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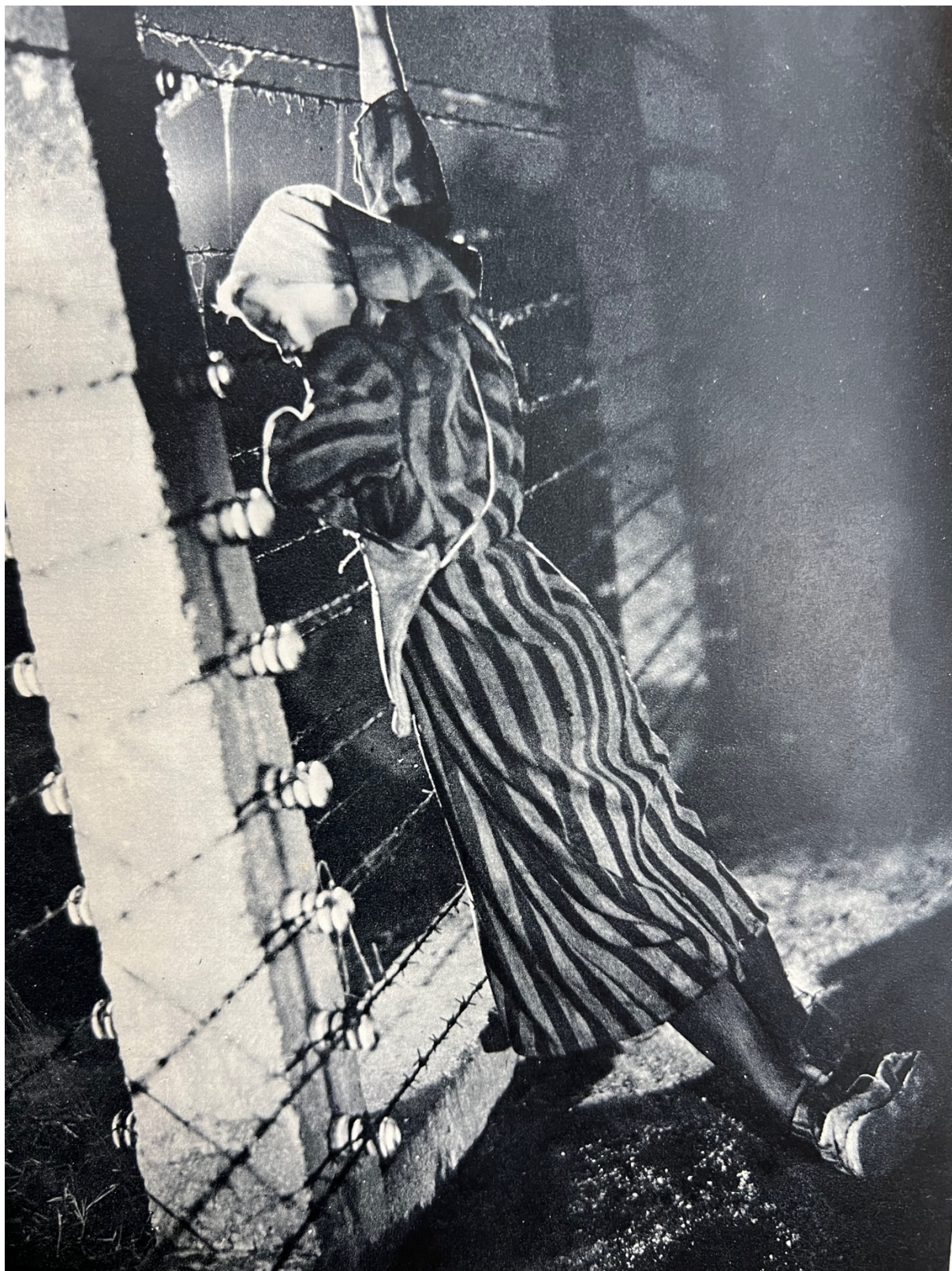
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# Eric Chaim Kline Bookseller Highlights from the 2024 California Book Fairs



*Ostatni Etap*

1. Jakubowska, Wanda (written and directed by); Wojciech Urbanowicz (photographs). **Ostatni Etap (The Last Stage) [The First Feature Film on the Subject of The Holocaust] [A SCARCE COLLECTION OF MATERIALS RELATING TO THE FILM, INCLUDING THE PUBLISHED SCREENPLAY, ORIGINAL THEATRICAL PROGRAMS, FILM STILLs AND PHOTO-POSTCARDS]**. Warsaw: Film Polski/ Filmowa Agencja Wydawnicza, 1947-1955. First edition.

The groundbreaking Polish motion picture *Ostatni Etap* (meaning 'The Last Stage'), is considered the first post-war feature film to portray the experiences of prisoners in a concentration camp during the Holocaust. The film primarily focuses on the experiences of a central group of women in the Auschwitz-Birkenau concentration camp. In a shocking instance of art imitating life, the film's director and co-writer Wanda Jakubowska (1907-1998) was herself a survivor of Auschwitz, and in July of 1947, began filming this powerful semi-autobiographical work at the very same location she was held as a prisoner less than 3 years earlier. Additionally, some other members of the cast and crew had been prisoners at Auschwitz and numerous local townspeople and Red Army soldiers were cast as extras. The director also utilized original uniforms and equipment from the camp as costumes and props. The content of the film is based on the director's own harrowing experiences and those of her fellow female prisoners.

The film was widely seen in Poland, and received an international release in nearly 30 countries between 1948 and 1954. It was nominated for a number of international awards, winning the top prize at the Karlovy Vary Film Festival (Czechoslovakia) in 1948, the first year it was given. It was also nominated for the Grand International Award at the Venice Film Festival in 1948, and for a BAFTA Award in 1950.

Jakubowska's film was the earliest cinematic effort to discuss the Holocaust in any detail, and the first work of its kind to be produced in the post-war period, in which the full extent of the Nazi atrocities had become widely acknowledged and understood. Although it remains somewhat obscure today, *Ostatni Etap* has been recognized as a powerful, groundbreaking, and significant film. In retrospect, it has been seen as being quite influential on later films about the Holocaust, and an archetype for setting certain cinematic precedents in its depiction of the subject matter. The film's frank, dark and realistic quasi-documentary style, and use of real stories and locations led its director to refer to it as a "paradocumentary". Additionally, its impassioned moral appeal and introduction of certain images of life in a concentration camp have now become familiar mainstays in portrayals of the horrors of life under Nazi oppression. The film has been visually quoted to one degree or another in many notable films since, ranging from George Stevens's 'The Diary of Anne Frank' (1959), and Alan Pakula's 'Sophie's Choice' (1982), to Steven Spielberg's 'Schindler's List' (1993). Of particular note is the enduring and infamous image of a transport train slowly moving through Auschwitz's "death gate." Likely the most significant testament to its power is the fact that some shots from this feature film were presented as actual documentary footage (although unacknowledged) in Alain Resnais's groundbreaking and acclaimed expose, 'Night and Fog' (*Nuit et Brouillard*, 1955), and a few other works.

Content of the collection:

1) Film Program:

*Ostatni Etap*. Warszawa (Warsaw): Film Polski, 1948. First Edition. Oblong 12mo (6 x 8") [6 pages, including printed covers], 2-fold. Original photo-illustrated oblong sheet folded (6 pages), with wrappers printed in black & white with blue. Black lettering on the front cover. Program from the film's original Polish theatrical run. Includes cast and crew credits, as well as a one page appraisal and analysis of the film's content. Includes a few striking images from the film. Text in Polish. Some age toning to wrappers. With some very minor rubbing and chipping along the bottom edge of the front cover. Program in overall good+ to very good, and protected in modern mylar.

[WITH]

2) Two original silver gelatin photographs. These stills from the film's production in 1947 are believed to have been shot by Wojciech Urbanowicz, the official still photographer for the film. Each measures 5 1/8 x 7 2/8" and has the production company Film Polski's ink stamp on the verso. Prints in very good condition, and protected in modern mylar.

[WITH]

3) Screenplay:

Jakubowska, Wanda; Artur Kaltbaum (ed.). *Ostatni Etap* [Screenplay]. Warszawa (Warsaw): Filmowa Agencja Wydawnicza (The Film Publishing Agency), 1955. First edition. Octavo, 149pp., [3]. Original illustrated wrappers in grey, blue and red, with black lettering on front cover and spine. The officially printed screenplay is illustrated throughout with fine b/w photogravure images, includes many still images of powerful scenes from the film, each captioned, and interleaved throughout the screenplay.

The initial sections begin with an appraisal of the film by Polish film scholar and professor Jerzy Toeplitz (1909-1995), who was a co-founder and director of the famous Polish Film School in Lodz. This is followed by the text of the speech honoring Jakubowska and presenting her with an award at the World Peace Council in Warsaw in 1950, and the transcript of an interview conducted with the director, by film critic Jerzy Gizycki (aka 'J. Z. Terazycki', 1919-2009). These sections include a photo-portrait of director Wanda Jakubowska, and an image of her receiving the award, both printed in gravure. Following the text of the screenplay are final sections containing international reviews of the film, a list of countries where it was screened, an extensive index listing references to, and reviews of, the film - both in Polish and international publications, a full list of production credits, and finally an errata sheet tipped in.

Some minor to light rubbing to extremities, and along the spine. Back cover with some light water staining and foxing. Interior with a few light sporadic water stains and smudges throughout, with most text and images unaffected. Wrappers in good+, interior in very good condition overall.

