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Eric Chaim Kline Bookseller Highlights from the 2024 New York Book Fair



Antlitz der Zeit

Acclaimed Photographic Survey of Figures in Weimar Society

1. Sander, August. **Antlitz der Zeit: Sechzig Aufnahmen Deutscher Menschen des 20. Jahrhunderts.** München: Transmare Verlag, 1929. First edition. Quarto. 60pp. Original dustjacket over yellow cloth with small illustration stamped in black to front cover, housed in a modern black cloth clamshell box with gray edges, gilt lettering and ruling on black leather label of spine. Illustrated with full-page reproductions of b/w photographs of 1920's German contemporary society by portrait and documentary photographer August Sander (1876-1964). Foreword by Alfred Döblin.

In this study, containing 60 images, Sander captured the multifaceted nature of the German people. As a result of this, during the Nazi regime, he was prohibited from producing portrait photography and subsequently turned to landscapes. In 1936, *Antlitz der Zeit* was seized by the National Socialists and the photographic plates were destroyed.

"Der Auswahlband 'Antlitz der Zeit' gewährt einen kleinen Einblick in die Art des Sanderschen Sehens von Menschen und Festhaltens von Menschen. Er kann naturgemäß nur einen schwachen Begriff von dem außerordentlichen Ausmaß der Sanderschen Gesamtleistung vermitteln. Was er aber zeigen kann, ist vor allem die seltene Fähigkeit des Photographen, die Menschen, die er vor sein Objektiv bringt, zu lösen,

jede Pose und Maske auszuschließen, sie vielmehr in einem vollkommen natürlichen, selbstverständlichen Bilde zu fixieren." (The selection 'Antlitz der Zeit' offers some insight into the way Sanders sees human being and how to capture them in a photograph. Naturally it can convey only a small part of the tremendous scale of Sander's overall achievement. What it can show is most of all the rare ability of the photographer, to get people in front of his camera, relax them, eliminate all posing and masks, and fixate them in an absolute natural picture). *Antlitz der Zeit* contains portraits from Sander's series "*Menschen des 20. Jahrhunderts*" (People of the 20th Century).

Text in German. DJ with light wear long edges, one inch closed tear at top of front cover and minor closed tear next to it. Three small bumps at binding, one at tail of spine, the others at lower back cover. Dj in overall good+, binding in very good, interior in near fine condition. g+ to near fine. Hardcover. (43605)

\$9,500



Manuscript: House of Profession of Sao Roque in Lisbon

Remarkably Detailed History of a Jesuit Confraternity for the Burial of the Dead

2. Society of Jesus (House of Profession of Sao Roque in Lisbon). **Relacao historica da violenta, injuriosa, e successiva perseguicao... fabricada pelos Reverendos Padres da Comp. a desta Caza entas Professa de Sao Roque de Lisboa, pelo Tempo de nove annos desde ode 1748 a le ode 1756 (A History of the Persecutions Suffered by the Society of Jesus at Sao Roque between 1748 and 1756).** Lisbon: Society of Jesus House of Profession at Sao Roque, 1756. Bound manuscript in folio. [iii], 107ff. (noted in contemporary manuscript, with added recent pagination in pencil); elaborate and superbly-rendered half-page ink vignette illustration at the opening leaf. Contemporary vellum over heavy binder's boards, with a cat's paw daubing; gilt morocco label at spine; edges mottled red. Fine, crisp manuscript written in red-brown inks, largely in one very neat hand, with occasional initial flourishes; at least three other hands present. Joints (especially upper) beginning to split, but cords strong and binding otherwise very sound.

A candid, revealing, and spirited history of a confraternity for burying the dead, attached to the house of profession of Sao Roque, the home church of the Society of Jesus in Portugal. As noted on the opening page, it was intended for internal use only ("We ask for this book not be seen or read"). Beginning with a general index, the history may be divided into two main sections: the first (through fol. 64r) covers the period between 1748 and 1756, and includes transcriptions of five letters written by various officials of the Order; the latter section is an accounting prepared by Father Francisco Marques, which contains a "list of all properties, interests, and money that had been taken into our Congregation of Our Lady of Doctrine, either by wills or donations, or by managing, since 1612 until the present, 1752" (fol. 64r). This latter compendium is preceded by an eight-page index. The history concludes with an appendix (fols. 98v. through 106v), written in a different ink and hand, which brings the narrative up to 1775 and the suppression of the Jesuit Order in Portugal.

As the title indicates, the writer places great emphasis on the often severe difficulties and persecutions suffered at Sao Roque ("violenta, injuriosa, e successiva perseguicao, que soffreo constante") during the period between 1748 and 1756. Written by a member of the community, this record of a Jesuit burial confraternity may be viewed as a microhistory in a global context, offering detailed and intimate information about the Society of Jesus in Portugal, especially concerning its relationships with the community at large. Key matters discussed include property and accounting disputes, internecine strife, relations with legal and civil authorities, as well as the Roman leadership. Reference is made to the Society's trade via the mission system with Brazil, India, China, and Japan (importing textiles, exporting books, religious paraphernalia, clothing and other provisions).

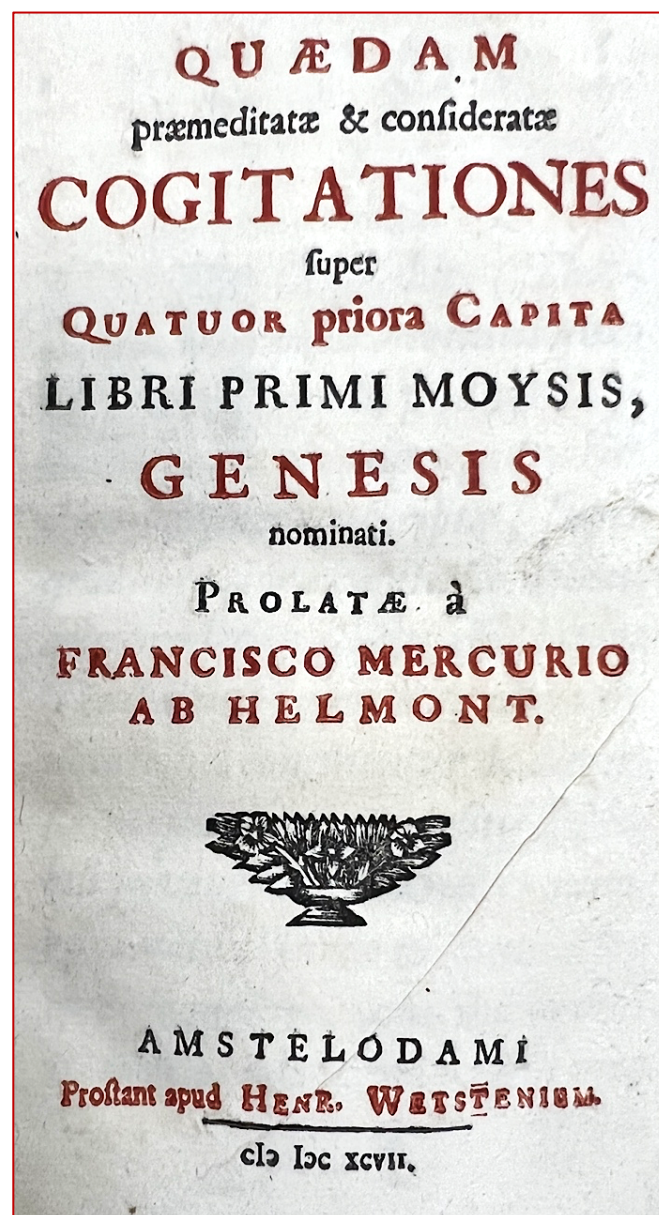
Of special note, the appendix opens with the events of 1 November, 1755, "the huge and awful earthquake, which in order to punish us, the divine justice sent over this kingdom, and with greater impact and damage to this city of Lisbon, may be an object of its fair rage and well-deserved revenge" (fol. 98v). A substantial discussion of the aftermath, damage, and rebuilding efforts follows. The writer of the appendix concludes the history with a discussion of the later fate of the community following the suppression of the Jesuit Order, and its absorption by the Santa Casa de Misericordia, which took over the property. This is followed by a prayer that God "approve that the company and the congregations be honoured with your pity". Another hand adds three more lines to the bottom of the last page, expressing a final poignant hope for the Society's return: "Now, we should continue in this book to sign and transfer to a new book according to the new rules that the congregation should have when God wants".

Provenance: 19th-century inscription at top recto first leaf: "Este livro pertenciu a Fr. Manuel Rebello da Silva e pertence agora a Luiz Rebello da Silva". Luis Augusto Rebello da Silva (1822-1871) was a

historian, politician, and writer; the manuscript was likely the gift of or inheritance from his uncle and teacher, Fr. Manuel Rebelo da Silva. Very Good+. Hardcover.

Full title: Relação historica da violenta, injuriosa, e successiva perseguição, que soffreo constante, evenceo glorioza a santa nossa congregação de Nossa Senhora da Doutrina, fabricada pelos Reverendos Padres da Comp.a desta Caza entas Professa de Sao Roque de Lisboa, pelo Tempo de nove annos desde ode 1748 a le ode 1756. [Additamento demais algumas circunstancias, que esquecerao nesta Historia; eque poderao lembrar para otempo futuro]. (49121)

\$12,000



Leibniz, *Quaedam praemeditatae*, 1697

Kabbalistic Treatise Ghost-Written by G. W. Leibniz

3. Leibniz, Gottfried Wilhelm; Helmont, Franciscus Mercurius van. **Quaedam praemeditatae [et] consideratae cogitationes super quatuor priora capita Libri Primi Moysis, Genesis nominati (Some Carefully Considered Thoughts on the First Four Chapters of the First Book of Moses, Called Genesis) [A KABBALISTIC INTERPRETATION of the BIBLICAL BOOK OF GENESIS, GHOST-WRITTEN BY LEIBNIZ]**. Amsterdam: Henricus Wetstein, 1697. First edition. Octavo. [8], 115 [i.e., 127], [1, blank]pp. Title in red and black. Contemporary half-calf over speckled boards, gilt-tooled spine with raised bands, morocco lettering piece; marbled endpapers. Tiny worm-trace at corners of last ten leaves, else a fine, crisp copy.

