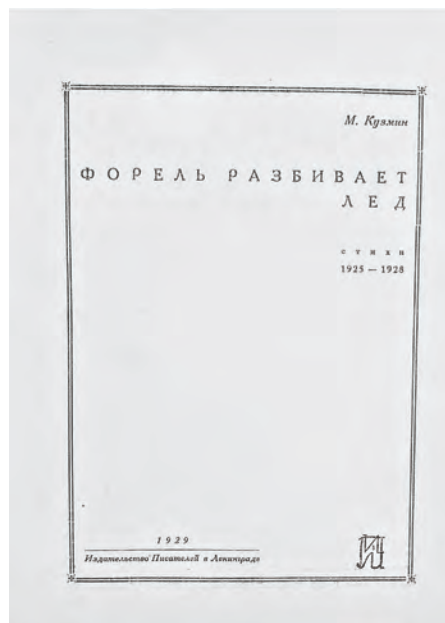
461.  
**Uslovnosti. Stat'i Ob Iskusstve. (Conventionalities. Articles on Art.) Petrograd:  
Poliarnaia Zvesda, 1923.**



462.

**Novyi Gul'. (The New Hull.) Leningrad: ACADEMIA, 1924.**

Illustrated wrappers by Mitrokhin. The collection of lyrics is named after Eddie Hull, a character from a Fritz Lang silent movie. The book was dedicated to "L.R." – Lev Rakov, a leading art critic. Tarasenkov, at 199.



463.

**Forel' Razbivaet Led. (A Trout Breaks the Ice.) Leningrad: Izd. Pisatelei Leningrada, 1929.**

The last volume of poetry Kuzmin published during his lifetime. Kilgour 613.

**Mandelstam, Osip  
(1891-1938)**

1913



464.

**Kamen'. (Stone.) St. Petersburg: AKME, 1913.**

**A presentation copy.** The first edition of the first book of one of the greatest Russian poets and a leading member of the Acmeist group: a 33-page booklet in green wrappers, containing 23 poems. According to Mandelstam's Russian biographer, Lekmanov, 600 copies were printed, though some bookdealers have asserted that only 200 copies were printed. Many of the poems had previously appeared in journals. This copy is the one Mandelstam presented to his friend V. Ivanov, the well-known Symbolist poet: "Vyacheslavу Ivanovichу Ivanovу с глубокoi priznatel'nostiyu i nastoyaschei lyubov'yu. Avtor. 2 Oktyabrya 1913. Peterburg." "To Vyacheslav Ivanovich Ivanov with deep respect and genuine love. The author. 2<sup>nd</sup> October 1913. Petersburg." See R.E. Martin, "Collecting Mandelstam," in *Caxtonian*, Vol XIV, No. 11, November 2006. (An inscribed copy of *Kamen* to Alexander Vir, a fellow poet, was sold by Christie's on May 21, 2014, for a realized price of 80,500 pounds -- at that time, \$135,240.)

Bibliographies of the works of Mandelstam may be found in Volume III of the *Collected Works*, New York 1969, edited by Professors G.P. Struve and B.A. Filipoli, Vol. III, at 425 *et seq*; and a one-volume collection prepared by the same two editors, New York, 1955, at 393. I'm told they have been superseded by more recent Russian scholarship.



465.

**Kamen'. (Stone.) St. Petersburg: AKME, 1913.**

**A presentation copy.** Mandelstam gave this copy to Sergei Rudakov, who lived with Osip and his wife Nadezhda for a year and a half during their exile in Voronezh. It is possible that the Mandelstams saved Rudakov from starvation during this period. Mandelstam gave him this copy with a presentation probably in early July 1936: "Eta knizhka dostavila bol'shoe ogorchenie moei pokoinoi materi, pročitavshei v 'Rech' retsenziiu N.O. Lnera // O.M. B. Uiu' 36." "This little book caused great distress to my deceased mother when she read N.O. Lerner's review of it in *Rech*. O.M. 13 [June or July] '36." *Rech* (*Speech*) was a Petersburg newspaper published during the 1910s. This copy was apparently a copy – perhaps the only copy -- retained by Mandelstam among his own books from 1913 until 1936. It was later obtained by a Russian collector from Rudakov's widow – Rudakova-Finkelstein.



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33

466.

Kamen'. (Stone.) St. Petersburg 1913.

Another copy of the first edition – not a presentation copy.

1916



467.

**Kamen'. Stikhi. (Stone. Poems.) Petersburg; Giperborei, 1916.**

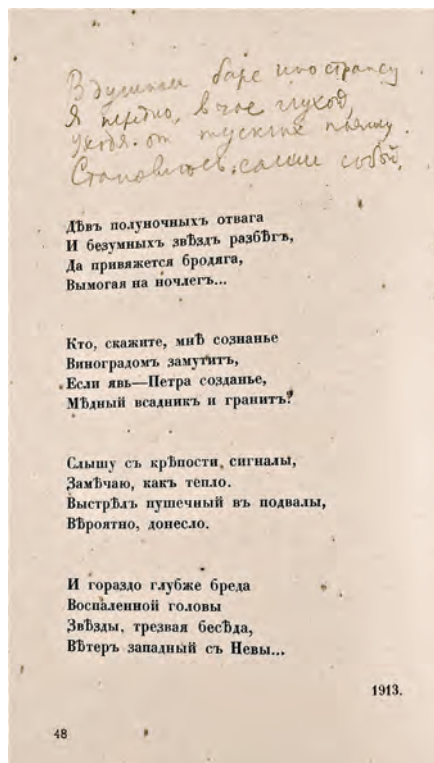
Second and enlarged edition. Original wrappers. This edition contained many new poems and ran to 86 pages, nearly three times the size of the first edition. It appeared in late 1915, though the title page shows the year as 1916.

The poem which appears on page 48 (“Dev polunochnikh otvaga ...” attributed to the year 1913) contains a variant stanza at the beginning – **written in hand using a pencil**. This variant is known. Here it is:

V dushnom bare inostranetz,  
Ya neredko, v chas glukhoi,  
Ukhodya ot tusklikh pianits,  
Stanovlius samim soboi.

This stanza had appeared in the version of the poem that appeared in the 1913 (first) edition of *Kamen*, but it was somehow omitted from this 1916 edition.

A leading expert on Mandelstam advised via email on January 23, 2015, as follows: “The hand strongly appears to be Mandel’shtam’s. Note the letter form of ‘c’. I have corroborated with reference to other photographs of autographs and manuscripts. I’d say this is written in pencil or crayon, which is a familiar mode of his handwriting.”



(For the convenience of any reader, the 3<sup>rd</sup> edition of *Kamen* appears immediately below rather than in the year when it appeared.)



468.

**Kamen'. Pervaia kniga stikhov. (Stone. First Book of Poetry.) Moscow/Petrograd: Gosizdat, 1923.**

Third and further enlarged edition. Original wrappers. Enlarged to 95 pages and containing 15 new poems. With more colorful and modernist front cover by Rodchenko. Published by Gosizdat – the State Publishing House.

1921

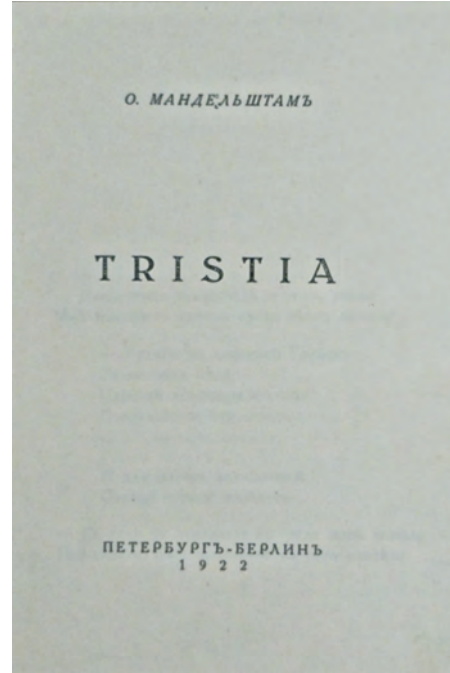


469.

[Mandelstam, O. Translator.] **Poety Gruzii. Mitsishvili, Nikolo, Editor. (Poets of Georgia.) Tiflis: Gosudarstvennoe izdatel'stvo, 1921.**

First edition. In original printed wrappers. Contains the works of 16 contemporary Georgian poets. Among the translations are four by Mandelstam. One of the marks of Soviet censorship is the fact that so many outstanding writers of the period were driven to translation work. OCLC: Yale, Princeton, British Library.

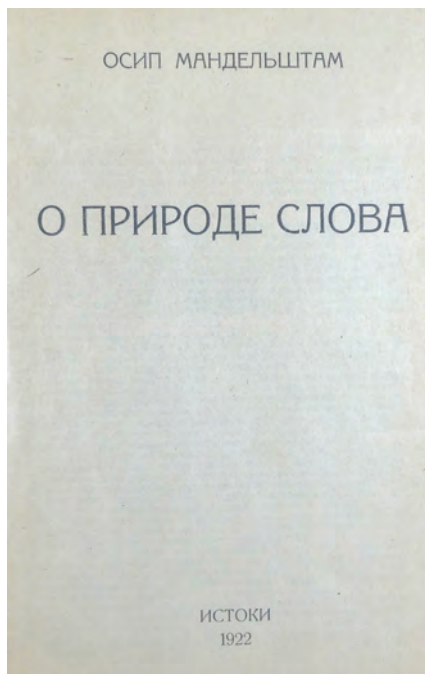
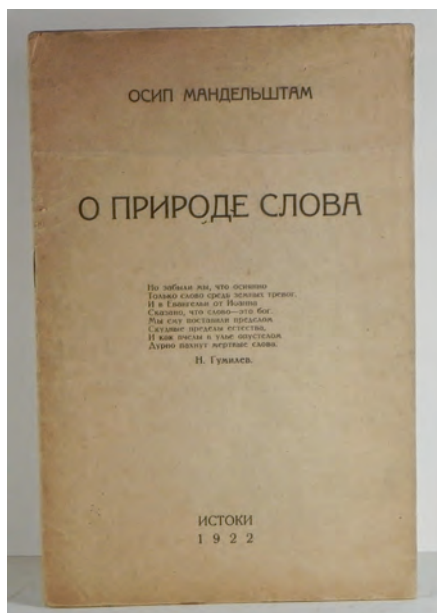
1922



470.

**Tristia. Petersburg-Berlin. 1922.**

Printed in Berlin. The 46 poems which appeared in this volume were those accumulated since 1916 which had not earlier appeared in the second edition of *Stone*. The poet M. Kuzmin came up with the title. The book was printed in Berlin to gain international copyright protection, in an edition of 3000 copies. Although the year “1921” appears on the cover, the year on the title page is shown as 1922; the book actually appeared in August 1922. R. E. Martin in *Caxtonian*, *op cit.* Kilgour 698 (the only book of Mandelstam’s in *Kilgour*).

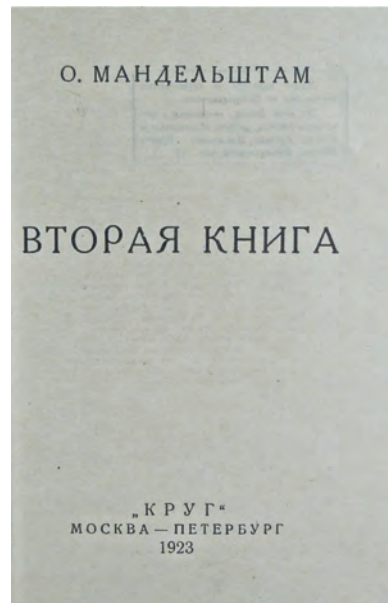


471.

**O Prirode Slova. (On the Nature of the Word.) Khar'khov: Istok, 1922.**

Original printed wrappers; uncut and partially unopened. Mandelstam's essay on the Acmeist aesthetic. OCLC: LC, Harvard, Columbia, Alberta, Western Ontario Univ.

1923



472.

**Vtoraia Kniga. (Second Book.) Moscow-Peterburg: Krug, 1923.**

In this second edition of the collection previously named *Tristia*, Mandelstam deleted 16 poems and added 14 new ones. The poems appeared in the order in which he had written them – interlinked in chronological sequence. The Symbolist poet Bryusov reviewed this collection critically, attacking it as not sufficiently Marxist or “modern.” Not long after that, Mandelstam’s name was removed from all the lists of contributors to literary magazines. Another edition of this collection appeared in 1928.

1924



473.

[Mandelstam, O. Translator.] Pierre Hamp, pseud. (i.e., Henri Bourrillon) (1876-1962), *Zolotoiskateli v Vene. Iz byta "shiberov."* (The Seekers of Gold.) Moscow: *Moskovskii rabochii*, 1924.

In original illustrated wrappers; a few pages opened roughly, mostly uncut and unopened. Hemp was the author of over 40 novels describing the condition of the working classes in France. OCLC reports no holdings.

1925



474.

**Shum Vremeni. (The Noise of Time.) Petersburg: Vremia, 1925.**

After the editor of the journal *Rossia* turned down Mandelstam's autobiographical sketches and portraits, he was able to publish them separately in this slender book.



Primus (Stove).



475.

**Primus. (Stove.)** Peterburg: Vremia, 1925.

One of Mandelstam's rare books for children, an illustrated book of poems. Drawings by M. V. Dobuzhinsky. OCLC: Harvard, N.Y. Pub. Library.



476.

[Mandelstam, O. Translator.] Max Barthel (1893-1975), *Zavoiuem Mir!* (From the German: *Arbeiterseele. The Worker's Soul.*) Leningrad, Gos. Izdatel'stvo, 1925.

First edition of Mandelstam's translations of the poems of Max Barthel, including "To the Unknown Soldier," and "Verdun," considered some of Mandelstam's best translations. Barthel was a factory worker and member of the socialist youth movement who served as a frontline soldier in World War I. In original wrappers. OCLC: Harvard, North Carolina and Columbia.



477.

[Mandelstam, O. Translator.] Jules Romain (1885-1972). *Obormoty*. ("Les Copains," translated here as "The Blockheads.") Leningrad: Gos. Izdatel'stvo, 1925. OCLC: reports no copies.

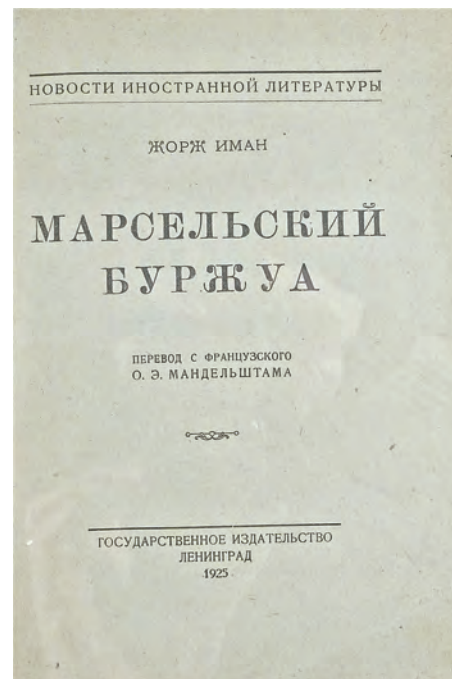


478.

[Mandelstam, O. Translator.] Jules Romain. *Kromdeir-Staryi*. ("Cromedeyre-le-Vieil.") Leningrad: Gos. Izdatel'stvo, 1925. OCLC: reports no copies.



479.  
[Mandelstam, O. Translator.] Henri Barbusse. Rasskazy. (Tales.) Leningrad: Gos. Izdatel'stvo, 1925.  
OCLC: reports no copies.



480.  
[Mandelstam, O. Translator.] Georges Imann. Marsel'skii Burzhua. (Le Fils Chebre. The Bourgeois of Marseilles.) Leningrad: Gos. Izdatel'stvo, 1925.  
A novel. OCLC: Wisconsin.

1926



481.

(Mandelstam, O. Translator.) *Za Kulisami Frantsuskoi Pechati*. (Behind the Scenes.) Moscow: Gos. Izdatel'stvo, 1926.

OCLC: Stanford, Princeton.



482.

[Mandelstam, O. Translator.] Arthur Schnitzler (1862-1931). *Fridolin*. Novella. Leningrad: Knizhnye novinki, 1926..

Translation of Schnitzler's Traumnovelle, or "Dream Novel." The novel deals with the thoughts of Dr. Fridolen after his wife confesses to having sexual fantasies involving another man. The basis for Stanley Kubrick's 1999 film, "Eyes Wide Shut." OCLC: reports no copies.



483.

[Mandelstam, O., Translator.] Martin Andersen Nexø. (1869-1954) *Revoliutsiia Zhenshchin i Drugie Rasskazy*. (A Revolutionary Woman and Other Stories.) Leningrad: Priboi, 1926.

First edition of Mandelstam's translation of nine short stories by the Danish writer, Martin Andersen Nexø, the first Danish novelist to support world socialist revolution. OCLC: reports no copies.

1927



484.

[Mandelstam, O. Translator.] Alphonse Daudet (1840-1897), Tartaren iz Taraskona. (Tartarin of Tarascon.) Leningrad: Knizhnye novinki, 1927.

The misadventures of a Provencal hunter who shoots a tame, blind lion. OCLC: Stanford.



485.

[Mandelstam, O. Translator.] Georges Duhamel (1884-1966). Pis'ma k Moemu Drugu Patagontsu. (Letters to my Friend in Patagonia.) Moscow-Leningrad: Gos. Izdatel'stvo, 1927.

Preface by Victor Serge. OCLC: Stanford and Princeton.



486.

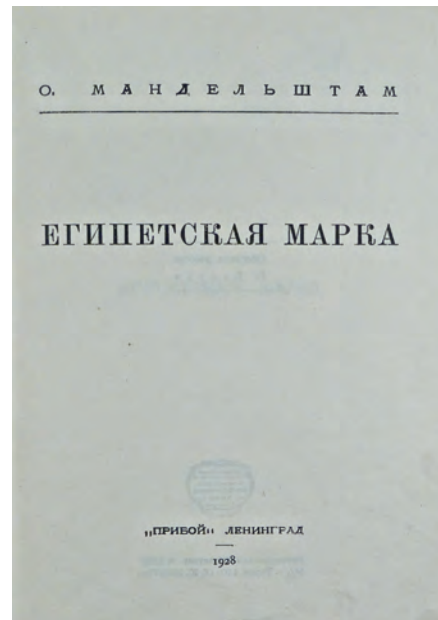
[Mandelstam, O. Translator.] Bernard Lecache (1895-1968). Radan Velikolepnyi. (Radan the Magnificent.) Moscow-Leningrad: Gos. Izdatel'stvo, 1927.

1928



487.

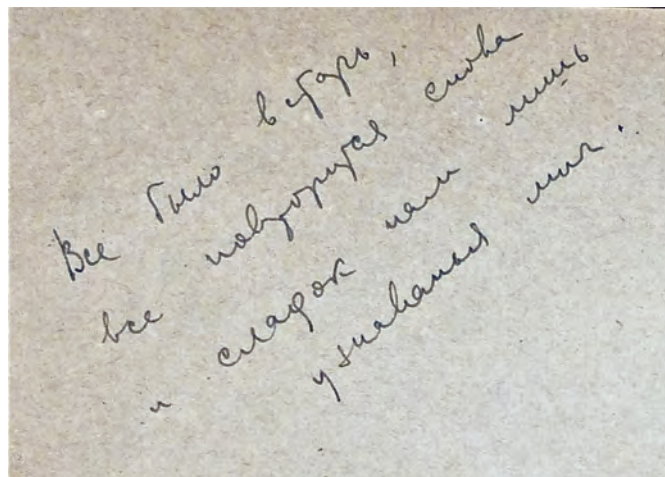
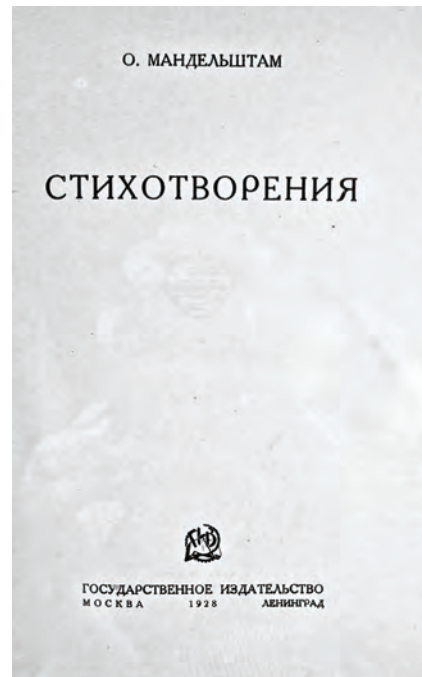
**O Poezii. Sbornik statei. (About Poetry. A Collection of Articles.) Petersburg: ACADEMIA, 1928.**



488.

**Egipetskaia Marka. (Egyptian Stamp.) Petersburg: Priboi, 1928.**

Mandelstam's novella. Professor Clarence Brown of Princeton called this novella "one of the few examples of surrealist fiction to be found in all of Russian literature." Quoted in R.E. Martin, *Caxtonian*, *op cit.*, at 9.



489.

**Stikhotvoreniia. (Poetry.) Moscow/Leningrad: Gosudarstvennoi izdatel'stvo, 1928.**

**Inscribed by Mandelstam.** The last collection published during Mandelstam's lifetime, this volume included 20 poems from 1921-1925 as well as selections from his earlier two collections. It took a letter from his friend Nikolai Bukharin, a top-ranking member of the Communist hierarchy, to clear the way for publication by the government printing office in Petersburg. This copy contains four lines inscribed by Mandelstam: "Vse bilo vstar', Vse povtoritsya snovo, i sladok nam lish uznavan'ya mir." It is from one of his best-loved Poems, "Tristia": "Everything has been before; everything will be repeated; and the moment of recognition alone is sweet to us."