[WITH]

4) Photo-Postcards:

*Ostani Etap*, 5 Fotosow. [1948]. A collection of 5 b/w promotional photo-postcards for the film. The five images are printed in photogravure, and depict the leading actresses from the film, in character. All are still connected to each other in vertical orientation, in a leporello style, with a printed photo-illustrated cover in black and purple. All images contain the ink stamp of the Film Publishing Agency on the verso. A few minor to light stains, mostly in the margins, with a few images affected. In very good- condition overall.

[AND WITH]

5) *Kvindelejren Auschwitz* (*Ostantni Etap*). Copenhagen: P. Hansen's Bogtrykkeri, [1952]. 7 pages. B/w photo-illustrated wrappers, with black lettering on the front cover. Danish theatrical film program, with the title translated into Danish (literally 'Women's camp Auschwitz'). Printed to coincide with the film's theatrical run in Denmark, starting January 4th, 1952, this booklet is photo-illustrated throughout with stills from the film, cast and crew credits, and informative text on the background of the film and of Auschwitz. The back wrapper of this variant printing includes local Danish press reviews of the film. Wrappers with some minor creasing to the bottom corner, and a few small ink stains on the back cover, otherwise in very good condition overall. Softcover.



*Bibliographic resource: Haltof, Mark. Screening Auschwitz: Wanda Jakubowska's The Last Stage and the Politics of Commemoration. Evanston, Il: Northwestern University Press, 2018. (43610)*

\$3,250



*Die Nibelungen*

2. Lang, Fritz (director). **Die Nibelungen. A Collection of Promotional Material, Ephemera and Publications, Relating to Fritz Lang's Two Part Epic Film [8 PIECES]**. Berlin/ Hannover/ Leipzig: Verlag "Ross"/ Cigarettenfabrik Constantin/ Film-Kurier/ Ufa-Delca, ca. 1925/ 1928/ 1935. First edition.

This collection consists of 8 separate pieces:

- 1) Complete set of 40 Photo-postcards housed in a modern 4-ring binder
- 2) An unused official album for those cards
- 3) Complete set of 75 cigarette cards in an official album
- 4) A smaller format copy of the same album (including the cards)

- 5) "Die Nibelungen. Ein Deutsches Heldenlied". Original German film premiere program.
- 6) "Das Nibelungenlied. Ein Deutscher Heldensang" ("The Nibelungenlied. A German Epic Poem")
- 7) Film Program for Die Nibelungen Pt.1: Siegfried
- 8) Film Program for Die Nibelungen Pt.2: Kriemhilds Rache

All text in German.

1) This is a complete collection of postcards printed by Verlag Ross, for Ufa-Delca Film, to celebrate the release of Fritz Lang's two-part epic fantasy film *Die Nibelungen*. The postcards measure approximately 3.5 x 5.5" each, and are printed in striking sepia-toned photogravure, on heavy cardstock. The images depict characters and dramatic scenes from the film, covering both parts "Siegfried" and "Kriemhilds Rache" ("Kriemhild's Revenge"), and are divided into 6 groupings. Each card is captioned with the serial number, and title of the character or scene, with the name of the actor often mentioned as well. The final group of 4 cards is a sequence showcasing the pivotal dramatic battle between Siegfried and the dragon. This set is not to be confused with the series of colored postcards by Uvachrom, which were based, in part, on these images. The postcards were never used (circulated), but some have a red triangle stamped insignia on the back. The cards are housed in a blue leather covered photo album with plastic sleeves. The cards and album are in near fine condition overall.

2) Also included is an unused (empty) official Verlag Ross album to house the postcards. Oblong brown-grey thick paper wrappers, illustrated with a gilt-bordered cutout image from one the postcards, depicting Siegfried and the dragon, and gilt-stamped lettering. Brown string-tassel. The album is empty and contains 25 double-sided leaves. Publisher's debossed blind-stamp on the bottom of the back wrapper. Protected by modern mylar.

3) *Die Nibelungen* (Complete set of 75 Cigarette Cards in an Album). Small folio. 13x10". Textured Gray-green string-tied wrappers, with embossed brown and gold lettering and helmet illustration on the front cover. Yellow-green decorative tassel. This is an album containing the complete collection of Cigarette Cards for "Die Nibelungen", produced by the Cigarettenfabrik Constantin company of Hannover in 1928. Each card measures 2.5x4" and featured b/w photogravure images from the film. Many of the images featured are the same as those of the Verlag Ross set, but many are unique to this collection. Each double-sided leaf of the album contains a mat with an average of 6 windowed cutouts, framing the cards, which have been slid underneath. Each cutout section contains a caption in German below, naming or describing the image on the respective card. The set covers both parts of the film "Siegfried" and "Kriemhilds Rache". Introduction to the collection from the company, on the first page of the album. Text in German. Wrappers with some minor creasing along the edges and to the corners. Interior with some minor bumping to the corners of some of the leaves, a light closed tear along the bottom left corner of one of the leaves. Wrappers, interior and cards in very good+ to near fine condition overall. Protected by modern mylar.

4) The rarer smaller variant of the same album, with smaller cards as well. Complete, including all the cards. Protected by modern mylar.

5) "Die Nibelungen. Ein Deutsches Heldenlied". 24pp. Rare original theater program for the German premiere of the film on Feb. 14th 1924, held at the Ufa-Palast am Zoo in Berlin. Dark grey paper wrappers, with red string-tied binding, and the original UFA gilt-stamped embossed seal. Nicely illustrated throughout with b/w gravure images, featuring stills from the film as well as portrait images of director Fritz Lang, and screenwriter Thea Von Harbou. The images accompany a series of short essays on the making of the film, including one from von Harbou herself. Page 11 contains period manuscript notes in pencil from a previous owner, which note, in detail, various specific scenes from the film. In near fine condition overall. Protected by modern mylar.

6) "Das Nibelungenlied. Ein Deutscher Heldensang" ("The Nibelungenlied. A German Epic Poem"). Wezel & Naumann. Leipzig. 1935. 79pp. Blue cloth boards with debossed gilt lettering on the front cover and spine. This finely printed book pairs text passages from the original medieval German Epic poem "Das Nibelungenlied", with relevant b/w photographic reproductions of stills from Fritz Lang's 1924 film adaptation. Most of the images are smaller cutouts pasted onto the pages, but the book also includes 6 full-page glossy photographic plates (including frontispiece). All text finely printed in blue gothic script on japan vellum pages. An additional loose copy of one of the smaller images laid in at the front. Binding with some minor bumping to the corners. Interior with name of a previous owner on the endpapers. Rusting to the staples of the binding. Staring at the gutter of a number of pages. Binding tight overall. Binding in near fine, interior in very good+ condition overall.

7 & 8) Die Nibelungen: Siegfried [WITH] Kriemhilds Rache [TWO SOUVENIR FILM PROGRAMS] Berlin: Film-Kurier, [1924]. First edition. Two premiere souvenir programs depicting both parts of Fritz Lang's monumental "Die Nibelungen" production, "Die Nibelungen: Siegfried" (released on 2/14/1924), and "Die Nibelungen: Kriemhilds Rache" (Kriemhild's Revenge), released on 4/26/1924.

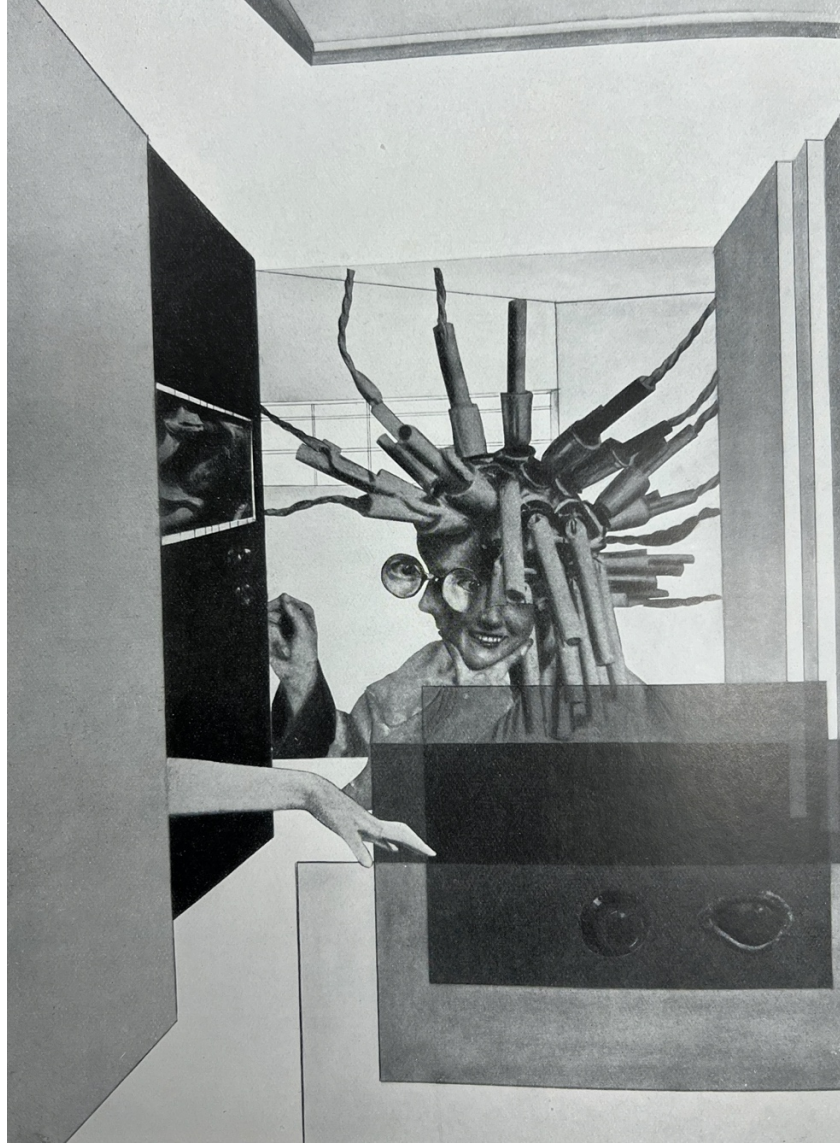
- Die Nibelungen. I Film: Siegfried. Large quarto (approx. 11.5 x 8.5"). Unpaginated. [8]pp. Original photo-illustrated wrappers. Illustrated with 22 sepia tone photogravures, this program contains the film credits as well as a synopsis of the story. With a later variant cover image (showing Siegfried with a sword), and a mention of both parts 1&2 of the film.