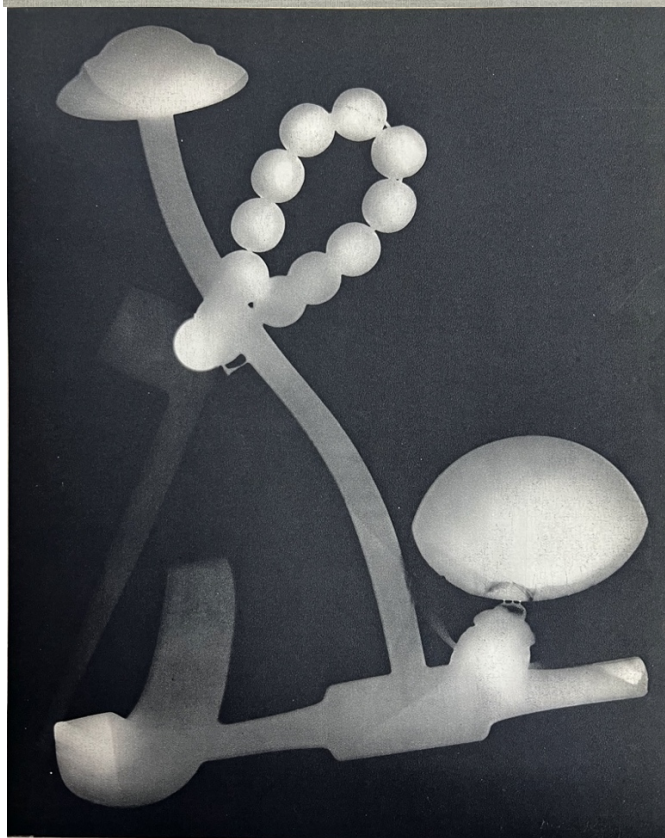
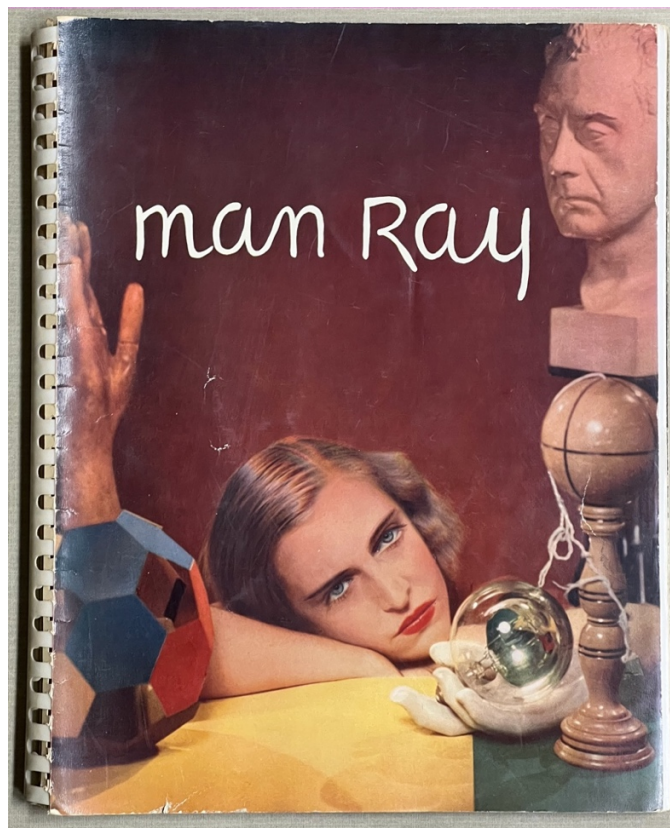
Collation: [asterisk]4, A-G8, H4, I4 (= 68 leaves).

A first edition of the author's final work, which was in fact ghostwritten by Gottfried Wilhelm Leibniz (1646-1716). The itinerant teacher, alchemist and writer Franciscus Mercurius Van Helmont (1614-1698) "served as the link between the Kabbalah and the Cambridge Platonists led by Henry More and Ralph Cudworth, who made use of kabbalistic motifs for their own original speculative purposes" (Enc. Jud. 10:646). His deep interest in Jewish mystical doctrines is reflected in van Helmont's collaboration with Christian Knorr von Rosenroth in the publication of the *Kabbala Denudata* (1677, 1684). "Van Helmont was a close friend of both Leibniz and Locke and may have acted as an intermediary between the two" (Hanegraaff). Leibniz took a much greater interest in the Jewish mystical tradition than had previously been acknowledged by an earlier generation of scholars. As Sheila Spector and Allison Coudert have each discussed in recent works on van Helmont and the Christian engagement with Kabbalah, "Leibniz was interested in van Helmont's kabbalistic philosophy, encouraging him to publish his ideas and even helping him to the point of ghostwriting his last book, *Quaedam praemeditatae & consideratae cogitationes super quatuor priora capita libri primi Moysis* (1697), a kabbalistic interpretation of Genesis. Leibniz's epitaph for van Helmont is a striking tribute to their friendship: 'Here lies the other van Helmont, in no way inferior to his father. / He joined together the arts and sciences and / Revived the sacred doctrines of Pythagoras and the Kabbalah. / Like Elia he was able to make everything he needed with his own hands. / Had he been born in earlier centuries among the Greeks, / He would now be numbered among the stars.' [...] It has been alleged that Leibniz derived the term 'monad' from various philosophers, ranging from Giordano Bruno to Henry More. However, a strong case can be made for van Helmont as his most direct and important source... Leibniz's correspondence with the Lutheran millenarian and advocate of universal salvation Johann Wilhelm Petersen reveals that by the end of his life he accepted the radical, kabbalistic idea of *tikkun* and believed that every created thing would eventually reach a state of perfection" (Hanegraaff).

Provenance: The copy of Walter Traugott Ulrich Pagel (1898-1983), pathologist and historian of medicine and alchemy. The author of a seminal work on Paracelsus, Pagel wrote two works on Joan Baptista van Helmont, the father of Franciscus Mercurius van Helmont. With the manuscript ex-libris slip of Pagel's son Bernard Ephraim Julius Pagel tipped-in at the front endpaper along with a manuscript note indicating that the present work contains alchemical passages, notably on p. 62. Fine. Hardcover.

References: The Library of John Locke 1416; W. J. Hanegraaff (ed.), Dictionary of Gnosis and Western Esotericism (Leiden: Brill, 2006), p. 467; S. A. Spector, Francis Mercury van Helmont's Sketch of Christian Kabbalism (Leiden: Brill, 2012), p. 12; A. P. Coudert, The Impact of the Kabbalah in the Seventeenth Century, The Life and Thought of Francis Mercury van Helmont (Leiden: Brill, 1999), p. 379; and chap. 13 "Leibniz and the Kabbalah". (49129)

\$4,000



Photographies, 1920-1934

Rayographs, Landscapes, Still Lives, Flowers, and Nudes – Oh Man!

4. Man Ray (Preface and Photographs); Pablo Picasso (Frontispiece); André Breton, Paul Eluard, Prose Sélavy, Tristan Tzara (Texts). **Man Ray. Photographies, 1920-1934, Paris / Man Ray Photographs, 1920-1934 Paris [INSCRIBED]**. Hartford, CT; Paris: James Thrall Soby; Cahiers d'Art, 1934. Second edition (i.e First edition, second issue).

Folio. [14]pp (Text), 104pp (plates), [2]pp. Original spiral bound color photographically illustrated stiff glossy wraps, protected by modern mylar. Book housed in custom-made gray cloth box. Inscribed "for Evelyn who would have been in this if I had known her then – Man Ray Paris 1956" at top of title page. Evelyn Dawson was friendly with Man Ray and his wife Juliet during their time in Hollywood, the two women having been brought together by their mutual interest in dance (Juliet had studied with Martha Graham in New York, and Evelyn had danced with the Denishaw troupe). Evelyn modeled on occasion for Man Ray. A photograph of her is reproduced in page 285 of "Man Ray Portraits: Paris-Hollywood-Paris" (Schirmer/Mosel 2011).

This important work is Man Ray's first monograph in which his friends pulled out all the stops to herald it. It opens with a portrait drawing of Man Ray by Pablo Picasso and consists of 104 photographs, including 20 Rayographs, divided into five sections. The first section, which is a mixture of general subjects (still lives, rooms, landscapes, cityscapes, and flowers), is prefaced by a short text entitled "The Age of Light." A poem by Paul Éluard is followed by a section on the female figure, mostly nudes, and André Breton introduces a section devoted to "The Visages of the Woman." A series of artists' portraits (including Marcel Duchamp) follows musing by Rose Sélavy on "Men Before the Mirror," and the final section of 20 Rayographs appears after Tristan Tzara's "When Things Dream."

Man Ray made several different studies for the cover, until finally settling on this image of his own bust looking down on a blue-eyed blonde contemplating a plaster hand cradling a fragile light bulb that mirrors a catching toy (a ball on a peg). (See Andrew Roth, "The Book of 101 Books," pp. 80-81). "Man Ray Photographs 1920-1934 Paris" had an unusual history. The volume did not sell well. Andrew Roth tells us, in "The Book of 101 Books: Seminal Photographic Books of the Twentieth Century" that the publisher, James Thrall Soby tried a little publisher sleight of hand. He altered a number of unsold copies of the book by removing their original title pages. "After replacing the title pages of these copies with one stating second edition, he returned them for sale." The impression he was trying to give was that the first edition had sold out. This clearly indicates that the book offered for sale here, is a first edition, second issue, the volume most commonly offered for sale around the world, and frequently incorrectly identified as an actual second edition.

Moderate shelf wear. Light creasing along the spiral at front cover, one inch crease in middle of front cover near foreedge and two minor imperfections on cover. Back cover lightly yellowed along spine. Text in English and French. Cloth box in overall very good, wrappers in good+, interior to very good condition. Very good condition. Softcover. (52002)

\$7,500

The following ADDRESS from the HEBREW CONGREGATION of the City of Savannah, was on Monday presented to the PRESIDENT of the United States, by Mr. JACKSON, one of the Representatives of Georgia.

SIR,

WE have long been anxious of congratulating you on your appointment by unanimous approbation to the Presidential dignity of this country, and of testifying our unbounded confidence in your integrity and unblemished virtue: Yet, however exalted the station you now fill, it is still not equal to the merit of your heroic services through an arduous and dangerous conflict, which has embosomed you in the hearts of her citizens.

Our eccentric situation added to a diffidence bounded on the most profound respect has thus long prevented our address, yet the delay has realized anticipation, given us an opportunity of presenting our grateful acknowledgments for the benedictions of Heaven through the energy of Federal influence and the equity of your administration.

Your unexampled liberality and extensive philanthropy have dispelled that cloud of bigotry and superstition, which has long as a veil shaded religion—unrivetted the fetters of enthusiasm—enfranchised us with all the privileges and immunities of free citizens, and initiated us into the grand mals of legislative mechanism. By example you have taught us to endure the ravages of war with manly fortitude, and to enjoy the blessings of peace, with reverence to the Deity, and benignity and love to our Fellow-Creatures.