490.

**Stikhotvoreniia. (Poetry.) Moscow/Leningrad: Gosudarstvennoi izdatel'stvo, 1928.**

A second copy, without inscription, of Mandelstam's 1928 collection.

возможно ли женщине мертвой хвала,  
Она в отчуждении и в силе,  
Ее чуждебная власть привела  
К насильственной жаркой могиле

И круглые ласточки твердых бровей  
Из гроба ко мне прилетели,  
Сказать, что они отлежали в своей  
Холодной стокгольмской постели

И прадеда скрипкой гордился свой род  
От шейки ее хохочет,  
И ты открывала свой аленький рот  
Смеясь, итальянясь, руссея.

Я трудную память твою сберегу,  
Дитя, медвежонок, миньона,  
А крылья у мельниц ночуют в снегу  
И стынет рожок почталлона.

А. Мандельштам

И в звездных сферах бытия,  
В хрустальных сферах Птолемея,  
И я когда-нибудь, друзья,  
Перед создателем, немея...

Б. Слуцкий

Mandelstam, signed typescript.

491.

**Signed, undated typescript with corrections.**

A well-known poem of Mandelstam, typed and complete in four stanzas, and signed by Mandelstam. The poem appears in Volume I of the *Collected Works* of Mandelstam, edited by G. Struve and B. Filippov, Washington 1964, at 206, with the note “June 1935, Voronezh.” The text of the typed and signed version differs, both in words and punctuation, from the version in the Struve/Filippov collection. In their notes, the editors state that the first appearance was in *Vosdusbnie Puti, Almanakh II*, New York 1961. And indeed, I found it there – at p. 42.

Known by its first line – *Vozmozhna li zhenschine mertvoi khvala?* – the poem refers to Olga Vaksel (1903-1932). In his biography, *Mandelstam*, Clarence Brown wrote (at 121-22): “At about this time Mandelstam fell in love with Olga Vaksel, about whom little is known except that she later emigrated to Norway, where she died. He wrote a number of poems to her .... His affair with her, though evidently brief, was very serious.” Joseph Brodsky later wrote (*In Less Than One: Selected Essays*, at 137): “Here is how high one can get in poetry in terms of lyricism ....”

At the bottom of the page is a further stanza signed by someone named Belozverov. Perhaps Aleksandr Dmitrievich Belozverov?

1937

В журнале "Искусство"  
 сообщено вам о появлении  
 моего журнала на новом канале  
 связи, который я пишу в  
 Воронеж.

Прислано "контрактное издание"  
 Антоновского за декабрь-январь.  
 Предположительная работа (воронежская) еще  
 и будет в книгу - в другом смысле  
 мне не интересна. Карточки с именами  
 в Кр. Нов. Остаются у меня.

Служ. "Романские заметки" - только сей-  
 час обработано. Газета будет прому  
 отсылать в архивах.

О. Мандельштам

13 лет. 27. В.

Mandelstam letter to N. Tikhonov, 1937.

492.

**Mandelstam, O. Handwritten, signed letter. January 13, 1937.**

To Nikolai Tikhonov, an editor of *Zvezda*, a literary journal, about his "Voronezh poems." It has been published in Mandelstam's collected writings, Volume IV, Moscow, Art Business Center, 1997 and in *Glagol*, a Russian-language magazine published in Ann Arbor in 1981. The letter was in the collection of Sophia Poliakova. The letter states:

"To the editors of "Zvezda".

"I bring to your knowledge the continuation of my work on a new book of verse, which I am writing in Voronezh. I am enclosing a 'control list' of poems for December-January. My previous work (in Voronezh) even though it is to be included in the book, is of no concern of mine at the moment. Its rudiments are in "Kr<asnia> Nov" [a literary monthly]. I have the rest. The poem "Birth of a Smile" has only now been fully completed. Please consider the old text a variant. O. Mandelstam 13 January 37. V[oronezh]."

Osip's letter refers to the poems in the so-called "Second Voronezh Notebook" – which included those written in late 1936 and early 1937. This manuscript letter was published by Sophia Poliakova, a classical philologist from Leningrad. Mandelstam's letter was addressed to the poet and functionary Nikolai Tikhonov. Source of information: Professor Omry Ronen. University of Michigan. A collector acquired the letter from S. Poliakova, who had reportedly been given the letter by an editor of the journal. See R.E. Martin in *Caxtonian*, *op cit*.

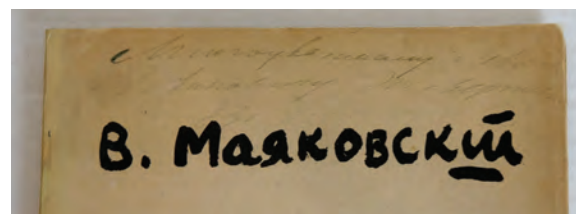
The Voronezh poems did not appear in a book until the two-volume collection of his works, edited by Professors Struve and Filippov, appeared in the United States in 1965. The collection was later expanded to four volumes.

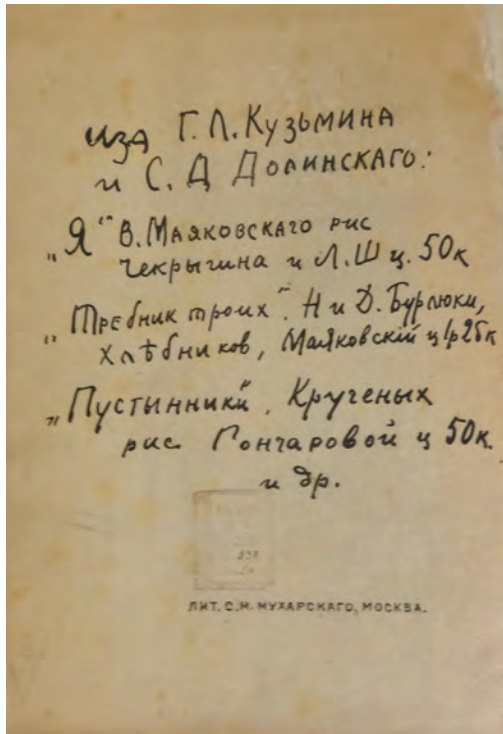
Mayakovsky, Vladimir  
(1893 – 1930)

See also Section dealing with collective publications of the Futurists (*supra*, at p. 311).



Mayakovsky. Ya. (I.)





493.

Ia. (I.) Moscow, 1913.

**Inscribed by Mayakovsky.** First edition of the author's first book. Eighteen unnumbered sheets, printed on rectos only. Faded inscription by the author on the upper wrap, to Levskiy Ivanovich Zheverzheev, a minor poet and collector. Limited to 300 copies; lithographed manuscript text and illustrations by Chekrygin and L. Zhegin (Rozanov). Cover illustration by Mayakovsky. Mayakovsky's first published Poems – "Noch" (Night) and "Utro" (Morning) – had appeared the year before in the Futurist publication, *A Slap in the Face of Public Taste*. (*Supra*, No. 342.) OCLC: N.Y. Pub. Lib., Getty Res. Inst., Yale, Harvard, Columbia.



494.

**Oblako v Shtanak. (A Cloud in Trousers.) Moscow, 1915.**

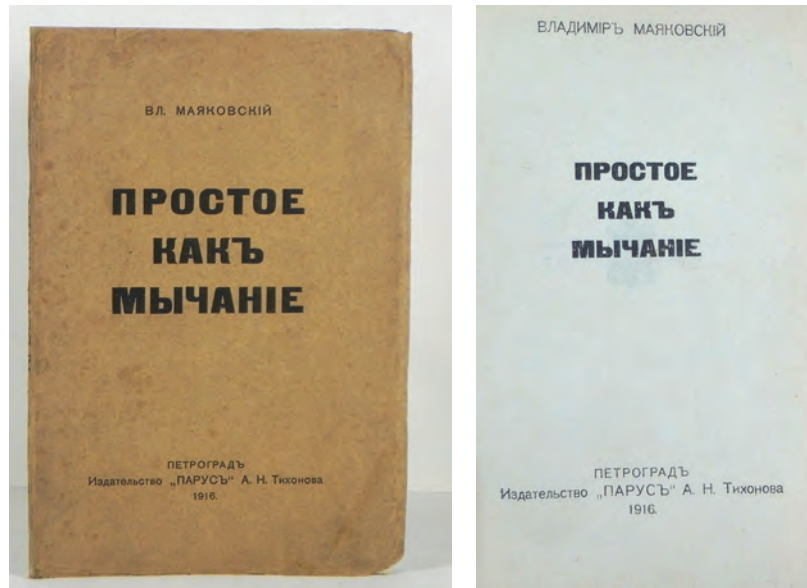
First edition of Mayakovsky's first major long poem, published by Osip Brik (whose wife had an intimate relationship with Mayakovsky). OCLC: Harvard, Oxford.



495.

**Oblako v Shtanak. (A Cloud in Trousers.) Moscow: Tetraptikh, 1918.**

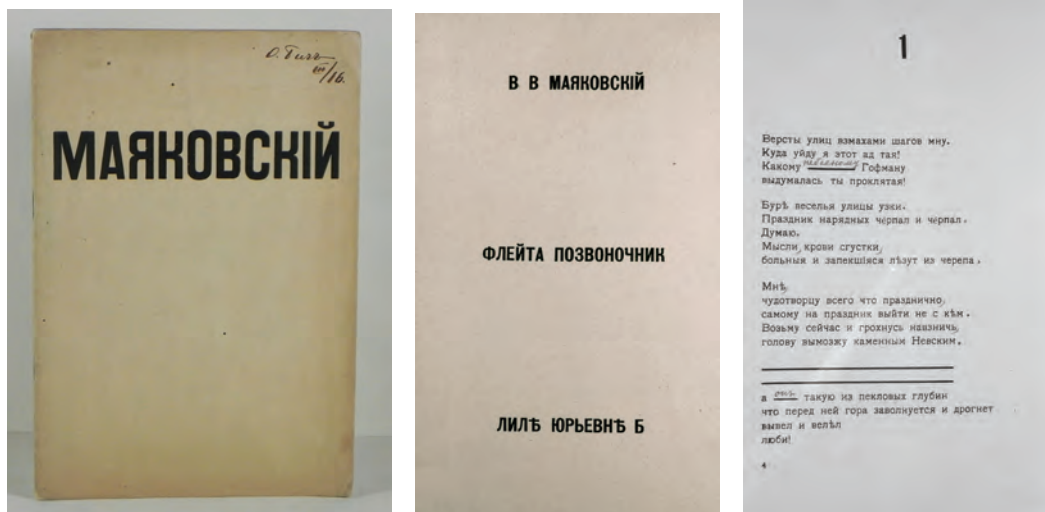
Second edition. OCLC: Getty, N.Y. Pub. Library.



496.

**Prostoe Kak Mychanie. (As Simple as Mooing.) Petrograd: Parus, 1916.**

First edition of Mayakovsky's first major collection of verse signified his shift from painting to poetry. It contains "Oblako v Shtanakh," with fewer censor cuts than the version published separately in 1915.



497.

**Fleita Pozvonochnik. (The Backbone Flute.) Petersburg, 1916.**

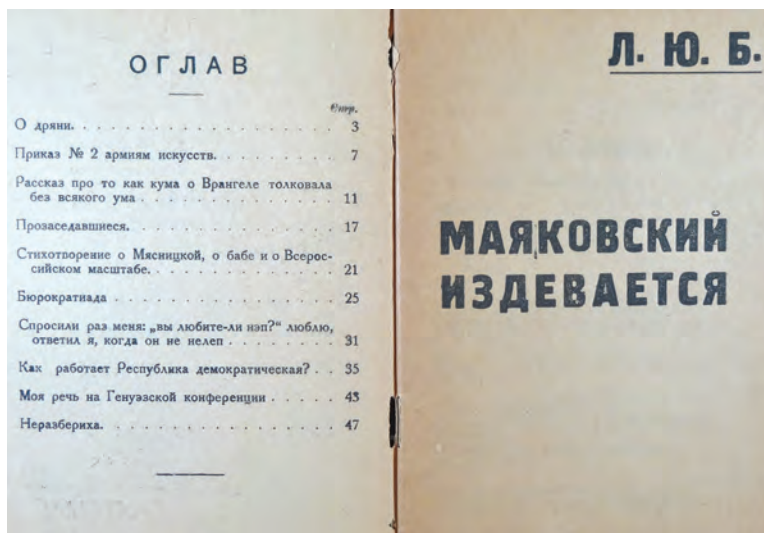
First edition. *Backbone Flute* had earlier appeared in 1915 in the almanac, *Vzval*, heavily censored. The censorship continued, as can be seen in the page reproduced here. The poem was dedicated to Lily Brik, whose husband Osip also published this volume. OCLC: Harvard, N.Y. Pub. Lib., Getty, U. of Melbourne.



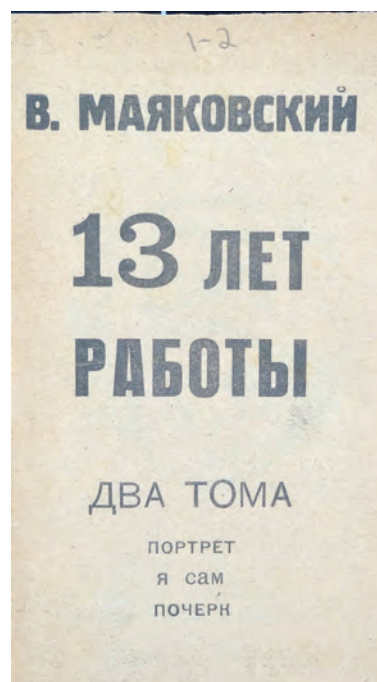
498.

**Geroi i Zhertvy Revoliutsii. (Heroes and Victims of the Revolution.) Petrograd, 1918.**

First edition. A suite of prints published to honor the first anniversary of the Bolshevik Revolution. With 18 offset lithographs on buff wove paper, and a list of titles, by K. Bogaslavskaia, V. Kozlinsky, I. Puni and S. Makletsov, accompanying captions by V. Mayakovsky. Here shown: the Worker, Soldier, Bureaucrat. Published on the first anniversary of the Revolution, this portfolio was intended to serve as a study reference for other revolutionary posters. Few copies of this portfolio of lithographs survived. In May 1927, Mayakovsky wrote in an article (“Anything but the Reminiscences”), “These were the first attempts at the agitpoetry. ... I do not have this portfolio. I wonder if anyone does?” Mayakovsky, *Complete Collection of Works*, Vol. 12, p. 152, Moscow, 1959.



499.  
Maiakovskii Izdevaetsia. (Mayakovsky Scoffs.) Moscow: Vkhutemas, 1922.



500.

**13 Let Raboty. (13 Years of Work.) Moscow, 1922.**

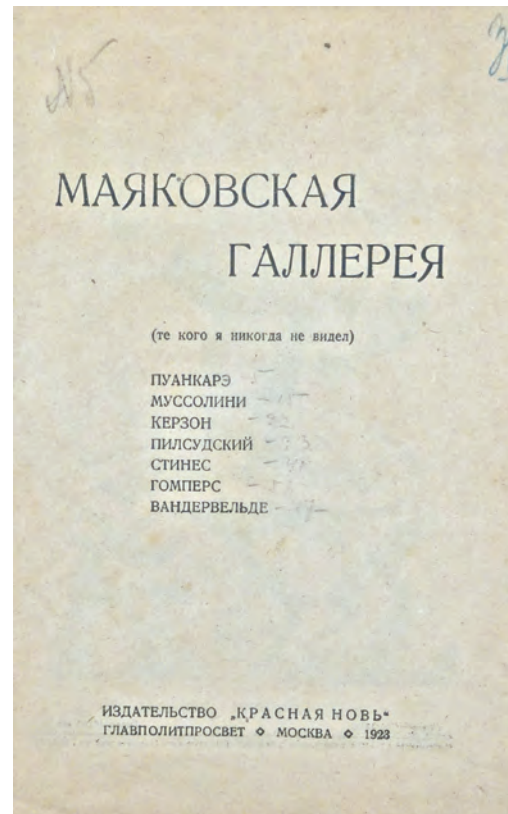
First edition of the collection. Two volumes. Cover by A. Lavinsky.



501.  
255 Stranits Maiakovskogo. (255 Pages of Mayakovsky.) Moscow, 1923.  
First edition.



502.  
Maiakovskii Ulybaetsia, Smeetsia, Izdevaetsia. (Mayakovsky Smiles, Laughs, Scoffs.) Moscow-Petrograd; Krug, 1923.  
First edition. Covers by Rodchenko. This collection of satirical poems was also dedicated to Lily Brik.



503.

Maiakovskaia Gallereia. (Mayakovsky Gallery.) Moscow: Krasnaia Nov', 1923.

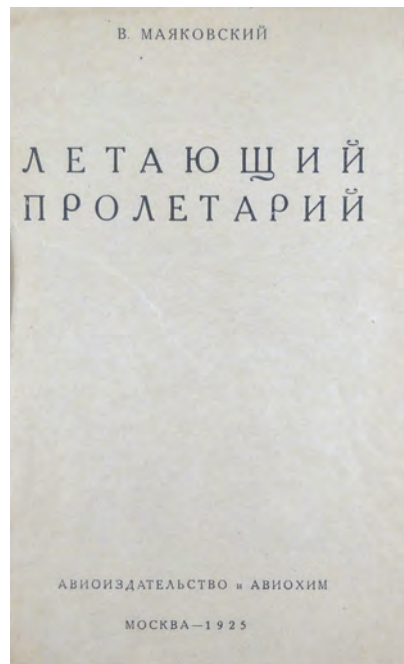
First edition. "Those which I have never seen."



504.

**Solntse. (The Sun.) Moscow-Petersburg: Krug, 1923.**

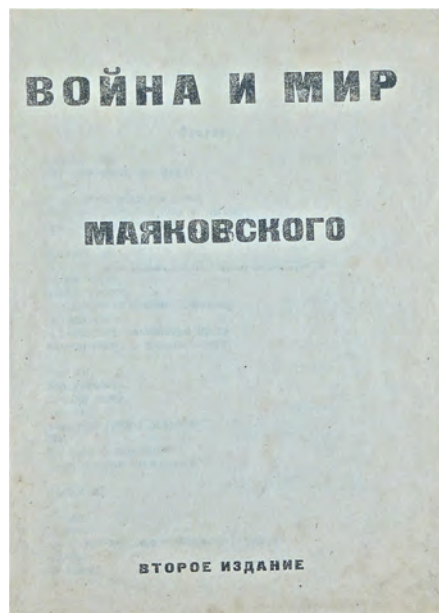
First edition of the poem. Wrappers and 7 full-page illustrations by Larionov. Mayakovsky here explains his revolutionary philosophy as it relates to poster art.



505.

**Letaiushchii Proletarii. (The Flying Proletarian.)** Moscow; Avnoizdatel'stvo Aviochim, 1925.

First edition. Cover by Bershadskii. "Agitprop" for the bright Soviet future.



506.

**Voina i Mir. (War and Peace.)** Moscow [1919.]

Second edition. The first edition of this collection was published in St. Petersburg in 1917.

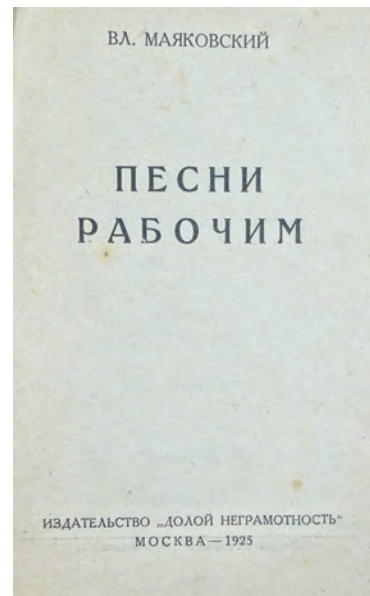
OCLC: Harvard, N.Y. Pub. Lib., N.Y. Univ., Cambridge.



507.

**Vladimir I'lich Lenin. Leningrad: Gosudarstvennoe Izdatel'stvo, 1925.**

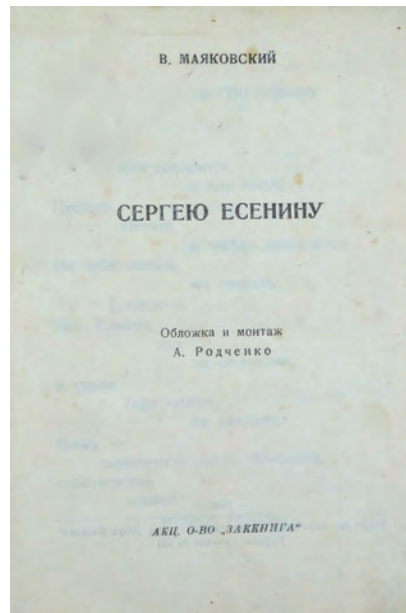
First edition. Mayakovsky's epic in verse to the father of the revolution, which he dedicated to the Communist Party. "It is probably the most serious piece of work I have ever done."



508.

**Pesni Rabochim. (Songs For the Workers.) Moscow: Doloj negramotnost', 1925.**

First edition.



509.

**Sergeiu Eseninu. (For Sergei Esenin.) Tiflis: Zakkniga, 1926.**

First edition. Covers by Rodchenko. Five years after Esenin committed suicide, Mayakovsky – who by that time had become disillusioned with the revolutionary regime – shot himself in his apartment, a block from the Lubyanka. Sixsmith, *Russia*, at 299.

