The American Library Association’s
Rare Books & Manuscripts Conference, 2024
Books on Exhibit From the Inventory of
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**ARCHITECTURE: European**

1. Bartning, Otto (ed.). *Staatliche Bauhochschule Weimar. Aufbau und Ziel* (State Architecture Academy Weimar. Structure and Goal). Weimar: Verlag Staatliche Bauhochschule Weimar, 1927. First edition. Quarto. 69 pp. Rebound with black quarter-cloth over plain wraps retaining original printed wraps, including front flap and spine glued to wraps, front flap glued to inside cover. Typography by Otto Dorfner. Illustrated with reproductions of striking b/w photographs and architectural drawings. Contains chapters on the structure and task of the academy, academy rules, the architecture department, the lecture schedule for the academy: city and rural planning, ceramic workshop, carpentry, metal workshop, weaving workshop, building painting, color theory, workshop for stage design, bookbinding, static and business operations, law, shorthand, and introductions into the science of art. Text in German. Recased retaining original front cover, original spine laid down, rear cover added. Wraps lightly rubbed and some age-toning along top. Rare. (48202)  

$2,250

**ARTS: DECORATIVE: Color Theory**

2. Baumann, Paul. *Baumanns Neue Farbtonkarte System Prase* (Baumann's New Color Tone Card System Prase In Slipcase). Aue, Saxony: Paul Baumann, a. 1922. First edition. Octavo. 4 Instructions, xvi page booklet, 1 color circle and shading scale, 47, 47pp. Original glossy light brown stiff wraps portfolio with black lettering on cover and spine and small color cube pasted to front cover; housed in plain blue cardboard slipcase. Includes 1359 systematically graded color tones with indication to mixing ratios and information about kind and usability of the most common colorants. Contains a stiff gray double page with black lettering, publisher's device and ruling on cover, instructing on the application of the Baumann-Prase Color Tone Card with paragraphs on "same value harmonies (Wertgleiche Harmonien), same color tone harmonies (Farbtongleiche Harmonien), and compound color harmonies (Zusammengesetzte Farbenharmonien)." Page three features a color circle with additional, movable circle indicating the contrast colors, simple dyads, tryads and tetrads of color combinations. The sixteen-page booklet contains a preface by the publisher, an introduction by Otto Prase, and paragraphs on the kind and designation of color tones, the color circle, the shading scale, the color stair, general notations on the shading scales, and the shading scale to plates 1 and 2.

The section of mixing tables opens with a two-page folded color circle with shading scales, protected by tissue guard. The thirty-eight colors on circle and scale are silkscreened, as are the color scales with up to thirty-six colors per plate of the forty-seven mixing scales. Each of the forty-seven mixing tables with three rows of silkscreened color scales glued to stiff heavy paper with printed abbreviated mixing formulas and additional regular paper sheet glued to left edge of each plate. These glued pages contain printed schemes of the methodological gradation of one tone of the color circle, elaborate on colorants, their qualities and usability of the various colors on one side, e.g. Diamond Black, Ivory Black, the mixing tables to the respective plates are printed to versos. Text in German.
Slipcase with light wear, small color stain on cover of portfolio, some very light age-toning. Very good to fine condition. Loose leaf. (47861)

$1,500

**ARTS: DECORATIVE: Costume, Fashion**


The second edition of this reference work on Japanese armor by late Edo-period samurai and scholar Hyakuri Homra (1784-1854). Originally published in 1833, this beautiful 2-volume set is a visual survey of designs and color schemes for traditional Japanese Odoshi, which were the silk lacing or braiding patterns on the Yoroi style of Samurai armor. Included are a total of 262 individual designs finely rendered in full color woodblock prints, specifically created for this edition, by scholar Sadasuke Imaizumi (1863-1944), under the direction of painter and professor Chitori Kawasaki (1837-1902). This lacing or braiding would be used to tie individual scales (or plates) of armor together and were used to identified clan affiliation and rank among samurai on the battlefield, based on the specifics of their colors and patterns. This intricate armor would need to be maintained and cleaned over a period of years to keep it from being damaged and faded. Each image is captioned with cursive-style Japanese text, with addition introductory and concluding statements at the beginning and end of the volumes.

Wrappers with some light rubbing to extremities. Some stains and smudges to the wrappers of both volumes. Vol.1 with a few small chips along the edges of the front cover. Interiors quite clean and vibrant with the exception of a few minor to light foxing to interior covers. Wrappers in good, interiors in very good condition overall. Protected in modern mylar. Scarce. g to vg. Softcover. (50027)

*Series title: Kojitsu sōsho 故實叢書*

$2,500


Introducing the 1967-1968 collection of Helio (Perma Paris) dye colors, this splendid color chart contains no less than 71 bolted hair samples divided into ten categories. Includes a color chart on inside of front cover, and a large preparation chart on inside of back cover in four languages (French, English, German, and Spanish). With the color chart, the customer could match their natural color (among 10 colors) and then look at the neighboring shades (17) to choose their new hair color. The preparation chart contains the instructions for the use of Helio "Le Prestige de la Couleur" for each hair color. Upper front corner slightly rubbed. Moderate foxing at lower margin of first leaf. Text in French. Preparation chart in French, English, German, and Spanish. Binding and interior in overall very good condition. vg. Hardcover. (42405)

$1,250
ARTS: DECORATIVE: Graphic Design

5. Berlewi, Henryk (Paris). _Funktionelle Grafik der zwanziger Jahre in Polen (Functional Design of the Twenties in Poland)._ Olten, Switzerland: Otto Walter Olten, 1961. First edition. Quarto. 26pp. Original gray quarter cloth with black stiff paper plates with white lettering on cover. Special of "New Graphic Design/ Neue Grafik" No. 9. Compilation of forty-one samples of 1920s avant-garde design in Poland, including designs by Jan Jerzy Wroniecki, Titus Czyzewski, Anatol Stern, Stanislaw, Stanislaw Mlodozeniec, Leon Chwistek, Wladyslaw Strzeminski, and numerous designs by Henryk Berlewi as well as various Polish avant-garde groups and publications, including several by BLOK. The designs are presented in b/w and color, some include photographic images.

"Despite the opinion of those who dream of "pure art" and despite its mechanical and industrial character, typography give daily evidence of its close connection with present day developments in the plastic arts and shows its dependence on them by reflecting the various tendencies which arise. More than any other form of graphic design indeed, typography today plays the part of a gauge of the general aesthetic level and mirrors the culture on which it is based. It is only necessary to glance at the typography of a country to get a fairly accurate idea of the degree of aesthetic and intellectual development reached there." (Berlewi). Text, including captions, in German, English and French. With biographical notes on Henryk Berlewi at rear. Minor wear. Very good+ condition. Hardcover. (53377) $950

ARTS: FINE: Color Theory


Self-published between 1950 and 1956 by German painter Julius Hebing*, "Welt, Farbe und Mensch" (World, Color and Man) was conceived as a practical study for anyone interested in color theory**, either professionally or artistically. This work begins with the study of "Elemente der Farbenlehre" (elements of color theory) in which Goethe's color wheel is explained. This is followed by "Verwandlungen des Farbenkreises" (transformations of the color wheel); "Physische Farben" (the physiological effects of colors); "Chemische Farben" (the study of chemical colors); "Entwicklung des Farbensinnes" (the development of color perception); "Praktische Anweisungen und Übungen zum Malen" (practical instructions and training for painters). Each issue is complete with its supplement(s), such as:

- Vol. A: 6 loose plates, numbered 1 to 6, and a pocket containing 21 color samples (each measuring 5 7/8 x 4"), as issued.
- Vol. L: 9 loose plates, numbered 7 to 15, as issued.
- Vol. B: 15 loose plates, numbered 16 to 30, and two pockets (housed in a larger one) containing turquoise color pigments and potassium dichromate, as issued.
- Vol. C: 4 loose plates numbered 31 to 34, a pocket containing 11 color samples (each measuring 8 1/2 x 6"), and an envelope with 8 color filters, as issued.
- Vol. D, part I: 12 loose plates numbered 35 to 46. Plate 39 being 32 b/w and color samples, as issued.
- Vol. D, part II: 10 loose plates numbered 47 to 56, as issued.
- Vol. E: 4 loose plates numbered 57, 58, 59/60, and 61/62 (the last two are double plates), as issued.
- Vol. F: 17 loose plates numbered 63/64 to 82 (the first three are double plates), as issued.
- Special issue "Aus dem Farben-Füllhorn": 7 loose plates numbered A to G, as issued.

Laid in printed material for subscribers and one commercial advertisement. Some minor and sporadic age-wear to wrappers. Text in German. Wrappers in overall good+ to very good, interior in fine condition. g+ to vg. Softcover. (42185)

* Julius Hebing (1891-1973) was a German painter and researcher in the areas of Goethe's and Steiner's color theory (Goethe'schen und Steiner'schen Farbenlehre). Hebing experienced the horrors of W.W.I as an officer in the German army. As one of a few survivors after the bloody battle of Arras, in the ruins he found a booklet of Schopenhauer's "Aphorismen zur Lebensweisheit" which awakened his interest in Philosophie. In 1934 he exhibited 50 samples of his color theory at Steiner's Goetheanum. In 1949/50 he was asked to restore Rudolf Steiner's color sketches at the Rudolf Steiner-Nachlassverwaltung in Dornach, Switzerland. Julius Heber passed away on the 28th of August 1973. His theory is still taught at the Waldorfschulen.

** In the visual arts, color theory is a body of practical guidance to color mixing and the visual effects of a specific color combination. There are also definitions of colors based on the color wheel: primary color, secondary color and tertiary color. Although color theory principles first appeared in the writings of Leone Battista Alberti (ca 1435) and the notebooks of Leonardo da Vinci (ca 1490), a tradition of 'colory theory' began in the 18th century, initially within a partisan controversy around Isaac Newton's theory of color ("Opticks," 1704) and the nature of primary colors.

$3,500

ARTS: FINE: Drawing


Toegel worked as a caricaturist in his birthplace Lemberg before World War II. Captured and deported to a forced labor camp in Göttingen, in 1944 during the suppression of the Warsaw uprising, where he worked for the Pergamentpapierfabrik Rube & Co. Here he secretly drew caricatures of the Nazis. After the war Toegel was liberated by the British forces and moved to a camp for Displaced Persons in Osnabrück and here he completed his two cycles of caricatures which were published by Antoni Markiewicz in Celle in 1946. Toegel's work is arguably the most powerful and vivid color documentation and indictment of the Nazis in the immediate postwar period. While studying law at the University of Lemberg Toegel made a name for himself as a caricaturist. He was a regular
at the bar "The Star" where leftist Jewish, Polish and Ukrainian young people met. Here he met Karol Kuryluk and Stanislaw Pietak from the Lemberg newspaper "Sygnali." Toegel produced drawings of some of the visitors of the bar and in 1932 published his first portfolio with 16 printed caricatures in gray tones. Nearly Fine. Hardcover.

Limitation stated in Polish and English: 1450 numbered copies of each. (53532)

$9,500

ARTS: FINE: Exhibition Catalog


Catalog of the international exhibition organized by the constituency of progressive artists in Hesse: Darmstadt Secession and Darmstadt Group, from June 16th to October 6th, 1929. Sales of exhibited artwork were permissible only when mediated by the business office in the exhibition building. Photographs in this catalog were taken by F. V. d. Smissen, etchings y Fritz Haußmann and Kurt Frahnert, typography by Georg Breitwieser. Photos of artwork in the "Historical Section" of the exhibition were provided by various publishers and Museums. In his foreword Hermann Keil draws up the parameters of artistic work, claiming "the distance art maintains captures more of the mystery of the body than the indiscreet closeness of science... The exhibition "Der schöne Mensch" is just as much (if not more) one of the naked humans. Thus, the human per se, without cosmetics of drapery... Artists of almost all European countries take part..." One page is dedicated to quotes on beauty by luminaries such as Rodin, Raffael, Kant, Dante, Goethe, A. Dürer, among others. Contains tables of proportions used in ancient Egypt, by Leonardo Da Vinci, Michelangelo, among others, and several statements on beauty by poets. Illustrated with 40 b/w photo-reproductions of art, 27 of them full page, and three drawings, two of them full page. Contains lists of art exhibited as well as artists organized by countries and by residence in a separate list.

Only 15 OCLC entries. Contains 12 pages of illustrated advertisements at rear, including one by Rothschild, Frankfurt, with tipped in color pattern of carpet. Inside and back covers contain advertisements. Text in German. Wraps with light creasing at lower foredge corner, and in center of lower half of cover, minor rubbing. Minor stains on side front cover and title page. Almost imperceptible pencil entries in catalog of artwork, likely by collector. Wraps in very good, interior in near fine to fine condition. Very good to fine condition. Softcover. (52609)

The Mathildenhöhe is a cluster of buildings housing an artist group working there in the late 19th and early 20th century. It was founded in 1899 by the Grand Duke of Hesse Ernest Ludwig. Among the artists brought together by the Grand Duke were Peter Behrens, Paul Bürck, Rudolf Bosselt, Hans Christiansen, among others. The first exhibition in 1901 featured the buildings as much as it did the artists and their work. The exhibition opened in May in conjunction with a festival proposed by Peter Behrens.