May the great author of worlds grant you all happiness—an uninterrupted series of health—addition of years to the number of your days, and a continuance of guardianship to that freedom which under the auspices of Heaven your magnanimity and wisdom have given these States.

LEVI SHEFTAL, *President,*
in behalf of the Hebrew Congregation.

To which the President was pleased to return the following answer.

To the HEBREW CONGREGATION of the City of Savannah.

GENTLEMEN,

I THANK you, with great sincerity, for your congratulations on my appointment to the office, which I have the honor to hold by the unanimous choice of my fellow-citizens; and especially for the expressions which you are pleased to use in testifying the confidence that is reposed in me by your congregation.

As the delay which has naturally intervened between my election and your address has afforded an opportunity for appreciating the merits of the federal government, and for communicating your sentiments of its administration—I have rather to express my satisfaction than regret at a circumstance, which demonstrates (upon experiment) your attachment to the former, as well as approbation of the latter.

I rejoice that a spirit of liberality and philanthropy is much more prevalent than it formerly was among the enlightened nations of the earth; and that your brethren will benefit thereby in proportion as it shall become still more extensive. Happily the

First Published Jewish Support for the Newly-Elected President, George Washington

5. Washington, George; Levi Sheftall; Hebrew Congregation of the City of Savannah. **Gazette of the United States June 19, 1790.** New York: John Fenno, no. 41 Broad-Street, near the Exchange, 1790. First edition. Two leaves, folio (16.25 by 10 in.). Edges slightly trimmed; a touch of mild foxing, else a fine, crisp copy. Housed in buckram clamshell box with gilt paper label at spine.

The first known, published appearance of Jewish support the newly elected president of the United States, George Washington. The week after Washington's inauguration, Levi Sheftall, on behalf of the newly reorganized Savannah Hebrew Congregation, wrote him an elegant, effusive letter of congratulation. This letter, along with Washington's reply was published the following year by the United States Gazette:

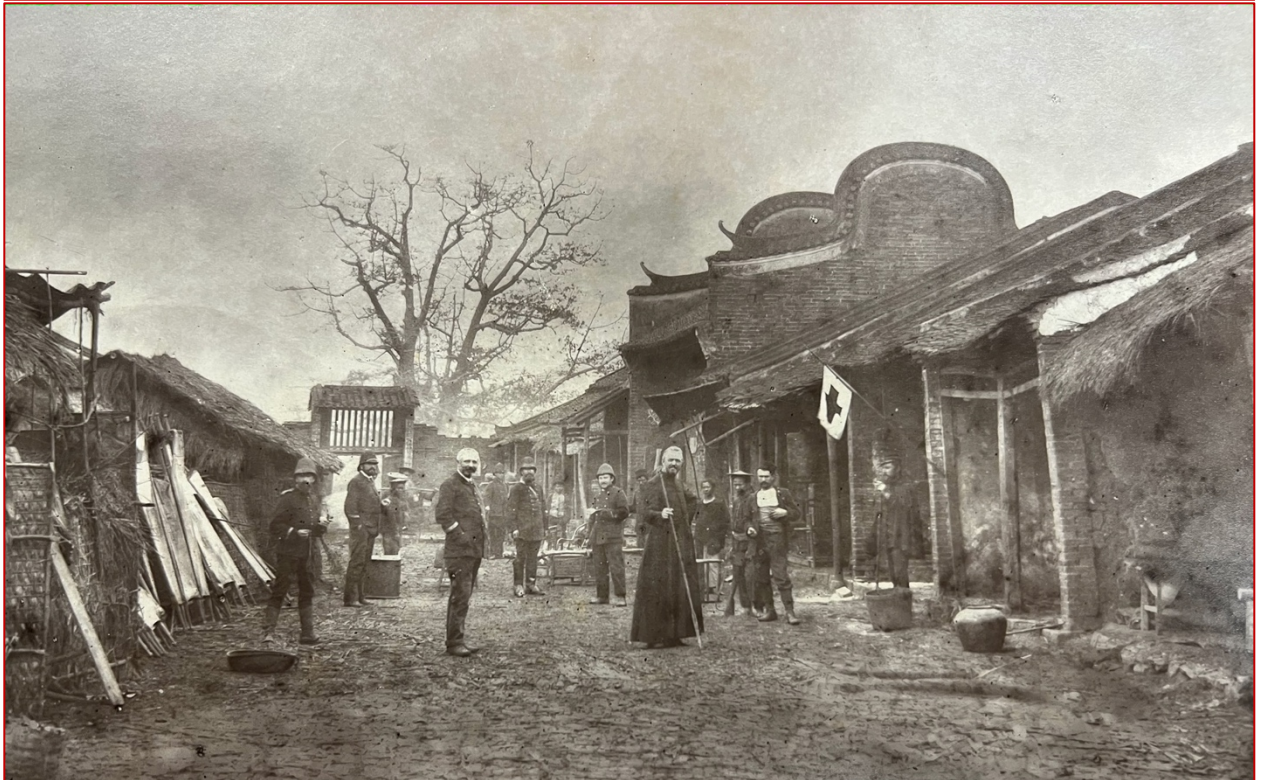
"Sir, We have long been anxious of congratulating you on your appointment... and of testifying our unbounded confidence in your integrity and unblemished virtue... Your unexampled liberality and extensive philanthropy have dispelled that cloud of bigotry and superstition which has long, as a veil, shaded religion -- unriveted the fetters of enthusiasm -- enfranchised us with all the privileges and immunities of free citizens, and initiated us into the grand mass of legislative mechanism... May the great Author of worlds grant you all happiness and a continuance of guardianship to that freedom which under the auspices of heaven your magnanimity and wisdom have given these States."

Washington's reply is undated but addressed "To the Hebrew Congregation of the City of Savannah." After accepting their congratulations he extends this hope: "May the same wonder-working Deity, who long since delivering the Hebrews from their Egyptian Oppressors planted them in the promised land -- whose providential agency has lately been conspicuous in established these United States as an independent nation -- still continue to water them with the dews of Heaven and to make the inhabitants of every denomination participate in the temporal and spiritual blessings of that people whose God is Jehovah. George Washington."

Provenance: old entry of [...] Hopkins at top margin first leaf (trimmed). Fine. Softcover.

References: Enc. Jud. (first ed., 1972), vol. 16; Evans, Amer. Bibl., vol. 8; From the Ends of the Earth, Judaica Treasures of the Library of Congress. (52510)

\$27,500



Le Tonkin

A Remarkable Collection of 122 Photographs from Northern Vietnam, 1883-1886

6. Hocquard, Charles Edouard (photographs by). **Le Tonkin: Vues Photographiques (Tonkin: Photographic Views) (3 vols.) [CONTAINING 122 ORIGINAL PHOTOGRAPHS]**. Paris: Henry Cremenitz, [ca. 1886]. First edition. Folios. Red cloth over grey paper portfolios, with black lettering on the front covers. String-tied. 101 loose plates. This remarkable and historically important collection is comprised of 122 original b/w photographs taken between 1883-1886 in the area of Northern Vietnam by French medical doctor, explorer and award-winning photographer Charles-Édouard Hocquard (1853 - 1911). In 1883 Hocquard volunteered as a military medical doctor for the Tonkin Campaign. While there he used his position to extensively photograph the country.

These images are significant in that they serve as invaluable visual documentation of and offer insight into the daily lives the people, the culture and landscape in the area of the Red River Delta and its surroundings, in Northern Vietnam (then known as Tonkin), as it was in the second half of the 19th century. Most notably, many of these images were taken during the period of France's "Tonkin Campaign" (1883-1886), and the Sino-French War (1884-1885). The French victory during these conflicts ultimately resulted in the beginning of the French colonial period in Vietnam, and the formation of the unified French Indochina. The wide range of images here include portraits, war images, street scenes, landscapes, architecture, still lifes, artisans and craftsmen, musicians and performers, governmental officials, diplomats, soldiers (French, Vietnamese and Chinese), and a number of gruesome images of beheadings and executions. Cities, towns and areas shown include: Hanoi (w/ the citadel), Son Tay, Ninh Binh, Lang Son, Bac Ninh, Nam Dinh, Phu Xa (Dong Dan), Hong Hoa and Dong Son.

Although Hocquard's photographs of Tonkin during this period are known to number at least 250 images (and likely many more), publisher Henry Cremenitz offered a total of 240 images* to the public, starting sometime around 1886-1887. It is likely that these images were purchased at the discretion of the buyer. Those who bought a significant amount could have them housed in a custom portfolio. It is known that 117 of Hocquard's images of Tonkin were exhibited at the 1885 Antwerp International Exposition, and won him the gold medal. Although it is not known which images were shown, it can be assumed that many of the exhibited photographs are present in this collection.

Some plates contain a single larger image measuring 9 1/2 x 7", while others contain two smaller plates each measuring 6 1/4 x 4". All images are numbered and include a text caption in French, at the bottom, set within each image. All plates are printed with a decorative Chinese-style border and publisher's credits in red.

Portfolios with some scratches and stains as well as light rubbing to extremities. The front covers of all three portfolios have a few period notes in ink at the top. Plates throughout with occasional stains, age toning and/or rubbing and minor chipping to extremities, almost entirely confined to the margins. Most images throughout are still clean and vibrant. Portfolios in good to very good- condition. Plates in good+ to near fine condition overall. g to near fine condition. Hardcover.

** A published catalog of images was issued by publisher Henry Cremenitz, naming all available plates in order. A copy of this list accompanies one of the collections held at the Bibliothèque Nationale du France, and has been digitally scanned. It can be viewed on their online database.*

Our collection contains:

Large images: 84

Small images: 38 (on 19 plates, 2 per plate)

Total plate count: 103
Total image Count: 122

There are only 5 collections of these extremely scarce images held worldwide as recorded on OCLC none of which contain the full 240 images:

- 3 collections at the Bibliteque Nationale du France (2 of which are scanned)*
- A small collection at the Bibliothèque centrale du service de santé des Armées (Central Library of the Army Health Service)*
- The largest collection is held at the Getty (200 images) (53171)*

\$9,500



Le Centuare



Le Centaure

Spectacular 19th Century French Illustrated Equestrian, Hunting and Sporting Periodical

7. Crémère, Leon (ed.). **Le Centaure. Revue Illustrée du Sport, de la Vénérie, de l'Agriculture et des Arts (The Centaur. Illustrated Review of Sport, Hunting, Agriculture and the Arts)** [COMPLETE FIRST RUN OF THE PERIODICAL, IN EIGHT BOUND VOLUMES, W/ 271 ILLUSTRATED PLATES, INCLUDING 27 ORIGINAL ALBUMEN PHOTOGRAPHS]. Paris: Leon Crémère, 1866-1869. First edition. Folios. Vol.1 (1866): 104pp. (interleaved throughout with 37 un-numbered plates) - Vol.2 (1866): 105-256pp. (+ 37 plates) - Vol.3 (1867): 235, [1]pp. (+ 35 plates) - Vol.4 (1867): 237- 332pp. (+ 34 plates) - Vol.5 (1868): 96pp. (+ 35 plates) - Vol.6 (1868): 97- 192pp. (+29 plates) - Vol.7 (1869): 96pp. (+ 33 plates) - Vol.8 (1869): 97-176pp. (+ 31 plates). Bound in publisher's green and blue-green buckram boards with gilt lettering, ruling and illustrated motifs on the front covers and spines. Edges of the first volume in gilt. Second volume with marbled endpapers. All volumes with engraved illustrated title pages, and some with illustrated frontispieces.