- Kriemhilds Rache: Small folio (approx. 11.5 x 8.5"). Unpaginated. [8]pp. Original photo-illustrated wrappers. This program devoted to the second part of the "Nibelungen" movie contains 19 sepia-tone photogravures as well as the usual film credits and the synopsis.

Text in German. Horizontal folding crease at centers of the front wrappers for both programs. Interior of Siegfried with some minor water staining to the first two pages. wrappers in very good+, interiors in very good+ to near fine condition overall. vg+ to near fine. Softcover. vg+ to near fine. Cards/Softcovers. (44791)

**\$5,750**





*L. Moholy-Nagy. 60 Photos*

3. Roh, Franz (ed.). **L. Moholy-Nagy. 60 Photos.** Berlin: Klinkhardt & Biermann, 1930. First edition. Quarto. 60 (5)pp. Original photo-illustrated wraps with black and yellow lettering on cover, black lettering on spine. Fototek 1. Moholy-Nagy played a decisive role in the history of the so-called "New Photography." He believed that the camera was the tool to satisfy the 'hunger for the object.' First monograph of Moholy-Nagy photographs. Cover and book design by Jan Tschichold. With a contribution entitled "Moholy-Nagy and New Photography" by Franz Roh in German, English and French. Illustrated with sixty full page reproductions of Moholy-Nagy photographs, photomontages, photograms and negatives, with captions in three languages. Four pages of advertisements at rear, including Fototek titles one through eight and publications by Franz Roh, Jan Tschichold, Ferdinand Mainzer and the title "photo-eye, 76 photos of the period," edited by Roh and Tschichold. Wraps with very light wear along edges and lightly rubbed. Wraps in very good+, photo reproductions in fine condition. Very good+ to fine condition. Softcover. (48213)

**\$950**





*The Majesty of the Imperial Navy*

4. n/a. 帝国海軍の威容 **Teikoku Kaigun no Iyo (The Majesty of the Imperial Navy)**. Tokyo: Tokyo Nichinichi Shimbunsha (東京日日新聞社), Showa 17 [1942]. First edition. Oblong quarto. Unpaginated. 36 printed double-sided leaves. Housed in a tan cardboard slipcase with black lettering on the front cover and spine. Blue paper boards with embossed silver lettering and geometric decorative designs on the covers. Photo-illustrated title page.

This scarce work is a striking piece of photographic propaganda, displaying the power and glory of the Japanese Imperial Navy during WWII. Illustrated throughout with a total of 74 mostly full-page b/w collotype images, including stunning aerial photography.

The photobook is divided into two parts: the first one is concerned with naval training, while the second part deals with the unfolding course of the war, being a record of Japanese successes from Pearl Harbor, Malaya, New Guinea, and other parts of South East Asia.

This is one of the very first publications to show an extended pictorial account of the bombing of Pearl Harbor, including a number powerful and dynamic images (two of the images seen to be illustrations). Includes also numerous b/w Soviet-style photographic plates of naval guns, battleships, submarines and military planes, as well as photographs of operations in China, Java, Borneo, Philippines, New Guinea, and other areas in Southeast Asia. None of the images are credited to a particular photographer but



included is work by Matsugi Fujio and (possibly) Kimura Ihei. The beginning of the section contains a finely detailed illustrated map showing Japanese naval positions and battles across the pacific theater.

Text and captions throughout in Japanese.

Slipcase with some light scratches, as well as minor age toning and smudges. Corners rubbed and lightly chipped. Binding with minor stains, smudges and scratches to the covers. There is a small 1/2" stain on the upper right corner of the front cover. Edges lightly rubbed, with the head of the spine lightly chipped. Interior covers and endpaper lightly damp-stained. Gutters of interior covers reinforced. Book block tight. pages throughout very clean. Slipcase in good, binding in very good-, interior in very good+ condition overall. Slipcase and binding protected in modern mylar. g to vg+. Hardcover. (48810)

\$1,750



Sefer Shefa Tal

5. Horowitz, Shabbetai Sheftel ben Akiva; Hayim Fayvel ben David (preface). **Sefer Shefa Tal.** Hannoviyah [Hanau]: Hans Yakop Hena, [1612]. First edition. Quarto. [9] 92 leaves. Rebound in modern dark brown leather boards, with gilt lettering, red label and raised bands on the spine. Title page illustrated with historiated woodblock lettering at the top, and encircled by text borders. Missing the final unnumbered initial leaf (containing approbations) and the final two leaves (index).

First edition of this compendium of Kabbalistic topics, by Prague rabbi Shabtai Sheftel ben Akiva Horowitz (1565-1619). Illustrated throughout with a total of 15 prominent and intriguing Kabbalistic woodblock diagrams and charts in black, as well as some small tables. Among the specific subjects, the work provides commentary and analysis of the work of previous Kabbalists including "Iggeret ha-Te'amim" (Letter on the Accents) by 16th century rabbi Aaron Abraham ben Baruch Simeon ha-Levi, the writings of Rabbi Moses ben Jacob Cordovero (aka the RAMAK, 1522–1570), Sefer Yetzirah, and the Zohar.

Text throughout in Hebrew, printed in two and three-column formats, in multiple size fonts, and some of the text in Rashi script.

Binding with some light scratches to the covers. Title page with some staining, some small worm holes, reinforcement along the gutter, and most notably a repaired tear along the left margin, resulting in some loss of border text, and text on the verso. Repaired marginal tears also on the 2nd and 3rd unnumbered initial leaves (with no loss of text). The large diagram on the leaf 8 has been trimmed in the margin, resulting in minor loss of the image on the left side. Closed tear to leaf 18. Pages throughout with some age toning, occasion minor chipping to the edges, and some sporadic water stains and smudges. Binding in very good+, interior in very good- condition overall. vg- to vg+. Hardcover.

*Hebrew title:* ספר שפה טל

*Author:* שבתי שפטל בן עקיבא הלוי הורוביץ

*Publication:* האגוס יאקוב הענה

*Alternate transliteration:* Shabtai Sheftel ben Akiva ha-Levi Horowitz

*Bibliographic References:* Vinograd, p.162, Hanau 13; Steinschneider, col. 2241; Cowley 630 (49853)

**\$6,500**





*Social Kunst*

6. Rue, Harald (ed. and publisher). **Social Kunst No.1-9 ("Social Art", 9 vols. complete) [W/ ORIGINAL PUBLISHER'S PROMOTIONAL BOOKLET]**. Copenhagen: Mondes Forlag/ Monde, 1930-1932. First edition. Quartos. Illustrated dust jackets pasted on to stiff paper wrappers. Pages uncut. The complete 9-issue run of this Danish leftist & socially conscious art periodical edited and published by Marxist literary and art critic Harald Rue (1895-1947). Each issue focuses on the work of a particular artist or a specific subject. All issues are profusely illustrated throughout. Jacket flaps with publisher's advertisements.

Content as follows:

- No.1: The first issue features the work of artist and teacher Aksel Jørgensen (1883-1957).
- No.2: The work of Danish artist Anton Hansen (1891-1960), illustrated throughout with finely printed lithographic images in black.



- No.3: The work of acclaimed German artist Käthe Kollwitz (1867-1945), with many of the b/w images being lithographs.
- No.4: The USA in Drawing. A visual survey of leftist themes and artists in the United States during the period, featuring the work of such acclaimed figures as William Gropper (1897-1977), Fred C. Ellis (1885-1965), Robert Minor (1884-1952), Jacob Burck (1907-1982), Adolf Dehn (1895-1968), Louis Lozowick (1892-1973), Hugo Gellert (1892-1985), and William Siegel (1905-1990). Beautiful lithographic and woodcut images in black, throughout.
- No.5: The work of Danish cartoonist and artist Storm Peterson (Robert Storm Petersen, 1882-1949). Images throughout in b/w, with many printed lithographically.
- No. 6: Tegnekunsten i Sovjetunionen. A survey of modernist Soviet graphic art and illustrations during the period 1917-1931. Contains b/w images as well as numerous color illustrations (mostly lithographic), including the cover. Many striking and iconic images and imagery, including examples of constructivism and social realism, and work from D. Moor (Dmitry Stakhievich Orlov, 1883-1946), Aleksandr Deyneka (1899-1969), Vladimir Lebedev (1891-1967), Viktor Deni (1893-1946) and Mieczyslaw Vasilyevich Dobrokovsky (1895-1937), among others.
- No.7: Work by Anton Hansen, mostly reproduced lithographically in b/w.
- No.8: A survey of pioneering work utilizing the photomontage technique, including striking b/w and red images created by acclaimed artists such as John Heartfield (1891-1968), Hans Richter (1888-1976), Max Keilson (1900-1953), Moholy-Nagy, Rene Jacques (1908-2003), El Lissitzky, Alexander Rodchenko, and Gustav Klutsis (1895-1938), among others.
- No.9: The work of acclaimed German artist George Grosz. Images finely-reproduced lithographically in b/w.