$2,500

Berlin: Verlag für Kultur und Wirtschaftswerbung, 1937. First edition. Octavo. 32pp. Original stapled pictorial wraps with red and white lettering on cover. Exhibition guide. The exhibition was curated by the Reichspropagandaleitung (Reich Propaganda Leadership), Department Culture, in Munich.
Published to accompany the infamous exhibition "Entartete Kunst" (Degenerate Art), shown in various cities throughout Germany starting in 1937. The guides are illustrated throughout with b/w photographic reproductions of art deemed to be "degenerate" by the National Socialists. Shown are works by artists such as Otto Dix, E. L. Kirchner, Morgner, Nolde, K. Eisner, Schmidt-Rottluff, George Grosz, Paul Klee, and many others. Excerpts from speeches by Hitler in relation to art on opposite page of most illustrations. This first edition of the exhibition guide ranges among the most egregious documents of Nazi barbarism. 'After years of confiscating works of the artists of the Brücke, the Blaue Reiter, abstract art in general and artwork with social demands or accusations. The artworks were transported to Munich where the exhibition was curated and shown from July 19 to September 30, 1937. From February 1938 to April 1941 it traveled to Berlin, Leipzig, Düsseldorf, Hamburg, Frankfurt am Main, Wien, Salzburg, Stettin and Halle. Some two million visitors saw this exhibition. The Hamburger Kunsthalle for example had 983 artworks confiscated, 496 came from the Frankfurt Städel-Galerie, and 900 from the Düsseldorfer Kunstsammlung.' (Ketterer, Dialoge, Volume I). Text in German, Gothic script. Light wear along edges of wrappers, and minor blemish around glued original price tag on front cover. Wraps and interior in overall very good to near fine condition.

[WITH]

1938. Second (Revised) Edition. Octavo. 32pp. Original stapled pictorial wraps with red and white lettering on cover. Exhibition guide. The exhibition was curated by the Reichspropagandaleitung (Reich Propaganda Leadership), Department Culture, in Munich. Second edition with the typical features: Printed to art paper with changes in descriptive text on pages 21, replacing Jewish with degenerate, and designating the three works of art to respective artists, and 29, omitting the descriptor "Jude" in Haizman header, and further down in the text "Judengeschöpf (Jewish creation)" with "Machwerk (botch)". Else as first edition. Text in German, Gothic script. Light wear along edges of wrapper. Centerfold loosened from lower staple w/o any damage. Wraps in overall very good, interior in very good to near fine condition.

[WITH]

1938. Further Revised Second edition. 32pp. Original stapled pictorial wrappers with red and white lettering on cover. Exhibition guide. This edition varies in text and presents images from the 2nd edition on pages 7, omitting works of Emil Nolde and Otto Dix, replacing them with George Grosz drawing and Kokoschka's "Männerkopf" with subsequent changes in text, 9, omitting two reproductions of Nolde paintings, replacing them with "Christus" by Ludwig Gies, 15, replacing one of the Otto Dix works, and 23, removing "Das Merzbild 1919" from Kurt Schwitters. Wraps with light wear and creasing, slightly rubbed on back cover. Overall in very good condition.
ARTS: FINE: Original Artwork

11. Dorr Steele, Frederic. **Collection of Drawings and Correspondence from the Estate Frederic Dorr Steele** [125 ORIGINAL DRAWINGS & 150 ORIGINAL LETTERS]. Frederic Dorr Steele was born in a lumber camp in Michigan in 1873. He moved to New York at the age of sixteen. Encouraged by his artist mother he studied at the National Academy of Design and the Art Students League, New York where he also taught illustration. During this time Steele supported himself by working as an architectural draughtsman for three years. He completed a two-year apprenticeship in the art department at Harper Publishing and worked as an art editor for The Illustrated American until 1897. Opting to become a freelance artist he contributed regularly to the leading illustrated periodicals of the day, Harper's, Scribner's, the Century, and McClure's Magazine. In 1901 he established the connection to Collier's Weekly, which would prove to be that part of his work bringing him his greatest fame.

Steele became a member of the Society of Illustrators in 1902, and was awarded a bronze medal at the St. Louis Expo, 1904. Steele's illustrations appeared in an array of periodicals as well as books by famous authors published by major publishers. Among the authors Steele illustrated books for are Mark Twain, W. Somerset Maugham, Richard Harding Davis, F. R. Stockton, Kipling, O'Henry, Conrad and others. He is most famous for the portrayal of Sherlock Holmes for Arthur Conan Doyle in Collier's Magazine. He illustrated Richard Harding Davis's mystery novelette "In the Fog," and the "Return of Sherlock Holmes" series.

The majority of Steele's drawings are line drawings, with either pencil, pen and ink or dry brush on textured paper. Ben Day screens were used at times for tonal effects in these illustrations. At a memorial exhibition of his work, Rockwell Kent wrote in the catalog, "A memorial exhibition of an artist's work is an event of an extraordinary nature. A man whose departure has been mourned, returns, and through his work he speaks to us. Incline yourself toward his work as all who knew Fred Steele inclined their ears to hear the worthwhile things he'd say so quietly."

Our collection contains some one hundred and twenty-five original artworks, including many full-page drawings, some plates with up to twelve portraits. It includes twenty-four lithographic proof prints for the 1941 Heritage Press edition (with short handwritten note by George Macy on company stationary) for the W. Somerset Maugham classic "The Moon and Sixpence," along with drawings for theater programs, the lithographic front cover of the dustjacket for Robert Cortes Holliday's "Unmentionables," and an extensive business and personal correspondence of some one hundred and fifty letters from authors, publishers and dignitaries, including manuscript letters and notes from Frederic Dorr Steele.

The collection of artwork includes two drawings of Steele's wife Mary "Polly" Thyng, one of them as Isolde, a drawing of a "Silver Medal for the White Wedding Anniversary Dec. 1, 1919" (includes two copies of handwritten letters by Steele to Ms. Malbridge, 1939, and Miss Taylor, 1943 in the same pouch), and one original drawing with a short poem by Steele, first published in Steele's article "Veteran Illustrator Goes Reminiscent," published in The Colophon, New Graphic Series # 3, a color drawing for "Witchwood" by Christopher Hale. There are pencil portraits of Page Y. Shaw and Gerald Stanley Lee (1862-1944), a congregational clergyman and critic (the title in pencil in Steele's handwriting), a portrait of J. D. Seymour titled in pencil, a portrait of (Bertha) Blanche, one scenic portrait of Bertha Blanche (on Heavy card stock), drawings of actors in costumes, e.g. Helen Chandler, Francis Brandt as Lady Lucas, a color cartoon with handwritten text on verso: Bon Voyage To Larry Cecil From Freddy Steele April 29 1936, a lively street scene in watercolor, meant as a Christmas card for William and Mary ((8 1/2 x 6 1/4"), a full page pencil portrait of J. D. Seymour, a charcoal portrait of Gerald Stanley Lee, a color sketch for the book cover of "Witch Wood" by Christopher Hale, a series of twelve pencil portraits on five pages, two portraits on Félix Hotel stationary with descriptive text, and an array of portrait studies. Many of the drawings with short captions or instructions. A number of the drawings are drawn on torn paper, various stationary, in some cases on torn newsprint.

The correspondence contains one hundred and fifty letters from 1889 to 1944, several of them accompanied by original artwork. The collection includes fourteen handwritten copies of letters by Steele, one of them signed, settling business matters, e.g. the author Edgar Lee Masters, the actor Richard Maney, this with a pencil doodle, the actor Walter Alford, etc., or addressing personal matters. It includes a notice for the Gill Cup contest 1944, handwritten by Steele, with the original signatures of sixteen of the members who signed up for the contest. In addition, the collection contains undated material, e.g. a five page typed manuscript, corrected in type and by hand,
on the English poet John Keats and his descendants. Another three-page typed manuscript on conduct in the Players Club, addressed to the Editor of The Players Gazette. Several of the typed paragraphs in this manuscript are voided, with an additional handwritten page by Steele, numbered "3". There is an unidentified chart, presumably of Players Club members, separated into the categories "Married," this list in Steele's handwriting, and "Single," this in a different handwriting.

The oldest of the letters is handwritten by Elbridge Kingsley, particularly known for his fine wood engravings. A short 1896 manuscript note on "Parsons, Shepard & Ogden Trinity Building" letterhead is from Edward M. Shepard, the New York lawyer and politician, supported by the "insurgent" Democrats, then led by Franklin D. Roosevelt. Two additional letters are dated in the 19th century, a five-page handwritten letter signed J. B. Williams, and a 1897 note, typed on McClure's Magazine letterhead, signed by its art director August F. Jaccaci who procured illustrations which contributed greatly to the magazine's success.

The first decade of the 20th Century is represented with letters from A. W. Drake, director of the art department of The Century Co. They are relating to changes Drake requested for illustrations for "A Little Essay on Books and Reading by Martin Dooley, written by Peter Dunne." This correspondence is referred to in an article written by Steele for "The Colophon, New Graphic Series." (See above). A typed letter to Albert Lee of Collier's Weekly, NYC, by the author Harvey J. O'Higgins, offering Steele's drawings to illustrate one of his stories. Three holograph signed letters to Steele from the novelist Mary Stewart Cutting, thanking Steele for his illustrations for her story. A signed holograph letter on John Hopkins University stationary from Ira Remsen, 1910, American chemist and educator and discoverer of Sacharin. Remsen was a professor at and from 1901-1913 president of John Hopkins University. In 1879 he had founded the American Chemical Journal. This letter expresses thanks for Steele's drawings and is accompanied by a small watercolor of a lobster and manuscript note: "we have swallowed your insult, Mr. and Mrs. Ira Remsen."

Additional correspondence from the first decade includes two typed letters from American Magazine procuring illustrations for stories penned by George Madden Martin (Pen name of Mrs. Attwood R. Martin), the author of the popular children's book "Emmy Lou," one letter signed by Joseph Parsons of the Scribner Magazine, two letters form Colier's National Weekly, signed Albert Lee, regarding plagiarism of one of Steele's figures, a printed magazine page with handwritten notes with an apologetic manuscript letter of the offending artist Beverly Lowless, addressed to Albert Lee. Nathaniel Hamilton Maxwell, in a signed 1904 manuscript letter, expresses his thanks for Steele's illustrations of his story "Matt Man of Affairs." Four manuscript letters, one signed by Charles Fitzgerald, another Jul. Sommer, and two unidentified letters are dated within the first decade.

The second decade includes a short typed letter from Joseph H. Chapin, art director at Scribner's Magazine, commending Steele on the fact that he had clearly read the story before developing his illustrations; no mention of the subject matter, signed d by Chapin. A typed 1912 letter addressed to Steele on San Francisco Post stationary, signed Edward H. Hurlbert, praises Steele for illustration of "Chief Leslie." A brief typed but unidentified 1913 note is critical of Steele's lobster drawings. Two signed manuscript letters from Meredith Nicholson thanking Steele for the illustrations of Nicholson's stories in Colliers magazine. A highly complimentary 1916 letter from Collier's National Weekly, praising the intensity and quality of Steele's illustrations for "The Third Man," is initialed M. S.

The 1920s include a 1921 signed thank-you-letter by Berthe K. Mellet, on her letterhead, for Steele's illustration of her short story "Hi Hippity," included in the 1921 Yearbook for best American short stories, two original manuscript letters (with typed transcription) from the American actor James Earhart, confirming receipt of the Players Bulletin and expressing regret for Steele's decision to end his contributions to that publication. A typed letter on Harper & Brothers letterhead regarding illustrations for Walter S. Ball's "Carmella Commands," with three signed full-page letters by Walter S. Ball, one manuscript note signed by Ball, and a letter by The American Girl editor Margaret Mochrie regarding this matter, all dated in 1929 and addressed to Steele. Dated on January 12, 1926, a typed letter regarding leaflets signed by and on letterhead of George Hewitt Meyers. There is a manuscript note signed E. G. Kennedy, this with four pencil drawings, three of heads drawn on a small envelop and a "Birdseye view of Rotunda in Capitol Washington DC" as noted underneath the drawing. The note is dated Oct. 22, 1925. A double page contains the printed poem "The Ballad of Christopher Street" by Floyd Dell, signed Floyd Dell underneath poem, with an illustration by Steele as a header, rendered lithographically. There are four pieces of correspondence relating...
to menial issues, and a pouch with twelve pieces of correspondence unidentified, either unmarked or marked in the 1920s by a hand other than the author.

The 1930s include three letters, two on Doubleday, Doran and Company letterhead, one on regular paper from the author of Mr. Fortune Wonders, H. C. Bailey. The content of Bailey's letter expresses gratitude for the illustrations as well as the printing, the publisher's letters suggesting slight alterations of the illustrations. These letters are accompanied by a sheet with eight original illustrations for the book, with short pencil notes in margins, and eight lithographic prints of the same images on red paper with printed text underneath the images. This lot contains an 11 x 8 1/2" sheet with an original charcoal drawing for the James William McQueen mystery "Murder at Leisure." Inserted here also a full-page offset reproduction of Steele's illustration "Oris Skinner as "Uncle Tom" for the dramatized version, G. L. Aiken, of Uncle Tom's Cabin by Beecher Stowe, presented at "The Players."