This collection comprises of the complete first run of the now scarce French equestrian, sport, hunting and leisure periodical *Le Centaure*. The publication was initiated by noted French photographer Leon Crémère (1831-1913) in 1866, and ran for four years, through to the end of 1869. Crémère restarted the publication in 1879, running until 1883. At the time of the establishing of *Le Centaure*, Crémère had already been appointed an official photographer for the Imperial household of Napoleon III, and had made a name for himself as a prominent photographer of military officials, celebrities, equestrians, and animals - mostly notably horses and dogs.

Each of these first four years of publication is bound in two volumes, with continuous pagination. Illustrated title pages at the beginning of every volume depict the Centaur of the title (Chiron, of Greek mythology) holding a bow and arrow, with a dead lion at his feet. The image is apt given the periodical's focus on Crémère personal interests - equestrian activities and hunting. Additionally, the periodical contains articles covering a much broader range of topics: agriculture, animal husbandry, natural history, and sports, as well as other recreational and leisure activities, travel, the arts, and fashion.

Le Centaur is most notable for the fact that every issue included multiple full-page illustrated plates bound in. This collection includes a phenomenal total of 271 illustrated plates. The count of individual images present in this collection numbers even more, as some plates contain two images. The images represent a number of different visual processes, including fine b/w engraved portraits, and both duo-tone (including sepia) and colored lithographic images, with many being gorgeous hand-colored lithographs heightened with gum arabic, providing vibrant color and texture. The issues often included original albumen photographs by Crémère himself, which was a rarity for periodicals of the day. There are a total of 27 photographs present in this collection, with images ranging in size from 6.5x 4.5" to 9x7". Additionally, some of the plates included here are larger double-page spreads (many of which are hand-colored lithographs). A total of 114 plates in the collection are in b/w, either engravings or duo-tone lithographs. 131 plates are colored. Most of the plates throughout are tissue-guarded. The periodical also includes countless additional b/w in-text images, and there are some period advertisements as well.

Text throughout in French.

Some bindings with minor to light rubbing to extremities. Interiors with some minor to light sporadic foxing, usually confined to the margins, and some of the tissue guards. Most images throughout are still clean and vibrant. A few of the hand-colored lithographs have minor tissue-guard residue sticking to the gum arabic sections of the images. There are a few instances binding errors throughout, including an instance of wrong page order and an instance of one plate being bound upside down. Ink stamps of *Timbre*

Imperial on a few pages throughout. There is a closed tear on the b/w double-plate in vol.7. Bindings in very good- to near fine. Interiors in very good- to near fine. vg- to near fine. Hardcover.

This periodical is extremely scarce. There are no historical auction records of it's sale online. OCLC only locates three holdings of the publication of any kind worldwide, all in Europe. Is possible that only some of these are complete. (53406)

\$12,500

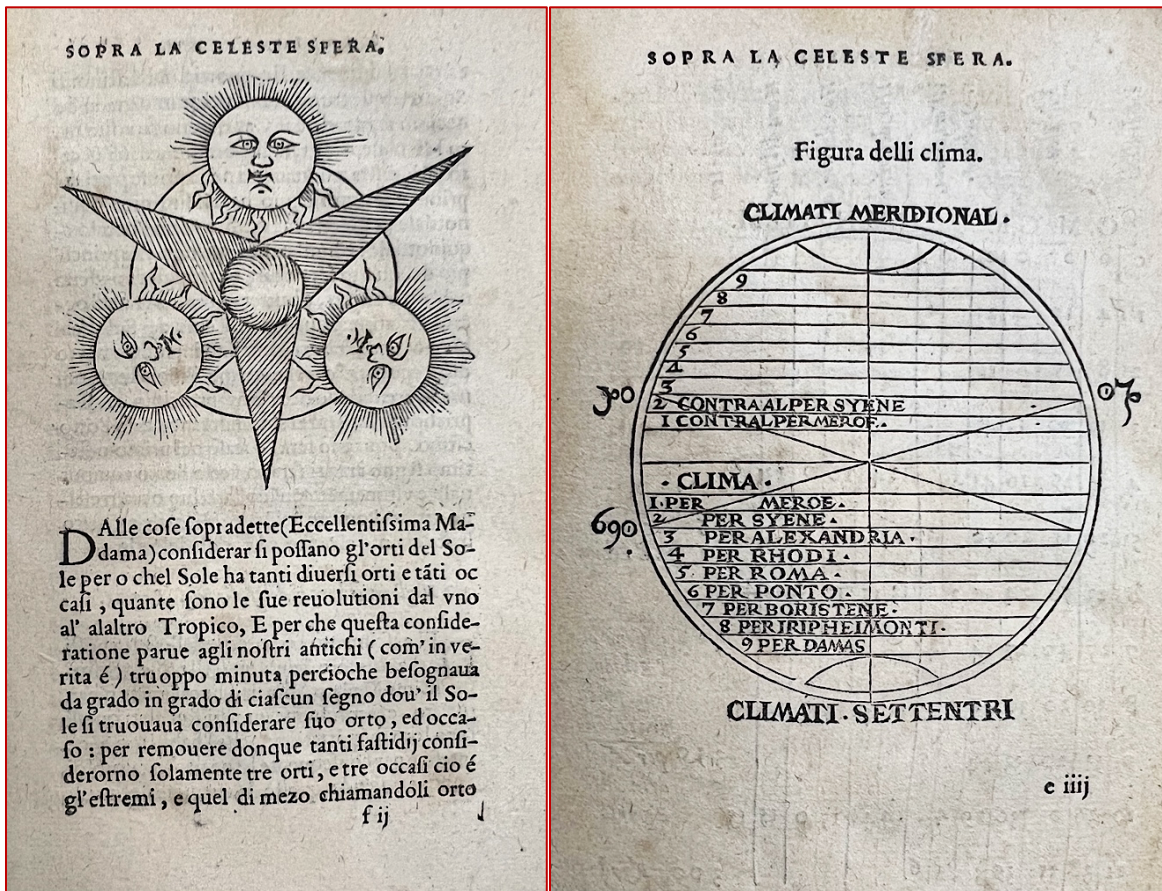


Joan Miró, Errantes Graminées, 1971

Limited Edition, with a Signed Lithograph by Joan Miró

8. Torreilles, Pierre; Joan Miró. **Errantes graminées (Stray Grasses) [WITH ONE COLOR LITHOGRAPH SIGNED BY MIRO]**. Paris: GLM, 1971. First edition. 3/88. Quarto. 42 [5]pp. Original cream wraps with black lettering and ruling on cover and spine, housed in cream textured slipcase. Composed in Plantin body 14, layout and printing by Guy Mano. No. 3 of 88, with additional 15 noncommercial copies. With handwritten dedication to Laila by the author on half-title. Color lithograph on folded Arches wove paper with watermark, signed by Joan Miró in pencil in lower margin. Quires /Signatures loosely inserted into original wrapper. Pierre Torreilles (1921-2005) was a French writer, poet and editor. Text in French. Slipcase lightly rubbed. Very good+ to fine condition. Softcover. (53448)

\$3,750



Reasoning on the Celestial Sphere, 1552

Profusely Illustrated 15th-Century Treatise on Ptolemaic Astronomy

9. Saia, Nonio Marcello. **Ragionamenti sopra la celeste sfera in lingua italiana commune. Con uno breve tractato dela compositione dela sfera materiale...** (Reasoning on the Celestial Sphere in Common Italian. With a Short Treatise on the Composition of the Material Sphere). Paris: (Robert Masselin) for Françoise Barthelemy, 1552. First edition. Small octavo. Collation: a-h8, i4 (= 68 unnumbered leaves); woodcut printer's device; 2 decorative initials; 46 woodcut diagrams in text; 1 letterpress chart. Text in Italian. Contemporary vellum (repurposed manuscript in two columns), manuscript title at spine in black ink. Text faintly toned, else crisp and clean. Small, nearly invisible expert repairs at top margin first three leaves. A nearly fine, amply margined copy.

Vernacular treatise on basic astronomical concepts of the Ptolemaic system, copiously illustrated. Dedicated to and written for Marguerite de Valois (1523-74), commonly known as Maguerite de France. In 1549 she received the title "Duchesse de Berry" (as shown here in the title), and in 1559 she married the Duke of Savoy.

The astronomer and mathematician Nonio Marcello Saia (fl. 1552-1558) was born in Roccagloriosa in the province of Salerno in Southern Italy. His published works, including an astrological forecast in Italian addressed to Pope Julius III (1551), and a more voluminous Latin opus Prognosticum in Annum 1553 et

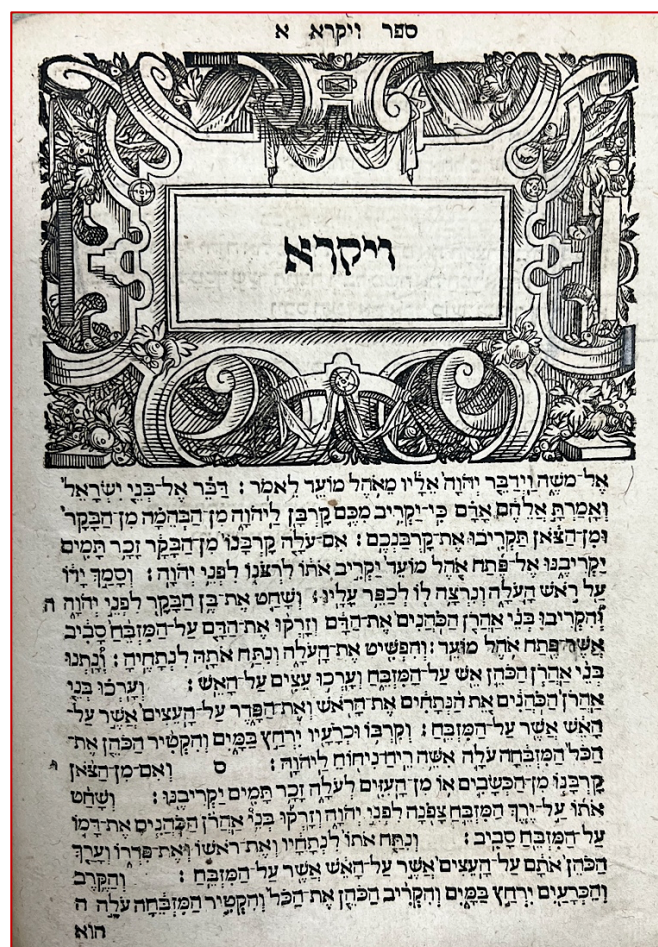
Partes 1554 are quite rare. Saia seems to have settled in Paris in the late 1550s. There he published his paraphrases of the seven penitential psalms (1558), dedicated to his patron Cardinal Antonio Trivulzio, who had been legate in France since 1557. It is conceivable that Saia accompanied the Cardinal on his way to Paris.