Nabokov, Vladimir V.  
(1899-1977)



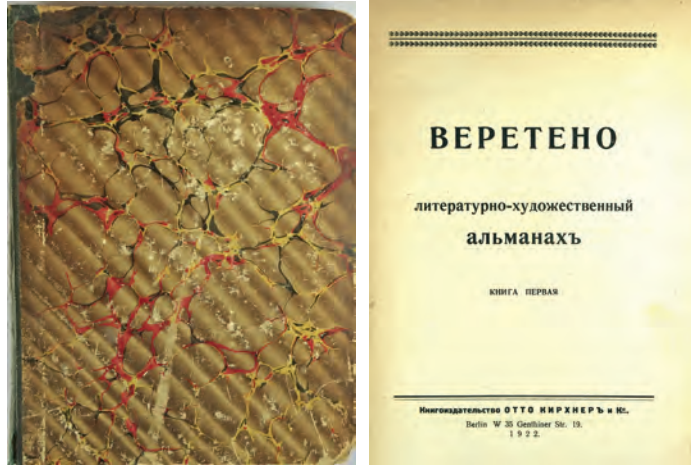
НАСТОЯЩЕЕ ИЗДАНИЕ ОТПЕЧАТАНО ВЪ КОЛИЧЕСТВѢ 500 НУМЕРОВАННЫХЪ ЭКЗЕМПЛЯРОВЪ

№ 377

510.

**Stikhi. (Poems.) Petrograd, 1916.**

Published privately, the first edition of Nabokov's first book, consisting of 68 poems. No. 377 of an edition of 500. Most of the copies were reportedly destroyed by the censors. Juliar lists 8-10 known copies, not including this one. This book appeared before Nabokov's family left Russia in the wake of the Revolution – first to the Ukraine, then to England. Brian Boyd, *Vladimir Nabokov: The Russian Years*. Princeton, 1990, 138-39. In Sarah Funke, *Vera's Butterflies, First Editions by Vladimir Nabokov*, New York 1999, the work is described as Nabokov's "first documentable publication: a collection of 68 love poems in Russian he composed between August 1915 and May 1916 to Valentina 'Lyussa' Shulgin; 500 press-numbered copies. ... Preceded by an elusive poem which VN's parents had printed in 1914 in an edition of a couple of dozen copies for distribution to friends and family." Funke, at 25. Nabokov left the country with his parents in 1918. He never returned. Boyd: "According to Nabokov's later judgment, the book's versification was fair, its lack of originality complete." (at 119.) Nabokov wrote his first nine novels in Russian and his later works in English. Juliar A2.1.



511.

**Stikhi. (Poems.) In Vereteno. Literaturno-khudozhestvennii Al'manakh. Berlin, 1922.**

First appearance of four early Nabokov poems. (Other contributors in this issue: Ivan Bunin, Aleksei Remizov, Boris Pilnyak.)



512.

**(Pseudonym, V. Sirin.) Grozd'. Stikhi. (The Cluster. Poems.) Berlin 1923.**

[December 1922]. Funke: "First edition of VN's first commercially published collection of verses, including 36 poems – primarily love poems. ... Juliar speculates that 'possibly 1000 copies' were printed. Nabokov wrote the love poems, reportedly of somewhat dubious merit, to Svetlana Siewert, his fiancée, and presented a copy of this volume to her just before Christmas. Within weeks her parents called off the engagement because VN "lacked gainful employment." (*Id.*, at 33.) Nabokov used the pseudonym "Sirin," which in Russian folklore, referred to a fabulous bird of paradise. Boyd, *op cit.*, at 180. Juliar A5.1.



513.

(Pseudonym, V. Sirin.) **Gornii Put'.** (The Emyrean Path.) Berlin, 1923.

Consists of 128 poems. Funke calls this “the most significant of VN’s first serious collections.” *Id.*, at 45. Juliar A6.2.



514.

[Nabokov, V. Translator.] Lewis Carroll, *Ania v Strane Chudes*. (Alice in Wonderland.) Berlin: Gamaion, 1923.

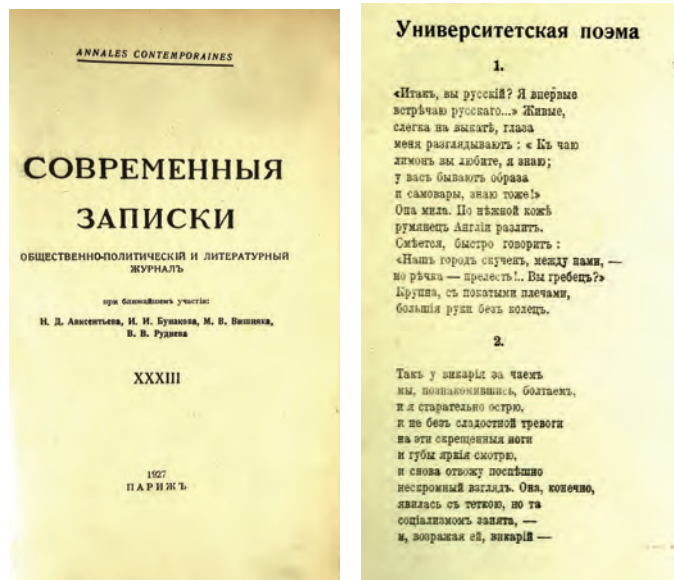
Funke reports two variants: “Variant A, in illustrated boards; a second variant is also known, in ‘plain heavy green wrappers’ and with an illustrated dust-jacket in imitation of these boards.” The copy shown here is Variant A. “Within twenty years of its publication, copies of VN’s translation of *Alice in Wonderland* would be deemed rarities. He later attributed his invitation to teach at Wellesley in 1941 in part to the fact that they had this edition in their Lewis Carroll collection.” (*Id.*, at 47.) Juliar A7.1.



515.

(Pseudonym, V. Sirin.) *Mashen'ka*. Roman. (Mary. A Novel.) Berlin: Slovo, 1926.

The author's first novel, excerpts from which had earlier appeared in literary journals. Funke states: "*Mary* derived in part from an earlier, abandoned novel entitled 'Happiness,' a title VN retained right up until publication. It did not appear in the States until 1970 ...." (*Id.*, at 48-49.) A8.1.



516.

*Universitetskaya Poema*. (University Poem.) In *Sovremennaya Zapiski*. Paris, 1927.

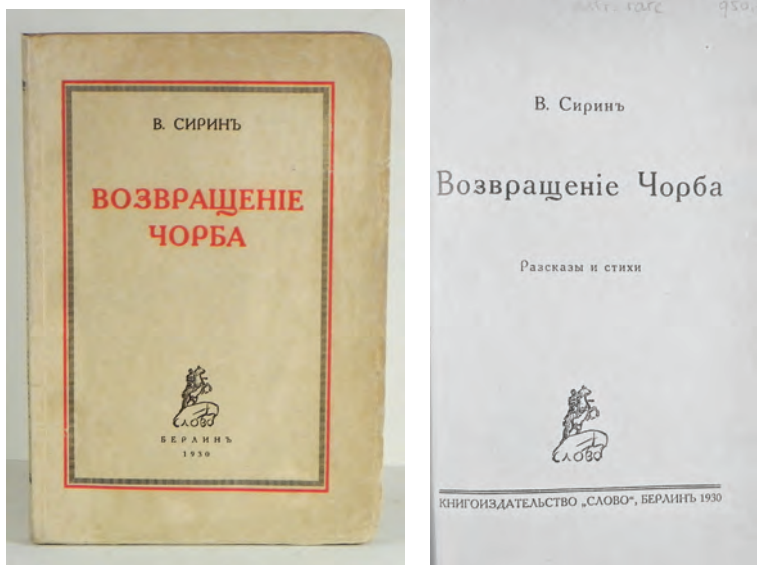
First appearance of the *University Poem*, at pp. 223-254. (Other contributors in this issue: Bunin, Osorgin, Kuznetsova.) Boyd called it "a study in detachment: the detachment of émigré life, student life, spinsterly life." (Boyd, *op cit.*, at 267.)



517.

(Pseudonym, V. Sirin.) *Korol', Dama, Valet. Roman.* (King, Queen, Knave. A Novel.) Berlin: Slovo, 1928.

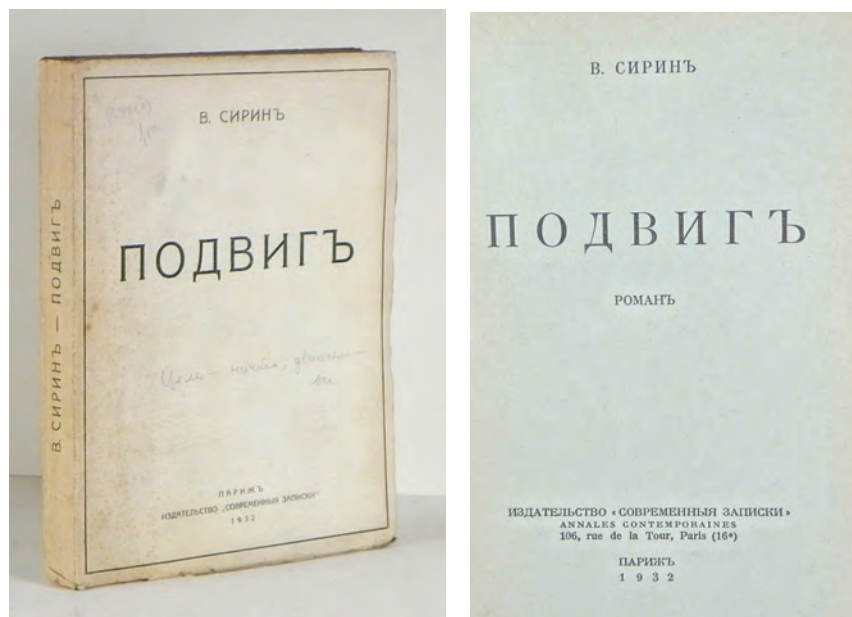
The author's second novel. Funke: "VN's second novel was an unqualified success, engendering positive reviews, an evening of public debate in Berlin, and the first financial rewards he received for his writing." (*Id.*, at 54.) Juliar A 9.1.



518.

(Pseudonym, V. Sirin.) *Vosvrashchenie Chorba. Razskazy i stikhi.* (The Return of Chorb.) Berlin: Slovo, 1930.

Fifteen short stories and 24 poems. Juliar A11.1.



519.

(Pseudonym, V. Sirin.) *Podvig*. Roman. (Glory. A Novel.) Paris, 1932.

First book edition. The novel had earlier been serialized in *Sovremennye Zapiski* in 1931. The English translation, *Glory*, was not published until 1971. Funke, *op cit.* at 65. Juliar A13.1.



520.

In *Sovremennye Zapiski*. *Otchaianie*. (Despair.) Paris, 1934.

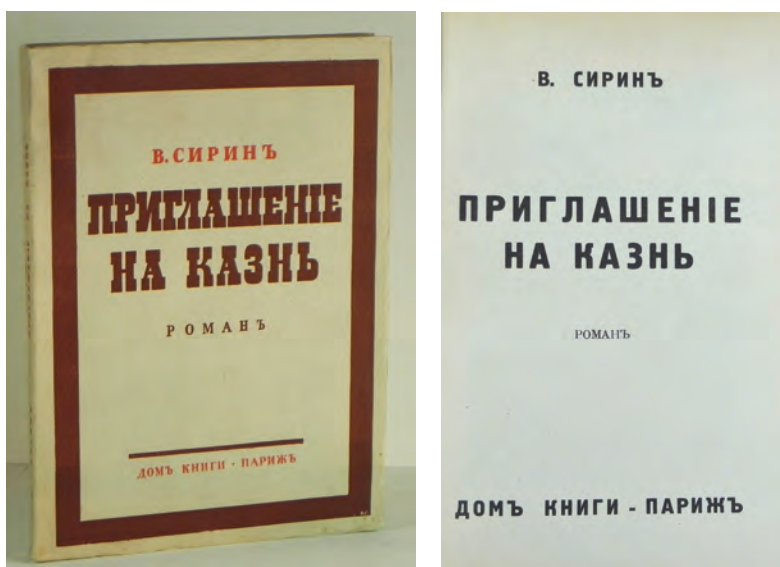
The novel first appeared in these three numbers of the literary journal – numbers LIV, LV, and LVI.



521.

(Pseudonym, V. Sirin.) *Otchaianie*. (Despair.) Berlin: Petropolis, 1936.

The first book edition. From the author's library with his handwritten English title – “Despair” – written on the cover. Juliar A15.1.



522.

(Pseudonym, V. Sirin.) *Priglaschenie Na Kazn'*. (Invitation to a Beheading.) Paris: Dom Knigi, 1938.

This work had been serialized two years earlier in *Sovremennye Zapiski*. “In 1969 [Nabokov] wrote that, along with *Bend*, *Sinister*, *Invitation to a Beheading* served as an ‘absolutely final indictment of Russian and German totalitarianism.’ Funke, *op cit.*, at 78. Juliar A16.1.



523.

(Pseudonym, V. Sirin.) *Sogliadatai*. (*The Eye*.) Paris: Russkii Zapiski, 1938.

This book includes Nabokov's novella, *The Eye*, as well as 12 stories. (The novella had appeared in a literary journal in 1930.) Funke states: "*The Eye* was VN's first novel written in the first person – his protagonist we are led to believe, has committed suicide before he begins to tell his story." Funke, *op cit.*, at 74.) Juliar A12.1.

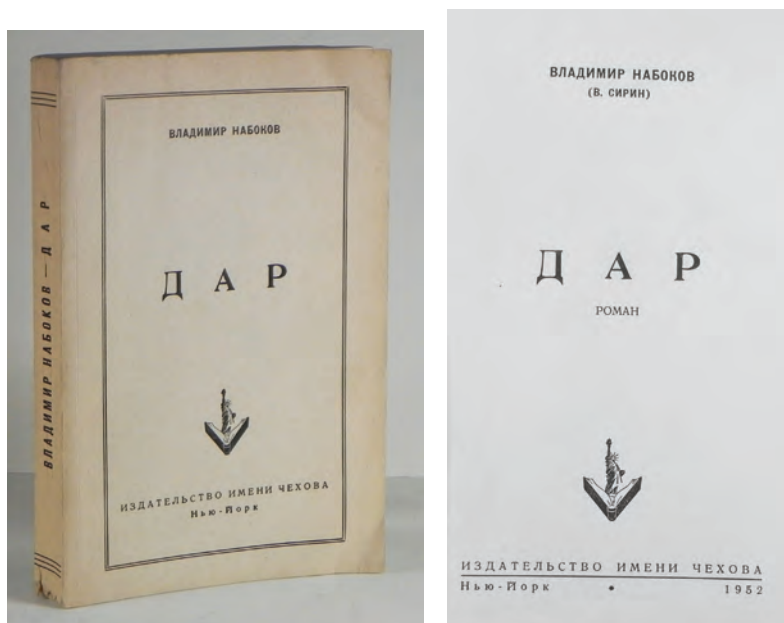
ANNALES RUSSES REVUE MENSUELLE	СОДЕРЖАНИЕ																														
<b>РУССКІЯ ЗАПИСКИ</b>																															
ЕЖЕМЕСЯЧНЫЙ ЖУРНАЛ																															
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**СОБЫТІЕ**  
Драматическая комедія в трех дѣйствіях

524.

(Pseudonym, V. Sirin.) *Sobytie*. (*The Event*.) In *Russkiya Zapiski*. Paris, April 1938.

The first performance of this play by Nabokov was a disaster, made worse by a hostile review. But on the second night, the audience responded with six curtain calls. Boyd: "Nothing else in the history of the eigre theater had stirred such controversy – nothing else had so boldly defied theatrical convention .... *The Event* had become the event of the season." Boyd, *op cit.*, 446, 480-485.



525.

**Dar. Roman. (The Gift. A Novel.) New York: Chekhov Publishing House, 1952.**

This novel, Nabokov's last work written in Russian, first appeared (without chapter 4) in the Paris literary journal *Sovremennye Zapiski* in 1937-1938. This New York book version, published by the Chekhov Publishing House, was the first complete publication of the novel. Juliar A17.1.



526.

**Lolita. Paris: Olympia Press, 1955.**

Two volumes, paper wrappers. First edition, published by Olympia Press. (There's a good argument that this book doesn't belong in a catalogue of Russian literature. After all, I haven't included any other English-language books of Nabokov. *Nolo contendere*.) "*Lolita* is known by three generations of readers worldwide, thanks in part to Maurice Girodias, proprietor of the Olympia Press, who accepted the manuscript after it had been rejected no less than five times by the timorous American publishing industry." Glenn Horowitz, *The Morris and Alison Bishop Collection of Vladimir Nabokov*, New York 1999, at 7. Juliar A28.1.1.



527.

**Vesna v Fial'te i Drugie Rasskazy. (Spring in Fialta and Other Stories.) New York: Izd-vo im Chekhova, 1956.**

Juliar A29.1.

Narbut, Vladimir  
(1888-1938)



528.

**Alliluiya. (Hallelujah.) Petersburg: Tsekh poetov, 1912.**

Narbut's second collection of poems, the first having appeared in 1910. First edition, of 100 copies, many of which were said to have been "confiscated by the censor because of its satirical treatment of the provincial landed gentry." Terras, at 292. OCLC: Harvard, Princeton, N.Y. Univ.

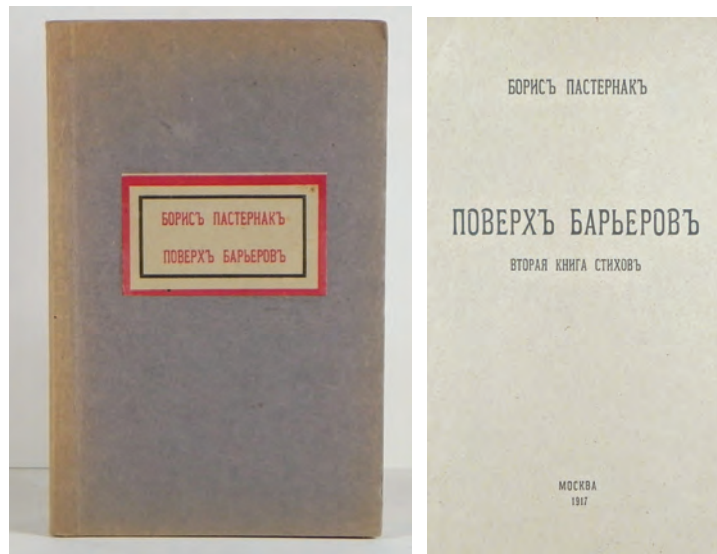
**Pasternak, Boris  
(1890-1960)**



**529.**

**Bliznets v Tuchakh. (Twin in the Storm-clouds.) Moscow, 1914.**

First edition of Pasternak's first book: 150 copies, in original gray wrappers. "In 1914 a first verse collection, *Twin in the Storm Clouds*, appeared. The same year he joined Sergei Bobrov's moderate futurist group, Tsentrifuga, and until 1917 published polemical articles and verse in a variety of futurist miscellanies." Terras, at 331. This copy bears the gift inscription of another Russian writer to a friend. Most of the poems in this volume were never republished, though 14 of the 30 appeared in revised form in a later book. OCLC: Yale, Harvard, Cornell, British Library.



530.

**Poverkh Bar'erov. (Over the Barriers.) Moscow, 1917.**

First edition, in original wrappers. Pasternak's second verse collection "demonstrated how emotion and the poet's romantic self-image could be successfully absorbed and used to dynamize metaphoric landscapes." Terras, at 332. OCLC lists 6 holdings.

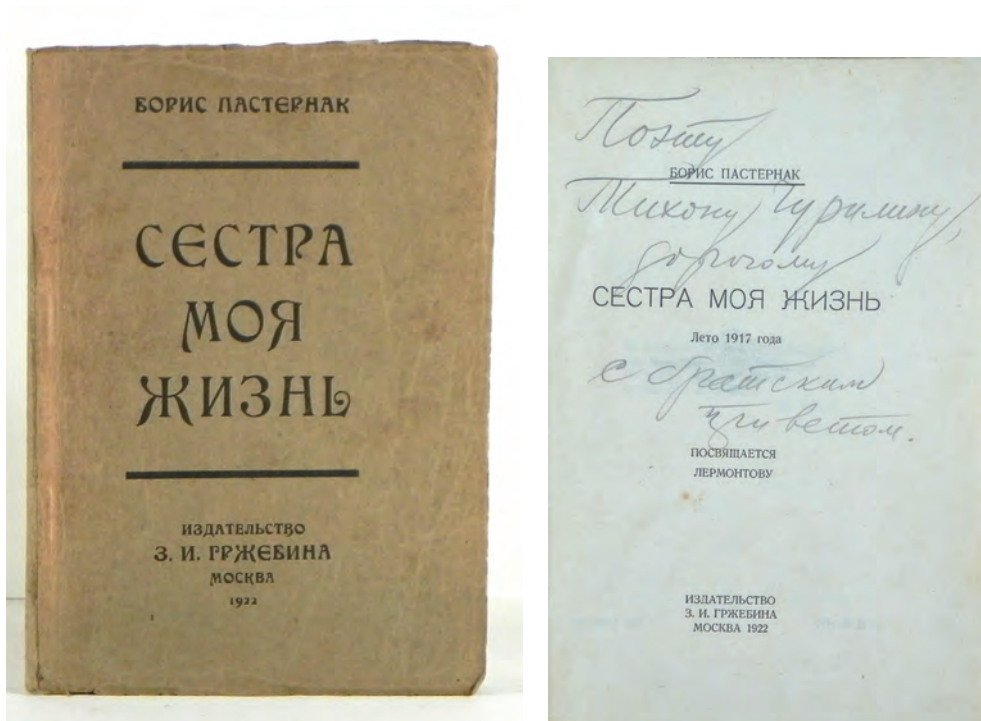


531.