A 1932 manuscript William Seymour letter with thanks and request for illustrations from Steele. Seymour's letter with Steele color illustration entitled "A Traveller's Map of Renaissance Art" inserted on verso. A 1993 letter by Richard Butler Glaenzer (on Robert McBride & Company letterhead) contains an apology for small pay. A 1935 letter from Robert Cortes Holliiday (on printed letterhead), editor, essayist and biographer, referring to a book borrowed and not returned, signed "Bob." A short 1935 note to Mr. Ross, signed Will Durant. A manuscript letter on "The Lambs" letterhead to Steele with thanks for the portraits of Conland, signed Frank Conland. A signed manuscript letter by Hubert Footner, author of mystery stories and both members of the Players Club, answering to Steele's request for a contribution for the Bulletin. Two signed manuscript letters from F. B. Adams relate to an event at the Grolier Club, American Life as Portrayed by American Illustrators, with Steele giving an informational talk. This includes the illustrated invitation to the event at the Grolier Club. A 1939 Thank You letter from Dorothy (Stickney), signed Dorothy. Eight letters on illustrated letterhead of "The Colophon a book collectors' quarterly relating to a requested article from Steele, entitled "Reminiscences of an Illustrator." in addition there are letters from Oswald C. Hering, architect, relating to The Bulletin, initialed by Hering, a signed H. C. Potter letter, and signed manuscript letters by Bobby Reid and Ken Chamberlain.

Letters from the 1940s include two typed letters on Doubleday, Doran letterhead and signed by S. P. Mallet, negotiating the terms and procedures for a jacket design for "Mr. Fortune Here" by H. C. Bailey. This set includes a manuscript letter by Steele to Mr. Fields, explaining Steele's calculations for his fees for a three column drawing; Steele asking to be excused from future commissions in case Mr. Fields objected to the price. There are six typed letters on "Birmingham, Castleman & Pierce, Inc. Advertising" letterhead concerning Steele's work for a project identified as "London Terrace," and a manuscript dinner invitation at the "Players" in honor of Howard Kyle, signed .... Bowski. There are three 1941 letters on Doubleday, Doran letterhead and signed by S. P. Mallet, offering another Reggie Fortune jacket for the book "The Apprehensive Dog." This correspondence includes detailed instructions for the illustrations to be drawn. Another 1941 set of two letters on Doubleday letterhead and signed by S. P. Mallet negotiates a jacket for H. C. Bailey's title "Orphan Ann." Six typed and signed 1942 letters from R. Sturgis Ingersoll on official letterhead regarding the deceased painter Henry McCarter, a member of the Players Club, negotiating information and details for illustrations. Steel was a member of the Players Club at the time. A set of material for the book "Brahms The Master" by Madeleine Goss and Robert Haven Schaufler contains a letter on Henry Holt and Company letterhead, a printed chart with handwritten indicators for the dimensions of the book, a Henry Hol page with written instructions regarding dimensions, the front cover of the book, an illustrated proof of the half-title, a typed letter from the author and six small sheets with b/w proofs for the book. A typed transcript of a letter from Steele to Walter Alford at the Kath. Cornell Productions explaining in detail his calculation for his invoice. Includes list of drawings with prices. A copy of the unsigned original letter from Steele is attached. Two short letters on James D. Proctor letterhead, with James Procter expressing his admiration for Steele having "topped Hirschfeld's prices -- I am delighted that you do..." Steele penned a draft for his "thankful" answer to the bottom of one of the letters w/o signing. One typed letter on The Players West Room stationary is a letter signed by William W. Kirk, Beverly Hills, from the Players West Room to the NYC branch. A postcard addressed to Steele with manuscript text, initialed O. L., in same pouch. A Theater Guild, Inc., New York, letter on official letterhead on Steele's work for "Othello," signed by Alfred Tamarin. There are five additional short letters. One of them on The Architectural Forum stationary with thanks for the Players Bulletin, Walter F. Scott writing about his first attempt as a writer with the mentioned attempt by Scott removed, and three more letters treating odds and ends. Two from advertising agencies and one from the lawyer R. Sturgies Ingersoll.
Some additional undated material and ephemera includes a typed letter to Steele concerning a dispute regarding payment from Bonfield and Somnes, Inc., signed Willard Keefe. A typed offering of the "Unusual Mark Twain Association" offering "The Yost Autograph Quilt," with detailed description. Four additional manuscript letters are undated, two on Union Club, Park Ave. letterhead, one on "New Bismarck Hotel Chicago" letterhead. These three with a small drawing, presumably by Steele, depicting a steaming kettle with Frederic Dorr Steele penciled underneath and framed in pencil. An additional note on paper with embossed Players Club logo reports on a burglary at the Players Club, this with a photograph of an unidentified bust. And four handwritten letters and one postcard to Steele from unidentified senders.

Printed ephemera includes a small printed booklet of the Players 16 Gramercy Park listing the Officers, the Board of Directors, the various committees and the members of The Players, two small printed copies of The Library of Congress announcing the 8th exhibition of material from its Cabinet of American Illustrator with original drawing by Frederic Dorr Steele, March 29, 1937, a membership card in the Loyal Order of Royal Owls for Steele's brother Elmer Steele, and a typed one page announcement "To the 10 Surviving Members of the May 8th Club" on the occasion of its Decennial Celebration. (53644)

Frederic Dorr Steele (August 6, 1873 - July 6, 1944) was an American illustrator, best known for his work on Arthur Conan Doyle's Sherlock Holmes stories, starting with "The Return of Sherlock Holmes" in 1903 for Collier's Weekly. Steele "... continued to produce drawings for the Conan Doyle stories for various publishers during the rest of his career. His model for Holmes was the portrayal of the character by the American actor William Gillette and he was largely responsible for the association of Holmes with the calabash pipe and deerstalker hat." (Arthur Conan Doyle Encyclopedia).

$15,000

ARTS: FINE: Prints, Graphics

12. Kupka, František (illus.); Jean de Bonnefon (trans.). Le Cantique des Cantiques qui est sur Salomon (Song of Songs) [INSCRIBED & SIGNED BY BONNEFON]. Paris: Librairie Universelle, 1905. Limited first edition. 1/517. Elephant Folio. 17x12.5", 82pp. [1]. Tan illustrated wrappers in black and gold, with black lettering on the front cover and spine. Illustrated title page. Pages uncut. 517 deluxe limited copies of the first edition were issued. Of those, 499 copies were printed on Holland paper, and hand-numbered on the colophon, of which this is copy #186. Inscribed and signed in ink by Bonnefon on a small piece of paper tipped in the front free endpaper.

The beautifully printed edition consists of a scholarly analysis and newly created French translation of the biblical Song of Songs (or Song of Solomon), accompanied by Art Nouveau illustrations from Czech graphic artist and painter František Kupka (1871-1957). The initial text sections consist introductory notes and a scholarly analysis by French writer and journalist Jean de Bonnefon (1866-1928). This is followed by the text in the form of a drama, and finally Bonnefon's literal translation of the text, with Kupka's illustrations. Text is bordered throughout with decorative floral motifs, printed lithographically in various shades of green, grey, pink, orange, and blue. Kupka's contributions include elegant and detailed historiated initials throughout the text, a small illustrated tailpiece, and a total of 6 larger b/w lithographic illustrations, in the final section.

Text in French.

Wrappers with some minor stains and smudges. A few small closed tears on the spine. Book block starting at pages 9, 25, 40 and the gutter of the interior back wrapper, but still fairly tight. Offsetting to the facing pages, from images and motif in several instances throughout, with pages otherwise quite clean, save for a very few instances of minor smudges to the margins. Images clean throughout. Wrappers in very good-, interior in very good condition overall. Protected in modern mylar. Scarce. vg- to vg. Softcover. (51282)

$1,500
This scarce work, intended primarily for an English-speaking readership in the West, contains biographical text for 10 different Japanese historical and legendary figures. The text for each is accompanied by a beautiful Japanese woodblock-printed illustration in color (ukiyo-e). The prints, which total 10 double-page images throughout, were created by four different Meiji-era woodblock artists and are captioned above bilingually, in English and Japanese. Each print includes the artist's signature. The acclaimed artist Ogata Gekko (尾形月耕, 1856–1920) created 4 prints ("Yamato Takeru", "Wake no Kiyomaro", "Taira no Shigemori", and Saigo Takamori), the prolific artist Toyohara Chikanobu (豊原周延, 1838–1912) created 2 prints ("Empress Jingu" and "Kato Kiyomasa"), Mizuno Toshikata (水野年方, 1866-1908) created 2 prints ("Takenouchi no Sukune" and "Kusunoki Masashige"), and an as yet unidentified fourth artist created the other 2 prints ("Minamoto No Yoshiie" and "Hojo Tokimune"). We believe that all images here were created specifically for the book, and have found no other external examples or other references for them.

The figures covered here are, in order: Yamato Takeru (Prince Ousu), a semi-legendary prince of the Yamato dynasty - the legendary Empress Jingu - the legendary hero, statesman, and Shinto priest of the first century Takenouchi no Sukune - Wake no Kiyomaro (733–799) an important government official - Minamoto No Yoshiie (1039-1106), among the most acclaimed samurai in Japanese history - Taira no Shigemori (1138-1179) a samurai of the Taira clan during the Heiji Rebellion - Hojo Tokimune (1251-1284) ruler of Japan and leader of the Japanese forces against the Mongol Invasions of Japan - Kusunoki Masashige (1294-1336), a famous daimyo of the Azuchi–Momoyama and Edo periods - famed samurai Saigo Takamori (1928-1877), who was one of the leaders of the Meiji Restoration.

As stated in publisher's advertisement in English at the front of the book, this is the first volume of what was intended to be larger series of 10 volumes (日本古今名家圖解, Nihon Kokon Meika Zukai) illustrating the lives of notable and famous figures in Japanese history. The set was to cover a total of 100 figures (10 per volume). Ultimately, only the first two volumes were ever published (1887 and 1890). A third related book, also from Kyoshundo, was published during this time, illustrating famed locations in Japan.

This variant of the work contains the main text throughout only in English, although the final two pages containing publisher's advertisements and publication information are printed in Japanese (as well as the image captions). The other known version of the book, which was issued simultaneously, has the main text of the book printed trilingually in English, Japanese and Kanbun (a form of Classical Chinese read in Japan, which is no longer used). The first printed page of the book credits "Miki Tecki" (Miki Teiichi, 三木 貞一, 1861-1933) with "Japanese and Chinese" text, and [Goro] Takahashi (高橋 五郎, 1856-1935) with English translation. The book contains several English typographical errors throughout, including on the front cover.

Covers with some light smudges, and a few small stains. Light pencil markings on the front cover. The string binding has partially come loose, with only the middle two strings (of four) still present and holding. A few leaves have some minor rippling. All images throughout mostly clean. In very good condition overall. vg. Softcover.

$2,500
ARTS: FINE: Sculpture


This unique collection is comprised of 26 mounted silver gelatin photographs, showing 20 works by acclaimed Russian sculptor Boris Korolev (Boris Korolyov, 1884-1963), 19 of which he would be exhibiting at the Erste Russische Kunstausstellung (The First Russian Art Exhibition) in Berlin in 1922. The exhibition was historically important in that it was first show devoted to Russian art to be presented in Western Europe in the years since the Russian revolution.

The exhibition opened on Sunday, October 15, 1922, at the Gallery van Diemen, showing more than 700 works by 167 artists. The show was organized by the International Bureau of the Soviet People's Commissariat for Education under the auspices of David Sterenberg, Naum Gabo, and Nathan Altman, and was scheduled to run for one month, but due to the positive response by press and a large number of visitors it was extended until the end of the year. The architect Adolf Behne described it as the "boldest and most extensive exhibition of creative production" that has been seen in Berlin in years. While it was originally scheduled to travel to various European capitals, the French government refused to give permission for an exhibition in Paris. Subsequently the exhibition was only shown in the Stedelijk Museum in Amsterdam in the Spring of the following year. Retrospectively the event has been seen as an important moment in the history 20th century art, which highlighted the significant Russian contributions to modern art.

The first photograph is a portrait of the sculptor, with his signature below. Most of the heavy stock paper leaves contain a photograph mounted on both the recto and the verso (a few leaves are single sided only). All of the photographs, which range in size from 5 1/2 x 3 1/2 to 7 x 9 1/2", are captioned below in hand-written Cyrillic text in ink. The captions contain the title of the piece, the year of it’s completion, medium used, and in some cases the name of the museum where the work was held at the time. All of the 20 individual works shown here, mostly sculpture and few sketches, were produced by the artist between 1915 and 1920. Some prints are mat, and some are glossy (some with oxidation to corners).

This collection of images is significant in that it documents, in-part, Korolev's short-lived but notable cubist period (ca.1918-1923). Many of these early works in Korolev's career no longer survive, including his notorious monument to revolutionary Mikhail Bakunin, which stood for only a few months in Moscow's Turgenev Square before it was officially removed. Images of both his small-scale mockup design sculpture, and the full-scale monument standing in Moscow are included. This controversial design has since been acclaimed as an important moment in the history of Russian sculpture. Also shown is Korolev's even more radical cubist design for a proposed statue of Karl Marx, which was ultimately rejected in favor of a more traditional design by Georghe Lavrov (1895-1991) and erected in 1919. The final three photographs included show cubist drawings and sketches, including the artist's interesting design for the facade of the Project of the Central City Public Building, in Moscow. These and many of Korolev's other works from this period were ultimately deemed to be too experimental for even Soviet sensibilities during this early period, which was concerned with defining a new Soviet artistic identity. After the negative reception and controversy surrounding many of these works, he switched to a more realistic style, which was in line with Soviet authorities.