Saia also published a work on the Nile, *De Nili Fluminis Excrecentia et Inundatione* (Paris, 1585), a treatise in which he claimed that there is more earth than water, and in 1588 he published *Du Gouvernement du Bon Prince, et l'Office du Parfait Capitaine*, written in Italian and translated into French. This work was dedicated to "la royne mère (Catherine de Médici)," whom Saia served as mathematician, according to the dedication.

Provenance and annotations: Old entry of Jesuit convent at title; later library stamp. About 100 words in old manuscript annotation at h7v and h8v (bleeding through to rectos, but not impairing legibility). Near fine. Softcover.

References: *CNCE* 47689; *Houzeau & Lancaster* 2558; *Renouard III*, 276. An uncommon work, neither *OCLC* or *USTC* notes any copies outside of Europe. *EDIT16* confirms most surviving copies are located in Italy. (53450)

\$3,500



Hamisha Humshei Torah, 1586

Very Rare First Wittenberg Edition of the Complete Hebrew Scriptures

10. (Bible. Old Testament. Hebrew). **Hamishah Humshei Torah: Pentateuchum; Nevi'im Rishonim; Nevi'im Aharonim; Sefer Ketuvim (The Pentateuch; Former Prophets; Later Prophets; Hagiographa).** Wittenberg: Zacharias Crato [Krafft], 1586. First edition. Four parts, quarto, published between 1586 and 1587. Register continuous through parts 1 and 2; separate registers for parts 3 and 4. Collation in 4s: 1-65 (blank 33.4); 1-30 (lacks blank 30.4); 1-32 (lacks 32.4 colophon). 506 leaves. Title within elaborate woodcut borders. Single-column text in vocalized Hebrew with cantillation; printed side-glosses. Separate Hebrew half-titles within woodcut borders for the latter three parts (Former Prophets; Later Prophets; Hagiographa); names of the biblical books set in large font within woodcut cartouches. Later vellum. Title and following three leaves with marginal reinforcement (slight text loss). Occasional mild embrowning, else very good, with bright half-titles.

First Wittenberg edition of the complete Hebrew Scriptures, with a concluding list of Haftarothe readings, noting the Ashkenazi and Sefardi variations. Our copy is the variant with Hebrew and Latin title. (A majority of the few surviving copies are bound with a Hebrew title, and the publisher's information is taken from the colophon, which provides a Jewish calendar date of [5]347 = 1587). Vinograd notes that individual books and sections of the Hebrew Bible had been printed at Wittenberg since a quarto edition of the prophet Obadiah appeared in 1521. The title-page designs were re-used in the Hebrew bible published at Frankfurt am Oder in 1595. Each book closes with the Masora Finales printed in square type.

Andreas Masch notes in his revised edition of Le Long's *Bibliotheca Sacra* (1778): "This edition of the Hebrew Bible is so rare and infrequent that it was omitted in the [earlier] edition of Le Long's work at Paris, but it is known to Wolffius [*Bibliotheca Hebraea*] not in its entirety, but only in respect of certain parts." One can speculate as to why the edition is rare, but it may be worth noting that "[w]hen Hans and Friedrich Hartmann decided to start producing Hebraica in an effort to become the official printer for the university of Frankfurt/Oder, they were able to do so relatively quickly by hiring away five experienced workmen from Zacharias Croto's Wittenberg firm, which was having financial difficulties" (Burnett).

Masch continues: "At the colophon is noted the year and the name of those at whose expense this Hebrew Bible was published: [colophon info in Heb. and Latin] The above example is therefore attributed to the liberality of the prince, and to the expense of the two citizens of Witteberg [But the Rühilii brothers were not correctors of the work, but citizens and senators of Witteberg, whose name is quite famous in the history of the Germanic Bibles.]. The work came from the workshop of Zacharias Craton, otherwise known as Kraft, to whom we owe several editions of German Bibles. The title in both copies represents a gate, in which above and below Ps. 118, com. 20. is printed. In accordance with the first Plantin edition the text was printed so as to match nearly page-for-page... It is composed of four parts, with the five festival books added to the Pentateuch; but each part is decorated with a special title." Very Good. Hardcover.

Full title: חמשה חומשי תורה Pentateuchum mandato & liberalitate illustrissimi principis ac Domini, Domini Augusti Electoris Saxoniae... Vitebergae: Typis Zacharia Cratonis, Anno 1586. [alternate Hebrew title: חמשה חומשי תורה נדפס עם רב העיון על ידי זכריה כראשו].

References: Benzing, Buchdrucker 16/17, p. 471; Le Long/Masch I (1778), pp. 33-34; Steinschneider 277; VD16 ZV 29818 (quarto); Vinograd 21. Not in: Adams; Darlow & Moule; Delaveau & Hillard. Cf. Burnett, Christian Hebraism in the Reformation Era, p. 204. (53478)

\$12,500



Nippon

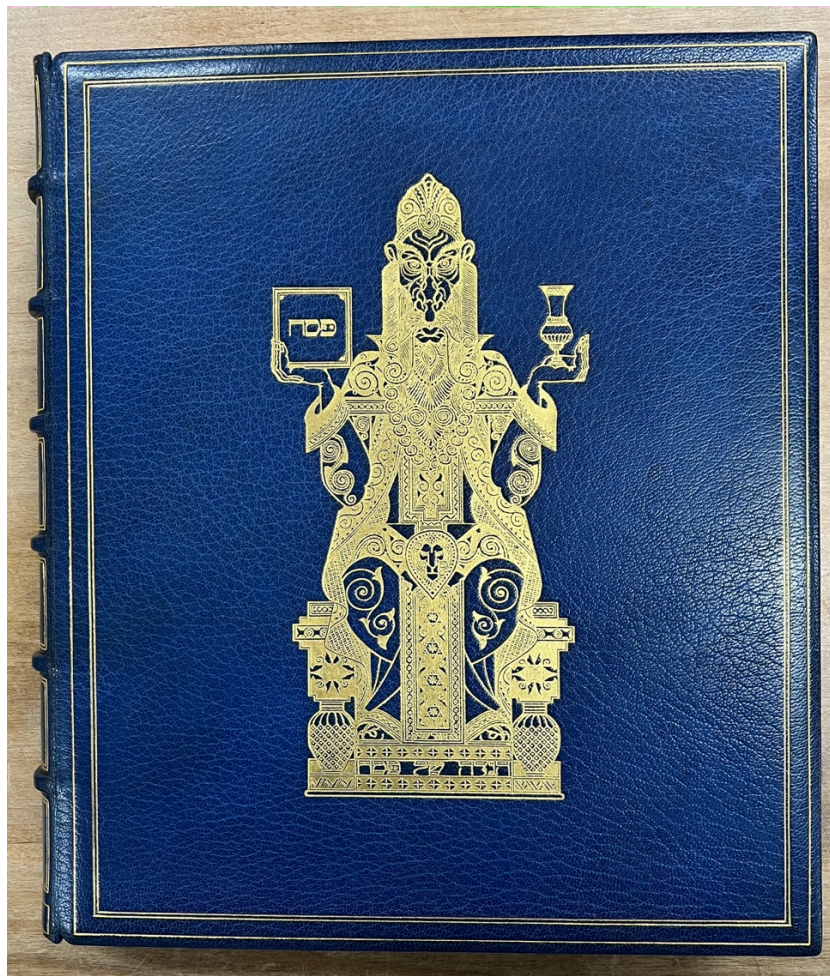
A Visually Spectacular Survey of Japanese Society and Culture, in Photo-Montage

11. Kumada Goro (ed.); Domon Ken; Horino Masao; Kimura Ihei; Natori Yonosuke; Watanabe Yoshio (photographers). **日本 Nippon (Japan: The Nation in Panorama)**. Tokyo: Kokusai Bunka Shinkokai, 1938. First edition. Oblong quarto (27.7 by 30.7 cm), [64]pp., 32 back-to-back b/w photomontages in sheet-fed gravure, many in double-suite format. With text in English, French, and German. Photo-illustrated endleaves. Silvered rice paper, lettered in blue; leporello in folded stiff paper boards. Housed in custom-made clamshell box, with gilt morocco label. Edges rubbed, with light wear at corners, covers darkened, with some small losses of the silver. Photoplates fine throughout.

A beautiful selection of dynamic photographs displaying Japanese civilization on the march in all spheres - economic, religious, artistic and cultural. Notably, only two images reference the growing militarism of this era. Parr and Badger consider Nippon "arguably the high point of both the Japanese propaganda and the modernist photo book." Very good. Hardcover.

References: M. Heiting, The Japanese Photobook, no. 80; Parr and Badger, The Photobook: A History. (53479)

\$12,000





Szyk Haggadah

A Signed Copy of Arthur Szyk's Masterful Passover Haggdah, 1 of 125 Copies

12. Szyk, Arthur; Cecil Roth (ed). **The Szyk Haggadah [SIGNED]**. London: Beaconsfield Press, 1940. Lg. 4to. 114pp. 40/125 on vellum. Full blue levant morocco binding with gilt design, by Sangorski and Sutcliffe. Housed in three-quarter morocco, velvet lined box. One of 125 copies printed for sale in the United States. Signed by Arthur Szyk and the editor Cecil Roth on limitation page. Profusely illustrated with illuminations and drawings by Arthur Szyk, 48 of which are in color. Considered to be Szyk's magnum opus juxtaposing Passover narrative and Anti-Semitism during Nazi Germany. "While the miniature paintings depict historical scenes, in the text illuminations Szyk has combined figures in historical costume, characters from the east European ghetto, and young Jewish pioneers in Palestine. These figures illustrate a continuum, making the point that the struggle for freedom cannot be relegated to the past but is very much a current and contemporary concern" (Joseph P. Ansell, p. 93). Text in Hebrew and English, typefaces designed by Szyk. B. Box with light sunning at top of blue linen and lightly rubbed. Back cover linen with light water staining along gilt ruling near leather of spine. Near fine condition. Hardcover. (53494)

\$47,500

Ark. UZZA neppoo. wabesnog. I Samuel. David gumnkau anaquabit God.

bery-uhkugquehtu, neit wogkouih, newutche neit pish Jehovah kenegonne sohwehtunk, togkomonat Philistiaise ayeuheteag.