[WITH]

Extremely scarce promotional booklet for Harald Rue's Publishing company Mondes Forlag (MONDE), included with the sixth issue. 7 unnumbered pages. Finely produced, featuring reproduced images and striking modernist design and layout in black, red and white throughout. Displays the first 6 issues of this periodical, as well as other magazines and one-off publications from the publisher on various leftist subjects.

Some wrappers with some sunning, small stains, and/or smudges to covers. Back covers of #3,4 and 9 with ink stamp of the previous owner. Jacket of #9 with some light foxing. Some issues with light rubbing and/or closed tears to extremities. Interiors and images quite clean overall, with a few sporadic instances of light smudges. Jackets/wrappers in good+ to very good, interiors in very good+ to near fine condition overall. All issues protected in modern mylar. g+ to near fine. Softcover.

*\* Together with artist Anton Hansen, whose work is featured in the 2nd and 7th issues of this series, Harald Rue would later edit and publish another similar periodical titled "Arbejderkunst" (1932 - 34). (49874)*

**\$1,750**



*"The Hand of Man", Camera Work, No. 1*

7. Stieglitz, Alfred (ed.); Gertrude Käsebier; Arthur Radclyffe Dugmore (photography by). **Camera Work, No. 1. An Illustrated Quarterly Magazine Devoted to Photography (Including "The Hand of Man" and images by Gertrude Käsebier) [INSCRIBED TO AGNES ERNST MEYER]**. New York: Alfred Stieglitz, 1903. First edition. Folio. 66pp. [18 pages of publisher's ads]. Original grey paper wrappers with white lettering on the covers, specially mounted on grey cloth boards for Stieglitz. Pages uncut. This copy is lovingly inscribed and dated, by Stieglitz to Agnes Ernst Meyer, as "the sun girl", in pencil at the top of the front free endpaper (without a signature). Cover design by Eduard Steichen. Dated January, 1903.

This is the landmark first issue of the seminal quarterly art photography publication edited and published by pioneering photographer Alfred Stieglitz (1864-1946). It contains a total of 8 photographic plates of famous and acclaimed images by photographers Gertrude Käsebier (1852-1934), Stieglitz, and nature photographer Arthur Radclyffe Dugmore (1870-1955). Also included are various essays and articles on photography from a number of notable and historically important contributors to the field, including photographers and art critics, many of whom were members of or associated with Alfred Stieglitz's Photo-Secession movement.

Käsebier, one of the central figures of the Photo-Secession movement, contributes six images: "Dorothy", "Serbonne", and the acclaimed works "Blessed Art Thou Among Women", "The Manger", her portrait of

Evelyn Nesbit, and "The Red Man". Alfred Stieglitz contributes "The Hand of Man", one of his most famous images. The final image by Arthur Radclyffe Dugmore is titled "A Study in Natural History" and shows four birds on a branch. Nearly all the images are beautifully reproduced from the original photograph in b/w or sepia-toned photogravure, and printed on tissue paper, except for Käsebier's "Serbonne", which is printed in offset reproduction and pasted on cardstock. "The Red Man" and "The Hand of Man" are both finely printed in gravure but are printed heavy stock paper rather than tissue, one pasted on and one tipped in onto cardstock. In the case of "A Study in Natural History", the image is printed onto the tissue paper, which has then been pasted onto heavy stock paper. Additionally, there are two offset photographic reproductions after original landscape paintings by D.W. Tyron and Puvis de Chavannes, as part of the essay 'Repetition, with Slight Variation'.

Text includes an initial piece written as an introduction to the magazine by Stieglitz, essays on the work of Gertrude Käsebier by Charles Caffin (1854 -1918) and Frances Benjamin Johnston (1864-1952), 'A Chat on the London Photographic Salon' (including a list of American photographers exhibited there), 'Repetition, with Slight Variation' by Sidney Allan (Carl Sadakichi Hartmann, 1867 -1944), 'Signatures' by Eva Watson-Schütze (1867-1935), 'Ye Fakers' a short essay on photographic manipulation by Eduard Steichen, and an article on bird photography by Arthur Radclyffe Dugmore, among others. The final 18 unnumbered pages contain beautifully printed period advertisements for photography-related businesses.

Binding with some light to moderate rubbing to corners, most notably the head and tail of the spine. Spine lightly sunned with some scratches and stains. Smudging on the back cover. Minor damp staining to interior covers and endpapers. Light foxing to a number of pages throughout, including some of the photographic plates, mostly confined to the margins. The only plate with foxing lightly affecting the image is Käsebier's "The Manger". The plate containing offset reproductions of the paintings (at p.30) is detached but present. Binding in very good-, interior in very good condition overall. vg- to vg. Hardcover.

*\* Agnes Ernst Meyer (1887-1970) was an American journalist, philanthropist, civil rights activist, and art patron. She was a close collaborator and friend of photographer Alfred Stieglitz, with whom she published the arts and literary magazine "291" (from 1915-916). She first encountered the work of photo-secession group, when she chanced upon Stieglitz's Gallery 291, while work as a reporter for the New York Sun newspaper. She was one of the first female journalists to work at the paper. Due to this fact Stieglitz often referred to her as the "Sun Girl". Along with Katharine Rhoades and Marion Beckett she was known as the one of "The Three Graces" of the Alfred Stieglitz artistic circle. She is well known for her political activism throughout her life on behalf many causes, including public education and racial equality in America. (50001)*

**\$12,000**





*The Song of Songs*

8. Flint, W. Russell (illus.). **The Song of Songs, Which is Solomon's [WITH AN ADDITIONAL FULL SUIT OF DUPLICATE PLATES]**. London: Philip Lee Warner Publisher to the Medici Society/Riccardi Press, 1909. Authorized Edition [Limited edition]. 1/17. Quarto. [7 leaves] 16pp. [23 leaves]. Limp vellum binding with gilt lettering on the front cover and spine. Green string ties. Copy #6 from a limited edition of 17 copies printed on vellum leaves, hand numbered on the colophon at the front. Illustrated title page, as well as the publisher's device on the half-title, both in blue. White ribbon marker.



A gorgeously printed edition of the biblical Song of Songs (Song of Solomon), illustrated with images by acclaimed Scottish artist William Russell Flint (1880-1969). The first section contains a table of contents, list of illustrations and the full seven chapters of the biblical text. This is followed by a section of 10 finely printed color gravure plates, after original images by Flint, depicting verses from the text. Each image is tipped in on a leaf of Riccardi paper, tissue guarded, and preceded by a captioned leaf on vellum, stating the quote, chapter and verse. Sporadic minor damp staining to a few leaves, but all images are clean and vibrant. Binding in near fine, interior in very good+ condition overall.

[WITH]

A complete addition suit of duplicate plates. Housed in a grey buckram portfolio with gilt lettering on the front cover. Each of the ten plates are likewise printed finely in color gravure, tipped in, and are protected with a captioned tissue guard. Some of the tissue guards are lightly rippled due to exposure to moisture. A few of the tissue guards with minor creasing and/or closed tears along the edges. All images clean and bright. Light damp staining to the interior flaps of the portfolio. vg+ to near fine. Hardcover. (51009)

**\$4,000**



*Raw. The Graphix Magazine*

9. Spiegelman, Art and Francoise Mouly (editors); Art Spiegelman et al (cartoonists). **Raw. The Graphix Magazine... [a complete run of the eight issues of Volume 1, containing the ORIGINAL SERIALIZATION OF SPIEGELMAN'S "MAUS"]**. New York: Raw Books and Graphics Inc., 1980-1986. First edition. Folio (14-1/4" x 10-1/2"). 8 issues in color printed wrappers, some with die-cut front covers. A complete run of Volume 1, but lacking 3 inserts (Spiegelman's "Two Fisted Painters" inserted in No. 1, the gum and cards inserted in No. 2, and the vinyl record inserted in No. 4). However, included in this run are the separately inserted first seven original parts of Spiegelman's "Maus: A Survivor's Tale" which begin in Raw, Vol. 1, No. 2, with a bound in 18-page comic book (7" x 5-1/4") printed in black & white. By Vol. 1, No. 4, the continuing comic book insert has acquired colored wrappers and has grown in size to 9" x 6" and in length to 32 pages. It remains in that format through its seventh chapter in Raw, Vol. 1, No. 8. See below for bibliographic details.

Though the run of Maus inserts is complete and in fine condition, we would judge its parent magazine, Raw, Nos. 1-4 to be in good + or better condition (in addition to the missing inserts, No. 1 has a small light stain on its back wrapper), and we would judge Nos. 4-8 to be in near fine condition (issue #8 has a small closed tear on the bottom edge of the front cover and a barely noticeable discoloration at the top corner. Note: No. 7 has an intentionally (as issued) torn top corner reinserted inside the front cover.

"Raw" / "Maus" bibliography:

Raw #1, (4), 8, (15)-36pp.