Wrappers with minor to light stains, age toning and creasing, as well as some light rubbing to extremities. Spine of the wrappers has been re-backed and restored. Interior relatively clean, save for some minor age toning to leaves, and some oxidizing to the edges of some of the photographs. String-tied binding still holding tight. In very good-condition all things considered. vg-. Softcover. (53840)
Provenance: The work was originally part of the collection of Russian-French architect and artist Nikolay Ištselelnov (1891-1981). Ištselelnov lived in Berlin between 1921-1924, and was a prominent figure in the Russian artistic community there, becoming a member of the council of the "House of Arts", an organization of expatriate artists and writers.

It is unclear whether Korolev himself assembled the work for his own personal documentation, to present as a gift, or whether it was assembled by a third party to show Korolev's work.

$39,500

ARTS: PERFORMING: Dance


Our copy features a sculpture of a dancer on the cover, a portrait painting of Isadora Duncan and a decorative initial D on the back cover, both without the additional lettering, differing from the extended issue, which indicates volume and issue on front, and list of members of the Committee plus copyright note on back cover.

Our copy contains contributions by Walt Whitman, Isadora Duncan (2), Friedrich Nietzsche on Dionysian Art, five of seven stanzas of Shelley's Hellas: Chorus, "The Child-Dancers" by Percy Mackaye, August Rodin and Eugéne Carrière on Duncan's art, Mary Fanton Roberts on Duncan's school, a quote from the Bible. The layout in our copy is different from the 24 page edition, contains a different text by Mackaye and does contain Shelley's "Hellas: Chorus" that is not present in the 24 page edition.

Our 16pp. edition does not contain the contribution by Robert Henri, Duncan's contribution "The Dance," the translation of Witter Bynner's poem "The Farewell to Iphigenia," the comparison of the Parthenon and Broadway by George Grey Barnard, America's tributes to Isadora Duncan, or the five drawings by different artists. Minor rubbing of wraps. Very good to near fine condition. Softcover. (46952)

$950


Octavo (8 x 5 1/2"), 46pp. Original illustrated wrappers. Photographic frontispiece portrait of Isadora Duncan, with facsimile signature.

Transcription of a 1903 lecture given by Isadora Duncan in Berlin, in which she argued that the dance of the future would be similar to the dance of the ancient Greeks, natural and free. Duncan accused the ballet of "deforming the beautiful woman's body" and called for its abolition. She ended her speech by stating that "the dance of the future will have to become again a high religious art as it was with the Greeks. For art which is not religious is not art, it is mere merchandise."

It was during this period that Duncan began clarifying her theory of natural dance, identifying the source of the body's natural movement in the solar plexus. Duncan's feminist text would become the manifesto of modern dance.
Wrappers age-toned along edges. Contemporary previous owner’s name in ink (Arno Eschholz), and dated Kiel, 1. III. 06, at upper margin of title page. Text in English and German. Wrappers in overall good, interior in very good condition. g to vg. Softcover. (44984)

$750

Der Ewige Jude

As part of Goebbels' anti-Semitic strategy this film followed the 1937 art exhibition "Der ewige Jude" in Munich, and the publication of a book in the same year and with the same title, both with derogatory captions asserting the "degenerate Jewish race." Goebbels took an active role in the production of the film and insisted on Fritz Hippler as the director for the film. After the invasion of Poland Goebbels instructed Hippler to send camera crews to Poland to collect footage of Polish Jews. The film starts with an "impressive" foray through the Jewish ghettos in Poland, depicting the Jews in filthy living conditions making a living through profiteering instead of honest work. The footage was manipulated in a way to show the Jews as originating in Palestine and from there flooding the earth, drawing parallels to the way rats spread through new territory, stressing the Jew's ability to adapt to various lifestyles.

The promotional is illustrated with photomontages depicting Jews from various walks of life, Polish street scenes, a Rabbi holding up a knife, in line with the brutal depiction of a Shechita as the face of Jewry, juxtaposed with gleaming pictures of content German people and thankfulness towards a government willing to solve the "Jewish problem." Text in German. Slight wear along edges, small closed tear at bottom of last page and some minor chipping along edges. Very good condition. Softcover. (46606)

$1,000

18. Буревій, К. (K. Burewij); Р. Шевченко (R. Shevchenko, ed.); Вадим Меллер (Vadym Meller, art design by). *А. Buchma: Монографія/ A. Buchma: Monohrafiya/ A. Butschma: Monographie [UKRAINIAN FILM MONOGRAPH].* [Kharkiv]: Ruch, 1933. First edition. Quarto. 105pp. [1]. B/w photo-illustrated dust jacket with black lettering on red, on the front cover. Yellow cloth boards with red lettering, and a cut-out from a b/w photograph mounted on the front cover. Red endpapers. This scarce work is a comprehensive monograph on the life and early career of acclaimed Ukrainian stage and film actor Amvrosi Buchma (1891-1957). Buchma's most notable film roles are perhaps in Aleksandr Dovzhenko's "Arsenal" (1929, pictured in this book) and Sergei Eisenstien's "Ivan the Terrible, Pt. I & II" (1944 and 1958). He was a prominent member of the Berezil theater from 1922-1936. Issued to commemorate the 25th anniversary of his entry to the stage as a professional actor, the publication is illustrated throughout with countless b/w photographic reproductions and covers the actor's work on both stage and screen. Index of images and table of contents at the back.

Biographic text, captions throughout, and index in both Ukrainian and German.

Dust jacket with some tears, and is reinforced with Japan tissue. Binding lightly sunned with some minor rubbing and bumping to extremities. Interior front cover with name of a previous owner in ink. Minor smudging throughout. Dj in fair, binding in very good, interior in very good+ condition overall. Extremely scarce. Protected by modern mylar. fair to vg+. Hardcover. (45815)

*English text on the bottom of the last page: "Life and Work of the Ucranian [sic] actor Amvrosi Buchma by Kost Burovi."

$1,500
ARTS: PERFORMING: Music

Third edition of this celebrated suite of musical compositions for one to four voices with continuo accompaniment, based on the first fifty biblical psalms. A student of Antonio Loti and Francesco Gasparini, the Venetian composer Benedetto Marcello (1686-1739) was a younger contemporary of Antonio Vivaldi. While his wide-ranging production encompassed a considerable body of church music, oratorios, hundreds of solo cantatas, duets, sonatas, concertos and sinfonias, he is best remembered for the present work. Originally published at Venice by Domenico Loviso in 1724-1726, the scores were next printed at London in 1757, with John Garth's English version of the Paraphrases. The present edition reprints Marcello's introductions, along with the enthusiastic testimonials by eminent musicians such as Gasparini, Antonio and Giovanni Bononcini, Sarro, Mattheson, and Telemann. A biography of the composer, along with a catalogue of Marcello's printed works and manuscripts has been added. Apart from the first edition, the catalogue notes only the English version of 1757. The Parafrasi sopra cinquanta salmi de David (Rome, 1739) contains the Giustinianini Paraphrases only, and not Marcello's scores. Between 1750 and 1875 the Estro Poetico-Armonico was translated into many other languages, and would appear in a host of new liturgical contexts. In the 19th century, portions were often recast as new instrumental works; arrangers included Paer, Mayr, Rossini, Bizet and Verdi, who was a great enthusiast (Selfridge-Field).

Viewed through the lens of ethnomusicology the Estro is an extraordinary work and evidence of a rare Judeo-Christian musical encounter: ten of the fifty Psalm settings utilize for melodic inspiration eleven melodies adopted by the composer from the liturgical repertoires of the synagogues of the Venetian Ghetto. Musical transcriptions of the original Jewish melodies appear at the top of the piece in which they are quoted. Collected by "the first non-Jewish western musician to become truly involved with the actual Jewish musical traditions of his time" (Seroussi, 171), these melodies comprise one of the earliest, tangible documents of traditional synagogue music. "No less a figure than Goethe praised the psalms of Marcello and their Hebrew melodies after hearing them sung at the Scuola Romana of the Sistine Chapel. In his Italienische Reise he reports: We have now in the house a collection of psalms translated into Italian verse and set to music by the Venetian nobleman, Benedetto Marcello... For many of them he has taken the chants of German and Spanish Jews for the main tune... They are composed for a solo voice, or for two voices or for chorus, and are extraordinarily original, though one has to acquire a taste for them" (155). "Marcello had more than a casual familiarity with the music of the Venetian synagogues. It appears that he was involved through personal contacts with Jewish rabbis and cantors, and it is almost certain that he actually attended Jewish services" (160). Seroussi goes on to note that "[Marcello] probably selected the tunes that suited his compositional purposes by sorting them out from many melodies that were made available to him by the same informants." It is even possible to identify R. Moseh ben R. Mikhael Hacohen (b. 1644), the cantor of the Levantine synagogue in Venice, as the likely source of the liturgical melodies which Marcello notes as deriving from the Sephardi ("Spagnuoli") tradition. Hacohen left behind a manuscript collection of liturgical poems, called Ne'ilam zemirot. Comparison between the names of the melodies mentioned in the manuscript and those transcribed by Marcello have persuaded Seroussi that Hacohen was the almost certainly the informant.

Read in the context of the Venetian Arcadia movement and its concern with the classic Hebrew and Hellenic contributions to Christianity, Marcello's introductory texts reveal his search for inspiration in musical antiquity. "He found vestiges of these 'pure' forms of music in the synagogues of his fellow Venetian Jewish citizens" (164). In his introduction to the second volume, which precedes the first appearance of the Jewish melodies in the scores, Marcello boldly proposes: "It is therefore not unlikely... that some of the melodies introduced in the present work remained in the memory of those first dispersed [in the Babylonian Exile], and were transmitted by tradition, as was said before, to posterity. We collected these melodies as best as possible from their own voices, and we will write them down in their simplicity like a text using the notation of our ecclesiastical canto fermo. And since Jews write in the opposite direction, so in the melodies written above their characters will have to be read in the opposite direction too. In order to adapt these melodies to our verses and meters, we lengthened them from time to time with some repetitions, but we never altered their intonation, although we used some precise vocal manners or portamenti of the same Jews, who, according to their belonging originally to the Spanish or German [Spagnuola; Tedescha] nation, have different varieties of melodies and intonations for the same songs and psalms" (169). Marcello's belief that extant oral traditions might be an authentic source for the study of musical antiquity supported a "remarkable.
methodological achievement" which resulted in what Edwin Seroussi considers "one of the earliest ethnomusicological projects in music history" (164).


Note: In the second volume, Marcello's preface (ff.3-4) appears after the Bononcini and Conti letters (ff.5-6). The Hebrew melodies make their first appearance at precisely this point and the preface treats specifically of this most unusual and innovative feature of the compositions. (52963)


$3,500

ARTS: PERFORMING: Theater


"They fret, those false prophets, for their wisdom is proven wrong: there will be no new style in art, it has to evolve from the old, one can't invent it. As for the last point they were correct. Now there are signs, that it will come, not emerged from the old, but that it is here already, at least a beginning. One has to have open eyes, be good hearted, believe in beauty. Only then one will realize that something is emerging, that corresponds deeper to our life than those bizarre sought-after forms which appear "modern" externally but are flimsy goods of people, mostly, who will turn the New quickly into a money machine..."

Scathing Behrens critique of contemporary conditions and theater, favoring amphitheatrical configurations. Jugendstil manifesto and critique of the naturalist theater of the 19th century. 'The actor's task is to give more than just an exact rendition of nature... become the creator of culture on stage, become an artist who is his own material... creates that which is more than nature, is noble.'

Building on Wagner's idea of the Gesamtkunstwerk (Total work of art) Behrens suggests for the theater (the Highest Cultural Symbol) to integrate all arts under a single roof. Behrens wrote the essay in June of 1900 and it was printed and typographically designed at the C.F. Winter'schen Printing Shop in Darmstadt. Aynsley, Graphic Design in
Germany, page 61: "(Behrens) gave equal consideration to typographic composition, letter initials and illustrations, as well as paper quality and binding."

Text in German. Light wear along edges of wraps and chipping along spine of re-cased wraps with small indentation on front cover at upper edge of gilt flowers on left half of cover. Light age-toning of block. g+. Softcover. (48259) $950

Čapek, Karel (カーレル・チャペック); Zentaro Suzuki (鈴木善太郎, trans.); Lee Simonson (design). ロボット Roboto (R.U.R., Rossum's Universal Robots) [THE FIRST LITERARY USE OF THE WORD ROBOT IN THE JAPANESE LANGUAGE]. Tokyo (東京): Kinseido (金星堂), 1924. First edition thus (Second Japanese edition). Small octavo. 172 [4]pp. Illustrated white and red wrappers. Lithographically illustrated title-page. B/w photographic frontispiece. The striking frontispiece is a b/w photographic reproduction of a still image, showing a dramatic scene from the first American production of R.U.R, which was produced by the Theater Guild, and held at the Garrick Theater in New York, starting in October 1922, and running for 184 performances. Acclaimed American actor Spencer Tracy made his Broadway acting debut as one of the wordless robots in this production. The lithographic title page illustration in red and black was originally created as a poster for the production, by its set designer, the American architect, painter and designer Lee Simonson (1888-1967). The avant-garde illustration on the front cover is here uncredited.