25 Kah David ne wutissen, ne ananthon-ont Jehovah, kah togkomau Philistiansoh, wutch Geba n6 pajeh kuppeyinat Gazer.

C H A P. VI.

W Onk David miyanau wame Israelle pepenamwac wolketompaog nithwinchage mittannonganogkassuog.

21 Cro. 2 Kah 4 David nepau; kah weechau wame millinnipuh neh weechogquidich, wutch 13-5-6. Baal ut Judah, na wutch kuhkuhkotaunat wut-Arkum God, noh asuwest nashpe ne weeluwok, Jehovah ayeureaunit, noh apit nashaue Cherubimfut.

3 Kah ponamwog wut-Arkum God, ut wulke cartut, kah wulsohwuttaunau wutch wekit Abinadab, ne ohtag ut Gibeah, kah Uzzah kah Ahio, wunnaumonuh Abinadab, nag kuttoakamwog wulke cart.

4 Kah wulsohwuttaunau wutch b wekit 11 Sam. Abinadab, ne ut Gibeah, wechauttam- 7-1 wog wut-Arkum God, kah Ahio negonuhkom Ark

5 Kah David kah wame wek Israel, puhpequag ut anaquabit Jehovah, nashpe eiyane auwohreaonganit, ne ayimuk wutch kowau, harplash, kah plaltersash, kah timbril- fash, kah cornetsash, kah cimballash.

6 Kah e pazhetit Nathan ahhutannup- 1 Cro. poghog, Uzzah summagunnum en wut-Ark- 13-9. umut God, kah ummillinnumun, newutehe oxinog mulhkauwulsinwog.

7 Kah ummifquantamoonk Jehovah ayeu- uhkonittue nashqunau Uzzah, kah God na wuttit togkomon, wutch uppanneusseok, kah na wuttit nuppun kishke wut-Arkumut God.

8 Kah David neuantam, newutche Jeho- vah tauwetahwau Uzzah, kah wutufoweram- un ne ayeuonk Perez-Uzzah, pajeh yeu ke- sukok.

9 Kah David qulshau Jehovah ne kesukok, kah na wau, uttoh woh en wut-Arkum Je- hovah peyoggun?

10 Nemchuh, matta ontohtoo wut-Ark- um Jehovah en wuhhogkat, en ukkejtotanat David: qut David uppanne ussohwuttaun en wekit Obed-Edom, uk Gittit.

11 Kah wut-Arkum Jehovah ohreau wekit Obed-Edom, uk Gittit, nishuoh nepauzoh: kah Jehovah wunnamau Obed-Edom, kah wame wek.

12 Kah unnon ketassot David, noowan, 2 Cro. Jehovah wunnantam wek Obed-Edom kah 15-25. wame ne wadchiinitcheh wuhhogkat, wutche wut-Arkum God, d neit David monchu, kah paudtau wut-Arkum God, wutch wekit Obed-Edom, en ukkejtotanat David, nashpe wekontamoonk.

13 Kah nimb, nag kounukeg wut-Arkum

Jehovah nequtta tashanehtue monchehetit, tephausu oxinoh, kah wanogqunutchi.

14 Kah David pumukau ut anaquabit Je- hovah nashpe mamulle ummenuhkesuonk, kah David puttakuobpissu womponakine ephod.

15 Neit David kah wame wek Israel, kuh- kuhkoo wuttauog wut-Arkum Jehovah nashpe mishontowaongash, kah nashpe monopuhpe- quone mishontowaongash.

16 Kah wut-Arkum Jehovah paomoyuk ukkejtotanat David, Michal wuttaunoh Saul natauwompu ut kenogkaneganit, kah naau Davidoh quequeshonit kah pamukonit ut anaquabit Jehovah, kah wutjishanumuh ut wuttauut.

17 Kah petukodtanog wut-Arkum Jeho- vah, kah upponamunau wutayeunganit, ut nashaue Tabernaklet, ne David wonohunk- up, kah David tephausu chikohete magoo- ongash, kah wonohete magooongash ut ana- quabit Jehovah.

18 Kah quenau David mahche sephausit chikohete magooongash, kah wonohete 1 Cro. magooongash, e wunnamau millinninoh 16-2. ut oweluwonganit Jehovah ayeubteaunit.

19 Kah aninumauau kenuge wame mis- sininnut, ut kenuge mamulle ummutta- ancoonganco Israel, naneelwe mittamwulsi- soh, kah wolketompuh, nishuoh pasuk petuk- quneg, kah mishinnai weyaus, kah wisqui wine: neit wame millinninuoog monchocog nishuoh pasuk wekit.

20 Neit David quiskeu, wunnantamunat wek, kah Michal wuttaunoh Saul sohham wunnogkauonot Davidoh, kah noowau, ut- toh wuttin sohsumweinneunkqu lin Israelle ketassot yeu kesukok, upposkinonot wuh- hogkuh yeu kesukok, ut wulkesukooout ummaidumoh wuttianumcuuh, onatuh tah- noche wulkenelit pohquae upposkinonot wuhhogkuh.

21 Kah David unnuu Michal, ne ut ama- quabit Jehovah, noh nen ain pepenit onk- noh kooth, kah wame wek, nukkehtimuk- qunat nanawunonot ummillinninuneh Jehovah Israel, newajeh pohmpee ut ana- quabit Jehovah.

22 Kah wonk pish ummocheke jishā- numukus, kah pish nupmélhaneyeu ut ne- henwonche nutrenantamooonganit: kah nashpe yeug mittamwulsi wutrinneumun- eunk, negancowaaneg, pish nowch quehtia- numehteauunk.

23 Newajeh Michal wuttaunoh Saul, matta wunuechanek n6 pajeh wunnup- punat.

C H A P. VII.

K Ah n nih a ketassot apit wekit, kah 1 Cro. Jehovah wutanwosineheuh waenau 17-1. wutch wame ummatwomat.

2 Ketassot unnuu Nathanoh quoshod- tam.

Limited Edition of Evans' American Bibliography, with Original Leaves Laid-in

13. Evans, Charles; Wroth, Lawrence C. **American Bibliography 1639-1729. Illustrated with Fifty-nine Original Leaves from Early American Books and an Historical Notice of the Author. (Special Edition Limited to Forty Copies).** Boston: Charles E. Goodspeed, Co, 1943. Special Edition. 1/40. Large quarto (10.75 by 8.5 in.). 22, vii-xvi, 446pp. 49 leaves from printed works described in the catalogue tipped-in throughout. Deckled edges. Publisher's pale blue buckram backed in crimson morocco (skillfully rebacked, with original spine laid-down), ruled and lettered in gilt; t.e.g. Spine darkened with light rubbing at extremities, else a fine copy. Housed in red cloth clamshell box, with gilt-lettered spine. Limited edition of this seminal bibliography describing 3244 colonial American imprints, including a selection of sample leaves. Highlights from among the leaves include the following works: John Eliot: Indian Bible (Cambridge: printed by Samuel Green and Marmaduke Johnson, 1663); Nathaniel Morton: New-England's Memorall (Cambridge: printed by Samuel Green and Marmaduke Johnson, 1669); William Hubbard: Narrative of the Troubles with the Indians in New-England (Boston: printed by John Foster, 1677); Increase Mather: A Confession of Faith (Boston: printed by John Foster, 1680) -- Discourse Concerning Comets (Boston: printed by Samuel Green, junior, 1683); John Buryan: Pilgrim's Progress (Boston: printed by Samuel Green, junior, 1681); Cotton Mather: Memorable Providences Relating to Witchcrafts (Boston: printed by Richard Pierce, 1689) -- Wonders of the Invisible World (Boston: printed by Benjamin Harris, 1693); Acts and Laws of Massachusetts-Bay (Boston: printed by Bartholomew Green and John Allen, 1699); Massachusee Psalter (Boston: printed by Bartholomew Green and James Printer, 1709); Benjamin Wadsworth: The Well-Ordered Family (Boston: printed by Bartholomew Green, 1712); Nathaniel Ward: The Simple Cobler of Agawam in America (Boston: printed for Daniel Henchman, 1713); The Laws of His Majesties Colony of New-York (New York: printed by William Bradford, 1719); Robert Barclay: An Apology for the True Christian Divinity (Newport: printed by James Franklin, 1729).

Clarence Brigham of the American Antiquarian Society supplied sets of unbound sheets of the first volume of American Bibliography which Evans had bequeathed to the Society on his death in 1935. The Americana specialist at Goodspeed's, Michael J. Walsh, made selections from the company's large collection of imperfect copies to supply the printed leaves, for which the bibliographer Lawrence Wroth provided a table of contents, along with a general introduction to the work. Fine. Hardcover. (53511)