Though "Maus" does not begin until the next issue, it still contains a double-spread of drawings by Spiegelman.

Raw #2, 34pp. w/

"Maus, a Survivors Tale" Chapter One. (1)-16pp. Tipped in on the inside back wrapper.

Raw #3, 50pp. w/

"Maus, the Honeymoon" Chapter Two. (17)-31pp. Stapled at inner margin of page 28.

Raw #4, (4), 42pp. w/

"Maus, Prisoner of War" Chapter Three. (32)-61pp. Tipped in on the inside back wrapper.

Raw #5, (8), (15)-38, (8)pp. w/

"Maus, The Noose Tightens" Chapter Four. (62)-85pp. Tipped in on the inside back wrapper.

Raw #6, 74pp. w/

"Maus, Mouse Holes" Chapter Five. (86)-120pp. Stapled at inner margin.

Raw #7, 49, (1)pp. w/

"Maus, Mouse Trap" Chapter Six. (121)-152pp. Stapled at inner margin. (There is also a (16)pp. pamphlet by Yoshiharu Tsuge entitled, "Red Flowers," stapled to the inside back wrapper).

Raw #8, 78pp.

"Maus, Mauschwitz" Chapter Seven. (2), (153)-179pp. Stapled at inner margin.

"Maus, a Survivor's Tale" is the story of Vladek Spiegelman, a Jewish survivor of the Holocaust and his son, a cartoonist who tries to come to terms with his father's terrifying story. In cartoon form the Nazis are cats and the Jews are mice. It is, "a remarkable feat of documentary detail and novelistic vividness... an unfolding literary event." (New York Times Book Review)

The first six chapters of Maus, with slight modifications, were collected and published in book form by Pantheon in 1986. Chapter Seven, noted above in Vol. 1, #8, is the beginning of Maus II.

Some of the other named writers and cartoonists represented in this run of Raw (many of whom were Spiegelman's art students) include Alfred Jarry, Bruno Richard, Geoff Robinson, Kaz, Jacques Tardi, Joost Swartz, Jerry Moriarty, Mark Newgarden, Patricia Cairee, Lynne Tillman, George Griffin, Gerry Capelle, Francois Mouly, Mark Caro, Paul Boyer, Norman Dog, Sue Coe, and approximately 20 others. (51104)

\$3,500



*Chad Gadya*



10. Raban, Ze'ev (Illustrator). **Chad Gadya [One Little Goat]**. Jerusalem: B'nai Bezalel, [1926]. First edition. 12mo. Unpaginated. [12 pages]. Original multicolored lithographic illustrated wrappers. Exquisitely illustrated rendition of Chad Gadya, the tradition song sung at the conclusion of the Passover Seder. In this work, Ze'ev Raban, the acclaimed painter, decorative artist, and one of the founders of the Israeli art world, reveals the full extent of his magnificent talent with 10 striking hand-colored color lithographic illustrations (one for each verse of the song), all of which are captioned underneath. All text also printed lithographically in both black and red. Musical notes and publisher's advertisement at rear. Text in Hebrew. Wrappers with minor smudges and staining to the very edges of the front cover. Back cover with a few small smudges and a tiny chip along the right edge. Small stain at the bottom of the foredge of the book block. All interior pages and images clean and vibrant. Wrappers in very good-, interior in near fine condition overall. vg- to near fine. Softcover.

*Hebrew title:* חַד גָּדִיָּא

*Author:* זאב רבן

*Publication:* ירושלים : בני בצלאל, תרפ"ו

*Alternate transliteration:* *Had Gadya* (52034)

\$1,750



*Lists (IV) from The Book of D. + D*



11. Iannone, Dorothy. **Lists (IV) from The Book of D. + D. A Much More Detailed Than Requested Reconstruction [INSCRIBED]**. Cologne: Driver Press, 1968. Limited edition. 3/30. Oblong Octavo (8 1/2 x 10 1/2"). Twenty plastic pockets containing thirty-five serigraphs printed on white plastic sheets with foam boards, fastened by four screw bolts at elevated plastic spine. Inscribed "Dorothy Iannone # 3 To George + Anna, ya. friend Dorothy Jan. 18, 1969." Dedicated "For Pappa."

The 'book' embodies a visual record of Iannone's erotic encounters with various partners, accompanied by a list of thirty disclosing names, ranks, initials, professions, or nationality, respectively three casual designations as Nut, Negro, and Colleague. The drawings, a vivid though bold rendering of her erotic encounters are presented with in-plate captions referring to places and entities encountered, art historical facts, or simply her state of mind. Near fine condition. Bolted plastic binding.

*Dorothy Iannone (1933-2022) was known for her erotic artwork in various mediums. Born in Massachusetts she graduated from Boston University with a B. A. in American Literature and studied English literature at Brandeis University. She is known for her 1961 encounter with US Customs, confiscating her copy of Henry Miller's "Tropic of Cancer" which was banned at the time. Her subsequent legal action, with help of the New York Civil Liberty Union, caused her book to be returned and the ban on Miller to be lifted. Iannone dealt with censorship in various instances through the 60s, 70s, and 80s: "When my work was not censored outright, it was either mildly ridiculed or described as folkloric, or just ignored." She and her partner Dieter Roth joined the Fluxus movement around Robert Filliou. (52603)*

**\$5,750**



*Madeline*

12. Bemelmans, Ludwig. **Madeline**. New York: Simon and Schuster, 1939. First edition. Quarto. Unpaginated. Original color-illustrated boards with white lettering on cover. black on spine; in original color-illustrated dustjacket, black lettering on spine. Illustrated endpapers. Title page with vignette and solid blue framing of text and vignette. Half-title printed in red. All pages of block with solid yellow backdrop for b/w drawings plus eight full page color illustrations. True first edition with twelve girls in "They went home and broke their bread" illustration and 1939 printed below Simon and Schuster on title page.

"This book is known as Madeline and you will find it very fine. It's much more fun than any toys, for little girls and little boys. Its heroine as you will see, lives in a place pronounced Paree; which gives you quite a splendid chance to learn the ways of Paris, France. Madeline has lots of friends, and plays with them until day ends. She has an appendectomy, and still the book ends happily. Of fun and pictures, it's a mine – for goodness' sake read Madeline!" (Inside flap).

Dustjacket with light wear along edges, small chips and closed tear at edges of spine, small closed tears of bottom edge of back cover with subsequent light crease, lightly rubbed and price clipped. Light age toning. Very good condition. Hardcover. (52757)

**\$1,250**



*Illustrated New Fairy Tales, Grand View*

13. Chen, Hexiang (陳穌祥, ed.) Qin Tongpei (秦同培, reviser). 繪圖 新童話大觀 **Hui Tu Xin Ton Hua Da Guan (Illustrated New Fairy Tales Grand View, 9 Softcover Vols. in 1 Portfolio)**. 上海 (Shanghai): 世界書局 (Shi jie shu ju), [1923]. Octavos. Vol.1: 21pp. Vol.2: 221, Vol.3: 161pp. Vol.4: 171pp. Vol.5: 161pp. Vol.6: 161pp. Vol.7: 171pp. Vol.8: 201pp. Vol.9: 211pp. Publisher's original illustrated yellow and red paper portfolio, with bone fasteners, housing 9 individual string-bound softcover volumes, each chromolithographically illustrated on the covers.

Published in the "twelfth year of the Republic of China" (1923)\*, this now extremely scarce work, is a new and revised edition of the noted illustrated collection of Chinese fairy tales and stories for children. The first section (volumes 1-2) contains folk tales, the second section (volumes 3-6) contains stories derived from Chinese history and the third section (volumes 7-9) contains fairy tales (including adaptations of foreign literature). The volumes corresponding to each of these three sections have the same images on their covers. The first two volumes, contain an image of a brother and sister feeding birds, the next four volumes show two boys playing with a dog, and the final three volumes show two fairies putting a child to sleep. Each volume is profusely illustrated throughout with finely rendered b/w woodblock images, likely in the hand of a singular artist. Others have previously noted a certain resemblance to and an influence in style from Meiji-era Japanese woodblock printed literature. Although we have not been able to the specifically compare various editions, we have been able to locate the earliest known edition from 1921, also issued in 9 parts. Additionally, we have been able to find publications that appear to be later expanded editions of the same work (in 14 volumes), from the same publisher, issued between 1931 and 1933. The publishing house "World Bookstore" (or World Publishing Company) was the largest publishing house in Shanghai during the period, and was among the top three publishers in China. The company was defunct as of 1950. Publisher's illustrated advertisement printed on the interior flap of the portfolio.

Text throughout in Chinese.

Portfolio with rubbing to extremities, especially the hinges. Front cover of portfolio, with some smudging and age toning, as well as an abrasion at the bottom. One of the bone fasteners is missing. Interior flaps of the portfolio have been reinforced with Japan tissue. Wrappers of softcover volumes with light age toning, a few light creases, and some minor chipping along a few edges. Interiors quite clean and vibrant, save for some age toning, and a few very minor sporadic instances of small water stains. String bindings still quite tight. Portfolio in good, wrappers in very good-, interiors in very good+ condition overall. g to vg+. Softcover.