**Poverkh Bar'erov. (Over the Barriers,) Moscow: Gos. Izdatel'stvo, 1929.**

Second edition. Includes new poems not in the first edition.

“Potselui.” “Kiss.” In *My. (We.)* Moscow, 1920. (See section on Almanacs and journals.) (*Supra*, No. 181.)



532.

**Sestra Moia Zhizn'.** (My Sister Life.) Moscow: Izd-vo Z.I. Grzhebina, 1922.  
**Presentation copy by the author to the poet Tikhon Churilin (1885-1946).**

In the original white wrappers. “An amorous affair of summer 1917, intensified by revolutionary exhilaration and experiences of a journey to the Saratov area, inspired the verses of *My Sister Life*. This important poetic cycle circulated widely before its publication in 1922 and earned Pasternak acclaim as a major modern poet.” Terras, at 332. Churilin, the recipient, was “an authentic surrealist before such a category was invented. After several years in a mental institution, he published in 1915 *Springtime After Death*, a book of visionary poems that described states of mind on the verge of insanity.” Simon Karlinsky, *Marina Tsvetaeva: The Woman, Her World, and Her Poetry*, at 60. OCLC: Yale, U. of N. Carolina, Oxford.



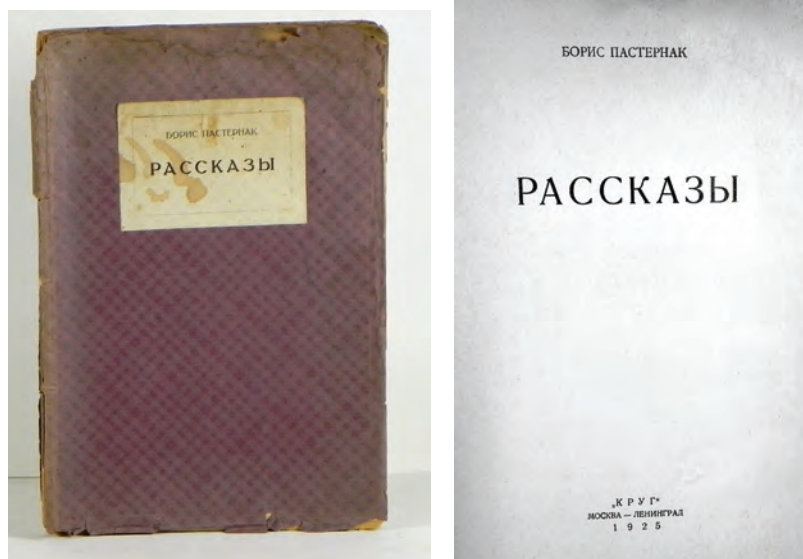
533.  
**Sestra Moya Zhizn'.** (My Sister Life.) Petersburg, 1923.  
Second edition, in the original wrappers.



534.

**Temy i Var'iatsii. (Themes and Variations.) Berlin: Gelikon, 1923.**

First edition, in the original purple paper wrappers. Pasternak's fourth volume of lyrics.



535.

**Rasskazy. (Tales.) Moscow-Leningrad: Krug, 1925.**

First edition, in original purple wrappers. Includes: “Detstvo Liuvers,” “Il Tratto di Apelle,” “Pis'ma iz Tuly,” “Vozdushnye Puti.”



536.

**Deviat'sot Piatyi God. (The Year 1905.) Moscow-Leningrad: Gos.izdatel'stvo, 1927.**

First edition. Contains lyrical fragments relating to the Potemkin mutiny and December 2005 uprisings. In this work, Pasternak “reconstructed the events and personal recollections of the 1905 Revolution in several chapters of galloping anapaestic verse.” Terras, at 332.



537.

**Dve Knigi. Stikhi. (Two Books. Poems.) Moscow: Gos. Izdatel'stvo, 1930.**

Second edition.



538.

**Spektorskii. (Spektorsky.) Moscow-Leningrad: Gos. Izdatel'stvo Khudozhestvennoi literatury, 1931.**

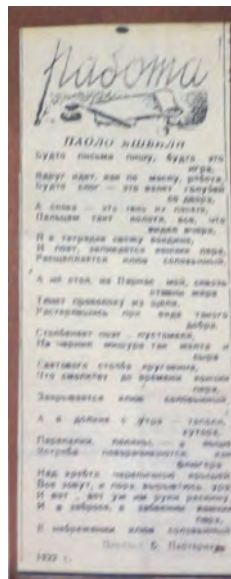
A novel in verse, this work was written during the period 1924-30, and showed “episodes of a young poet’s life before and after the Revolution, in which the hero shared the author’s own historical passivity and fatalism.” Terras, at 332.



539.

**Okhrannaia Gramota. (Safe Conduct.) Leningrad: Isdatel'stvo pisatelei v Leningrade, 1931.**

“The book was not a conventional autobiography, but a record of individuals (notably Scriabin, Rilke, and Mayakovsky), and of mainly pre-revolutionary incidents that helped shape the author’s artistic personality.” Terras, at 332.



540.  
 [Pasternak, B. Translator.] **Rabota Paolo Iashvili. (Work of Paolo Yashvili.)** Single sheet, 1932.

Iashvili (1894-1937), a Georgian poet, was a friend of Pasternak who killed himself during the “great purge.” OCLC: No listings.



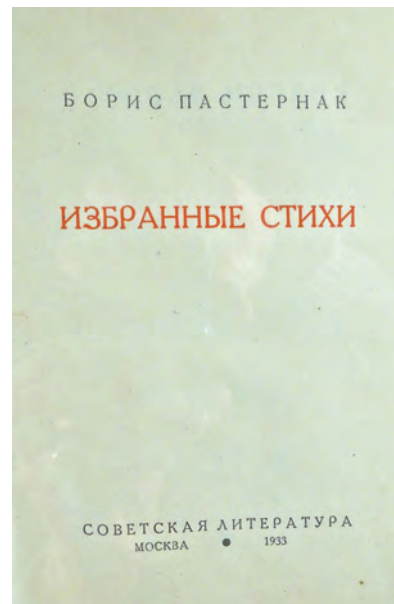
541.  
**Stikhotvoreniia v Odnom Tome. (Poetry In One Volume.)** Leningrad: Isdatel'stvo pisatelei v Leningrade, 1933.

Pasternak's poetry in one volume.



542.

Поэмы. (Poems.) Moscow: Sovietskaia Literatura, 1933.



543.

Izbrannye Stikhi. (Selected Poems.) Moscow: Sovetskaya Literatura, 1933.



544.

**Vozdushnye Puti. (Aerial Ways.) Moscow: Gos. izd. khud. lit., 1933.**

**With presentation by Pasternak:** "To Alexei Vladimirovich Narskii for the expansion of his collection. With best wishes, B. Pasternak. June 12, 1933. Moscow." Originally published in 1925, this title consists of four short stories in which Pasternak attempted to reconcile the place of the individual in society in the wake of the revolution.



545.

**Vtoroe Rozhdenie. (Second Birth.) Moscow: Sovetskii pisatel', 1934.**

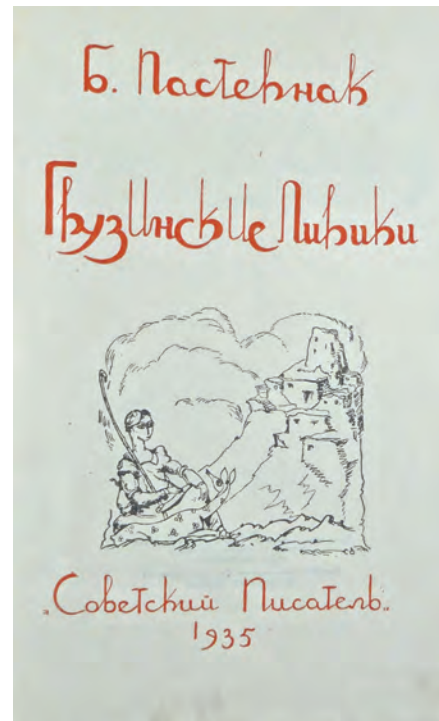
An earlier edition of this book had previously appeared in 1932. "Love lyrics and Georgian impressions loomed large in a further verse collection, *Second Birth*."



546.

**Povest'. (A Tale.) "The Last Summer." Leningrad: Izdatel'stvo pisatelei v Leningrade, 1934.**

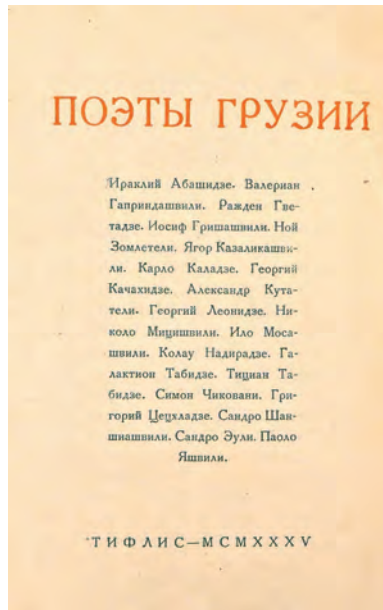
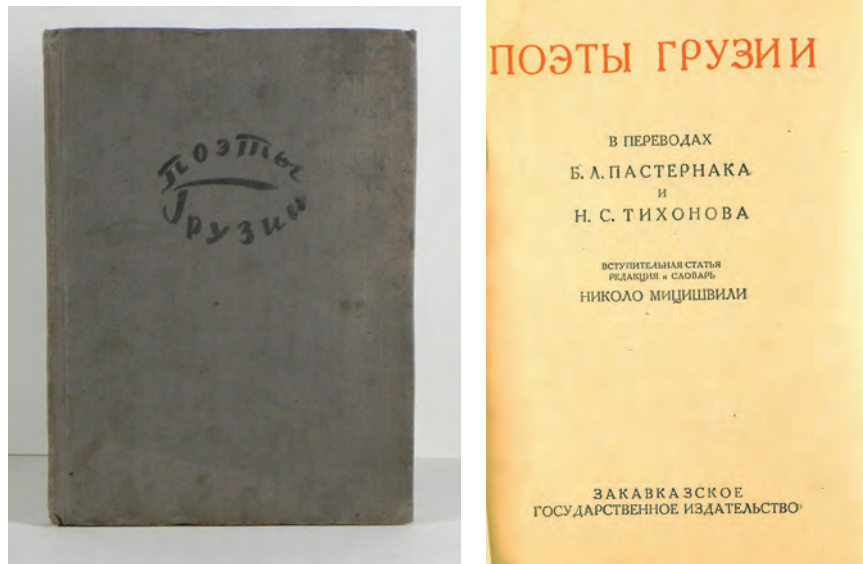
First book edition. **With presentation by Pasternak.** "In 1924 Pasternak had begun work on an epic poem, entitled *Spektorsky* (1924-31), which treated the theme of a young artistic hero defining his position in a world of war and revolution. In response to the difficulty of proceeding beyond the year 1917, Pasternak began to transpose the poema into prose. The resulting tale, under the original title 'Revolution', took the story of Serezha Spektorsky, as well as several of the same secondary characters contained in the poema, and was intended to successfully describe the post-revolutionary years. Pasternak worked on the prose piece from January to May of 1929 and published extracts from the work, now entitled 'The Tale' ('Povest'), in Number 30 of *Krasnaia Niva*, as well as in the July 13 and 15 editions of *Literaturnaia Gazeta*. A full version of the story appeared in *Novy Mir* in July." Megan Swift, in *Australian Slavonic and East European Studies*, Vol. 21, 2008: "Writing the Manuscript: Pasternak's 'Povest'," at 44. OCLC: 6 holdings.



547.

[Pasternak, B. Translator.] *Gruzinskie Liriki. (Georgian Lyrics.)* Moscow: *Sovietskii pisatel'*, 1935.

Christopher Barnes, *Boris Pasternak: A Literary Biography*, Vol. 2, at 82: Pasternak was one of “the first systematic translators of Georgian into Russian. During his stay, however, Pasternak realized that his own choice of verse for translation was not at all to the taste of local officials, who preferred civic verse to lyrics ... Although convinced of the superiority of Tabidze and Iashvili, he found them excluded from the list of authors officially sponsored. As he commented in a letter, ‘I would have great success here if I rejected them. But my loyalty to them will be all the livelier for that.’ Pasternak’s support of his talented and original friends was not in vain, and some of the finest Georgian lyrics survived in his translated editions.”



548.

[Pasternak, B. Translator. With N.C. Tikhonov.] **Poety Gruzii. (Poets of Georgia.) Tbilisi, 1935.**

Poetry Foundation, website biography of Boris Pasternak: “Numerous sources suggested that Stalin showed an unusual tolerance for Pasternak—such special treatment may have stemmed from the author’s work as a translator and promoter of Georgian literature, as Stalin was a native of Georgia. Howe reported that “there were rumors in Moscow that the dictator, glancing over a dossier prepared for Pasternak’s arrest, had scribbled, ‘Do not touch this cloud-dweller.’” However, many of the Georgian poets were arrested and shot. OCLC: Berkeley, Stanford, N.Y. Pub. Lib., Indiana.



549.

[Pasternak, B. Translator.] *Izbrannye Perevody*. (Selected Translations.) Moscow: Sovetskii pisatel', 1940.

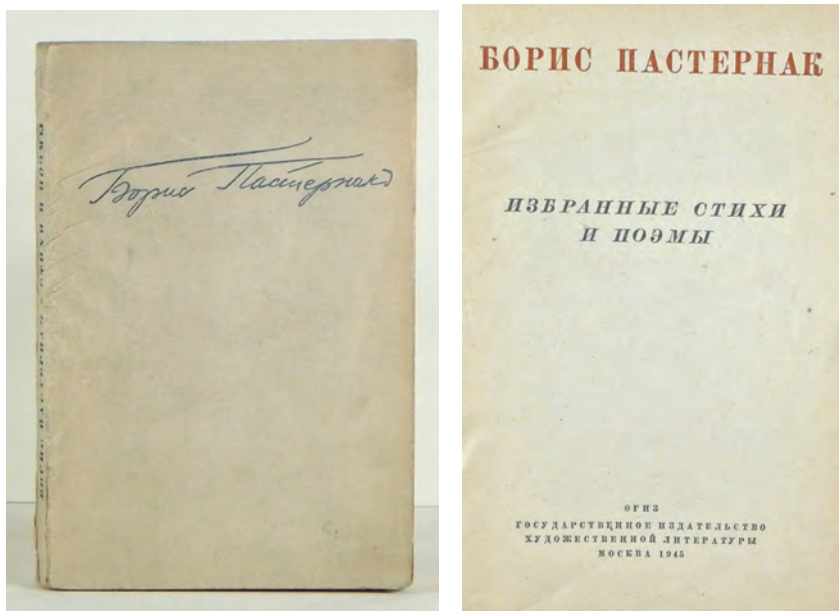
This volume included Kleist's Prince Friedrich of Homburg, short plays by Hans Sachs, and other short works by Becher, Byron, Keats, Raleigh, Petofi, Verlaine, as well as Shakespeare's Sonnet 66.



550.

*Na Rannikh Poezdakh*. *Novye Stikhotvoreniia*. (On Early Trains. New Poems.) Moscow: Sovetskii pisatel', 1943.

"Within Russia, the [Second World] war brought some ideological relaxation and concession, and a revival of morale. Some of Pasternak's earlier verse was reprinted and two new collections appeared" – one of which was *On Early Trains*. Terras, at 332.



551.  
Izbrannye Stikhi i Poemy. (Selected Verses and Poems.) Moscow: Gos. izdatel'stvo khudozhestvennoi literatury, 1945.



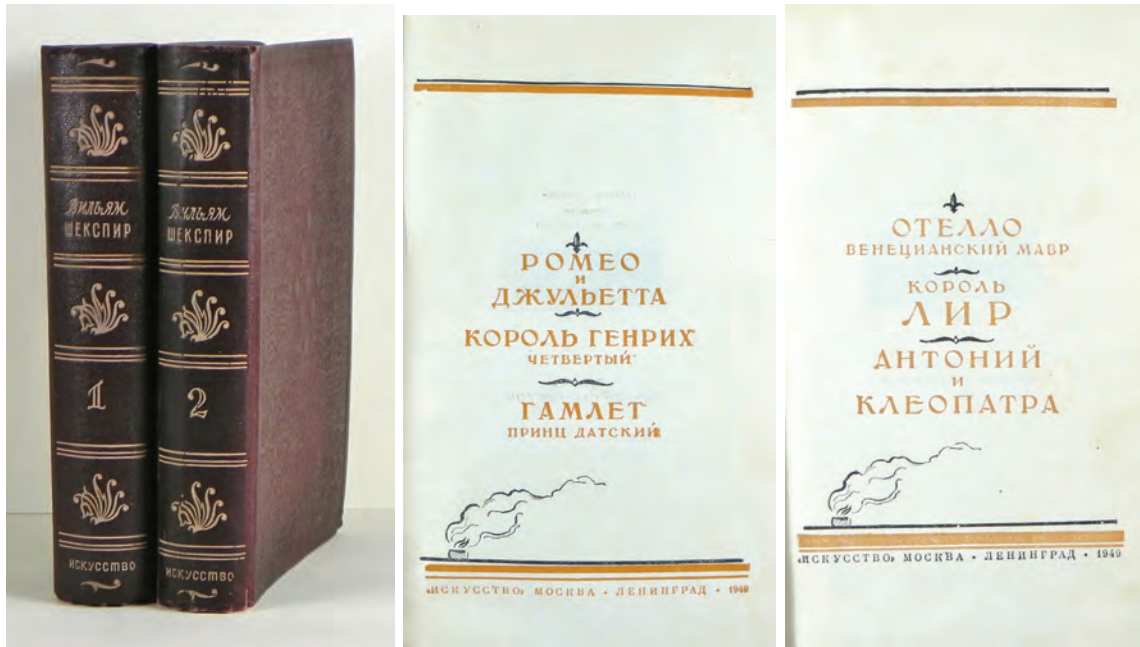
552.  
Zemnoi Prostor. Stikhi. (Earth's Expanse. Poems.) Moscow: Sovetskii pisatel', 1945.  
Pasternak's war poems.



553.

[Pasternak, B. Translator.] Baratashvili, Nikoloz (1817-1845). *Stikhotvoreniia v Perevode Borisa Pasternaka*. (Poetry of Nikoloz Baratashvili, In Translation.) Moscow: Pravda, 1946.

Baratashvili was regarded as one of the greatest of the Georgian poets of the Romantic era and a nationalist. Barnes, *op cit.*, at 223: “Chikovani, now secretary of the Georgian Writers’ Union, commissioned from [Pasternak] a translation of the complete verse of Nikoloz Baratashvili, the centenary of whose death was to be celebrated in October [1945]. Pasternak saw the project as a chance to apply his now well-honed translation method. ... Pasternak detailed Chikovani to draw up an agreement with Zakgiz publishers, insisting at the same time that 25 percent of any advance should be paid out to Nina Tabidze. Translation work progressed with great fluency and by October Russian versions of almost the whole of Baratashvili were ready. They included some of Pasternak’s finest work, which became widely read, recited and anthologized. ... Pasternak’s complete Baratashvili anthology eventually appeared as part of the ‘Ogonyok Library’ series in Moscow in summer 1946.”



554.

[Pasternak, B. Translator.] Shakespeare. Moscow: Pravda, 1949.

Two volumes, including: Romeo and Juliet, King Henry IV, Hamlet, Othello, King Lear, and Anthony and Cleopatra. In a 1942 letter, Pasternak had written: “I am completely opposed to contemporary ideas about translation. ... I share the nineteenth century view of translation as a literary exercise demanding insight of a higher kind than that provided by a merely philological approach.” In 1956 he wrote of his translation of Shakespeare’s plays: “Translating Shakespeare is a task which takes time and effort. Once it is undertaken, it is best to divide it into sections long enough for the work to not get stale and to complete one section each day. In thus daily progressing through the text, the translator finds himself reliving the circumstances of the author. Day by day, he reproduces his actions and he is drawn into some of his secrets, not in theory, but practically, by experience.” Boris Pasternak, *I Remember: Sketch for an Autobiography*, 1959, at 142.



The CIA version of Dr. Zhivago

555.

**Doctor Zhivago.** Title page states: G. Feltrinelli Milan, 1958. In fact: The Hague 1958.

Blue cloth. 634 pages. The first publication in Russian. Sometimes referred to as the "pirated" edition. In the fall of 1946, Pasternak (then married to his second wife) fell in love with Olga Ivinskaya, an assistant at the monthly magazine *Novy Mir*. She is generally thought to have been a model for Lara, the heroine in *Dr. Zhivago* (though Marina Tsvetaeva has also been suggested as a possibility). Because of her connection to Pasternak, Ivinskaya spent several years in the early 1950's in a prison camp.

The Soviet Government was outraged by the unauthorized (by them) publication of the novel, which they regarded as critical of the revolutionary regime. Many Russian literary figures -- including Akhmatova and Nabokov -- were critical of the novel on artistic grounds. But the American critic Edmund Wilson emphasized its greatness, not primarily for its literary merit, but for the fact that Pasternak was able to write such a book -- implicitly critical of the Communist regime -- publish it abroad, and manage to survive: "*Doctor Zhivago* will, I believe, come to stand as one of the great events in man's literary and moral history," wrote Wilson. "Nobody could have written it in a totalitarian state and turned it loose on the world who did not have the courage of genius."



Feltrinelli (Milan) version of *Zhivago*, late 1958.

556.

**Doctor Zhivago. Milan: Feltrinelli 1958.**

The publication history is complex. Pasternak completed writing his novel in 1956. He submitted it to the journal *Novy Mir*, but the editors rejected it. Pasternak then transmitted copies of the manuscript to friends in the West. In 1957 the Italian publisher (and Communist) Feltrinelli in Milan obtained a copy and arranged for publication of an **Italian translation** in November 1957. That was the first publication of *Zhivago*. A **French translation** followed in June 1958.