\$9,500

METROPOLIS

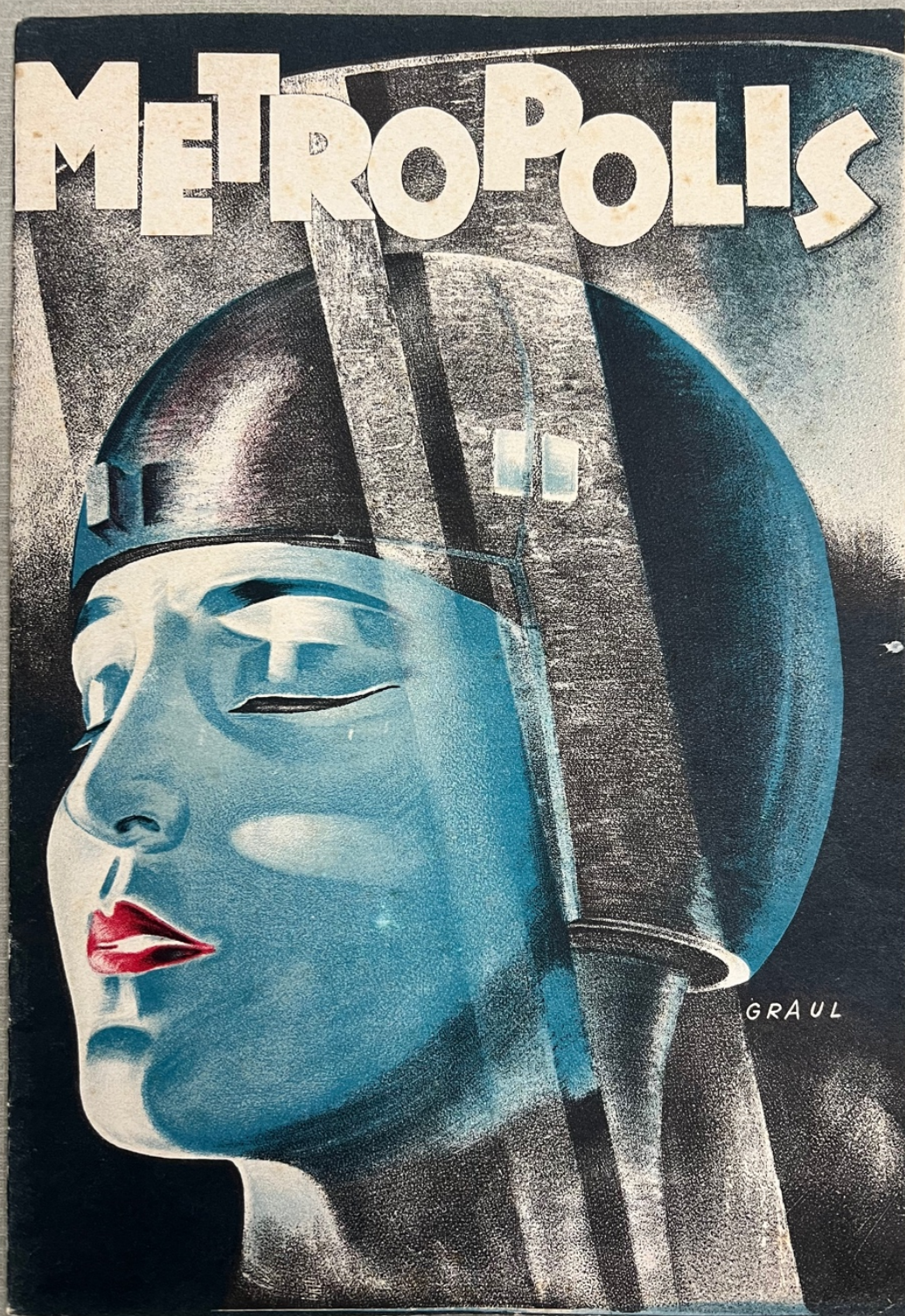


Photo-Documentation of the Production of Fritz Lang's Cinematic Masterpiece

14. de Haas, Max; Thea von Harbou (texts by). **Metropolis (UFA Magazine) [SPECIAL ISSUE, DUTCH LANGUAGE EDITION]**. Berlin: UFA/ BUKWA, [ca. 1927]. First edition. Small quarto. Unpaginated (32 pages). Issued by UFA to herald the release of Fritz Lang's masterpiece "Metropolis". Original wraps with color lithograph by Werner Graul on the front cover. The iconic lithograph features the head of the film's heroine Maria, strapped into Rotwang's transformation machine. The same image was used to publicize the movie's showing at the UFA Pavillion in 1927.

The expressionist film is set in a futuristic urban dystopia and explores the social crisis between blue collar workers and their exploitation by the rich in a corrupt capitalistic society. Includes articles on the making of the epic film and statistical information about its large-scale production. Some two million feet of film were shot and the cast, including extras, numbered around 38,000! Approximately 200,000 costumes were used. Metropolis was filmed in 310 days and 60 nights. Released in 1927, the movie was the most sumptuous production mounted in the silent film era. The special effects were astonishing for filmmaking in its incunabular days. With an essay by Fritz Lang's wife, Thea von Harbou, titled "The Children of Metropolis" and a piece by Lang in which he details his ideas of how the movie should be presented. Profusely illustrated with b/w reproductions of photographs of the actors, film stills, the director, production documents, and many other aspects of the production of the film. Rare special edition of the UFA magazine, with incredible in-depth documentation of the making of this groundbreaking masterpiece.

Text in Dutch.

Very minor rubbing to edges of wraps. Light foxing to covers. Interior with some sporadic minor foxing, in most cases to the edges of pages. Images vibrant throughout. Wrappers in very good-, interior in very good+ condition overall. Protected in mylar. vg- to vg+. Softcover. (53536)

\$3,750



Shahnameh

The National Epic of the Persian People, Exquisitly Illuminated Manuscript

15. Ferdawsi of Tus, Abu'l-Qasim. (Illuminated -- Manuscript). **SHAHNAMEH - Shāhnāmeḥ**. [ca. early 19th century; prior to 1876]. A significant and very large manuscript comprising the second half of the Shahnameh: 332 A significant and very large manuscript comprising the second half of the Shahnameh: 332 leaves. Size: 19.2 x 29.4 cm; (written surface: 13.5 x 22.7 cm). Written in four columns, on beige paper, in nasta'liq script in black ink, with all headings in red ink on decorative gold ground. All pages are ruled in gold, red, and blue. All the dividing columns are in either gold decorated red or gold decorated blue. There are two illuminated headings and 34 miniatures. The miniatures are stunningly bright and exquisite, generally filling nearly the entire page. The manuscript is bound in full morocco, with scroll work in gilt on both covers, rebacked, with one corner repaired. Binding is in very good condition, with marbled French end papers. A few minor repairs to leaves (with no loss of text).

Dating: While undated, the last page contains two identical impressions of seals, each one reads: Sayyid Muhammad Nuh 1293 of the Islamic calendar, corresponding to 1876 AD. Therefore, the manuscript was written and likely illustrated in the earlier part of the nineteenth century, prior to 1876.

Ferdawsi, more commonly transliterated as Firdowsi (or Ferdausi) (940–1020) is a highly revered Persian poet. He was the author of the Shahnameh, the national epic of the Persian people and of the Iranian World. Ferdawsi, the son of a wealthy landowner, was born in 940 in a small village named Paj near Tus in Khorasan, Northeast of Iran. His great epic, the Shahnameh ("The Great Book": or "The Book of Kings") is his magnum opus. He devoted more than 35 years of his life to write it. He, no doubt, read and utilized all the available material regarding the history, legends, and tales of the Persian people. When he finished the book, Ferdawsi went to Ghazni, the Ghaznavid capital, to present it to the Sultan. One story tells that Sultan Mahmud had promised Ferdawsi a dinar for every distich written in the Shahnameh, some 60,000 dinars. But later he retracted the offer and presented him with 20,000 dirhams, which is equal 200 dinars. Ferdawsi rejected the gift, or, by some accounts, he gave it to a poor man who sold wine. He returned home saddened and unhappy. He wrote a long and angry poem, more like a curse, and ended with the words: "Heaven's vengeance will not forget. Shrink tyrant from my words of fire, and tremble at a poet's ire." Ferdawsi is said to have died around 1020 in poverty at the age of 85. Ferdawsi was buried at the yard of his own home, where his mausoleum now lies. It was not until Reza Shah Pahlavi's rule, in 1925, that a mausoleum was built for the great poet.

Provenance: The bookplate laid down on the inner front cover reads: E. C. Simpson Ex Libris. Sapere Aude (Latin expression: Dare to Know). It is known that the collection of Edward Cyril Simpson (1894 – 1979) was sold by Dunbar Sloane Auction House on 22nd of April 2009 in Wellington, New Zealand. The most expensive items were bought by the New Zealand Government for their National Library. Also, Simpson had a significant interest in Persian miniatures. The sale description of the present manuscript is laid down on the front page opposite the front cover.

\$27,500



The Majesty of the Imperial Navy

Early Japanese Photo-Documentation of the Bombing of Pearl Harbor

16. 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).

Also includes 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



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

Dorothy Iannone's Artistic Depiction of Her Sexual History

17. 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



Illustrated New Fairy Tales, Grand View

Scarce Illustrated Children's Fairy Tales, Published in Shanghai, During the Republic of China

18. 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: 221pp. 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 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



A Collection of the Most Famous Proverbs, 1657-1673

An Extraordinary Imaginative Achievement, from the Library of William Stirling Maxwell

19. [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 défiler devant soi une importante période de l'histoire, prise dans des détails plus intimes que pare 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 students 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)

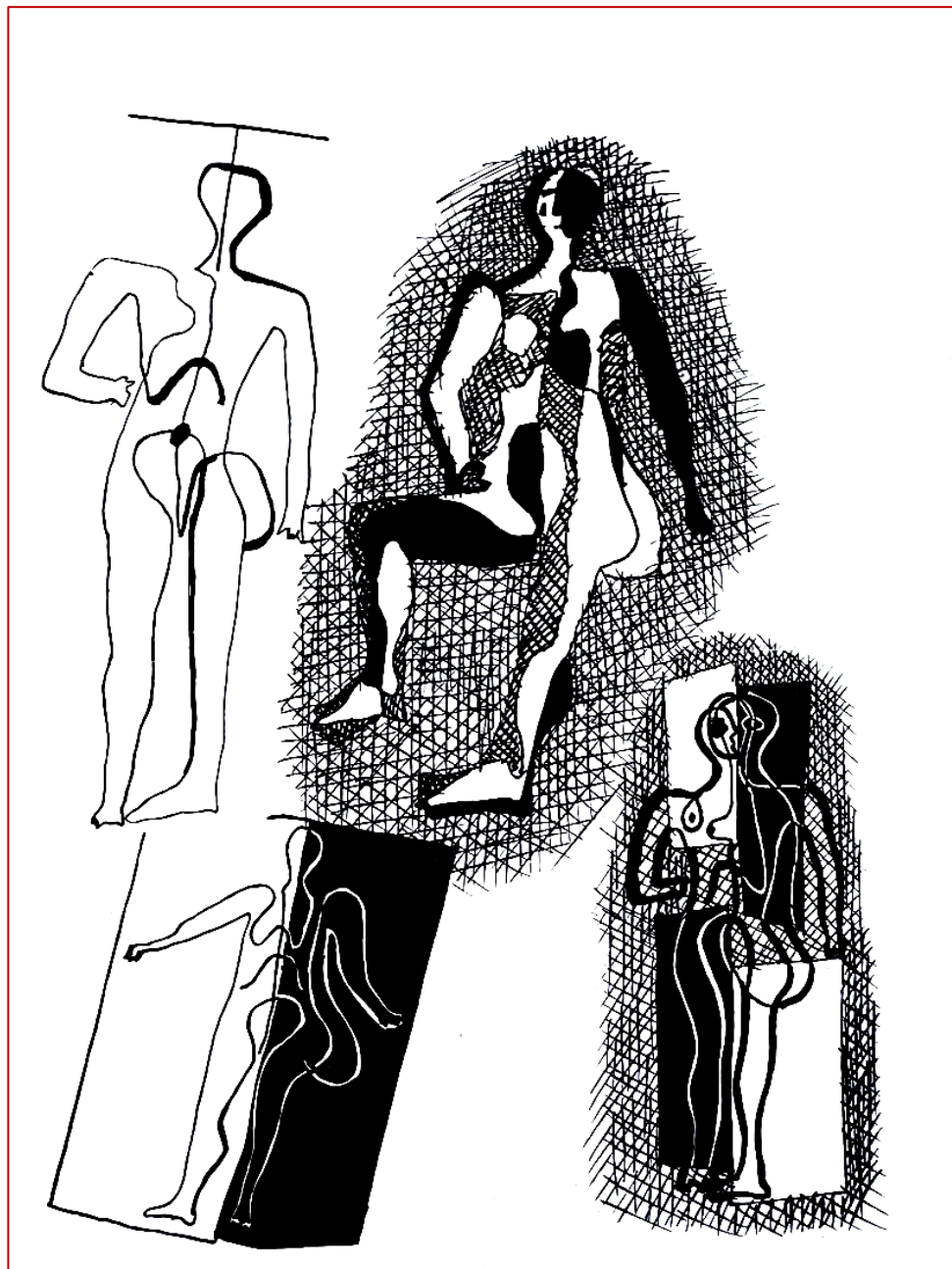
Part 2: 1-6; 8-18; 20-29; 31-34; 36-42 (= 37 plates)