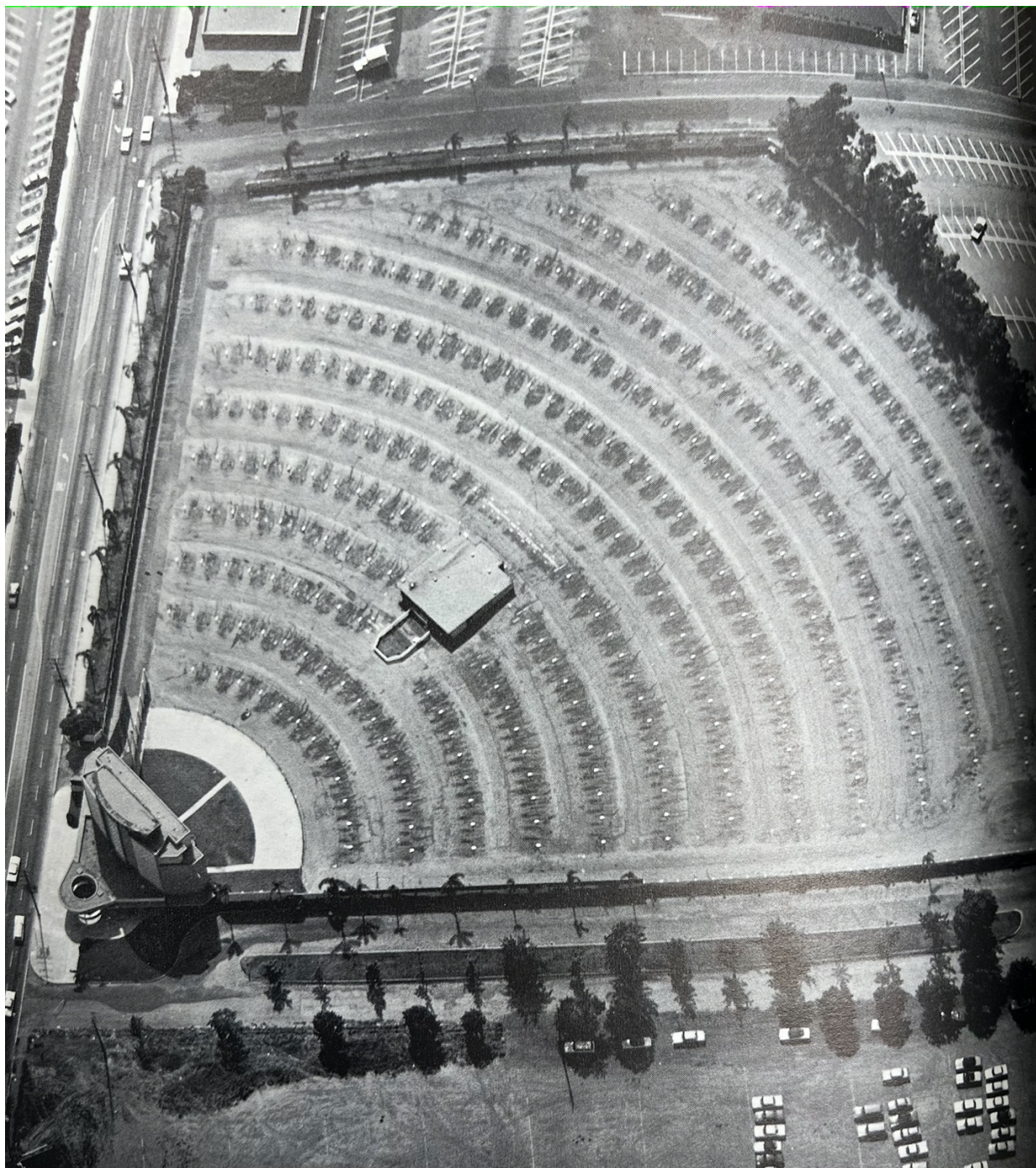
*\*Although the top of the front cover of each individual volume states that they were "published in the 11th year of the Republic of China" (likely a holdover from the previous edition), the interior back wrappers of the 2nd, 6th and 9th volumes state in the publication information that they were actually published in the "12th year" (1923).*

*Alternate title: 童話大觀 Grand View of Fairy tales.*

*There are no OCLC holdings worldwide for this edition, nor are there any records online. (52784)*

**\$7,500**





*Thirtyfour Parking Lots In Los Angeles*

14. Ruscha, Ed. **Thirtyfour Parking Lots In Los Angeles [SIGNED]**. Los Angeles: Self published, 1974. Second Edition. 1/2000. Small Quarto. Unpaginated. Original stiff cream wraps with light brown lettering on cover, protected by modern mylar. Signed "Edward Ruscha" in blue ink on free front endpaper. Ruscha changed his signature to Ed Ruscha later in his career.



Richly illustrated with 30 b/w full-page-, and 1 b/w double-page reproduction of captioned photographs showing aerial views of (mostly) empty parking lots around the city of Los Angeles. The photos were taken at Ed Ruscha's instructions by Art Alanis. The double-page photo depicts Santa Monica Blvd. from Roxbury to Wilshire. Represented are Pierce College in Woodland Hills, Fashion Square in Sherman Oaks, 1800 Avenue of the Stars in Century City, Universal studios, Dodger Stadium, Hollywood Bowl, among others.

Other photos show the Pierce College in Woodland Hills, Fashion Square in Sherman Oaks, 1800 Avenue of the Stars in Century City, Universal Studios, the Dodgers Stadium, Hollywood Bowl, and many others. "Ed Ruscha's work still retain their capacity to surprise, delight and puzzle in equal measure...they are still objects of mystery and fascination, beguiling in their utter simplicity and immutable rightness." (Parr/Badger; *The Photobook: A History*, Vol. II, 140-141). *Thirtyfour Parking Lots* delivers a complex polemic on the nature of the medium and its dissemination, using the most economical as well as minimal of means. Some discoloration to glassine. Parts of top edge on glassine torn. Glassine in good, book in near fine condition. vg. Softcover. (52852)

**\$2,000**



*Clear Instruction in the Excellent Art of Wrestling*

15. Petter, Nicolaes (Niclaus); Romeyn de Hooghe (illus.). **Klare Onderrichtinge der Voortreffelijke Worstel-Konst (Clear Instruction in the Excellent Art of Wrestling)**. Amsterdam: W. van Lamsvelt [J.J. van Waesberge], (1674). First (Dutch) Edition. Quarto (9 x 7-1/4 in.). [8], 16pp. Collation (text): [asterisk]4, A-B4; 71 numbered full-page engraved plates. Woodcut printer's device at title. Contemporary vellum (darkened), manuscript title at spine. Text leaves only with some light marginal embrowning and smudges, along with light tidemark and some darker staining at top gutter/margin. Interleaved throughout with blanks, the first six with later paper, all other interleaving blanks contemporary or near-contemporary to the time of printing; many illustrations traced with colored pencils onto the blanks, with evidence on versos, some plates lightly hand tinted, these early marks all neatly and capably done. Cancel with pasted slip neatly covering the original imprint of J.J. van Waesberge. A good or better copy.

Dutch edition of this masterfully illustrated self-defense manual for gentlemen, one of the most influential works on martial arts published in early modern Europe. Offered to J. J. van Waesberg in for publication in 1674 by the widow of a well-known wrestling champion in Amsterdam, it first appeared with text in German. Beginning his career as a wine merchant, Nicolaes Petter mastered a style of hand-to-hand fighting known as luctorius. In his day, he was unbeatable, he shared his knowledge of this more cultivated form of wrestling with the Dutch gentry.

Arranged in thirteen sections, the 71 full-page engraved plates convey the fury, surprise, and pain as gentlemen defend themselves in hand-to-hand combat against brigands and ruffians, or defend their honor against a peer. The plates include printed letters (A, B, C) which refer back to aspects of the moves described in the preliminary text. Section XI deals largely with techniques for disabling an opponent armed with a knife (or knives). Originally published in 1674 by van Waesberge in German as *Der künstliche Ringer*; an undated French version appeared at Leiden in the early eighteenth century.

Annotations: Five of the interleaves contain old manuscript annotations which in part reproduce some of the text pertaining to the facing plate. An old hand has numbered the plates at the blank top outer margin. Good+. Hardcover.

*References: Landwehr (de Hooghe) 39; STCN 844223085; VD1723:318270H (German language edition) (53372)*

**\$7,500**





*A Collection of the Most Famous Proverbs*

16. [Lagniet, Jacques]. **Recueil de plus illustres proverbes, divises en trois livres, le premier contient les proverbes moraux, le second les proverbes joyeux et plaisans, le troisieme represente la vie des gueux en proverbes mis en lumiere** (A Collection of the Most Famous Proverbs, Divided into Three Books, the First Contains Moral Proverbs, the Second, Joyous and Pleasant Proverbs, the Third Presents the Life of Beggars Highlighted in Proverbs). Paris: [Chez Jacques Lagniet], 1657-1663. First Edition. Three parts, quarto (10-1/8 by 7-1/2 in.). 114 (of, perhaps, 165) copperplate engravings,

depicting allegorical and satirical tableaux. Engraved general title (numbered 1), serving as title for the first part; latter parts with separate engraved titles. Some plates read: "I. Lagniet exc[udit]", "some others note the location of the firm, and a few bear initials of engravers. A definitive count of plates published in the set has never been determined, and collections cited by bibliographic authorities vary. Plate 15, part 2, dated 1657. Later half leather over textured cloth. Blanks bound in to note missing plates in sequence (see inventory below). Several leaves in the first part skillfully remargined at fore-edge (no loss). Occasional light smudges and stains. A very good set.