The key question was: when, how, and by whom would the book be printed in Russian. A recent book sets forth the story: Peter Finn and Petra Couvee's *The Zhivago Affair: The Kremlin, the CIA and the Battle Over a Forbidden Book*. New York 2014. The Finn/Couvee book is based on declassified CIA documents that reveal the CIA's involvement in the publication of the novel. See also Paolo Mancosu's *Inside the Zhivago Storm: The Editorial Adventures of Pasternak's Masterpiece*; Lee Biondi, "Manuscript and Printing History of *Doctor Zhivago* by Boris Pasternak," *Firsts*, June 2003.

The United States CIA realized the potential for embarrassing the Soviet Government, and arranged for a Russian-language edition to be prepared and distributed at the Vatican pavilion during the 1958 Brussels worlds fair. Perhaps some in the CIA also wanted to insure that *Zhivago* would be submitted to the Nobel Prize Committee in the original language in order to improve Pasternak's chances for being awarded the prize for literature – which would embarrass the Soviet Government even more. Pasternak in fact was awarded the prize in late 1958 though he was forced by the Soviet Government to decline it.

The Finn/Couvee book reports that following the Italian translation (November 1957) and French translation (June 1958), the next version to appear was the Russian version arranged by the CIA (early September 1958). It was followed by the English-language version, published separately in Britain (Collins Harvill, September 1958) and the United States (Pantheon, September 1958).

There were several Russian versions:

1. The first Russian language version was printed in The Hague during the first week of September 1958 by the Mouton publishing house without authorization from the Italian publisher Feltrinelli, who believed he controlled the copyright. Feltrinelli, had been negotiating with Mouton to print 3,000 copies at a cost of \$4,160. The CIA wanted in on the deal – or at least wanted to obtain some number of the copies, which they might arrange to distribute at the Brussels fair that fall. Without making a final deal with Feltrinelli, the Mouton firm went ahead and printed 1,000 copies, bound in a blue-linen cover, for the CIA.

- a. The first copies – Finn/Couvee say “a small number of early copies” – appeared without Feltrinelli’s name on the title page.
- b. The next 900-plus identified Feltrinelli as the publisher and Milan as the place of publication.

These 1,000 copies were apparently distributed as follows:

- 200 to the CIA in Washington;
- 200 to the CIA in Frankfurt;
- 100 to the CIA in Berlin;
- 100 to the CIA in Munich;
- 25 to the CIA in London;
- 10 to the CIA in Paris;
- the remaining 365 to Brussels.

The CIA evidently did not want its fingerprints on the 365 copies to be distributed at the fair. (They believed – no doubt correctly – that their public sponsorship would weaken the “public relations” effect of the novel or perhaps endanger Pasternak.) So they arranged to have the copies distributed to Russian visitors to the Vatican Pavilion in Brussels. “Finally, the CIA-sponsored edition of the novel was pressed into the hands of Soviet citizens. Soon the book’s blue linen covers were found littering the fairgrounds. Some who got the novel were ripping off the cover, dividing the pages, and stuffing them in their pockets to make the book easier to hide.” (Finn/Couvee, at 142.)

Pasternak later was showed a copy of the Mouton edition printed for the CIA. He observed that it “abounds with errata” – having apparently been based on an early uncorrected version of the smuggled manuscript.

2. The Italian publisher Feltrinelli complained because he had not been consulted about, or participated in, the initial distribution of the Russian version of the book. Mouton settled his complaint by printing an additional “small run of books in Russian” for Feltrinelli. Finn/Couvee do not make clear how many of these additional copies were in fact produced.

3. The University of Michigan press had also obtained one of the manuscripts of *Zhivago* and was anxious to print its own Russian-language version. The University was persuaded by the CIA to wait until after the distribution of Mouton’s books in Brussels, and then published their own edition in Ann Arbor – in December 1958 or January 1959. The title page says “1959.” The copyright page states: “... by arrangement with Giangiacomo Feltrinelli Editore.” This is sometimes referred to by booksellers as the “first trade edition” in Russian.

4. Also in late 1958 another trade edition in Russian was published in Milan by Feltrinelli, in pale green boards, with a dust wrapper using the same design as the 1957 Italian edition. This is also sometimes referred to by booksellers as the “first trade edition” in Russian.

5. The CIA itself published in 1959 a miniature paperback edition of *Zhivago* – about 10,000 copies – at the CIA headquarters outside Washington. (Finn/Couvee, at 149, 216-17). These were distributed to Soviet tourists and officials; and 2000 copies were given to students at the 1959 World Festival of Youth and Students for Peace and Friendship in Vienna.

The version in this collection – shown first above -- is a copy of the 1958 CIA-sponsored Mouton-printed “pirated” version. A copy of the 1958-59 Feltrinelli-published trade edition with the dust wrapper also is shown.

Pilniak, Boris  
(Pseudonym of Boris Vogau)  
(1894-1938)



557.

Быльё. Рассказы. (Oblivion. Tales.) Moscow: Zven'ia, 1919.

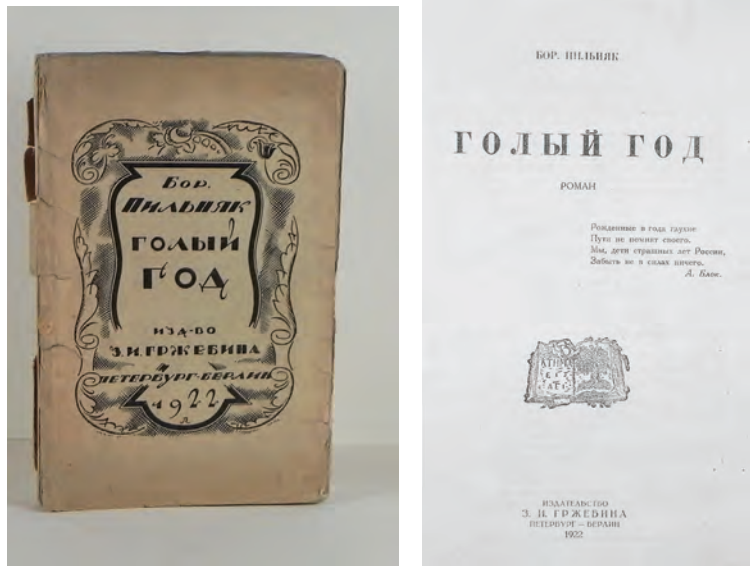
OCLC: National Library of Australia.



558.

Повесть Петербургская. (Tales of Petersburg.) Moscow-Berlin: Gelikon, 1922.

First edition. Printed wrappers. Illustrated by V. Masiutin.



559.

**Golyi God. (The Naked Year.) Peterburg-Berlin: Izdatelstvo Z.I. Grzhebina, 1922.**

The author's first novel, and perhaps his best-known work.

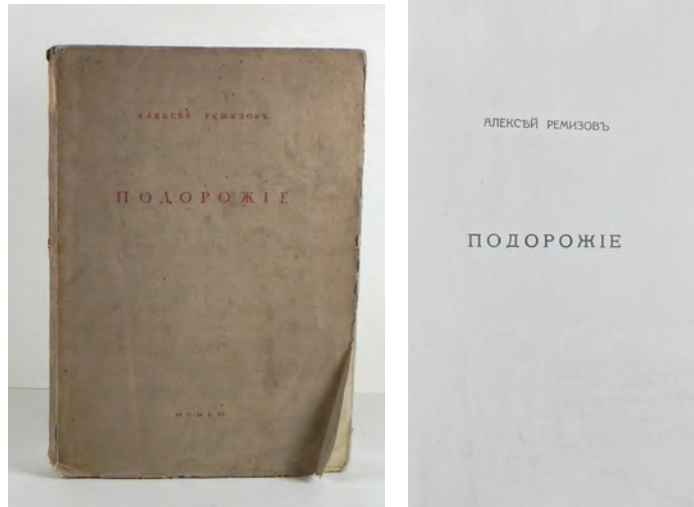


560.

**Metelinka. (Snow Storm.) Berlin: Ogon'ki, 1923.**

Pilnyak was charged with counter-revolutionary activities in 1937, convicted and shot.

**Remizov, Aleksei M.  
(1877-1957)**



561.

**Podorozhie. (Along the Roads.) St. Petersburg, 1913.**

Remizov's "stylizations of archaic folk-religious narratives are concentrated primarily in the period from 1907 to 1917. ... *Podorozhie* (1913) adopts the anecdotal form of the paterikon and contains several stories narrated by fictitious monastic personae." Philip Cavendish, *Mining for Jewels: Evgenii Zamiatin ...*, *Slavonic and East European Review*, 2002, at 151. Kilgour 928.



562.

**Russkiiia Zhenshchiny. Narodnye obrazy. (Russian Women.) St. Petersburg, 1918.**

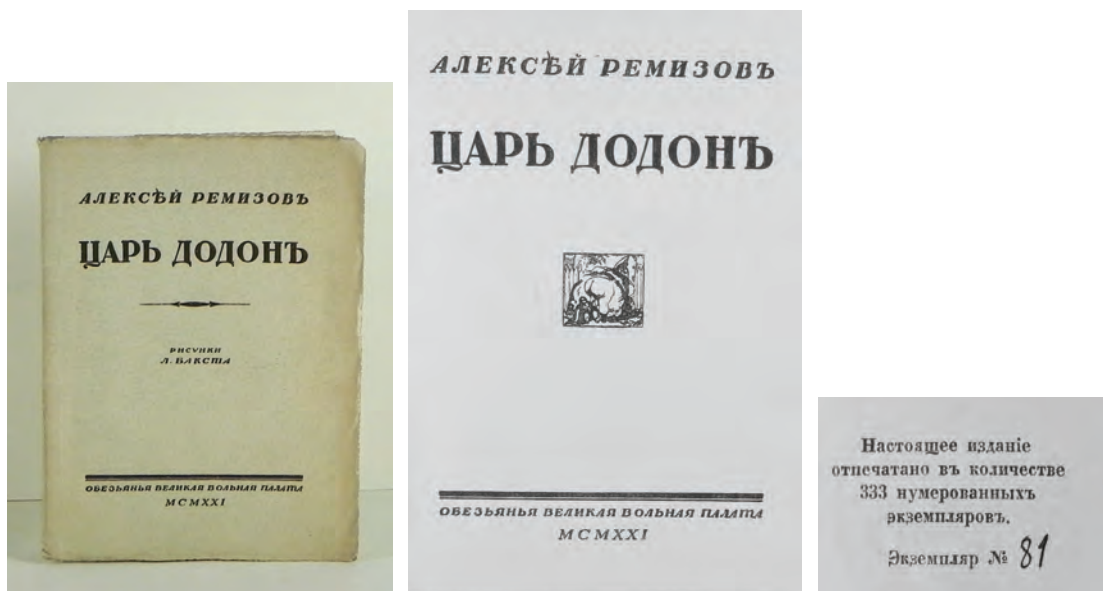
OCLC: Yale, N.Y. Pub. Lib., Los Angel. Publ. Lib., Harvard.



563.

**Siberskii Pryanik. (A Siberian Cookie.) Petersburg: Alkonost, 1919.**

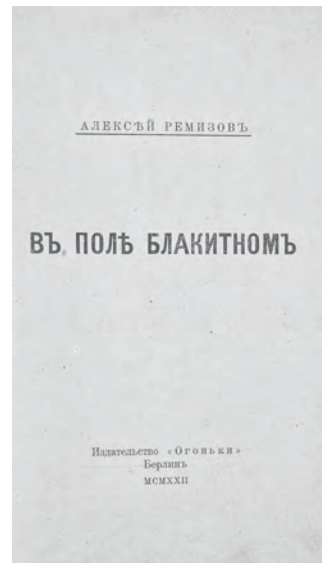
More stories. OCLC: Yale, Harvard, Michigan, N.Y. Pub. Lib.



564.

**Tsar Dodon. Petrograd: Obez'ian'ia Velikaia Vol'naia Palata, 1921.**

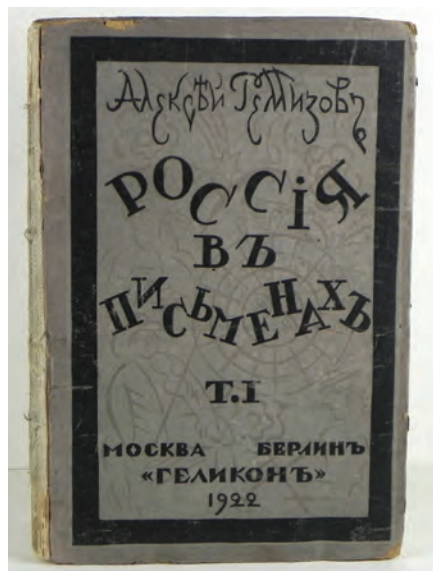
Illustrations by L. Bakst and Iu. Annenkov. Kilgour describes the book thus: "An edition limited to 333 copies. The imprint is fictitious. The story is an erotic imitation of No. 935 [*Tsar Maximilian*]." This copy is numbered 81. Terras says (at 368) that this work illustrates "his penchant for blasphemous humor." Kilgour 937.



565.

**V Polie Blakitnom. (In the Azure Field.) Berlin: Ogon'ki, 1922.**

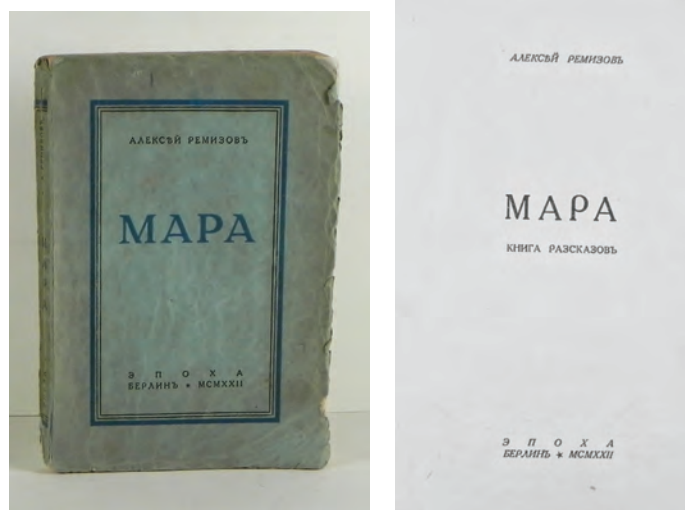
This work was the first part of Remizov's fictionalized biography of his wife. The full text appeared in 1927, entitled *Olia*. Kilgour 940.



566.

**Rossia v Pismenakh. (Russia in Letters.) Volume I. Moscow: Gelikon, 1922.**

Copy numbered 94 of 100 numbered.



567.

**Mara. Kniga Razskazov. (Mara. A Book of Tales.) Berlin: Epokha, 1922.**  
Remizov moved to Berlin in 1921.



568.

**ZGA. Volshebnye Razskazy. (Darkness. Magic Tales.) Prague: Plamia, 1925.**  
Wrappers bound in. Kilgour 939.

**Sologub, Fyodor**  
**(Pseudonym of Teternikov, Fedor)**  
**(1863-1927)**

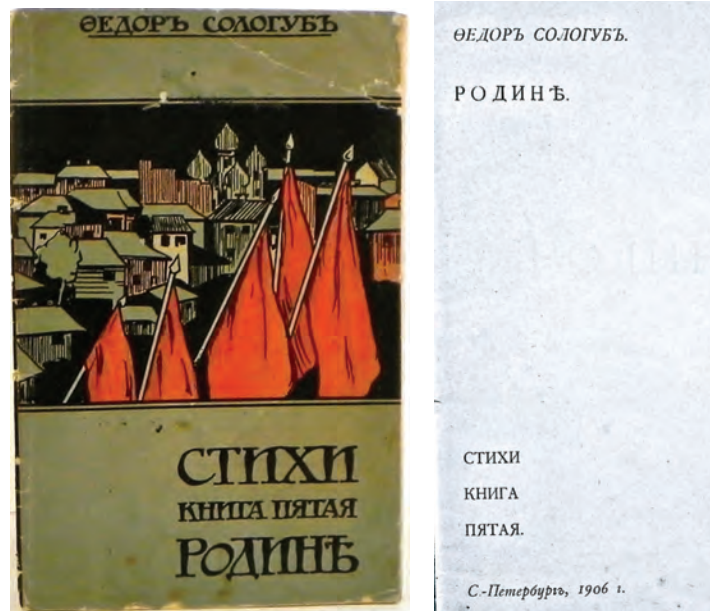


**569.**  
**Sobranie Stikhov. Kniga III and IV. (Collected Verses. Books III and IV. 1897-1903.) Moscow: Skorpion, 1904.**

Sologub's first book of poetry had appeared in 1896, followed by a novel that same year. Mirsky wrote: "The greatest and most refined poet of the first generation of Symbolists rose from the lower orders, and his strange genius grew under the most unpropitious circumstances." Mirsky, *Contemporary Russian Literature*, at 196. Kilgour 1161. OCLC: Oxford, Harvard, Columbia.



**570.**  
**Politicheskiia Skazochki. (Small Political Tales.) Petersburg: Shipovnik, 1906.**  
 Caustic and malicious epigrams on the Tsar and his circle. Kilgour 1163.



571.

**Rodine. Stikhi Kniga Piataia. (To My Homeland. Fifth Book of Poems.)**

**Petersburg, 1906.**

Blok “felt that many of the poems in this collection belonged to the best poetry of the Russian revolution.” Ronald Peterson, *A History of Russian Symbolism*, at 91. OCLC: Univ. of California.



572.

**Melkii Bes. (The Little Demon.) St. Petersburg: Shipovnik, 1907.**

**Inscribed presentation to his sister, Olga:** “To my dear sister.” First edition. Mirsky writes: “His great novel *Melki Bes*, at which he had worked from 1892 to 1902, could not find a publisher for several years. It began appearing in installments in a magazine in 1905, but the magazine came to an end. Only in 1907 was it at last published in book form, and met with an enormous success. *Melkii Bes* brought Sologub universal recognition and an all-Russian reputation.” Mirsky added: “The English rendering of the name, *The Little Demon*, is inadequate; the French title, *Le Demon Mesquin*, is better.” “It may be recognized as the most perfect Russian novel since the death of Dostoevsky.” (Mirsky, *op cit.*, at 197, 199.)



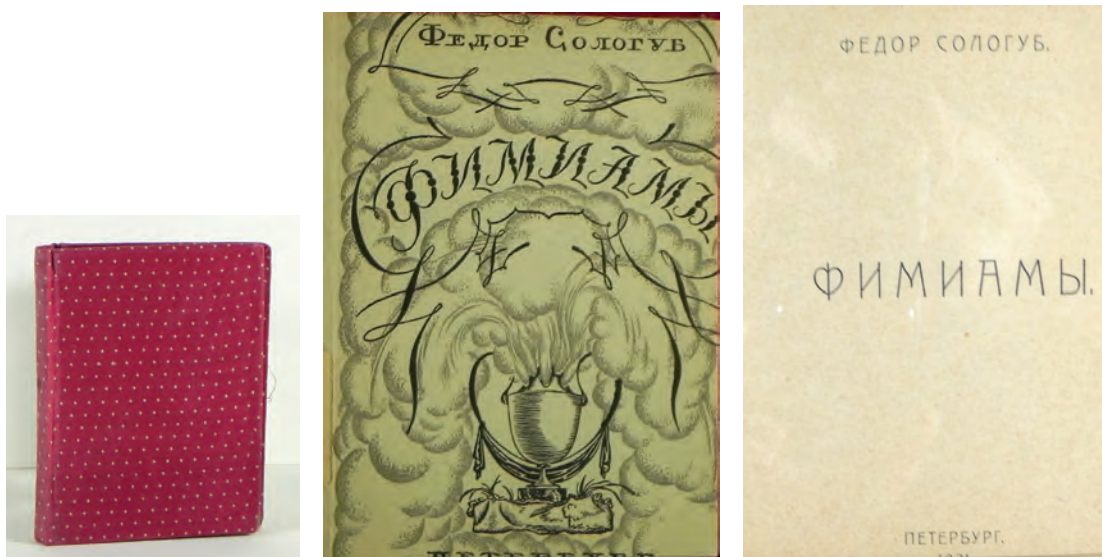
573.  
Voina. Stikhi. (War. Verses.) Petrograd: Izdanie zhurnala "Otechestvo," 1915.



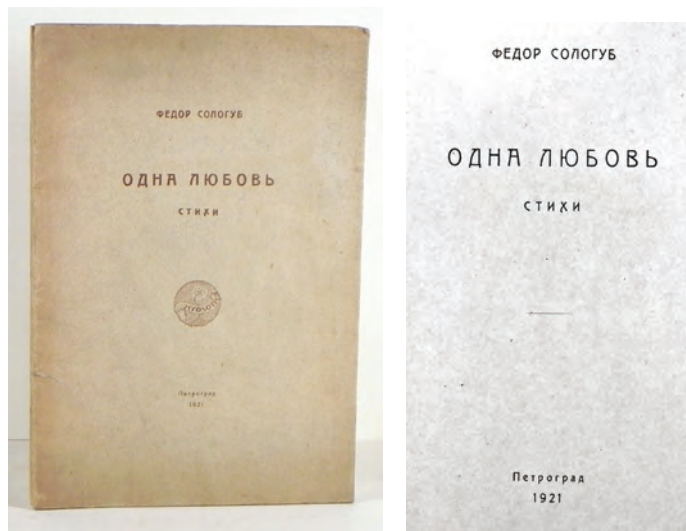
574.  
Alyi Mak. (The Red Poppy, A Book of Verses.) Moscow: Moskovskoe Knigaizdatel'stvo, 1917.  
Kilgour 1169.