This is the second translation of Karel Čapek's acclaimed play into Japanese, by Zentatro Suzuki (鈴木善太郎, 1883-1950). First published in 1920 in Czech, Čapek's pioneering work of science-fiction drama and social commentary was instantly popular. The first official staged production of the the play premiered at Prague's National Theatre in January of 1921. The work gained notoriety and acclaim quite quickly and was publicized with international editions and productions within only a few years of its initial release. The drama was the first to establish to concept of a 'robot', but here they are humanoid android workers and servants created by the Rossum's Universal Robots (R.U.R.) company from biological material and assembled, rather than being made of electronics and cybernetic material. The trope of the abused and exploited non-human worker entities rising up in rebellion, has since become a mainstay and important concept in sci-fi meditations on the nature of "humanity," class, and the power of technology.

This Japanese translation is the first text to introduce the word Robot into the Japanese language. The earlier Japanese translation of Čapek's work, done by Izuo Uga in 1923, did not used the word "Robot" and instead referred to the characters as Androids (Jinzo Ningen, lit. 'artificial human' or 'man-made human'), which was also used as the title. In that edition Uga mentions the word "Robot" twice in his introductory text, but explains his decision use a more understandable term in Japanese. This, Suzuki's second translation of the work was the first to preserve the use of the term "Robot" in the text of the play, and so was the first real introduction of the now ubiquitous term to Japan. In both the first translation and this second translation, English-language sources were used, as opposed to the original Czech. In the case the of the first translation, it was taken directly from the text of the American production, and in the case of the second translation the basis was a combination of the American and British productions of the play. It would not be until 1978 that the play was translated into Japanese directly from the original Czech. The play's Japanese premiere took place in 1924 at the pioneering Tsukiji Small Theater in Tokyo, under the title "Android".

Text throughout in Japanese. The final 3 pages contain publisher's ads.

Wrappers with light rubbing to extremities, including some light chipping to the head and tail of the spine. Front cover with minor stains. Back cover lightly foxed. Interior with minor sporadic age toning, smudges and/or minor stains in the margins. Minor creasing to corners. Wrappers in very good-, interior in very good+ condition overall. A very nice and overall clean copy of a scarce edition. vg- to vg+. Softcover.

Subtitle: 先駆芸術叢書 2 (Pioneering Art Series, #2)

We located only two copies in OCLC worldwide, both are in Japan. (53418) $6,000
22. Fitzgerald, Percy. The Life of David Garrick... In Two Volumes. [SUPERBLY EXTRA-ILLUSTRATED WITH 90 ENGRAVED PLATES - MANY HAND-COLORED], London: Tinsley Brothers, 1868. First edition. Two volumes, octavo. xviii, 450; viii, 492pp; three engraved portraits, folding genealogical table, facsimile letter. With appendices and index. Supplemented with 90 engraved plates, mostly published in the late eighteenth- and early nineteenth centuries, 34 of which which have been enhanced with hand-coloring. Beautifully bound by Root and Son (ca. 1895) in green crushed morocco; covers triple-ruled with gilt floral ornaments at the corners; spine with raised bands elaborately tooled in gilt, all edges gilt; wide gilt inner dentels; green silk endpapers; red silk ribbon markers. Fine set.

First edition of this detailed biography of David Garrick (1717–1779), one of the most famous stage actors in the history of the theater, whose "career was the major inspiration to the extraordinary growth of interest in actors and acting during the second half of the eighteenth century" (ODNB). Mostly published in the late eighteenth- and early-nineteenth centuries, the 90 carefully-selected engravings which have been bound in with the text depict, first and foremost, actors (often in costume), including several of David Garrick, along with scenes of theatrical productions and many of the artistic and aristocratic personages associated with the English stage in Garrick's day: Fanny Abington; Joseph Addison; Thomas Arne; Sophia Baddeley; George Anne Bellamy; James Boswell; Edmund Burke; Charles Churchill; Colley Cibber; Catherine Clive; Lord Cobham; George Colman, the Elder; Charles Dibdin; J. Doran; Richard Edgcumbe; Frederic, Prince of Wales; Charles James Fox; Thomas Gray; Miss Gunning; William Hogarth; Samuel Johnson; Angelica Kauffmann; Mr. Kemble; Mr. King; Charles-André van Loo; Charles Macklin; Madame de Maintenon; Sarah Malcolm; Molière; Edward Moore; Hannah More; Mossop; Thomas Mudge; Joseph Shepherd Munden; John O'Keefe; Thomas Otway; John Palmer; William Pitt, Earl of Chatham; La Place (editor of Mercure de France); Alexander Pope; Miss Pope; William Powell; Mr. Pratt; Charles Pratt, First Earl of Camden; Miss Pritchard; William Pulteney, Earl of Bath; James Quin; Joshua Reynolds; George Selwyn; Richard Brinsley Sheridan; Sarah Siddons; Philip Dormer Stanhope, Earl of Chesterfield; Jonathan Swift; Joannes Taylor; Horace Walpole, Fourth Earl of Orford; John Wilkes; Tate Wilkinson; Gilly Williams; Margaret (Peg) Woffington; Mrs. Yates. A few of the plates depict townhouses and country estates. The two plates published with the text which depict Garrick and his wife, Eva Maria, and served as frontispieces, have here been moved to the end of each volume; an engraving after a portrait of Garrick by Joshua Reynolds now appears as frontispiece in the first volume; and an engraving of Samuel Johnson, after Reynolds, appears in the second. (53833)

Full title and imprint: The Life of David Garrick; from Original Family Papers, and Numerous Published and Unpublished Sources... In Two Volumes. Vol. I. [- II.]. London: Tinsley Brothers, 18, Catherine St., Strand. 1868. References: Lowe, Arnott & Robinson 2951; P. Thomson, "David Garrick" [in:] ODNB.

$1,500


$950
Contains extensive contribution by Oskar Schlemmer "Human and Art Figure" with in-text illustrations and eighteen full page b/w reproductions of photographs and sketches, many of the from the famous "Triadisches Ballet." Moholy-Nagy's contributions "Theater, Circus, Cabaret," elaborates of the history of theatre, contemporary theatre design and the future of theatre: the theatre of totality, including suggestions for the realization and the necessary tools, featuring the three-fold color illustration, a sketch of a score of what he calls a "Mechanische Exzentrik (mechanical eccentricity)." The publication includes contributions from Farkas Molnár, introducing the U-shaped theater and the compartmentalization of the stage (with printed overlay tissue-guard), and contributions by Kurt Schmidt, F. W. Bogler, and Georg Teltcher, Alex. Schawinsky and a photomontage of the Bauhauskapelle. Some of the illustrations on glossy paper are reproduced in color. Table of content and publisher's announcements at rear.

Text in German. Wraps with light wear along edges, very small chips and rubbed. Some offsetting and light foxing to edges of book block, on front endpapers, title page and a few others. Wraps in overall good+, interior in very good condition. g+ to vg. Softcover. (48229)

$2,000
“The Queen’s Bible”

BIBLE: Old & New Testaments

edges mounted in brass, double brass clasps with thistle motif; covers with a broad, blind-stamped border around a recessed central panel with the crowned cipher of Queen Victoria in gilt; gilt tooled spine with 5 raised bands; a.e.g., marbled endleaves with gilt dentelles. Covers with some mild traces of use; single crease in each marbled endleaf (partially detached in second volume); occasional light to moderate foxing, mostly confined to the plate mounts; albumin prints in fine condition (often with foxing extending about 5mm from the edges into the mount). Overall a very good set, with a fine series of photographs, notable for their technical achievement.

Deluxe edition, one of 170 copies, complete with all 57 albumen prints. Produced for the 1862 International Exhibition, and dedicated to Queen Victoria, then recently in mourning for the death of Prince Albert, this work appeared at a time when photography, though still a laborious and expensive process, was just beginning to become a popular activity. Victoria, herself, was an amateur photographer, and "[t]he royal couple had been enthusiastic supporters of photography in England from the beginning; in 1853, they became founding patrons of the Photographic Society Club" (K. Fiedorek). Francis Frith (1822-1898), the devout Quaker whose photographic images grace the present work, was one of the best-known photographers to work in the Near East, and the most commercially successful photographer of the nineteenth century. Finding his elementary studies tedious, Frith left school at the age of ten, apprenticed with a grocer, and eventually started his own business. He later went into printing, sold the grocery business to a competitor at a substantial profit, and went on to devote himself to photography. "The growing Victorian interest in the East and its exotic and historic attractions caught the attention of this astute businessman" (Perez). Between 1856 and 1860, Frith made three photographic expeditions to Egypt, Ethiopia, Sinai, and the Levant, accompanied by the engineer Francis Herbert Wenham who provided technical assistance in mechanics and optics. While Perez notes that Frith's "approach was always a strictly commercial one, and his concern was to make truthful and accurate views of the area" he readily concedes that "[t]he technical quality of Frith's photographs is superior." Frith employed the new wet collodion process in which glass plate negatives were sensitized, exposed, and developed while still wet. While technically demanding, the process yielded rich detail and broad tones. "Frith's were the first original wet-plate photographs of Jerusalem and the Holy Land to reach a wide English-speaking audience, and his pictures of the small Palestinian towns were most likely the first published anywhere" (Nir, p.66).

Perhaps the most novel aspect of this celebrated edition of the Bible, and certainly a harbinger of things to come, was the way in which the photographer "presented the radical possibility of seeing photographs of the biblical sites alongside related verses of scripture... he sought to defend and promote his faith by conscripting the veracity of science and materialism to his cause and considered photography to be the most effective medium for his campaign" (Foster et al.). This vision is manifest even in such details as the re-captioning of prints previously offered for sale, so that the new descriptions would more clearly reference the King James text. It should be noted that while the printing was still done by hand, this was one of the earliest books for which machinery was used for composing. Original publisher's price = 50 guineas. Another version of this work was published at London in 1860-1862 by Eyre & Spottiswoode; sometimes confused with the present work, it was issued in 20 parts, each containing a single photographic print by Frith.


$75,000

BIBLE: Old Testament, Torah

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 Haftarot 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 Wittenberg [But the Rühili brothers were not correctors of the work, but citizens and senators of Wittenberg, 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: Pentateuchum mandato & liberalitate illustrissimi principis ac Domini, Domini Augusti Electoris Saxoniae... Vitebergae: Typis Zacharia Cratonis, Anno 1586. [alternate Hebrew title רבי✈זחייאך זכאי העברא מדר▌רמשייח השמח ישמוח ת-envelope נלוי יתי על ירי כץ המשה▌].


$12,500
according to the Jewish tripartite arrangement of Pentateuch, Prophets and Hagiography, although the 5 megillot are moved to the end of vol. 1, following Kings II. Additionally, in between the Pentateuch and Prophets sections, are 4 leaves with a detailed listing of the weekly and special Haftorah readings. While there are no obvious indications that this Bible was intended to promote conversion, the title-pages contain the verse from Proverbs 8:35, “for whoever finds me finds life and receives favor from the Lord,” which has overt Christological meaning. Binding in fine condition. Slight foxing to pages. Overall in good+ condition. g. Hardcover. (33985)

$6,500

28. n/a. Torah Scroll (The Five Books of Moses) [MANUSCRIPT]. Central Europe & Israel, circa 1900 & 1948. Fit for ritual use, this Torah Scroll is 20 inches tall with a text block of 15 inches. The text varies between 58 and 62 lines per column. It is written in an Ashkenazi Torah calligraphic form, most easily distinguished by the slanted letter Shin. The scroll is composed of two different manuscripts, with easily distinguishable hands. The darker (fresher) ink stems from a more recent production, most probably in Palestine. As evidenced by the letter Pei, the older hand appears to be of Central European origin. It shows fading, resulting in a red tone along with some translucent letters (but retaining their borders and integrity), and contains modern corrections and overwriting.

The wooden spindles are new. The Torah mantle has an inscription saying that it was given by parents in honor of their son, Yohanan, who died in the 1948 war of Independence. Scroll. (53902)

$7,500

BIBLE: Reference

29. 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.

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

**BUSINESS, INDUSTRY: Company Histories**


Folio (15 1/4 x 11 3/4"). Unpaginated (45 leaves). Original stiff ivory paper boards with embossed circular company logo in silver and red on cover, with tissue guard, in original stiff ivory parchment dustjacket with gilt lettering and red and black ruling on cover. Frontispiece silkscreen. Double page silkscreen with white lettering on gilt background announcing the 25th company anniversary. The dedication page with a silkscreen with gilt lettering and the founder's portrait (Dr. med. Gustav Selle) in gilt and black, both silkscreens. Second frontispiece with gilt company buildings in gilt, title page with bold gilt lettering and red and black ruling. Decorative initials.

Lavish company history of the Selle-Eysler A.G., one of the first industrial graphic design companies, specializing in photographic, photomechanical and electromechanical procedures to prepare artwork, photographs and graphic design for the printing process. Following the title page four pages with high quality offset reproductions of photographs of the company founder Erich Zander, the cofounder Siegmund Labisch, both full page, and five members of the corporate board on one page. The photographs are rendered in photogravure and many of the designs with gilt overprinting.