Notably large collection of copperplate illustrations by the engraver, caricaturist, and editor, Jacques Lagniet (1620-1672), comprising one of the most popular suites of prints in the history of the genre. Few large collections of Lagniet's Proverbs have been assembled and bound together, and all contain somewhat mixed and incomplete assortments of the approximately 165 plates in the complete series. Unnumbered plates of uncertain origin are sometimes included, as we see in the present collection, bound after the second part, "Le tableau et la vie exemplaire de ces deux amys," in which two friends fart into a lit candle. (Plus ça change...). An extraordinary imaginative and documentary achievement, Lagniet immerses us in the ups and downs of daily life, set against the background of omnipresent scourges: plague, war, and famine. Not only do we see an important period of history pass before us, captured in more intimate details than the somewhat pompous prints of Abraham Bosse, but we can also follow by means of these drolleries and pranks the development of the study of manners. ("Non seulement, on voit défilier devant soi une importante période de l'histoire, prise dans des détails plus intimes que par les estampes toujours un peu pompeuses d'Abraham Bosse, mais encore on peut suivre au moyen de ces drôleries et facéties le développement de l'étude de mœurs" -- John Grand-Carteret, *Le Mœurs et la caricature en France*). The vivid imagery of Lagniet's highly idiosyncratic vision, is balanced by a rich text woven together from proverbs, maxims, and popular (often coarse) expressions. This resulting multimedia extravaganza evokes a very specific time and place, with a rare depth and sensitivity to the full range of human emotions and motivations. With caustic verve, bourgeois and nobles are mocked. A whole gallery of grotesque types and buffoons are on display, not infrequently involving the more sordid and comic aspects of sexuality. Many of the subjects will fascinate the student of gastronomy, and delight those interested in antique trades -- blacksmiths, hosiers, glaziers, strolling musicians, turners and carters - along with their settings in the interiors of shops or private homes.

Provenance and annotations: The copy of Sir William Stirling Maxwell, with his arms tooled in blind at the front board, and his large bookplate at verso. Long bibliographic note neatly written and professionally tipped onto blanks bound before the first title. One plate with a touch of old blue tinting. Contemporary Latin inscription at plate 9, first part: *Similis simili gaudet* (Like rejoices in like).

Sir William Stirling Maxwell, ninth baronet (1818–1878), was a noted art historian, historian, and book collector. After succeeding to his father's estates in 1847, Stirling commissioned a young London architect, Alfred Jenoure, to carry out alterations to Keir House. "The ambitious scheme transformed the neo-classical pile into an idiosyncratic expression of Stirling's tastes and interests. 'At the centre was his magnificent two-story library, lined in cedar, with specially designed furniture and fittings. Dr Waagen found it 'too remarkable a room not to be mentioned' and noted that every surface was carved with mottoes, 'the study of which would occupy an ordinary length of life very profitably' (Waagen, 453). The books were beautifully bound and embossed with Stirling's armorial devices, and he himself designed the ex libris slips [as in the present volume] which incorporated his mottoes, such as *Gang Forward and Poco a Poco*." Among his many published works is *An Essay Towards a Collection of Books Relating to Proverbs, Emblems, Apophthegms, Epitaphs and Ana* (1860). "The obsessive nature of his collecting was exemplified by his large accumulation of emblem books, now in Glasgow University Library, which numbered around 1200. It was probably the largest collection ever amassed and its owner was one of the most important figures in the nineteenth-century revival of interest in emblems." (ODNB).



References: Brunet III, cols. 767-768; Catalogue Destailleur, no. 325; Larousse, *Grand dict. XIXe siècle*, vol. X, p. 68; Macartney, Hilary, "Maxwell, Sir William Stirling" [in:] ODNB. Michaud, vol. XXII, pp. 518-519; NBG, vol. XXVIII, cols. 824-825; Rahir, *Bibl. de l'amateur*, 590.

Plate Inventory:

Part 1: 1-18; 20-22; 24-33; 35-50 (= 47 plates)

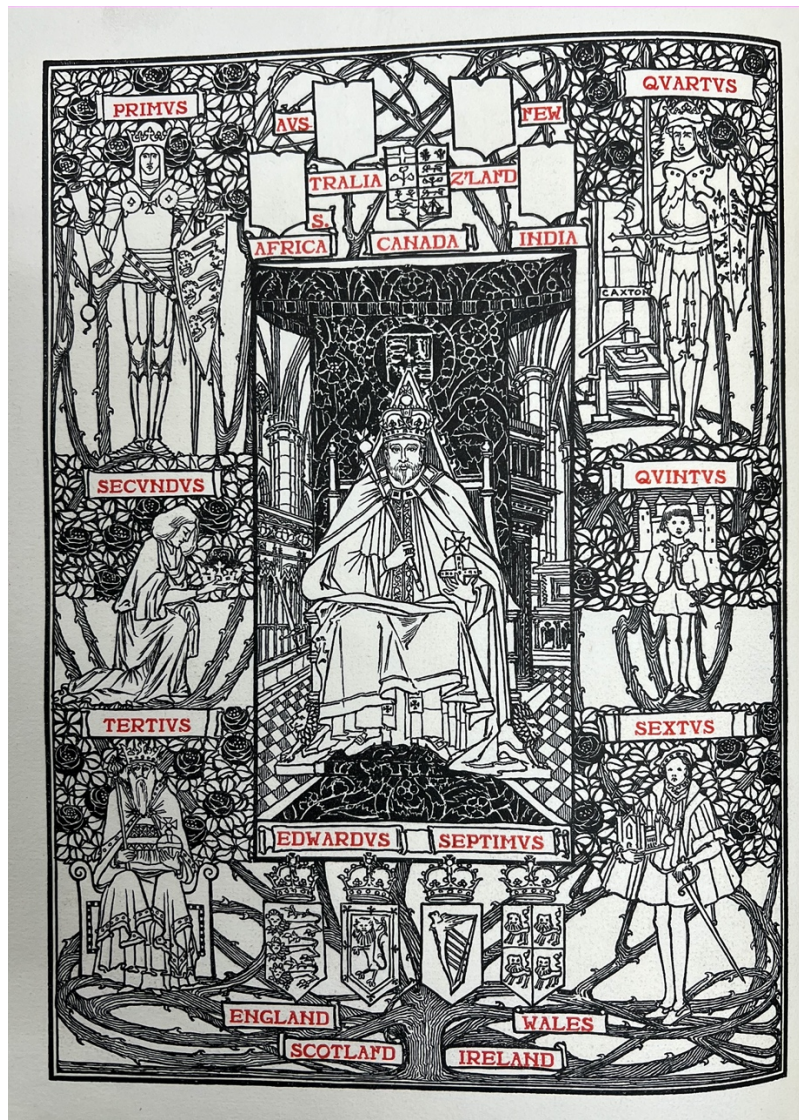
Part 2: 1-6; 8-18; 20-29; 31-34; 36-42 (= 37 plates)

Extra without number: "Le tableau et la vie exemplaire de ces deux amys"

Part 3: 1-16; 18-30 (= 29 plates)

(53369)

\$25,000



*The Book of Common Prayer*



17. (Essex House Press); Church of England. **The Book of Common Prayer, and Administration of the Sacraments & Other Rites and Ceremonies of the Church, according to the Use of the Church of England; together with the Psalter or Psalms of David, pointed as they are to be sung or said in churches; & the form & manner of making, ordaining, and consecrating of Bishops, Priests, and Deacons. (Together with a supplement showing variants from the Prayer Book of the Church of England in the Prayer book of the American Church).** London and New York: H. M. Printers, Messrs. Eyre & Spottiswoode; Mr. Edward Arnold, 37 Bedford Street, Strand; Samuel Buckley & Co., 100 William Street, 1903.

69/400. Folio. [10], 387, viii (string-bound American supplement)pp. Uncut, on heavy stock. Rebacked in dark brown calf over oak boards; leather inlays at fore-edge of each board (replacing perished clasps and straps). Spine with raised bands, lettered in gilt; gilt dentelles at back-strip edges and inlay borders. Title page (view of London) and frontispiece (Edward VII on his throne, surrounded by his six predecessors) with elaborate woodcut historiation; captions printed in red. Eight pages with table of contents framed with elaborate woodcuts at top. Historiated headpieces and initials. Calendar with woodcuts in red and black, and pages with "proper lessons and psalms" and calendar with illustrative woodcuts. Printed in red and black throughout. "The designs and the type throughout are by C. R. Ashbee; R. Catterson-Smith assisted in the preparation of some of the blocks, which were cut by W. H. Hooper & Clemence Houseman." (Colophon). Inside front cover and first free endpaper with small smudges from removed item laid in. Bookplate with numbers inked to top margin. Fore-edge of block with some traces of handling, else a fine copy in a nearly fine binding.

A superb example of the printer's art, and the magnum opus of the Essex House Press. "The English Book of Common Prayer was the first single manual of worship in a vernacular language directed to be used universally by, and common to, both priest and people" (PMM). The source of the Anglican Church's shared liturgical life since 1549, it was first adapted for use in the United States in 1789, and underwent its second American revision in 1892. Limited to 400 copies (10 on vellum), the being copy number 69, hand-numbered at the colophon. Production at Essex House London and Essex House Campden spanned 1901 to 1903.

"Throughout his life, [financier J.P.] Morgan was a strong supporter of the Protestant Episcopal church" (ANB), support that included his service on the revision committee that produced the 1892 revision. In a contemporary review, "The Independent," an Episcopal church newspaper, declared: "That the completed and perfected Standard, just issued from the De Vinne press, appears in the sumptuous form which makes it confessedly the finest production of the American printer's art is due to Mr. J. Pierpoint Morgan, who from the moment of his appointment as a member of the committee has never ceased devising liberal things for the furtherance of the work."