575.  
**Sl'paia Babochka. (Blind Butterfly.)** Moscow: Moskovskoe Knigaizdatel'stvo, 1918.  
A collection of short stories. OCLC: U. of Chicago, Stanford, U. of Toronto.



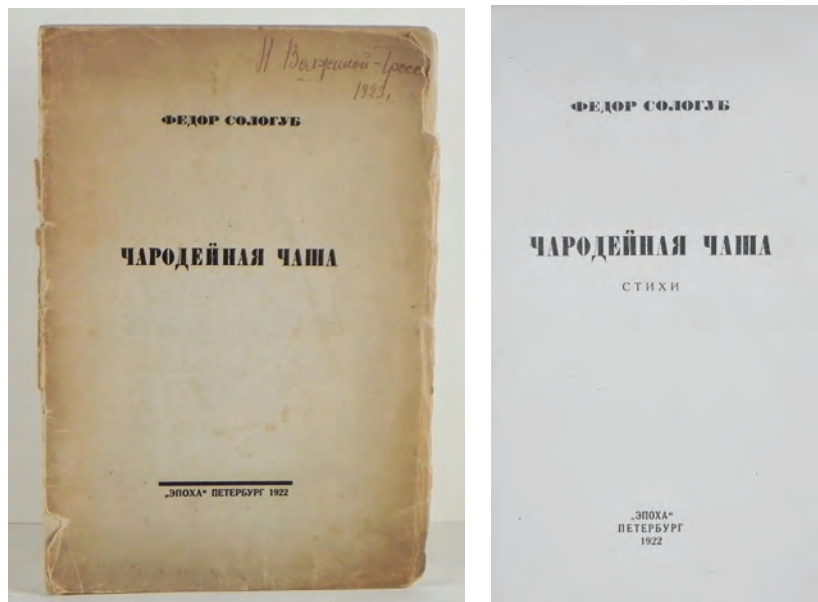
576.  
**Fimiamy. (Incense.)** Petersburg, 1921.  
A collection of poems. Wrappers bound in. (In the process of binding, the pages were trimmed too much at the bottom, resulting in the place and year of publication being partially cut off.) Kilgour 1173.



577.  
Oдна Liubov'. Stikhi. (One Love. Verses.) Petrograd, 1921.



578.  
Sochtennye Dni. (The Counted Days.) Revel (Tallinn): Bibliofil, 1921.  
Kilgour 1172.



579.  
Charodeinaia Chasha. (The Magic Cup.) Petersburg: Epokha, 1922.  
Verses. Kilgour 1178.



580.  
Koster Dorozhnyi. (Wayside Campfire.) Moscow-Petersburg, 1922.

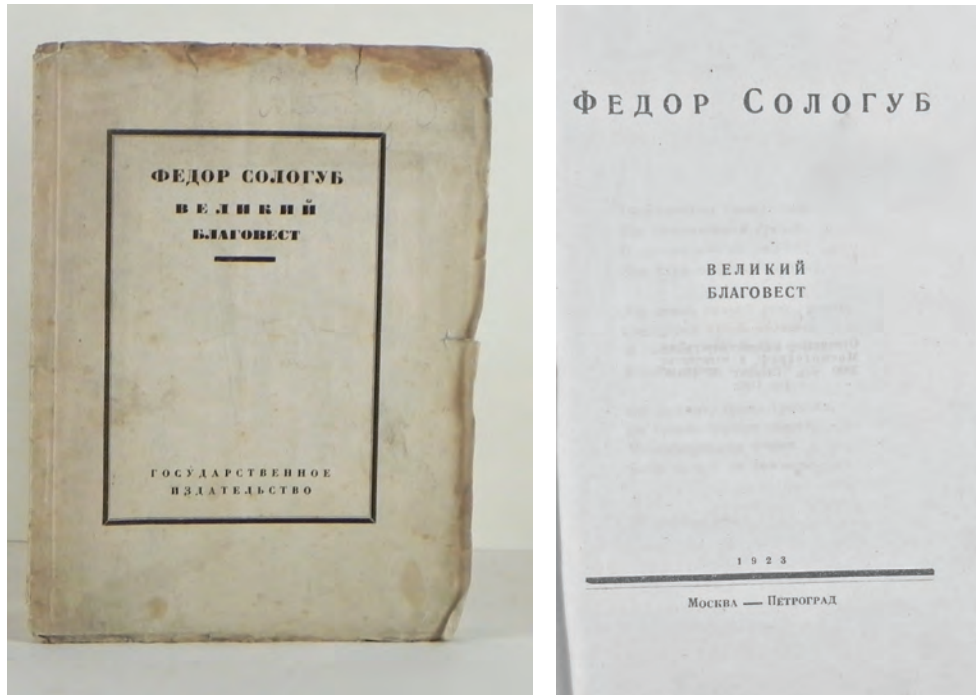


581.  
Svir'el'. Russkie Berzherety. (Reed-Pipe.) Petersburg, 1922.



582.  
Plamennyi Krug. Stikhi. (The Flaming Circle. Verses.) Berlin: Izdatel'stvo Z.I. Grzhebina, 1922.

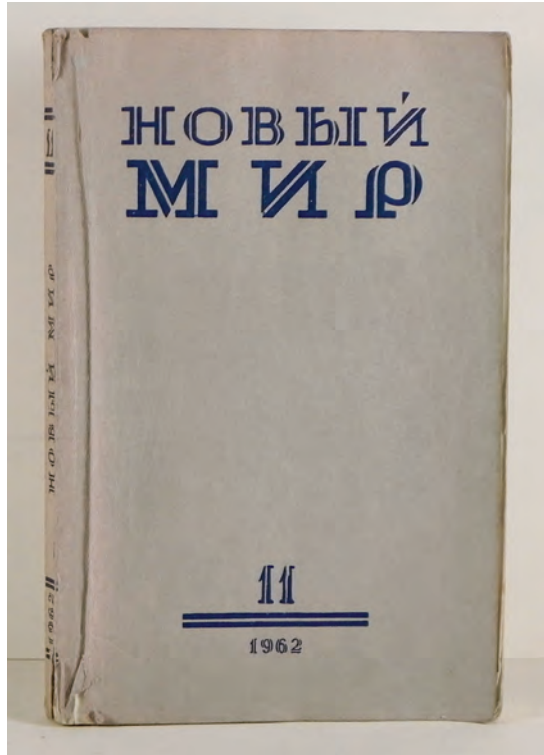
Considered to be one of Sologub's most important volumes of poetry. Gorky is quoted as saying that: "His *Flaming Circle* is a remarkable book that will be admired for a long time." (Gorky, *Sobr. Soch.*, vol. 30, 1955, at 57.) Kilgour 1176.



583.  
**Velikii Blagovest. (The Great Bells.)** Moscow: Izdanie zhurnala “Otechestvo,”  
1923.

An expanded version of *Sobornyi Blagovest* (Kilgour 1171).

Solzhenitsyn, Alexander  
(1918-2008)



**НОВЫЙ МИР**  
ЛИТЕРАТУРНО-ХУДОЖЕСТВЕННЫЙ  
И ОБЩЕСТВЕННО-ПОЛИТИЧЕСКИЙ ЖУРНАЛ

Год издания XXXVIII      № 11      Ноябрь, 1962 г.

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(См. на обороте)

ИЗДАТЕЛЬСТВО  
«ИЗВЕСТИЯ СОВЕТОВ ДЕПУТАТОВ ТРУДЯЩИХСЯ СССР»  
Москва

584.

“Один День Ивана Денисовича.” (One Day in the Life of Ivan Denisovich.) In *Novyi Mir*, No. 11, 1962.

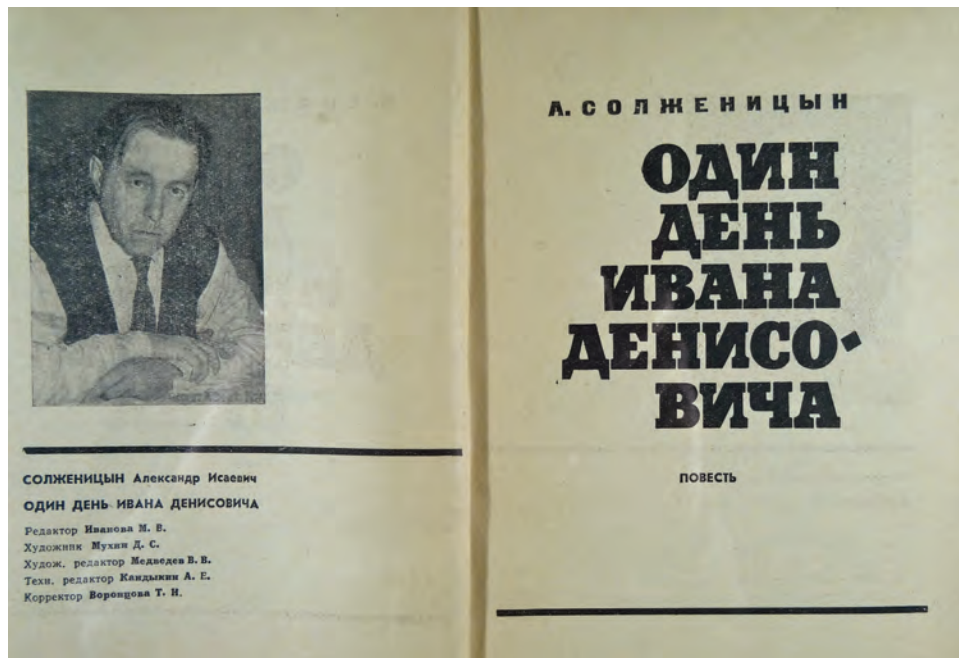
The first appearance of Solzhenitsyn’s ground-breaking novella, in literary journal *New World*.



585.

**Odin Den' Ivana Denisovicha. (One Day in the Life of Ivan Denisovich.) London: Flegon Press, 1962.**

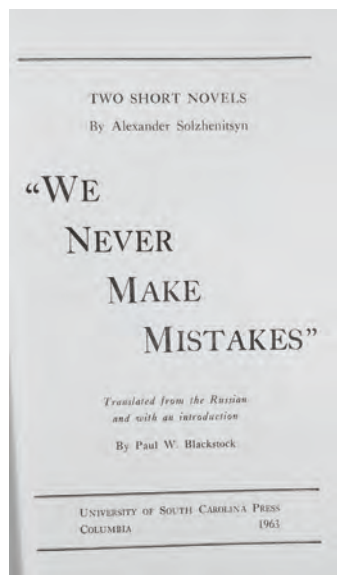
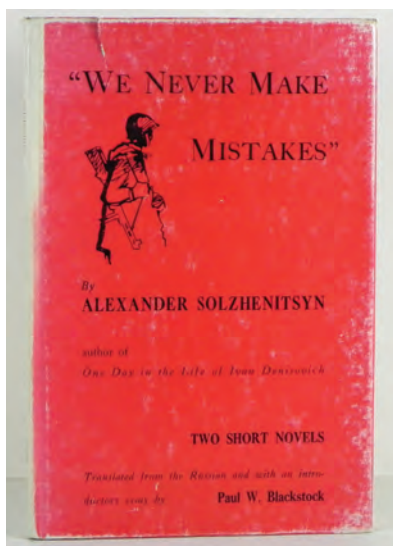
The “Flegon piracy.” From *The Telegraph*, obituary of Alex Flegon, May 21, 2003: “An irreverent and irrepressible emigre from Romania, Flegon was the first to publish Mikhail Bulgakov's *Heart of a Dog* and Alexander Solzhenitsyn's *One Day in the Life of Ivan Denisovich*; he later published four Russian-language versions of Boris Pasternak's *Dr Zhivago*, including one under a Moscow imprint, lest Russian buyers be accused of importing anti-Soviet literature. He paid the authors no royalties but said he was helping them by bringing their work to wider attention. Solzhenitsyn, for one, saw things differently, and pursued Flegon in the courts for piracy.”



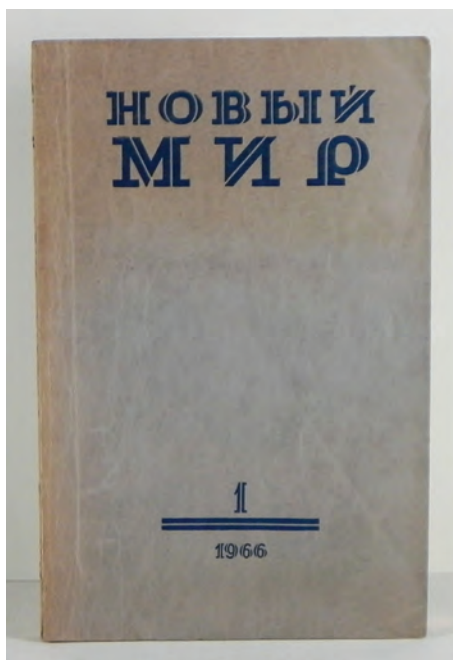
586.

**Один День Ивана Денисовича.** (One Day in the Life of Ivan Denisovich.) Moscow 1963.

The authorized Moscow book publication. Solzhenitsyn's first book was also published in English by Victor Gollancz in London and by both Prager and E.P. Dutton in New York in 1963.



587.  
**“We Never Make Mistakes.”** Columbia: University of South Carolina Press, 1963.  
 First appearance in English of *Matrenin Dvor*, which had appeared in *Novii Mir*, January 1963, and *Sluchai Na Stantsii Krehetokvka*, *Novii Mir*, January 1963.



НОВЫЙ МИР  
 ЛИТЕРАТУРНО-ХУДОЖЕСТВЕННЫЙ  
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ИЗДАТЕЛЬСТВО  
 «ИЗВЕСТИЯ СОВЕТОВ ДЕПУТАТОВ ТРУДЯЩИХСЯ СССР»  
 Москва

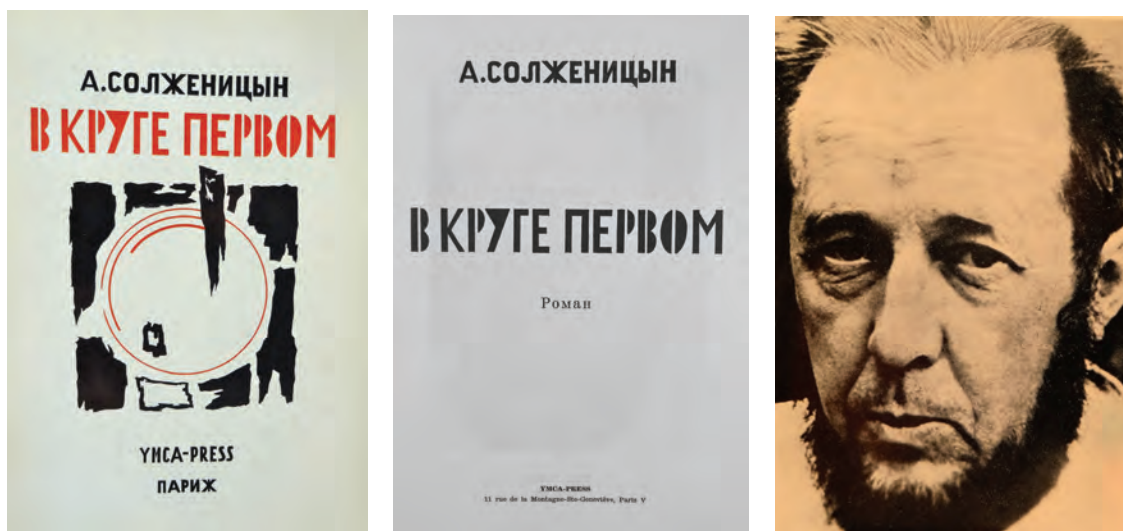
588.  
**“Zakhar-Kalita,” “Zakhar-the-Pouch,”** in *Novyi Mir*, Moscow, January 1966.



589.

**Rakovyi Korpus. (Cancer Ward.) Paris: YMCA Press, 1968.**

First edition.



590.

**V Krughe Pervom. (The First Circle.) Paris: YMCA Press, 1969.**

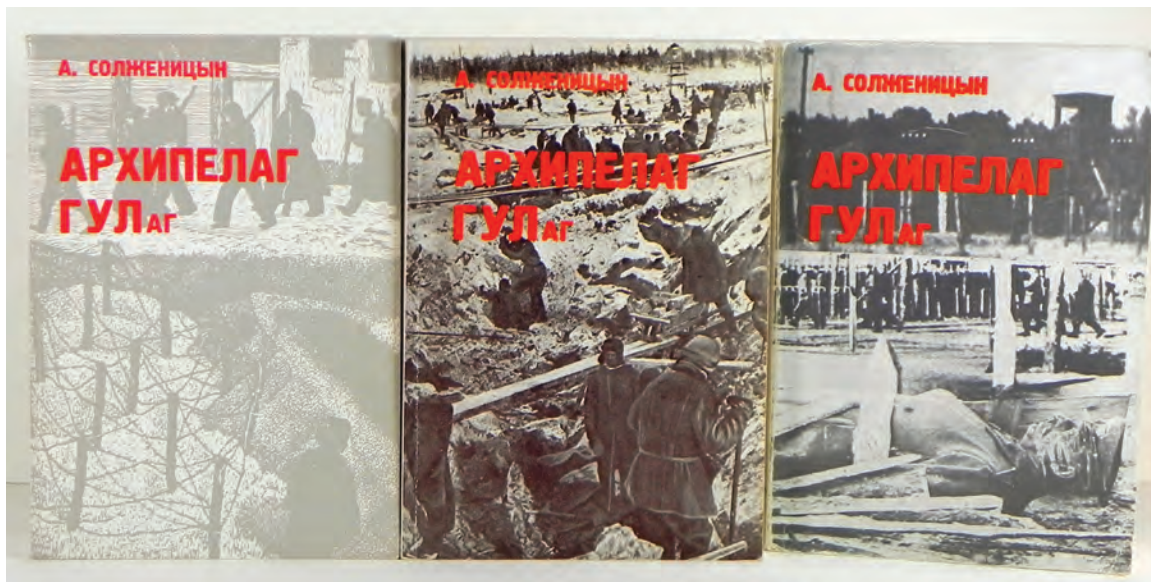
First edition.



591.

**August Chetyrnadtsatogo. (August 1914.) Paris: YMCA Press, 1971.**

First edition of this truncated version of the novel. Usel I (Knot I.) Sixsmith wrote that this novel “is to the first World War what *War and Peace* was to the Napoleonic invasion ...” Russia, at 176.



The GULag Archipelago



**Title page – Volume I.**

**592.**

**Arkhipelag GULag. 1918-1956. (The Gulag Archipelago. I-II.) Paris: YMCA Press, 1973. Volume I.**

(Volume I is the only book in my collection of Russian literature that I purchased when it was a new book. I ordered it directly from the YMCA Press shortly after it was published.)

**Arkhipelag GULag. 1918-1956. (The Gulag Archipelago. III-IV.) Paris: YMCA Press, 1974.**

Volume II.

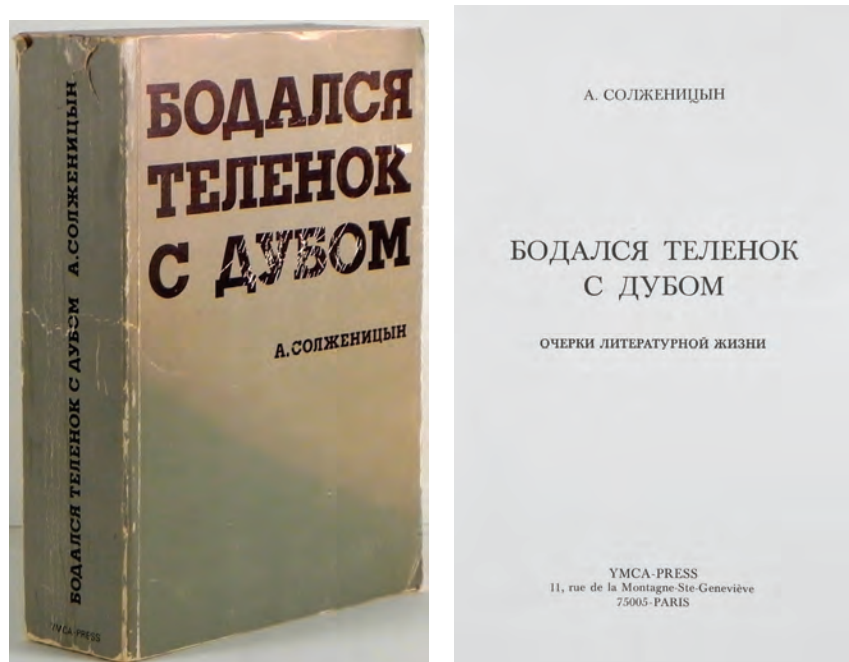
**Arkhipelag GULag. 1918-1956. (The Gulag Archipelago. V-VI-VII.) Paris: YMCA Press, 1975.**

Volume III.



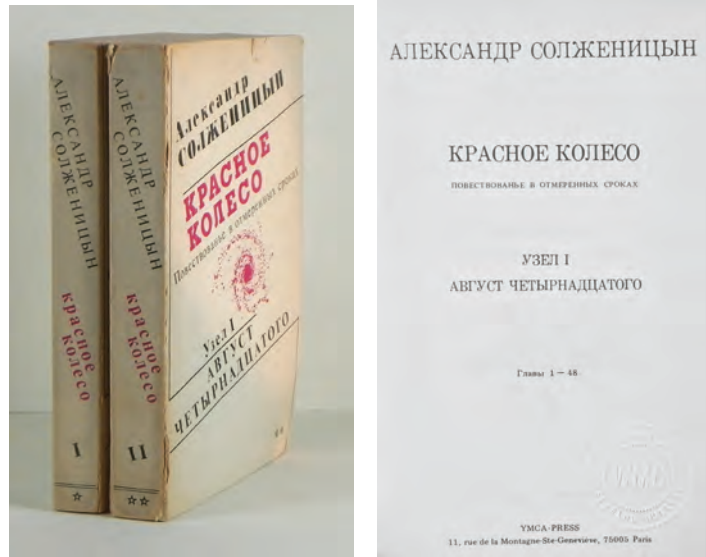
593.