Striking work celebrating the 25th anniversary featuring the highest quality of graphic design and printing, stating an example for the company intrinsically linked to the history of these techniques. This book is profusely illustrated with numerous b/w and color photographs of prepress procedures, printing facilities, company employees and contains an extensive section with color reproductions of various magazines, including: *Elegante Welt,* "Das Magazin," "Wahre Geschichten," "Deutsche Illustrierte," "Lustige Blätter" and others printed by the company. Includes various diagrams. Typesetting, clichés and printing by the Dr. Selle-Eysler AG. Printed to heavy flat as well as glossy paper. Scarce in original dustjacket.

Text in German. Dustjacket with light wear along edges, minor chips and creasing, closed tears reinforced with clear tape along inside bottom of front flap, cover and spine, and lightly rubbed. Binding with small strip of sunning along top of front cover, interior in fine condition. Very good- to fine condition. Softcover. (51604) $1,750

31. Köchel, Bodo; Ehrhard Frühsorge. **Hundertfach: Bericht einer Betrachtung**. Berlin: Dorland Werbeagentur und Elsnerdruck, 1971. First edition. Large Square Quarto (11 3/4 x 11 3/4"). Unpaginated. Original color-illustrated stiff wraps with text in four colors printed on plastic overlay. Bolted binding. Published to commemorate the 100th anniversary of Elsner-Druck, one of Germany's finest printing and graphic design companies. Imaginative visual history of the company, its founders, facilities, logos, and capabilities. Extensively illustrated with spectacular photographs, photomontages and an ingenious series of nested double-sided folding plates featuring Frida Kahlo's famous photograph taken at the Zocalo in Mexico City on front of the threefold paper with a whimsical pop-up of a Zeppelin flying above Elsner-Druck's location and its neighborhood. The spreads are accompanied by text with lyrical as well as philosophical aspiration, including surprisingly bold political commentary. Art direction: Bodo Köchel. Pages uncut, as issued. Text in German. Minor rubbing along edges. Small scuff and vertical crease to back cover. Wrappers in overall good, interior in fine condition. Good to fine condition. Softcover. (52886)

$350
BUSINESS, INDUSTRY: Economics


Rare complete first edition of "one of the great documents in the history of political economy" (EJ). In addition to the brief discourses on English finances, inserted between the second and third parts of the main treatise, our copy includes the usually missing supplement (pp. 369-384) "Addition au Traité de la Circulation et du Crédit... Mémoire pour la suppression du Belasting," along with the concluding errata leaf.

The present Treatise is a refutation of the physiocrats, who had advocated a primarily agricultural economy. Arguing against Hume, de Pinto seeks to defend the economically productive role of the national debt, which he sees exemplified in the current British system. While Marx notoriously described de Pinto as "the Pindar of the Amsterdam stock exchange" for his advocacy of speculation, Werner Sombart regarded him as the "beginner of the modern age of economics, and the first to understand the growth of credit" (EJ). De Pinto's other works include Essai sur le luxe and Du jeu de cartes, both reprinted in the present work, and the later Precis de arguments contre les matérialistes (The Hague, 1774).

The main treatise is divided into four parts, followed by six brief works: 1. Lettre sur la jalousie du commerce (Letter on the Jealousy of Commerce); 2. Tableau ou Exposé de ce qu'on appelle le Commerce, ou plutôt le Jeu d'Actions, en Hollande (A Presentation of What is Called Commerce, or the Game of Actions, in Holland); 3. Methode, dont on se sert en Hollande pour faire la perceptions des taxes, & des impôts sur les biens fonds; & comment on en verse le provenu dans la Caisse de l'Etat (The Method Used in Holland to Collect Duties and Real Estate Taxes and How the Proceeds Are Payed into the State Treasury); 4. Essai sur le luxe (An Essay on Luxury, first printed at Amsterdam, 1762); 5. Lettre de l'auteur à Mr. D. sur le jeu des cartes (The Author's Letter to Mr. D[iderot] on Card Playing, first printed at London, 1768); 6. Mémoire pour la suppression du Belasting, ou Impôt sur les Actions de Compagnie des Indes Orientales (A Memorandum for the Suppression of the "Belasting" or Tax on the East India Company Shares). The final opuscule, which appears in relatively few copies of the Traité, is published here for the first time.

Isaac de Pinto (1717-1787) was the scion of a wealthy Sephardic family which traced their origins back to Portugal and had emigrated to the Dutch Republic. "He had a broad education and had mastered many languages, in which he corresponded with famous philosophers and maintained contact with the European elite of his day, including the court of the Dutch stadholder. In 1748 he helped to finance Stadholder William IV's war against France" (Bernfeld & Wallet). "For his services in arranging favorable terms for English trade in India at the Treaty of Paris, which ended the Seven Years' War (1756-63), Pinto was lavishly rewarded by the East India Company a few years later (1767)" (EJ). His correspondents included David Hume and Denis Diderot. De Pinto made a name for himself when he responded to Voltaire's mocking article on the Jews, which appeared in the latter's Dictionnaire Philosophique, with his Apologie pour la nation juive (Amsterdam, 1762). Presenting himself as a proud Portuguese, he argued that "Voltaire had neglected to draw a distinction between the often wealthy Sephardim, with their refined manners, and the Ashkenazim, whom he regarded as far poorer and sometimes unprincipled, as a result of persecution and economic misery" (Bernfeld & Wallet). Very Good. (53117)


Full title and Imprint: Traité de la Circulation et du Crédit. Contenant une Analyse raisonnée des Fonds d'Angleterre, & de ce qu'on appelle Commerce ou Jeu d'Actions ; un Examen critique de plusieurs Traités sur les
Impôts, les Finances, l’Agriculture, la Population, le Commerce &c. précédé de l’Extrait, d’un Ouvrage intitulé Bilan général & raisonné de l’Angleterre depuis 1600 jusqu'en 1761 ; & Suivi d’une Lettre sur la Jalousie du Commerce, où l'on prouve que l'intérêt des Puissances commerçantes ne se croise point, &c. avec un Tableau de ce qu'on appelle Commerce, ou plutôt Jeu d’Actions, en Hollande. Par l’auteur de l’Essai sur le Luxe, & de la Lettre sur le Jeu des Cartes, qu'on a ajoutés à la fin. A Amsterdam, chez Marc Michel Rey. MDCLXXI.

BUSINESS, INDUSTRY: Trade Catalogs


An extremely scarce self-published promotional work in English, on the subject of the HA 139 (aka Blohm & Voss Ha 139) floatplane, produced by Hamburger Flugzeugbau (an offshoot of the famed Blohm & Voss shipbuilding company)*. The work was printed by the company and assembled by hand sometime between March and September of 1937, featuring a total of 8 original b/w photographs pasted onto pages throughout, which show the aircraft in various stages of construction at the assembly plant, as well as shots of the plane on the water. All physical and technical aspects of the aircraft are discussed in detail, including specific text sections on the wings, fuselage, control surfaces, floating gear and cooling system. The leaf intended as page 10, on the subject of the powerplant (engine), is missing, or was never ultimately bound in. The final two pages contain a data sheet, with an itemized breakdown of all technical aspects (including engine and fuel), and a chart of the weight distribution.

Text throughout in English.

At the time of publication, the Hamburger Flugzeugbau had just recently started manufacturing these aircraft, which had been intended for use as long-range mail and cargo carriers for Deutsche Luft Hansa. The design of the HA 139, one of the largest seaplanes of the 1930s, was masterminded by the company’s head of engineering and chief designer Richard Vogt (1894-1979). Starting in 1937, a few of these planes began operation, transporting mail thousands of miles across the Atlantic, between ports in Africa and the Americas. After the outbreak of the Second World War, the Nazis commandeered all existing HA 139s for the Luftwaffe, using them for military transport, reconnaissance, and minesweeping activities.

Light rubbing, bumping, sunning and closed tears extremities of wrappers. Small paint stains on the front and back covers. Interior leaves and photographs clean throughout. The bottom of the title page and the verso of the final leaf contain ink stamps of the library of the now defunct Swedish airlines AB Aerotransport (ABA). Wrappers in very good-, interior in near fine condition overall. vg- to near fine. Softcover. (53862)

*In September of 1937 the company officially changed its name to "Abteilung Flugzeugbau der Schiffswerft Blohm & Voss".

$1,000

$2,500
BUSINESS, INDUSTRY: World Expositions


Invitation by the Fair administration of Cologne the city of culture at the Rhine, giving an overview of the exhibition program featuring the Daily Newspaper, the Magazine, Book Trade and Graphics, the organization of the press, the German press in foreign countries, press and traffic, press and art, advertising and the press, the science of newspapers, paper, photography and cinematography and the exhibitions of the foreign press. The brochure is well designed and illustrated with orange-brown drawings rendered lithographically. Provides detailed structure of the exhibition and contains list of trade organizations, members of the exhibition management and a listing of the working committees at rear.

"The PRESSA was the largest and comprehensive exhibition of the press worldwide. It presented its historical origins as well as the cultural, technical, and economic environment of journalism to the general public and the press experts. Forty-three nations and the League of Nations were present with their own pavilions especially built with innovative architectural exhibition buildings. A total of 1,500 exhibitors, including 450 from foreign countries, exhibited new innovations relating to manufacturing and distribution of their products." (Susanne Marten-Finnis; Michael Nagel, 80 Jahre PRESSA, Internationals Presse-Ausstellung Köln 1928; edition lumière, 2012). Fine condition. Softcover. (48752) $750


Poster exhibition catalog containing two hundred and sixty-eight entries. The six color lithographs enclosed are by Chase E. Dawson, Tom Browne, John Hassall, Phil May, W. S. Rogers, Alf Cooke, with one unidentified and Cecil Aldin signing for the frontispiece. The catalog is illustrated with numerous b/w reproductions of posters throughout.

The catalog contains illustrated advertisements at front and back, shown on pages with Roman numerals, including one color lithographs advertising the services of Tom Browne & Co., Lithographic Color Printers. Inside and back covers with illustrated advertisements. Light wear along edges of covers, spine with several chips, very light foxing at top back cover near spine. Starting at pages II and III. Light offsetting of gray frontispiece paper to title page. Block lightly age-toned. Very good condition. Softcover. (53564)

The Crystal Palace was a cast iron building erected in London's Hyde Park. Designed by Joseph Paxton it was built to house the Great Exhibition of 1851, the first in a series of world exhibitions. Its 60,000 panes of glass were the largest area of glass ever seen in a building. The 990,000 square foot building was 128 foot high and it was completed in 39 weeks. Most astonishing to visitors was that it needed no interior lighting. After the exhibition it
was relocated to Penge Place in South London where it remained from 1854 to November 1936, when a fire destroyed the building. The residential area nearby was renamed Crystal Palace after the landmark.

$2,250

**CHILDREN’S, ILLUSTRATED**


First Edition of this delightful juvenile picture book of characters from the Old Testament. Each hand-colored plate bears a full-page oval engraving featuring a well-known character from the Bible with a prayer or affirmation (hence the ‘soliloquy’) in the form of a rhyming couplet, at the top and bottom of the picture. The emphasis is on heroic examples and how to emulate them, such as the patience of Job and the trustfulness of Elijah. The biblical reference is also given to each plate, presumably to facilitate further study.

This issue was printed for J. and E. Wallis in London and also for John Wallis’ Marine Library at Sidmouth in Devon, a circulating library set up in 1809 in the seaside town to take advantage of the new fashion for sea bathing. A very scarce item, OCLC (April 2022) locates only Princeton, Indiana, and the British Library. Owen, Handlist of Illustrated Children's Books, 356.

Provenance: entry of David Stewart Gibson at front endleaf, dated 30th October, 1818; some light doodlings by David in pencil at the rear endleaves. W. B. Todd's Directory of Printers (p.54) suggests publication dates between 1819 and 1823. The inscription in our copy thus pushes the first appearance of this volume back by at least a year. Nearly Fine. Softcover. (50083) $2,500


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. 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

**HISTORY: Anti NS & Fascist Propaganda**

39. (Fascism: Anti-Nazi; Anti-Fascist; Soviet Union). **A Protest Against Fascist Vandalism.** Moscow: Foreign Languages Publishing House, 1942. First edition. Duodecimo. 46 (2)pp. Original printed wraps with publisher's device on cover. Report of Anti-Fascist Meeting of Soviet Workers in Art and Literature, Moscow, November 29, 1942. opening speech by the chairman A. N. Tolstoy, a Russian and Soviet writer of science fiction and historical novels. Contributions by D. D. Shostakovich, composer and pianist, A. M. Gerasimov, leading painter and proponent of Soviet Realism, and others with statements on the barbarism of the Germans and the united efforts to ward of the intruders and reestablish the grand tradition of art and science in the Soviet Union. Wraps sunned along edges, block age-toned. Wraps in overall good, interior in good+ condition. g to g+. Softcover. (40820) $125


Drastic presentation of the conditions in Germany under Nazi rule, their propaganda to install and maintain the ideology of National Socialism in Germany, the purge from unwanted troublemakers, forced labor, the betrayal of the German youth, the deceit of the middle class, the racial delusion, the total mobilization of the German people, etc. The pamphlet closes with documentation of protests worldwide, invoking solidarity for the campaign "Truth Against Lies", with three pages of publications from the opposition to the Nazi regime.
Lavishly illustrated throughout with numerous in-text and full-page photogravures, including photomontages, this anti-Nazi booklet was edited by the Internationalen Antifaschistischen Archiv, an association composed of German émigrés who were expelled or fled their country for France after Hitler's rise to power.