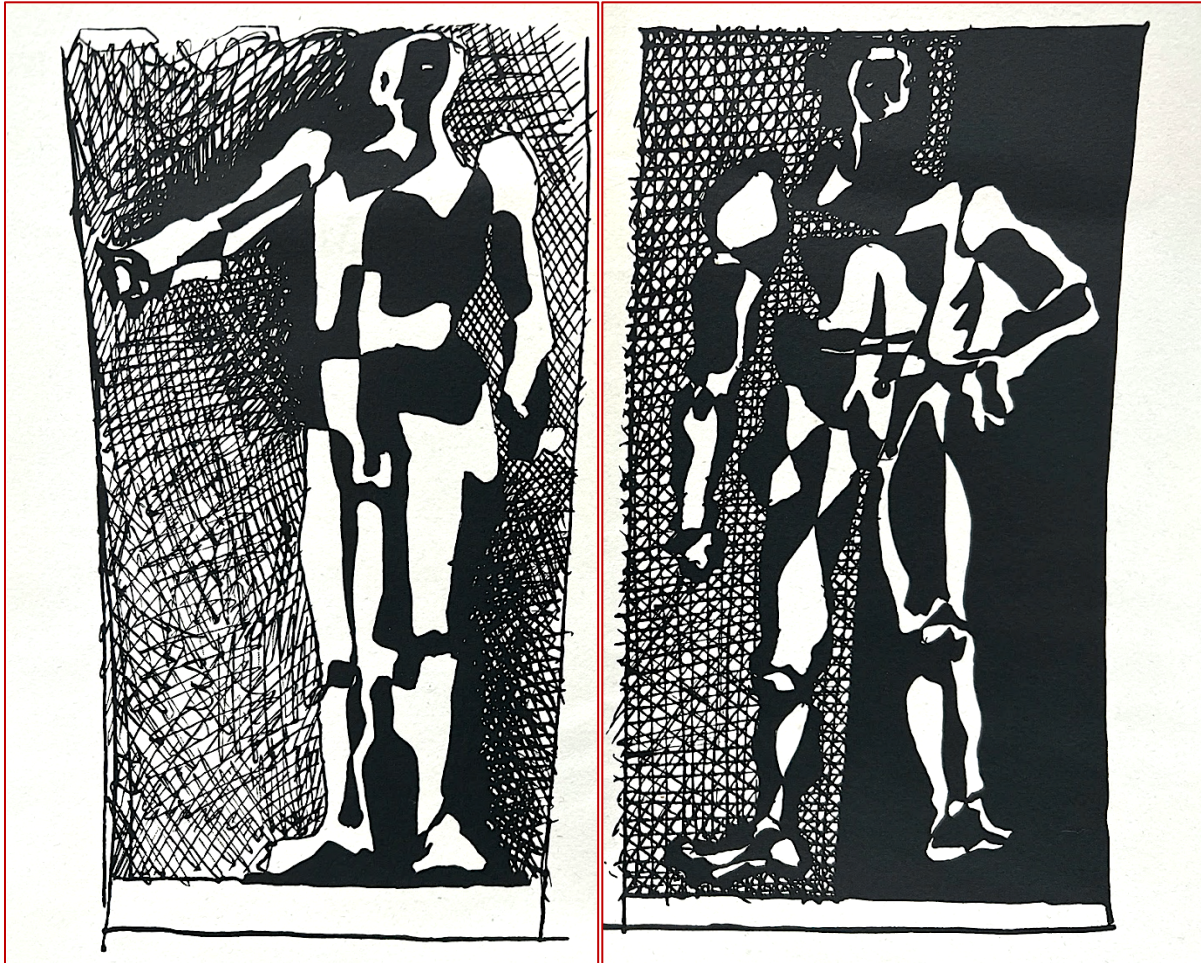
Extra without number: "Le tableau et la vie exemplaire de ces deux amys"

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

(53369)

\$25,000





*Picasso's Illustrations for **Hélène chez Archimède**, with the Rare Celebration Dinner Menu Laid-in*

20. Suarès, André; Pablo Picasso (illus.); Georges Aubert (engr.). **Hélène chez Archimède [WITH ILLUSTRATED MENU]**. Paris: Nouveau Cercle Parisien du Livre, 1955. First edition. 1/140. 198, [6, table; colophon]pp. Loose in 22 fascicles within lettered paper sleeve, housed in publisher's board chemise and slipcase. With 22 original woodcuts after drawings by Pablo Picasso (20 loose within the fascicles; 2 in-text at opening and close). Uncut. Copy no. 136, being one of 140 copies reserved for members of the Society and its collaborators. Flawless set, housed in fine chemise and very good slipcase (with some light rubbing and a few faint stains).

The prints were commissioned by Ambroise Vollard in 1925 to illustrate André Suarès' play, *Hélène chez Archimède*; they were left unpublished after Vollard's death in 1939. One of the most important dealers in French contemporary art at the beginning of the twentieth century, Vollard provided support and exposure to many then-unknown artists: Paul Cézanne; Aristide Maillol; Pierre-Auguste Renoir; Louis Valtat; André Derain; Georges Rouault; Paul Gauguin, and Vincent van Gogh. After 1994 Vollard began to directly commission print series from the best artists of the day, intended as limited editions for collectors. He was also active in publishing illustrated books for bibliophiles; he promoted twenty-two such projects between 1900 and 1939. While conceived in 1925, the present project was not brought to fruition until 1955.

The first fascicle contains the folded single-sheet menu for a dinner at the Nouveau Cercle de la Rue Royale, 288 boulevard Saint-Germain, held on 22 October 1955 (Pouilly-Fuissé 1952; Château Sigognac 1947; Champagne brut Comte de Fersen -- oh my!). The front and back of the menu are illustrated with the two in-text woodcuts which appear at the opening and close of the play. This would appear to be a rare, ephemeral item. We have located only one other portfolio offered for sale which notes the menu, and it does not appear in any of the library descriptions of *Hélène chez Archimède* we have been able to survey online.

\$3,000



Sefer She'elot u-Teshuvot, 1694

Rare Sephardic Responsa by the Maharitatz, with Novella by His Grandson

21. Zahalon, Yom Tov ben Moses; Yom Tov ben Akiva Tzahalon. **Sefer She'elot u-Teshuvot... Hidushei Ezechu Neshekh (A Book of Questions and Responses [and] Novellae on Tractate Bava Metzia)**. Venice: Stamperia Vendramin, 1694. First edition. Two parts, folio. [4], 223; 25, [5, index]ff. Hebrew text (rabbinic/rashi) in two columns, with keywords in square font. Title with large woodcut

vignette of the floorplan of the wilderness Tabernacle of the Israelites, all within ornate letterpress border; at the verso is a full-page woodcut plan of the Third Temple as envisioned by the prophet Ezekiel; half-page woodcut cross-sectional elevation of Second Temple at final page of the preface. Modern quarter calf over marbled boards, spine with raised bands, lettered and tooled in gilt. Erosion at corners of first several leaves (not affecting text); some light marginal dampstaining, mostly at outermost leaves; occasional light smudges. Overall text clean and crisp. A good copy, complete with the index, not always present.

Descended from a long line of scholars and rabbis who traced their ancestry back to Spain, Yom Tov ben Moses Zahalon (the Maharitatz; 1559-after 1638) was among the distinguished rabbis of Safed, granted ordination by Alshekh ha-Kodesh. He served in a diplomatic capacity as a representative of the town on visits to Italy and the Netherlands. "After returning to Safed he was sent to Egypt and Constantinople, where he wrote some 600 responsa, many of which were published by his grandson Tom Tov b. Akiva, a rabbi in Constantinople in the second half of the 17th century, who appended to the volume his own novellae to chapters five and six of Bava Mezia. Of interest are Yom Tov b. Moses' responsa to some of the communities of the Orient who sought his advice. Though himself a Sephardi, in a controversy between Sephardim and Ashkenazim he took the part of the Ashkenazim. Though a student of Joseph Caro, when the Shulhan Arukh appeared he disapproved of it, attacking it as a work for children and laymen" (Enc. Jud.). His rare commentary on the Book of Esther, *Lekah Tov*, was published at Safed in 1576; a manuscript commentary on the Avot de-Rabbi Natan survives. Steinschneider notes that the present work was corrected by Joseph ben Salomon Israel de Leon.

Provenance and annotations: Five old stamps, and several manuscript entries appear at the title, including: the library of the Yeshiva of Kerem be-Yavneh (in Hebrew; and appearing at various points throughout the book); the entry of the Rav Israel Levin (in Hebrew). Good. Hardcover.

Hebrew title and imprint:

ספר שאלות ותשובות מהתייר הגדול הרב המושמך כמוק"ר יום טוב צהלון זלה"ה בויניציאה שנת תגד לפ"ק

References: Enc. Jud. 16, col. 919; Roest (Rosenthaliana) p. 557; Steinschneider (Jomtov Zahalon, [jun.]) 5857, col. 1414; Vinograd (Venice) 1467. Wolff, Bibliotheca, vol. 3, p. 369; Zenker, p. 785. (52083)

\$1,500