**Pis'mo Vozhdiam Sovetskogo Soiuza. (Letter to the Leaders of the Soviet Union.) Paris: YMCA Press, 1974.**



594.

**Bodalsia Telenok s Dubom. (The Oak and the Calf.) Paris: YMCA Press, 1975.** Solzhenitsyn's "sketches of literary life in the Soviet Union." The calf "head-butting" the oak tree stands for the author "head-butting" the regime.



595.

**Krasnoe Koleso. Uzel I. Avgust Chetyrnadtsatogo. (The Red Wheel. Knot I. August 1914.) Volumes I and II. Paris: YMCA Press, 1983.**

The non-truncated version.

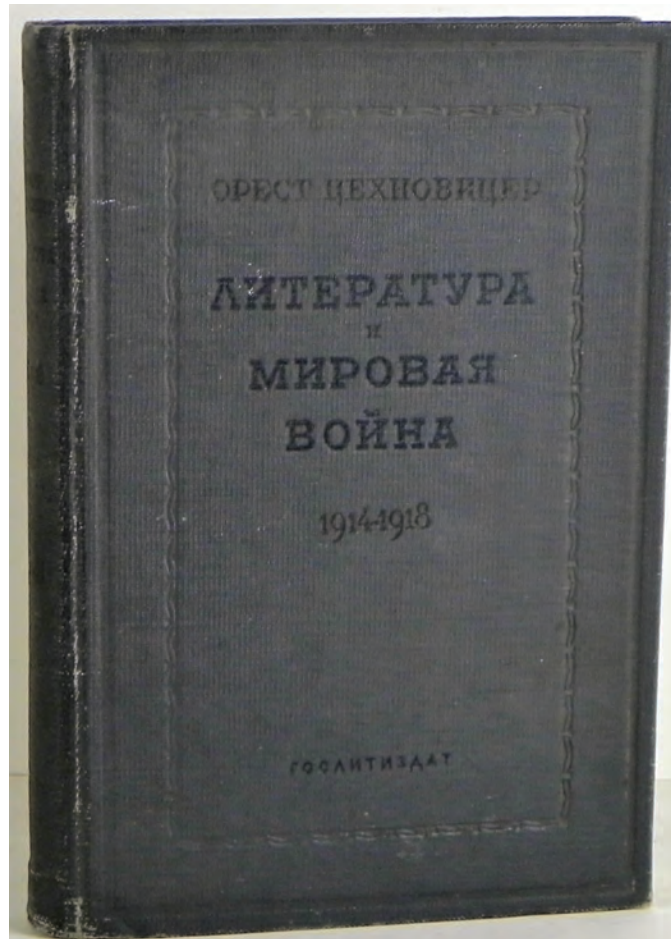


596.

**Krasnoe Koleso. Uzel III. Mart Semnadtsatogo. (The Red Wheel. Knot III. March 1917. ) Volumes I and II. Paris: YMCA Press, 1986.**

It is a sad reflection on the market-driven nature of the book business that these final volumes of Solzhenitsyn's last great work have never been translated into English.

**Tsekhnovitser, Orest**  
(1899 - 1941)

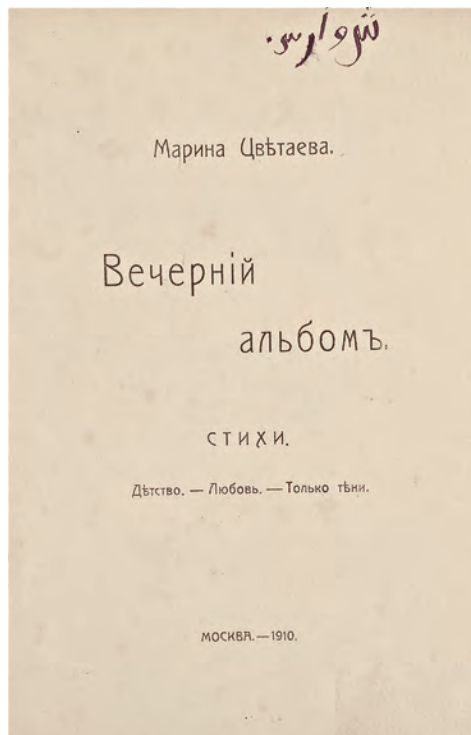
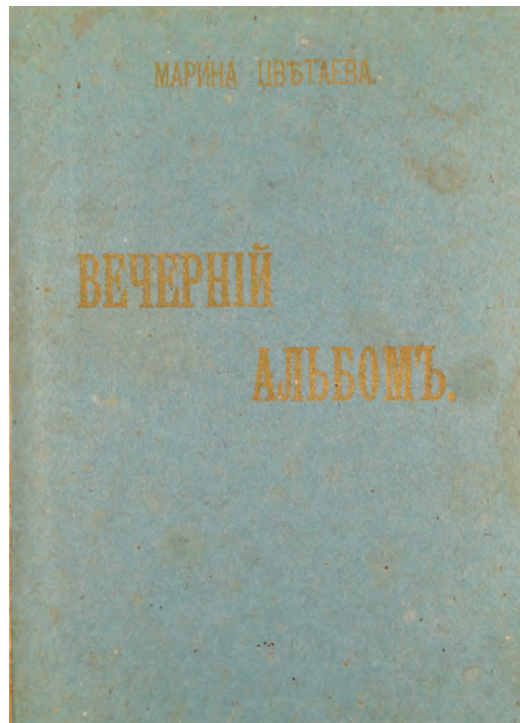
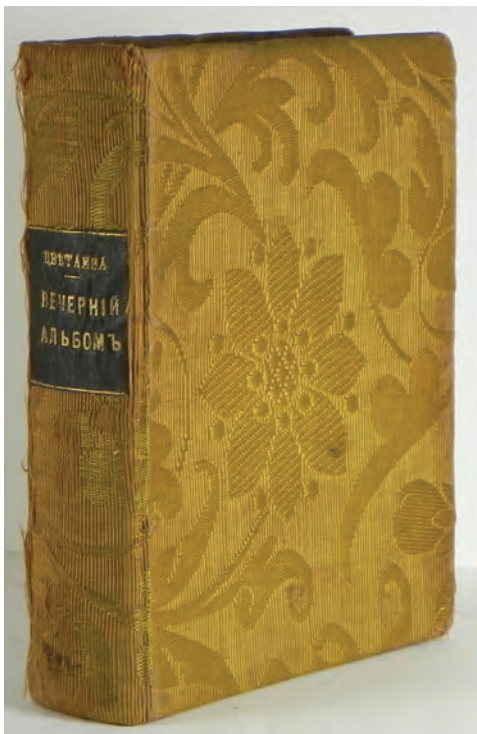


597.

**Ruskaia Literatura Mirovoi Voiny, 1914-1918. (Russian Literature of the World War.)  
Moscow, 1938.**

Tsekhnovitser was a Dostoevsky scholar who died during the evacuation of sailors and civilians from the port of Tallinn in Estonia, August 1941.

Tsvetaeva, Marina  
(1892-1941)



Tsvetaeva. *Evening Album*.

598.

**Vechernii Al'bom. (Evening Album.) Moscow, 1910.**

First edition of Tsvetaeva's first book. Self-published. This copy was once owned by Rudakova-Finkelstein, the widow of Sergei Rudakov, who had stayed with the Mandelstams in Voronezh in 1935. (*Supra*, at 402.) Rudakov – and then his widow – told Nadezhda Mandelstam and Akhmatova that they were keeping their archives safe. But the owners were never able to get them back. Rudakova-Finkelstein was arrested after the war in connection with the “Doctors’ plot” against Stalin. Emma Gerstein, *Moscow Memoirs, Memories of Anna Akhmatova, Osip Mandelstam, and Literary Russia*, New York, 2004, at 96. OCLC: Yale.

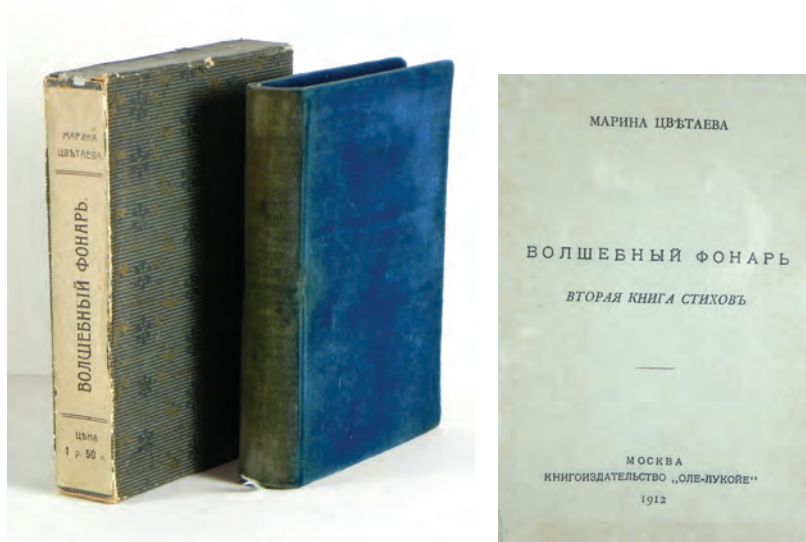
A useful bibliography is *Bibliographie Des Oeuvres de Marina Tsvetaeva*, T. Gladkova et L. Mnuhkin, Paris, Institut D'Etudes Slaves, 1982.



599.

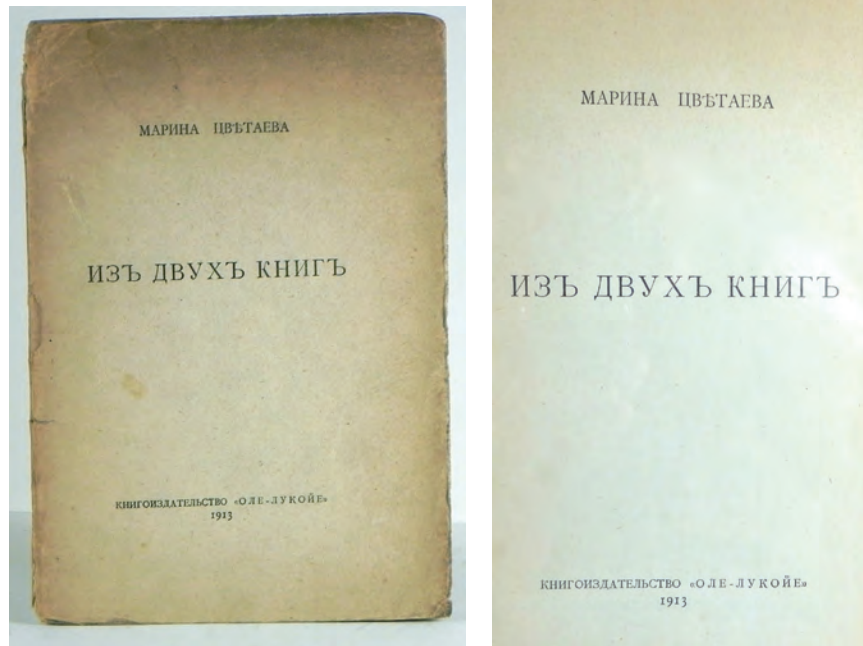
**Antologiiia. (Anthology.) Two poems: “Devochka-Smert” and “Na Bul’var.” “Dead girl.” “On the Boulevard.” Moscow: Musaget, 1911.**

In later decorated cloth, with the original illustrated front wrapper trimmed and mounted. Tsvetaeva's second appearance in print.



**600.**  
**Volshebnyi Fonar'. Vtoraia Kniga Stikhov. (Magic Lantern. Second Book of Verse.)**  
**Moscow: Ole-Lukoie, 1912.**

Blue velvet binding, in the original case. With tipped-in picture of Marina and Anastasia Tsvetaeva. Letter (February 2005) to me from a Russian book expert: "It belonged to an old, well-known Leningrad book dealer who was the great connoisseur of the 20<sup>th</sup> century Russian books. He valued this particular book greatly and always declined my frequent offers to buy it. After his death in the 1970s it ended up with the known Parisian dealer Alexander Polonsky, and that's where I got it from. This particular book, cased and with the attached photograph of Marina and her sister Anastasia, is unique for I have never seen anything similar, not even in the biggest state libraries. I think it belonged to the Tsvetaeva-Efron family." At least one other copy in the blue velvet case apparently also survived; a Professor of Russian Literature told me in 2005 that he remembered seeing "a boxed *Volshebnyi Fonar*, mint condition, beautiful blue velvet binding, among the books of Esther Venger, who used to work in the well-known Bukinist bookshop on Litejnyj Prospekt before emigrating to Israel in the 1970's. There were no photographs in that copy." OCLC: reports 6 holdings.



601.

**Iz Dvukh Knig. (From Two Books.) Moscow: Ole-Lukoie, 1913.**

Selections from the author's first two books. Tsvetaeva married Sergei Efron in 1912 – when she was 19. OCLC: Yale, Harvard.



Tsvetaeva's three *Mileposts*. (*Infra*.)



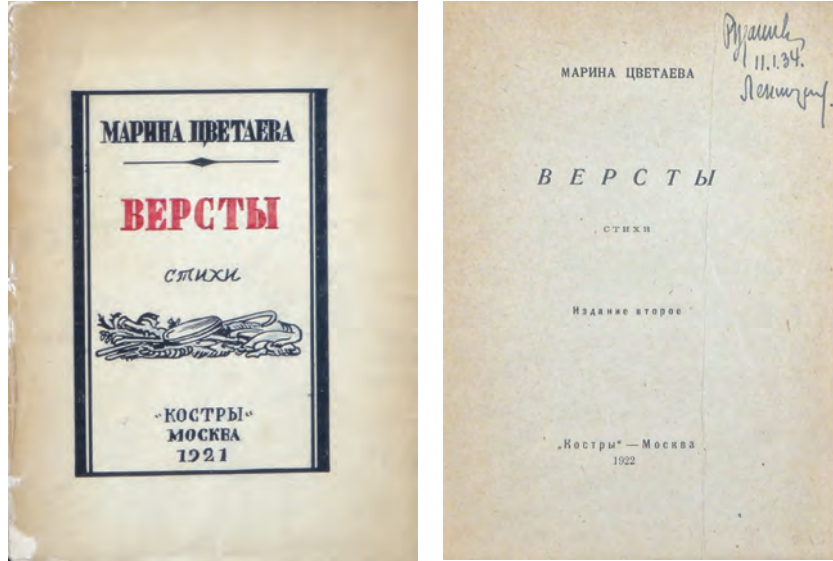
## 602.

**Versty. Stikhi. (Mileposts. Poems.) Moscow: Kostry, 1921.**

In the original printed wrappers. This collection, her third, was dedicated to her friend Anna Akhmatova. *Mileposts* was highly regarded by Pasternak, who remarked: “I was immediately tamed by the lyrical power of Tsvetaeva’s form, which had become her very flesh and blood, which had strong lungs, had a tight, concentrated hold, which did not gasp for breath between lines but encompassed without a break in rhythm whole sequences of stanzas, developing their innate elements.” OCLC: Harvard.

Tsvetaeva used the title, “Versty,” for three books, which creates confusion: (1) this first edition of the Moscow 1921 book; (2) a second edition of the same 1921 book, but with the title page showing the year 1922; and (3) a new book with different content, published in Moscow in 1922. To facilitate comparison, here are pictures of the three books by the same name and also their title pages. The differences in content – i.e., different poems in the first two and the third – may be seen in the Gladkova and Mnukhin *Bibliographie Des Oeuvres de Marina Tsvetaeva*, cited above, at 25-26.

The hardships of the First World War and the Revolution bore heavily on Tsvetaeva. In 1919 she placed her two daughters in a state orphanage, believing they might be better fed there. One of the daughters, Irina, died there of starvation in 1920. In the spring of 1922, Marina and her daughter Ariadna left the Soviet Union and were united with her husband, Efron, in Berlin. In August 1922 they moved to Prague.



603.

**Versty. Stikhi. (Mileposts. Poems.) Moscow: Kostry, 1922.**

The year on the cover is “1921” but on the title page it is shown as “1922.” The title page contains the words (below the title): “Izdanie Vtoroe.” “Second edition.” Same contents as previous item. Previous owner’s autograph on the title page: “Rudakov. 11.01.34 Leningrad.” See description of *Evening Album*. (No. 598.)



604.

**Versty. Stikhi. (Mileposts. Poems.) Moscow, 1922.**

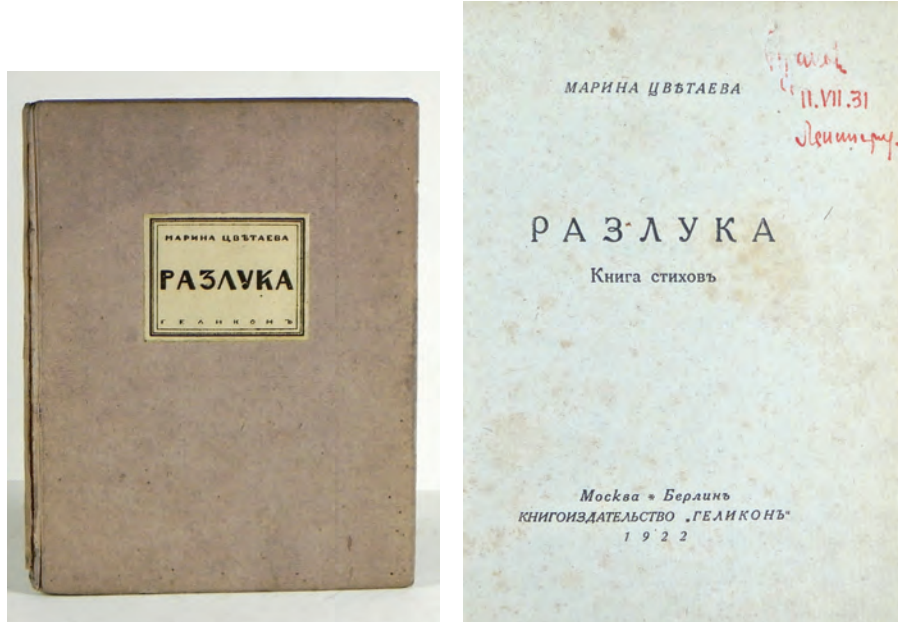
The title page contains the words “Vypusk I.” “Book I.” This book, despite the title, has different content than the prior two items. Terras: “All the poems in *Mileposts: Book One*, for example, were written in 1916 and form a kind of diary in verse.” Terras, at 486.



605.

**Konets Kazanovy. Dramaticheskii Etiud. (The End of Casanova. Dramatic Sketch.)  
Moscow: Sovezdie, 1922.**

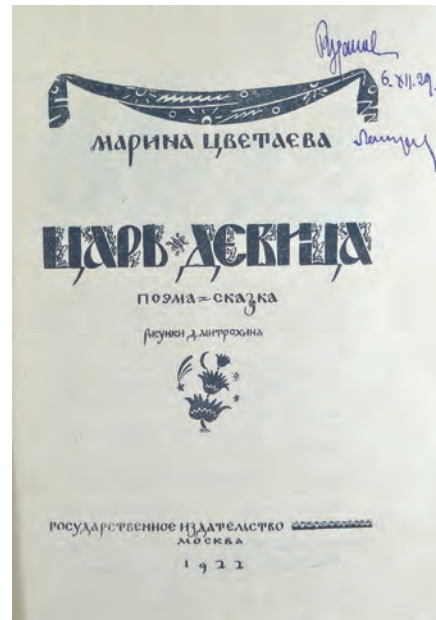
Tsvetaeva's writing for the theater during this period includes "The Phoenix," which with revisions was retitled "The End of Casanova." This work bears a printed dedication to Ariadna Efron: "To my daughter Ariadna, to her Venetian eyes." Ariadna Efron, *No Love Without Poetry: The Memoirs of Marina Tsvetaeva's Daughter*, at 245. OCLC: Stanford, Cambridge, N.Y. Pub. Lib., U. of Michigan.



606.

**Razluka. Kniga Stikhov. (Separation. A Book of Poetry.) Moscow-Berlin: Gelikon, 1922.**

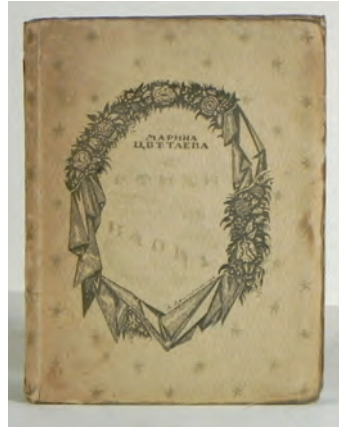
Previous owner's signature on title page: "Rudakov. II.VII.31. Leningrad." See references to Rudakov. *E.g., supra*, 465, 598, 603. Terras: "...indicates yet another dimension of the poet's art, for it contains Tsvetaeva's first longer verse narrative, "On a Red Steed" ("Na Krasnom Kone"). The poem can be seen as a kind of prologue to three more verse narratives written between 1920 and 1922." In 1922, "she took her young daughter Ariadna (born in 1912) – another daughter had died in infancy from the wartime famines -- and joined her husband in Berlin, from which city the family migrated first to Prague and later to Paris in 1925, the same year in which Tsvetaeva's son Georgy was born." Terras, at 486. Kilgour 290 (listed under "Efron").



607.