Many of the photographs and reproductions of various documents highlight the persecution of Nazis' opponents throughout Germany.

Upper spine rubbed, with minor abrasion. Pages with slight age-toning throughout. Text in German. Wrappers in overall good to good+, interior in good to very good condition. g to vg. Softcover. (44091)

$1,500

**HISTORY: Asia**

41. Bernier, Francois; G.B.C. (trans.). *Istoria dell'ultima rivoluzione deli stati del Gran Mogor... Parte prima, e seconda (History of the Last Revolution of the States of the Grand Mogul).* Milan: Federico Agnelli, 1675. Two parts (the latter in two sections), duodecimo. [sect.]6 A-O12 (= 174 leaves). [12], 168, [1, blank], [1, half title]; 171-275, [1 blank]; 277-336pp. First two parts with half titles; woodcut lettrines, head- and tailpieces. Contemporary vellum over light boards with exposed thongs (lightly soiled); old manuscript title along bottom edge. A very good, clean copy in an unsophisticated binding, complete with both half titles.

Rare Italian translation of this important early modern source on Indian customs and culture by François Bernier (1620-1688), “a political and social historian of the first magnitude” (Cox). First published at Paris in 1670 as *Histoire de la dernière révolution des Etats du Grand Mogol*, Bernier followed up with *Suite des memoires sur l'Empire du grand Mogol* in 1671. The third part of the present work is an Italian translation of Bernier's letter to Jean-Baptiste Colbert, French Minister of State under King Louis XIV, describing the riches of India (*Della grandezza dell' Indostan, circulazione dell' Oro, e dell' Argento, doue precipitano le Ricchezze...*). The two parts each conclude with a table of persons and words "nella lingua Indiana" along with descriptions in Italian. The author's early discussion of color-based ideas of race is notable; Boule cites Bernier’s residence in India, “where he became familiar with the Indian and even the Mogul attention to biological purity and color” as a key influence on Bernier’s later ideas of race.


*Full title: Istoria dell'ultima rivoluzione deli stati del Gran Mogor, con avvenimenti particolari nelle guerre de cinque anni, e racconto delle grandezze dell' Indostan. Parte prima, e seconda... Portata dal francese nell'italiano da G. B. C.*

**HISTORY: Europe**


Profusely illustrated with b/w reproductions of photographs showing "Babylonische Türme" (Babylonian skyscrapers), the homeless, unemployment lines, Eleanor Roosevelt walking down the catwalk, riots, strikes,
jitterbug and swing dancing, poverty, crime, "Hollywood- Das Jerusalem Amerikas" (The Jerusalem of America), female mud wrestling, lynchings, several anti-Semitic images with anti-Jewish captions, as well as some unflattering images of FDR.


$4,500


$650


The documentary exhibition "History of the Brandenburg Gate (Lower Level) / Problems of Enemy Activities (Upper Level)" was installed in the north wing of the guardhouse of the Brandenburg Gate on two floors. The installation was based on the investigative research by Dr. Hans Maur and Michael Horn. The two five-page carbon copies of the screenplay documenting the exhibition in the late 1980s is structured into two parts, "History of the Brandenburg Gate " and "Problems of Enemy Activities," each with five pages and layouts, some of them folding, designating the location of the respective content as laid out in the script. Both parts with directions and corrections in pencil.

In addition there are eighteen plates (story boards) with some 100 b/w mounted photographs of Berlin locations, events, maps and documents illustrating the arrangement of the exhibition showcases and the history of Berlin and the Brandenburg Gate from 1735 to 1987. The gate was built between 1788 and 1791 on the order of Frederick Wilhelm II at the location of the former city gate in what is now the center of Berlin. It was designed by Carl Gotthard Langhans and the famous Quadriga atop the gate by Johann Gottfried Schadow.

The documentation focuses on the time from 1933 to 1987. The plates contain photographs of the original gate after completion, its restoration after W.W.II., war time photographs and Nazi parades. Photographs of state visits by Ronald Reagan in 1982 and 1987 and other statesmen are included. Contains photographs documenting the Berlin wall environment and border crossings as well as the political strife between East and West, showing the personal suffering that came with it. E.g. a one page documentation of the escape helper Jürgen Führch, with portrait.
photograph, letter and official documents. The negatives of the silver gelatin prints included in this documentation are complete and provided in small envelopes glued to the plates. Very good condition. Loose leaf. (46703)

$1,500

45. n/a. **Ein Jahr Krieg - Ein Jahr des Sieges (Sonderdruck des Berliner Lokal-Anzeigers).** Berlin: Berliner Lokal-Anzeiger, [1940]. 4to. Unpaginated, [28pp]. Original photo-illustrated warp, a special issue of one of the daily newspapers in Berlin. Illustrated with numerous portraits of the military leaders, and maps, and documentary war photography. Propaganda brochure detailing the events leading up to the war according to NSDAP ideology and interpretation, its successes of the first year in Poland, Norway, Belgium, and France, and the necessity to battle victoriously, together with Italy's Mussolini, against the "British plutocracy and its supporters." In very good condition. Text in German. vg. Softcover. (24460)

$500

46. (Photography: Post-Second World War Germany). **Stalinallee. Nationales Aufbauwerk Berlin. (Stalinallee. National Building Organization. Fifteen Photographs) [WITH] Photo album "Berlin baut auf" [WITH] Unique Group of Images Depicting the Rebuilding of Berlin [WITH] Die Stalinallee. Die erste sozialistische Straße der Hauptstadt Deutschlands Berlin (Stalinallee. The first socialist street of Germany's Capital Berlin) [COLLECTION OF FOUR ITEMS].** The Nationale Aufbauwerk of the GDR was founded in November 1951. It was sponsored by the National Front, a coalition of political parties and mass media organizations, providing voluntary workers for the benefit of society. The services were not compensated. Originally focusing on East Berlin it was later extended to include all of the GDR. In the 1960s the Nationale Aufbauwerk was replaced by the Volkswirtschaftliche Masseninitiative, VMI (Economic Mass Initiative).

The Stalinallee in East-Berlin was the early focus of this initiative, starting with the removal of the rubble here and at other places throughout East-Berlin, in an effort to recover building material from the debris and, with the help of a "Buildup Lottery," to build the so-called Arbeiterpaläste (Workers Palaces), residential buildings for workers.

The boulevard was rebuilt on the previously Große Frankfurter Straße (mostly destroyed during an air raid on 2/3/1945) and named Stalinallee in 1949 to honor Stalin's 70th birthday. It kept its name between 1949 and 1961, and was a prestigious urban project of East Germany's reconstruction program after World War II.

It was designed by the architects Hermann Henselmann, Hartmann, Hopp, Leucht, Paulick and Souradny to contain spacious and luxurious apartments for workers, as well as shops, restaurants, cafes, a tourist hotel and an impressive cinema (the International).

1. Large Octavo. 15 photographs. Original red textured cardboard box with gilt lettering with metal plaque in color, reading Nationales Aufbauwerk Berlin on cover, housing fifteen b/w photographs tipped to stiff black paper, with tissue guards and descriptive, printed captions on stickers pasted to versos. The photographs include a view of the groundbreaking at the Stalinallee by Prime Minister Otto Grotewohl on February 3, 1952, a photo showing members of the Politbüro of the SED with delegates of the II. Party Conference at the Stalinallee, one photo featuring building machinery necessary for the project, propaganda pics, e.g. a group of workers standing in front of a banner reading "Whoever wants to destroy our peaceful buildings, we will slap on the hand," a presentation of an honorary flag to the winner of the competition "The Red Banner of the Stalinallee," a number of photographs showing volunteers at work, a panorama picture of the Stalinallee and several close-ups of various building with scaffolding.

[WITH]

2. Oblong 48mo. 20 plates w/ 40 photographs, 3 photographs laid in. Original red leather album with gilt illustration and ruling on cover, gilt tooling and ruling on spine. Forty silver gelatin prints (2 1/4 x 3 1/2") depicting the project...
"Berlin baut auf" during the II. and III. Five Year Plan in the German Democratic Republic, reviving a slogan from an earlier GDR film. In 1946 the DEFA had released the 22-minute documentary film "Berlin im Aufbau (Berlin under Construction)," directed by Kurt Maetzig, a prominent East-German filmmaker. The significance of the film was that it documented the first phase of the rebuilding effort of the destroyed city of Berlin and explores the social changes since the fall of Nazi Germany, e.g. showing a Jewish carpenter helping a German man on the construction site. Considered a propaganda film, it is, however, noted for Maetzig's carefulness in producing a realistic picture.

These silver gelatin prints from a later state of the project "Berlin baut auf" are inserted into tan stiff paper mats, about half of them with handwritten captions dated 1958. The album starts with two photographs showing a billboard headlined "Berlin baut auf" and subtitled 'here, in the second and third five-year-plan, the socialistic housing complex Stalinallee is developed. Plan with us, work with us, govern with us." The collection includes photographs of the time, the construction as well as ruins and numerous scenes with workers constructing the subgrade, etc. including machinery used for the project. The three photos laid in loosely are numbered and stamped Falke-Foto.

[WITH]

Collection of seventy-seven photographs (2 1/4 x 2 3/4 to 4 1/2 x 6 1/4"), one of them a photo-postcard, dated from 1945 to 1965, pasted to stiff paper plates (10 3/4 x 7") and framed in ink with captions in handwriting. Two of the photographs depict the Brandenburg Gate before and after 1945. Two photos captioned 1956 show the former post office administrative building, two 1958 photographs the demolition of the Police Headquarters, seven the Stalinallee after being rebuilt in 1958, five the rebuilt Brandenburg Gate in 1958, the Fischerbrunnen near City Hall, the Architecture Academy, the Sport Palace in 1959, nine photographs the parade on workers day, May 1, 1960, the the rebuild Jungfernbrücke across the Spree, two photographs of the Sperlingsgasse in 1960, still in ruins, the St. Nicholas Church and the Schinkel Architecture Academy as well as various parts of the city partially in ruins, and closing out the series of 1960s photographs the S-Train Station at the Friedrichstrasse, closing out with six photographs showing the rebuilt Alexanderplatz and the train station at the Friedrichstrasse in 1965.

[WITH]

Wir bauen Deutschlands Hauptstadt. Die Stalinallee, die erste sozialistische Straße der Hauptstadt Deutschlands Berlin.

(We build Germany's Capital. The Stalinallee, the first socialist street of Berlin, the Capital of Germany.

1952. Small Quarto. 80pp., 1 folding plate. Original white quarter wraps over illustrated red wraps with white lettering

on cover. Issued by the German Academy of Architecture and the National Committee to Rebuild the German Capital.

Contains six-fold attachment illustrating the various segments of the rebuilding plan under the guidance of the Collectives of Prof. Henselmann and architect Hartmann depicting various buildings to be erected.

Illustrated throughout with b/w photographs showing destroyed parts of Berlin as well as the buildup, architectural drawings and plans of the respective projects. Credits for the photographs include Zentralbild, Gielow, Foto-Igel, and Deutsche Bauakademie. Light wear along edges of wraps, very light foxing at inside back cover and lightly age-toned due to paper quality. Very good+ condition. Very good to fine condition. (52543)
John Heartfield (1891-1968), born Helmut Herzfeld, is best known for his "Use [of] Photography as a Weapon" - this line was written on a banner above the entrance of the room especially dedicated to his work at the 1929 exhibition "Film und Foto" in Stuttgart. Heartfield saw photomontage, a term coined by the Berlin Dadaists, as a tool of political protest and was best known and admired for his more than fifty photomontage dustjackets for book publications.

His vitae is "littered" with names instrumental in avant-garde movements of the 20th Century: George Grosz, Kurt Schwitters, Jan Tschichold, Herbert Bayer, Laszlo Moholy-Nagy, El Lissitzky, Alexander Rodchenko, and famously Kurt Tucholsky in his work "Deutschland, Deutschland über alles," to which Heartfield contributed his photomontages. His publishing endeavors included the founding of the Malik Verlag, the Neue Jugend, a magazine published with George Grosz, and his 237 contributions to the AIZ (Illustrated Worker's Newspaper) between 1929 and 1938. During his stay in Russia, 1931-1932, Heartfield contributed to "Soviet Union in Construction," a collaboration between El Lissitzky and Rodchenko, experimenting with photography and photomontage.

With George Grosz Heartfield edited and contributed to the first Communist satirical magazine, Der Knüppel (The Cudgel), from 1923 to 1927. His success in the 1929 Stuttgart Film und Foto exhibition prompted other artists to show interest for the use of photomontage, e.g. Bayer and Moholy-Nagy in the German fashion magazine Neue Linie, and in Russia Rodchenko and Lissitzky as mentioned above.

Brecht congratulated the AIZ on its tenth anniversary in 1931 writing "the camera can lie just like the typesetting machine. The task of A-I-Z to reproduce the real facts is of immense importance, and, it seems to me, has been achieved splendidly." (Brecht in AIZ 10, No. 41, 1931). In 1933, after the takeover of the Nazis, Münzenberg moved to Paris and Heartfield to Prague, operating the Malik Verlag and AIZ from there. The last AIZ issue published in Berlin was released on March 5, 1933, and Heartfield began publishing AIZ from Prague later that month. "Heartfield's first photomontage from Prague, Durch Licht zur Nacht (Through light to night; 5/33), a comment on Nazi book burning, appeared on 10 May, 1933." (David Evans, John Heartfield, page 12). The edition for each issue was reduced to 12,000 in Prague, compared to 500,000 in Berlin.