Provenance: Bookplate at front: "This Beginning of the J. William Smith Collection, illustrative of the art of bookmaking is given for the use of the people to the Syracuse Public Library in testimony of the long and faithful service of the Reverrend Ezekiel Wilson Mund AM LITT D Librarian." Fine. Hardcover.

*References: Ransom 37; see PMM 75. (52863)*

**\$1,500**

畧 仁 辰 錢 見 隨 集 遊 利 集 堂  
 風 堂 紀 氏 錄 筆 紀 地 稿 愚  
 叢 邊 雜 遊 景 澳 萬 漢 說 齊 夷 文  
 談 疆 著 集 考 門 國 書 回 金 情 稿  
 倦 防 西 玉 新 地 心 西 石 論  
 遊 範 樵 壇 西 聞 里 天 寶 夷 考 畧 異  
 錄 洋 漫 寄 遊 紀 全 主 鑑 傳 畧 見  
 管 鏡 醉 月 軒 集 見 明 文 崇 飄 紀 海 閣 紀 潛  
 見 邊 雲 盛 瀛 秉 崇 洋 事 防 遺 紀 研  
 錄 防 水 瀛 列 正 洋 事 防 遺 紀 研  
 京 微 世 涯 列 正 洋 事 防 遺 紀 研  
 都 要 集 苑 覽 小 識 願 遠 味 粵 利 金  
 雜 義 薈 覽 小 識 願 遠 味 粵 利 金  
 識 勞 薈 覽 小 識 願 遠 味 粵 利 金  
 果 洋 西 省 坤 安 見 齋 果 海 石  
 報 防 域 齊 果 集 集 文 亭 奇 求  
 錄 備 志 齋 果 集 集 文 亭 奇 求  
 尊 覽 記 圖 園 稿 文 聞 古 尾  
 鄉 柳 綏 事 說 詩 海 退 集 書  
 贅 塗 寇 紀 懷 甲 聞 軒 心 海 吉 外 山  
 筆 集 紀 懷 甲 聞 軒 心 海 吉 外 山

The above authorities relating to the *T'ien-chu* sect, are very similar in the general character of their contents. For instance the *職方外紀* *Chi fang wai ki*, *坤輿圖說* *Kwen yü t'u shuo*, and *萬國全圖* *Wan kwo ch'uan t'u*, [these all seem to be geographical works], were written by the foreigners 艾儒略 *Ai ju lo*, (Aloni Giulio), 利瑪竇 *Li ma teu*, (Ricci Matteo), and others, a literary polish being given to them by native Christians. They are arrogant and pretentious, and by no means worthy of entire credence.

Besides these works, their frivolous and unreliable books are very numerous. For instance, the *寰宇論* *Huan yü lun*, written by 溥汎 *Pu hsin*, the *萬物真源* *Wan wuh chen yuan*, "True Source of all things," written by 艾儒略 *Ai ju lo* [Aloni Giulio], *西學* *Hsi hio*, "Western learning," by 艾儒述 *Ai ju shu*, *聖言廣益全編* *Sheng yen kuang yi ch'uan pien*, "Advantages of Holy Words," and *求真自證* *Ch'iu chen ts cheng*, "Truth its own evidence," written by 馮秉正 *Fung ping cheng*, *天學全概* *Tien hio ch'uan kai*, "Elements of Heavenly knowledge," by 李祖白 *Li tsu pai*, the *七克* *Ch'ih keh*, by 龐迪我 *Pang ti wo*, (Pantoja Diego), the *空際格致* *K'ung chi keh chi*, by 高一志 *Kao yi chi*, Astronomy, by 王豐肅 *Wang fung su*, "Important Principles of the Holy Religion," by 日多瑪 *Jih to ma*, the *靈言蠡勺* *Ling yen li so*, the joint work of 畢方濟 *Pi fang chi*, and 徐光啓 *Hsi kuang chi*, and "The way of salvation" by Verbiest. Then there are the "Introduction to Heavenly Learning," the "Truth of God," "Intercourse of Friends," "A Treatise on Logic" (?), *明聖要旨* *Ming sheng yao chi*, *西琴曲意* *Hsi k'in k'uh i ki jen*, and other works, prepared by Ricci Matteo. It is impossible to specify them all. While the language of most of them is coarse and vulgar, there are not a few which show great assurance and force of style. They exhibit a remarkable faculty for

### Death Blow to Corrupt Doctrines

18. [Mateer, Calvin Wilson]. **Death Blow to Corrupt Doctrines. A Plain Statement of Facts.** Shanghai: NP, 1870. First edition. 1/500. Octavo. (ix) 64pp. Rebound in 3/4 green buckram over marbled paper boards. Missing the original blue printed wrappers, as issued. This extremely rare work is an English translation of a collection of scandalous anti-missionary and anticlerical polemics and statements originally issued in Chinese and circulated throughout the previous centuries, with the aim of rallying support against the growing Christian influence in the country. Although predominantly aimed at Catholics, the texts here are anti-Christian in general. The work contains a number of odd and interesting Chinese perspectives on Christianity as well as opinions of the Pope, and includes bizarre and detailed references to supposed sexual practices of the clergy and lay people (p.10-11).

The translator/publisher of the work is not named, but has since been attributed to the influential American Presbyterian missionary and minister Calvin Wilson Mateer (1836-1908). As stated in the preface, the idea of this publication in English was to expose westerners to the degree to which Christianity in China was treated with suspicion and hostility. The preface text is dated to August 18th, 1870, in Tungchow (now Penglai District, Yantai, Shandong Province, China) and is one of a number of telling aspects linking the work to Mateer, who famously founded Tengchow College (the predecessor to Shandong University) and presided over the translation of the bible into Chinese (Chinese Union Version).

Texts translated in this publication are: "Extracts from the (Amplified Instructions on the) "Sacred Edict" (originally issued by the Yongzheng Emperor in 1724), "Authorities Consulted" (a list of outlawed Christian work to be banned, with the inclusion of the original Chinese text), "A Collection of Facts Respecting the False Religion of Tien-chu", "Miscellaneous Quotations", "Evidence from Public Records", "A Death Blow to False Doctrines", and "Petition from Human for the Expulsion of non-Human Species".

Upon its publication, this work caused such a scandal, in China and within the international Christian community that, according to late 19th century sources\*, most of the original Chinese texts mentioned in this work, as well as a majority of remaining copies of this work itself (already limited in its publication) were destroyed by mutual agreement of the Chinese authorities and the publisher. This fascinating work has largely been forgotten since the end of the 19th century. It is believed that no more than 100 copies of this text have survived, from an original edition of only 500 copies.

Text throughout in English, with some occasional Chinese text.

Ex-library binding, with residue from a library sticker on the spine and covers. Spine with some rubbing, abrasions and chips. Corners with some light rubbing and bumping. Covers with some light scratches and abrasions. Interior with some light sporadic water stains and age toning to pages. Library ink stamps and blind stamps on a few pages throughout, including the interior covers and the title page. Interior back cover with library pocket pasted on. Page one with a repaired tear, resulting in no loss of text. Gutters reinforced from the title page through the end of the preface section. Book block relatively tight overall. Wrappers in good-, interior in very good- condition overall. g- to vg-. Hardcover.

*Subtitle: "Published by the Gentry and People. Translated from the Chinese".*

*\*Bibliographic source: Fraxi, Pisanus [Henry Spencer Ashbee], 'Bibliography of Prohibited Books. Catena librorum tacendorum; bio-biblio-iconto-graphical and critical notes on curious, uncommon and erotic books, Vol.3'. 1885. p.434-440. (52647)*

**\$1,500**





*Sacre Atavism*

19. Kawada, Kikuji (川田喜久治). **Sacre Atavism/ 聖なる世界. 川田喜久治写真集 Seinaru Sekai. Kawada Kikuji Shashinshu.** Tokyo: Shashin Hyoron Co., 1971. First edition. Large square quarto. 248pp. [4]. Photo-illustrated paper-covered slipcase in red, with black and white text on the front cover and spine. Red cloth boards with blind-stamped geometric motifs on cover. Spine with red and white label pasted on. Photo-illustrated endpapers. A striking collection of images by Japanese photographer Kikuji Kawada (b.1933), showing his evocative high contrast b/w photography, reproduced throughout in high quality photogravure. The final pages contain the Japanese text of an essay by writer Tatsuhiko Shibusawa (澁澤龍彦, 1928-1987), as well as a table of contents and image index in both Japanese and English. Front cover and spine of slipcase lightly sunned, with extremities lightly rubbed or bumped.

Binding with a minor staining/smudges to the covers. Binding tight. Slipcase in in very good-, binding in very good+ interior in near fine condition overall. Scarce. vg- to near fine. Hardcover.

*Kikuji Kawada (川田 喜久治 b.1933), is an acclaimed Japanese photographer, who rose to prominence in the late 1950s. Together with five other photographers featured in the 1957 Junin no Me exhibition (meaning "Eyes of the Ten"), Eikoh Hosoe, Ikko Narahara, Akira Sato, Akira Tanno, and Shōmei Tomatsu, he formed the Vivo photographic collective. The collective was noted for their documenting of the rapid transformations in Japanese society, and disbanded in 1961. In 2011 he was awarded the Lifetime Achievement Award from the Photographic Society of Japan. (49921)*

**\$1,250**