**Tsar'-Devitsa. Poema-Skazka. (Tsar-Maiden. Fairy-tale poem.) Moscow: Gosizdatel'stvo, 1922.**

Another book previously owned by Rudakov; see signature on title page: "Rudakov. 06/12/29. Leningrad." *Supra*, No. 606. Kilgour 291.



608.

**Stikhi k Bloku. (Poems to Blok.) Berlin: Ogon'ki, 1922.**

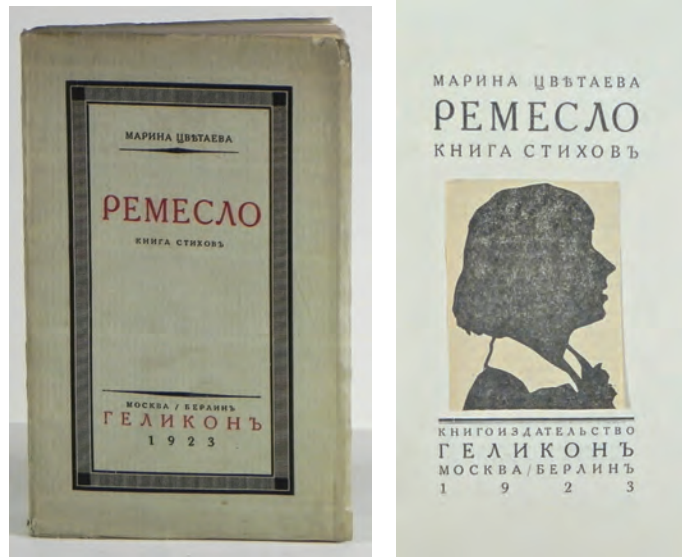
In these poems, Tsvetaeva imagines a journey to the realm of the dead to meet the poet Blok.



609.

**Psikheia. Romantika. (Psyche. A Romance.) Berlin: Izdatel'stvo Z.I. Grzhebina, 1923.**

This collection contains one of the author's best-known cycles – “Insomnia.” Terras: “Tsvetaeva set her collection *Psyche* ... somewhat apart when she gave it the secondary title *Romantika*, indicating that the groupings of poems by theme, unlike their counterparts in *Mileposts: Book One* (and, eventually, later collections) do not have a relevant chronological sequence.” Terras, at 486.



610.

**Remeslo. Kniga Stikhov. (Craft. Book of Poetry.) Moscow-Berlin: Gelikon, 1923.**

This book was published by one of the émigré presses in Berlin. This collection “display[s] the heights of Tsvetaeva’s lyric power. The outpouring of cycles continues and accelerates.” Terras, at 486. Kilgour 292.



611.

**Molodets. Skaska. (The Swain. A Fairytale.) Prague, 1924.**

“*Molodets* consists of two parts, each with five cantos. The first part treats Marusia’s encounters with the vampire, leading to the death of her family and her own burial. The second part features Marusia and the nobleman.” *Reference Guide to Russian Literature*, edited by Neil Cornwell, at 837.



612.

**Posle Rossii. 1922-1925. (After Russia.) Paris, 1928.**

Tsvetaeva and her husband Efron had moved to Paris in 1925. This is one of the two collections said to display Tsvetaeva at the heights of her lyric power. Terras, at 486. After this collection of poems, Tsvetaeva wrote mostly prose.



613.

**“Poet i Vremia.” “The Poet and Time.” In Volia Russii. Zhurnal Politiki i Kul’tury. (Will of Russia. A Journal of Politics and Culture.) Prague, 1932.**

The first appearance of Tsvetaeva’s literary essay examining poetry, the poetic process, and what it means to be a poet. OCLC: Cornell.

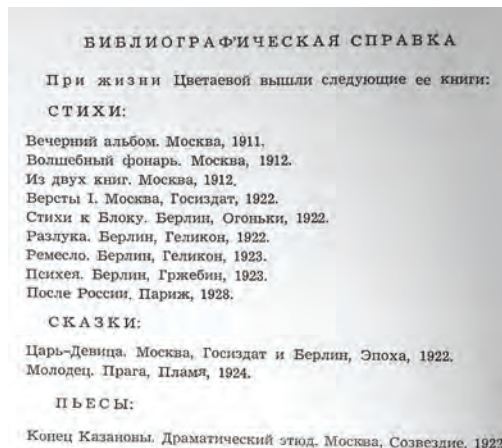
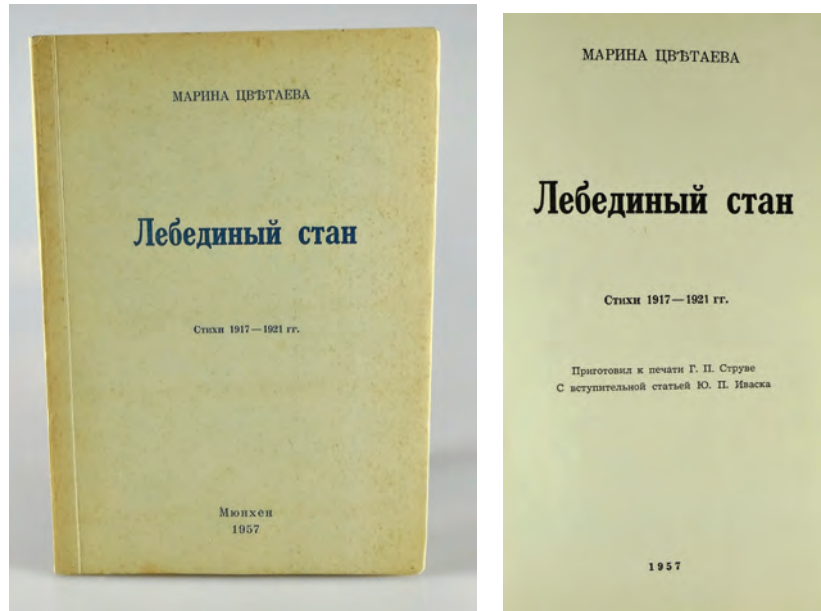




615.

[Tsvetaeva, M. Translator of part.] Federico Garcia Lorca. (Collection.) Moscow 1944.

With listing of the poems she translated. “Victor Goltsev arranged for Tsvetaeva to translate ... poems by Federico Garcia Lorca ... [and other poets]. These translations enabled Tsvetaeva to live through the months that followed.” *Marina Tsvetaeva: The Woman, Her World, and her Poetry*, Simon Karlinsky, at 232. Tsvetaeva returned to Russia from France in 1939. Though Efron had worked for Soviet Intelligence, he was arrested by the Russians for being a French spy and was executed. Tsvetaeva lived in an NKVD dacha with Efron’s sister outside Moscow. She had no income, and was shunned by old friends. “The lion’s share of the considerable literary energy she could still muster went into translations of English and German folk ballads (including Robin Hood, and poems by Federico Garcia Lorca ...” and others. The Germans invaded the Soviet Union in June 1941, and bombing raids commenced. Tsvetaeva was evacuated from Moscow on August 8, 1941. On August 31 she hanged herself, leaving notes to friends asking that they take care of her son. Marina Tsvetaeva, *Earthy Signs: Moscow Diaries, 1917-1922*, at xviii.

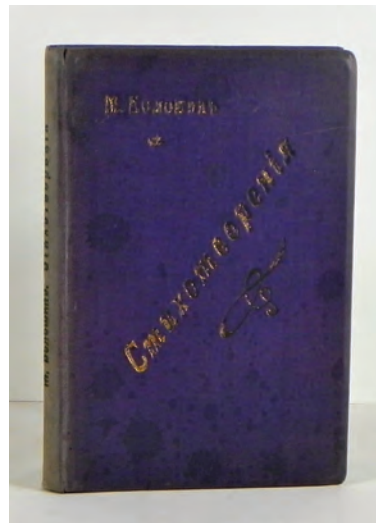


616.

**Lebediny Stan. Stikhi 1917-1921. (The Swans' Encampment. Poems 1917-1921.) Munich, 1957.**

First edition of Tsvetaeva's epic verse cycle in the style of a journal about the horrors of the civil war that followed the Revolution. The "swans" referred to the volunteers in the White Army, which was fighting the Bolsheviks. This volume was prepared for publication by G.P. Struve. With a bibliography of Tsvetaeva's books published during her lifetime, included at the end by the editor, Struve.

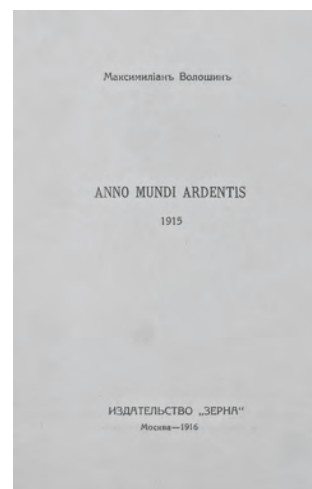
**Voloshin, Maksimilian Aleksandrovich  
(1877-1932)**



617.

**Stikhotvoreniia. 1900-1910. (Poems.) Moscow: Grif, 1910.**

First edition of the author's first collection. A poet associated with the Symbolists. Mirsky: "Voloshin might almost be counted among the minor poets were it not for his last poems on the Revolution, but these are so interesting as to require more than a mere mention." Mirsky, *op cit.*, at 209.



618.

**Anno Mundi Ardentis 1915. Moscow: Zerna, 1916.**

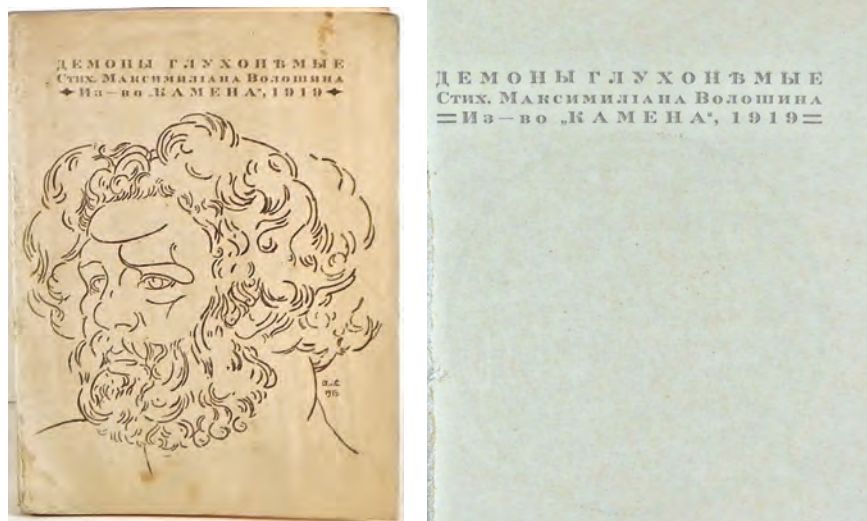
Poems about the World War. Kilgour 1264. OCLC: U. Indiana, Oxford, Harvard, U. N. Carolina, U. Toronto.



619.

**Iverni. (No. 9-10 of the Collection, The Artistic Library.) Moscow: Knigoizdatel'stvo Tvorchestvo, 1918.**

A collection of his poems. Kilgour 1265. OCLC: Syracuse, U. N. Carolina, Indiana, Yale, Harvard.



620.

**Demony Glukhoniemye. (Deaf-Dumb Demons.) Kharkov: Kamena, 1919.**

The last collection compiled and published by the author during his life. His themes include revenge, ruthlessness and violence. OCLC: No copies reported (only photographs).



621.

**Stikhi o Terrore. (Poems on Terror.) Berlin; Knigoizdatel'stvo pisatelei v Berline, 1923.**

Max Voloshin died, not at the hands of a terrorist or the NKVD, but from asthma complicated by influenza.

Zabolotskii, Nikolai  
(1903 – 1958)

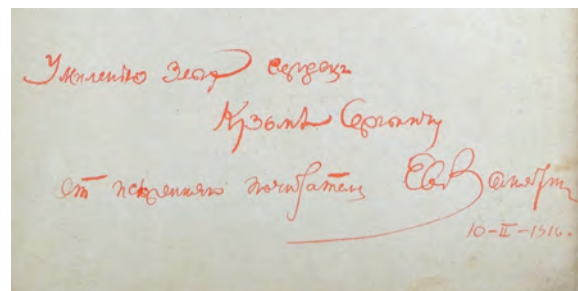


622.

**Vtoraia Kniga. Stikhi. (Second Book. Poetry.) Leningrad: Khudozhestvennaia literature, 1937.**

Zabolotskii had published his first collection of verse in 1929. Terras reports that it was greeted with enthusiasm. This, his second book, was “greeted with more howls of ‘pantheism,’ ‘Kliuevism,’ and ‘out of step with Soviet psychology.’” He was arrested and convicted in 1938, and not released until 1946.

Zamiatin, Evgenii Ivanovich  
(1884-1937).



623.

**Uiesdnoe. Povesti i Razskazy. (A Provincial Tale. Short Stories and Tales).**  
**Petrograd: Kn-vo M.V. Popova, 1916.**

The first edition of Zamiatin's first book, with decorated grey wrappers designed by Dmitri Mitrokhin. **Inscribed by the author.** The text had appeared three years earlier in the journal *Zavety*. "Umileniu zlikh serdets, Kuzme Sergeevichy, Ot iskrennogo pochtatelya. Ev. Zamyatin. 10-II-1916." ("Tenderness of evil hearts, Kuzma Sergeyeovich, from a sincere admirer. Ev. Zamyatin.") The presentation was likely to Kuzma Sergeyeovich Petrov-Vodkin (1878-1939), a Russian painter. Zamyatin and Petrov-Vodkin were active in the literary organization called House of Arts, as were Akhmatova, Blok and others. (Kilgour lists a copy of "Country life. A tale", published in Moscow in 1916. Kilgour 1278.) OCLC: Harvard.

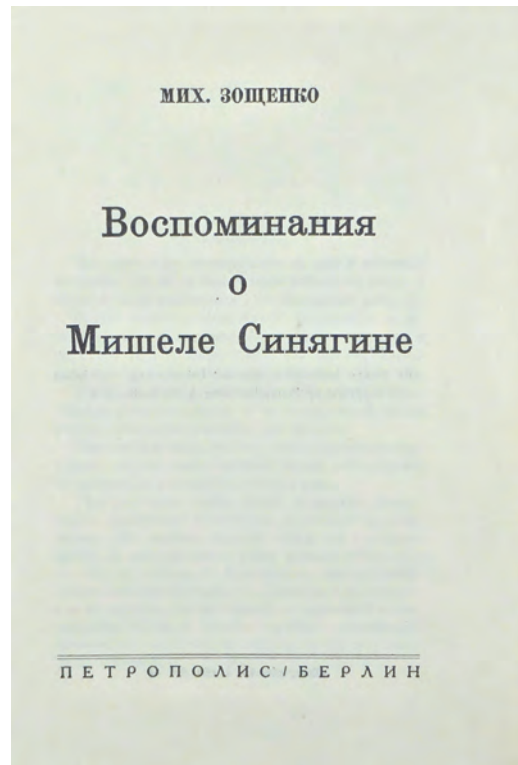
Zoschenko, Michail  
(1895-1958).



624.

**O Chem Pel Solovei. Sentimental'nye povesti. (What the Nightingale Sang. Sentimental tales.) Moscow, 1927.**

Someone – apparently not Zoschenko – has written on the title page (in translation): “It’s very boring and wistful without all of you my dears.” “A prototypical communal apartment romance, an affair made possible by the housing crisis.” Svetlana Boym, *Common Places: Mythologies of Everyday Life in Russia*, at 132.



625.

**Vospominaniia o Mishele Siniagine. (Recollections of Michel Sinyagin.) Berlin: Petropolis, 1930.**

“The most substantial [of his short tales] is probably ‘Michel Sinyagin’ (1930), which has the range of a full-fledged novel, treating with a remarkable combination of understanding and ironic detachment the gradual disintegration of a representative of the pre-Revolutionary literary intelligentsia under the conditions of Soviet life.” Zoschenko, *Nervous People, and Other Satires*, Indiana University Press, Introduction, at 21.

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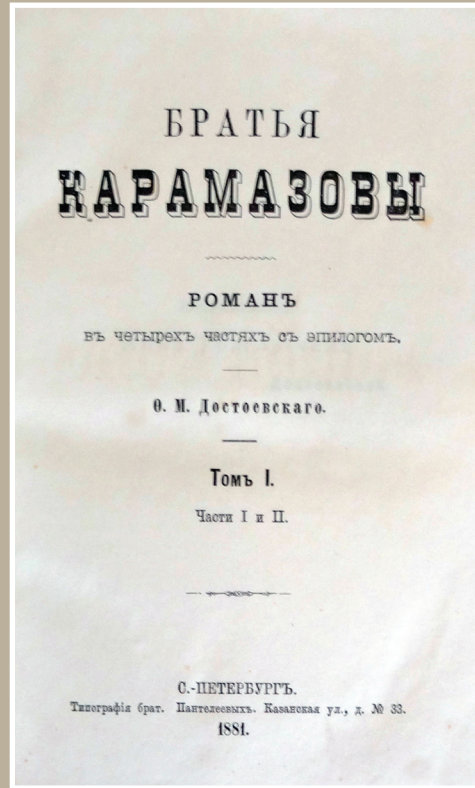
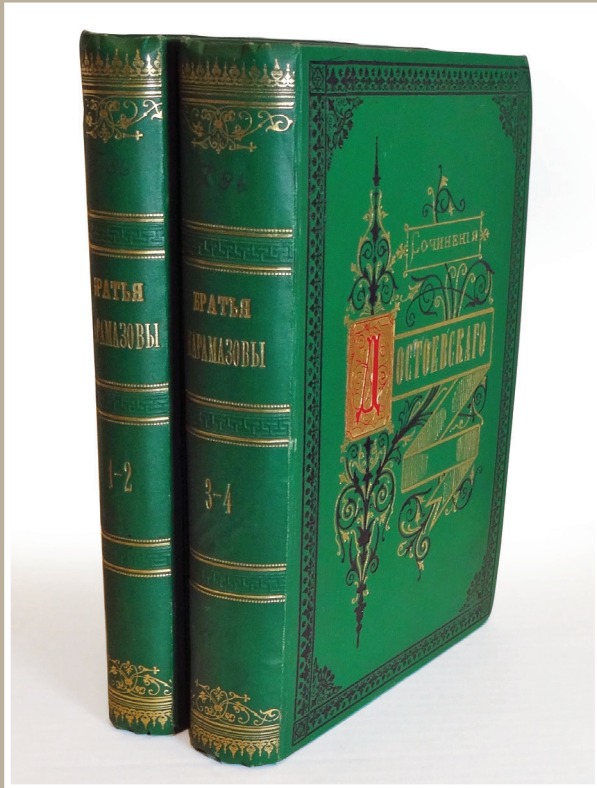
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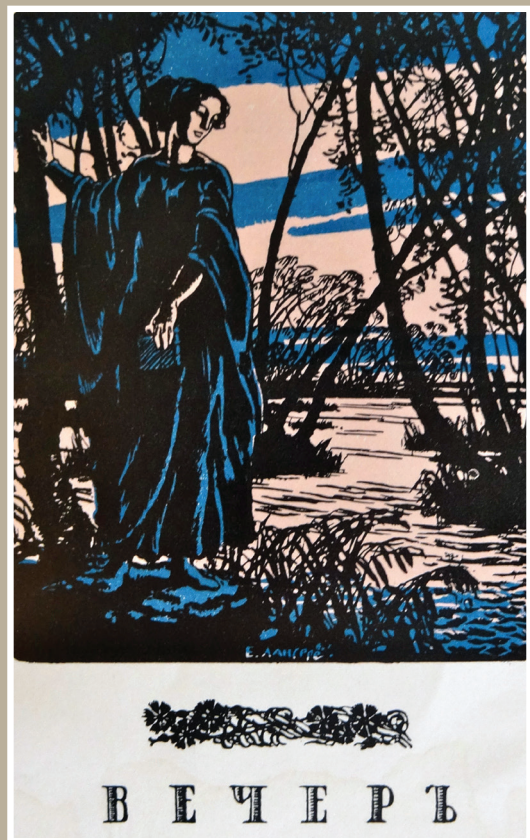
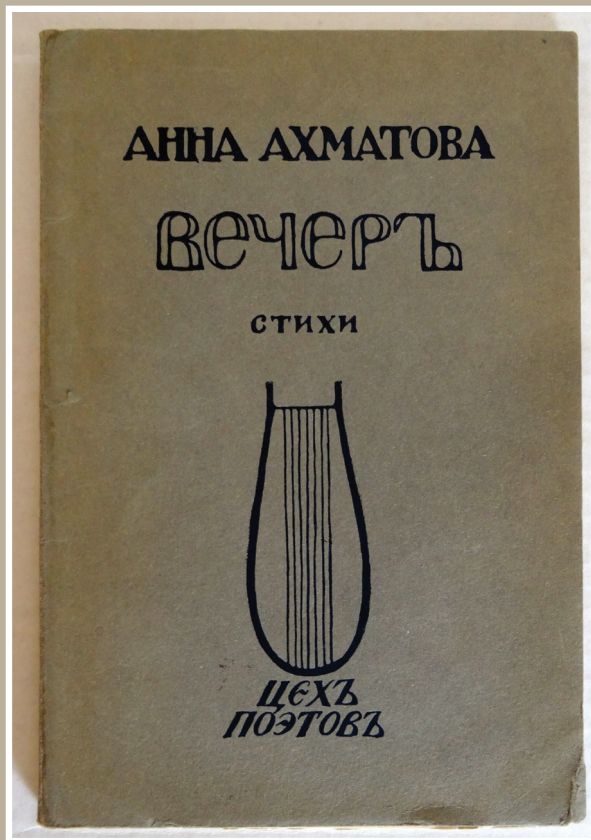
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AKHMATOVA'S FIRST BOOK. VECHER.  
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