In 1936 Heartfield renamed AIZ to Volks-Illustrierte (VI) and in 1938 the operations were moved to France where seven additional issues without contributions by Heartfield were released between January 15th and February 26, 1939. Heartfield moved to London in 1940, after a narrow escape from the Gestapo. He was not welcomed by the
British government but placed in various internment camps which had a severe effect on his health. Eventually he was able to continue his campaign against the Third Reich producing advertisements for the radio broadcast "Freedom Calling," a production utterly despised by Adolf Hitler. In London Heartfield met Gertrud Fietz. They moved to East Germany in 1950 and got married there just before Heartfield's death in 1968.

Manifesto of the Communist Party of Germany October 1918

HISTORY: War


The "Manifest der Kommunistischen Partei Deutschlands" is the direct result of the assemblies of various groups of the workers opposition which were held during the last months of WWI, at a time when the German army was in
full retreat on its Western and Southern fronts. During these meetings, it was urged that the revolutionary class must violently explain its program to the broad masses, regardless of expense, and this was to be carried out without delay.

Written by Fritz Frenken in order to 'enlighten' the social democratic (SPD) 'duped masses' and to untie them from their careerist leadership, this manifesto starts by denouncing the warmongering attitude of the vast majority of the SPD deputies who voted for the war credits at the outbreak of World War I, thus betraying the vital interests of the working class. It criticizes the current parliamentary system as a vehicle for capitalism, offering the unity of the workers in a single political party in the spirit of communism as the only plausible alternative to free the proletariat.

The second part of the document announces the upcoming organization of this party truly dedicated to the workers: the "Kommunistischen Partei Deutschlands" (Communist Party of Germany), and outlines its program and invites all who are in accord with the stated facts to contact the author at the office address given on the broadside.

Following the statement "In the political rule of Proletariat, only deed matters," the author ends this manifesto stating that it was written in agreement with the "Internationale Sozialisten Deutschlands" (ISD)** and the "Bremer Linksradikalen.*** The broadside was printed at the "Silesia" printer in Berlin and distributed prior to the Kiel Mutiny of November 3rd, 1918, which triggered the so-called German revolution. The original "Manifesto of the Communist Party" by Karl Marx and Friedrich Engels was written in late 1847 and first published in February 1848.

Moderate age-toning. Minor wear along edges with very light damp-staining. Text in German, Gothic script. Broadside in overall good to very good condition. g to vg. Broadsie. (50519)

* In 1914, out of the 92 social democratic deputies, only 14 voted against the war credits.

** Organization of the "Left Radicals" before 1918.

*** In 1905, the "Bremer Linkradikalen" (Bremen Left Radicals) were formed as a radicalization of the SPD's Bremen local group. During WWI, they were the basis for the ISD (Internationale Sozialisten Deutschlands), and the "Internationale Kommunisten Deutschlands" (IKD). On January 1, 1919, the group united with the Spartakus League to form the KPD.

$1,250
dreamlike dimension that sublime the allegations and claims of the particular universe of the artist." (From the Helios Gomez Foundation).

From the library of Rudolf de Jong, a Dutch historian and writer on the history of anarchism and the Spanish Revolution; one of the original members of the Provo Movement in 1965. Text in French. Wraps with light wear along edges, with light staining and rubbing. Centerfold loose. Staples with light rust. Wraps in overall good, interior in very good condition. g to vg. Softcover. (47224)

Helios Gomez (1905–1956) was a Spanish painter and anarchist activist. He is considered to be one of the most influential Spanish graphic artists of the first half of the 20th Century. Gomez was the first president and founder of the professional draftsmen syndicate in 1936 in Barcelona. The goal of the syndicate was to defend the Republic through activist graphic posters. He fought in the Spanish Civil War and was part of the "Retirada," a massive migration of some 500,000 Spanish warriors to France. He was deported to Algeria held in a concentration camp but managed to escape to Spain. In 1946 he was arrested and jailed without trial or conviction in Barcelona. Gomez is also known for his fresco in the Barcelona jail (Virgin of Mercy), located near the cell where prisoners were held who had been sentenced to death. He was to be discharged in 1950 but released only in 1954.

"Helios Gomez is a superb exponent of the graphic splendor that was born in the heat of the aesthetic avant-garde and that became popular during the years of the Republic, showing its influence both on political posterism and on commercial iconography. The style of Helios Gomez is based on the unmistakable use of a violent black and white that, influenced by cubism, seeks to construct images with volume and dynamism, figurativists but not without a dreamlike dimension that sublime the allegations and claims of the particular universe of the artist." (From the Helios Gomez Foundation)

$1,750


Rubin draws up a historical picture of Germans, citing Caesar's description of Germans "Killers and cattle-thieves," Alaric's destruction and looting of Rome in 410 AD, or Kiev in 1941, and the devastating German campaigns in Western Europe. He reminds us of the library of Louvain, set on fire by the Germans, and the burning of the books during the Nazi reign. There are pictures of marches into the gas chambers and atrocities committed by the Germans in occupied European countries. A caustic rendering of the Germans as a people and the atrocities during the Nazi reign. Dustjacket with light wear along edges and somewhat sunned along edges. Block lightly age-toned. Very good condition. Softcover. (53559)

$2,500
51. Wegner, Armin T. (Foreword by). *Der Prozeß Talaat Pascha: Stenographischer Prozeßbericht mit einem Vorwort von Armin T. Wegner und einem Anhang (The Trial of Talaat Pascha. Stenographical Trial Report with a Foreword by Armin T. Wegner and an Appendix).* Berlin: Deutsche Verlagsgesellschaft für Politik und Geschichte, 1921. First edition (1. bis 5. Tausend). Quarto. XI [1], 136pp. Original light green wraps with black lettering and ruling on covers. Scarce stenographical report on the trial against the Armenian student Soghomon Tehlirian, accused of the murder of Talaat Pascha, one of the triumvirate known as the Three Pashas that controlled the Ottoman Empire during the First World War. Talaat Pasha, when Interior Minister, ordered the arrest of Armenian leaders in Constantinople on April 24, 1915, and requested the Tehcir Law, or Temporary Deportation Law, of 30 May 1915 that initiated the deportations and subsequent massacre of the Ottoman Empire's Armenian population.

Tehlirian was acquitted despite indisputable evidence of committing the murder in view of the indescribable suffering he and the Armenian people had endured at the hands of Talaat Pascha. Trial and verdict are considered of world-historical relevance and widely viewed as proof for the Armenian genocide at the hands of the Turks during W.W.I. Foreword by Armin T. Wegner. Publisher's advertisement for Johannes Lepsius' "Deutschland und Armenien" and "Der Todesgang des armenischen Volkes" on front endpaper. Inside and back cover with additional publisher's advertisements. Text in German. Wraps with light wear along edges, small chips at head and tail with 1.5 inch closed tear at top of front joint. Covers very lightly rubbed with light sunning along edges. Block somewhat age-toned due to paper quality with some signatures unopened at top and foredge. Good to very good- condition. Softcover. (53191)

"...latam, nec non concedendo facultatem concipiendae vovae, originariae Judaeorum Francosurtensium conditioni, praefentique eorum statui, accommodatae ordinationis & c. Anwälde beeder Kayserlichen verordnet und bestättigter Collegien des Burgerlichen Ausschusses und Burger. Neuner in Frankfurt Intervenientenby der Sache Gemeiner Judenschaft zu Frankfurt contra den Magistrat daselbst die Cramlåden und Gewölber außer der Judengasse betreffend. Mit beylagen...

Holy Roman Emperor Leopold II, King of Hungary, Croatia and Bohemia's 1771 ordinance regarding Jewish storefronts and houses in Frankfurt, with reviews by officials of the city and attachments. The address to the emperor includes passages showing uninhibited disdain for the Jews: "...that the Jews in Frankfurt, since their first admission and up until now, have been detrimental and onerous for the Christian Frankfurt merchants."

The extensive report respectfully requests confirmation of the ordinance, providing several attachments making their case. The attachments include A, B, C1, C2, C3, and C4, plus D, and the text of previous ordinances, providing a historical outline and details regarding the treatment of Jews historically, with secondary attachments, concluding with an ordinance from 1616. Contains a list of houses and occupants for both sides of the Judengasse at rear, closing with the emperor's confirmation. Signed in print by Hans Ludwig von Ulm for the emperor, and Johann Rudolph Bucher for the city.

Text in German, Gothic script. Some light wear along edges of binding with spine showing several small to medium chips at head, middle, including label, and tail of spine. A couple of small chips at front joint of spine. Printed label "Ex bibliotheca Johannis Augusti Speltz, J.U.D, etc., with manuscript number 113 on inside front cover. Block in very good condition. Good to very good condition. Hardcover. (53544)

$6,500


The cover features an Olympic poster showing a German skier with equipment and Hitler salute on the left, famously designed by Ludwig Hohlwein, and the identical motif on the right fold with Swastika instead of the Olympic Rings on his chest and holding a bloody sword in his left hand with a holstered pistol strapped around his waist. The text here reading "access prohibited for Jews," with Garmisch-Partenkirchen Tourist Office as header. Hohlwein was a pioneer of commercial art with an output of some 3,000 commercial art works by the year 1925. During the reign of the Nazis Hohlwein worked closely with Reichs-Propaganda Minister Joseph Goebbels.
Page two features a statement by Bruno Malitz, NSDAP district leader in Görlitz, on the left. The right half features a New York cartoon showing Hitler, Göring and Goebbels in sports gear executing a haphazard Hitler salute with an anti-Nazi blurb from the London "Times" beneath. Page three features a statement by the American 1932 Olympic decathlon champion James Bausch (Jarring Jim) listing the measures against German Catholics in sports measures taken by the Nazi administration from 1934 through 1935, calling for a boycott of the 1936 Olympics by American athletes. The right half shows a "Temps" blurb regarding the compulsory youth and military service instituted in Nazi Germany with a b/w photograph depicting Jewish children being chased out of a public bath in Mannheim.

The centerfold features a statement by Czechoslovakian marathon champion Oskar Heks opposing the Berlin Olympics deeming participation to be equal to sanctioning the Hitler regime, accompanied by a list of Nazi measures from 1933 to 1936 taken against German Jews in sports matters. The upper right corner features a cartoon showing a uniformed Nazi whipping a person lying on the ground. A comment points to the expulsion of the Jew Fritz Rosenfelder from a sports club he had founded, as published in a sinister note by the magazine "Der Stürmer." The right half features a photograph from the Oranienburg concentration camp showing an inmate collapsing during an obstacle course, surrounded by Nazi soldiers. Underneath a statement by US Supreme Court Justice J. T. Mahoney declaring the Olympic Games in Berlin a propaganda tool of the Nazis.

Page six features a photo showing Hitler, Goebbels and Ernst Rohm with a headline regarding Rohm's assassination and a note the looting of the premier sports institute in Leipzig in the amount of one hundred million Marks to benefit the Nazi sports organization. Column two with four caricatures headlined "Camp Instructions" and a statement by the Belgium water pool player Maurice Blitz stressing the Olympic idea as being a fraternity in honest struggle with respect for the adversary. But who today would dare to claim that the Olympic Games in Berlin deserve such and interpretation.

Page seven is headlined "Physical Culture in the III. Reich" showing a photograph with men lined up against a wall with their hand up secured by a group of policemen. Underneath a quote from the German Sports Manual: "a true sportsman must not limit himself to contributing to the fight against the Jews, but he must also help to isolate the Aryans who do not subscribe to the eviction of the Jews." The right column features quotes with notes aimed at foreigners from various European sources and newspapers.

The two columns on the last page feature a statement German poet Hans Johst headlined "Propaganda for abroad" announcing that Jews and non-Aryan Germans are prohibited from participating in the Olympic art competitions. The column on the right is a statement by Justin Godard, former Minister of Health, headlined "The Heirs of Greek Civilization..." and we think rather that today's Germany would have burned the literary masterpieces of Aeschylus and Herodotus, forced into exile Plato, imprisons Demosthene who directed his "philippics" against Philip of Macedon who enslaved the party!

Text in French. Light wear along edges and lightly age-toned. Wrappers in very good, interior in near fine condition overall. vg to near fine. Softcover. (47796)

$6,500


Extraordinary and exhaustive collection of laws and ordinances, published by the Jewish Cultural Community (Jüdische Kultusgemeinde), documenting in detail the anti-Semitic laws and ordinances issued by the Nazis after the annexation of Bohemia and Moravia due to the Munich Treaty in September 1938. It exposes the fervor of the anti-Semitic campaign perpetrated by the Nazis in its chilling complexity.
Our mimeographed pamphlet contains thirteen chapters referencing laws, ordinances, general policies, and regulations regarding emigration, organizations, securing of Jewish property, the position of Jews in public life, the separation from the Aryan population, elimination of Jews from the economy, working assignments, housing conditions, welfare, special policies, culture, and miscellaneous police measures. It describes who is defined to be a Jew contingent to heritage, including the definition of a Jewish business. This pamphlet details all aspects of life in the protectorate relating to its Jewish population, all in the name of protecting German blood and honor.

Following a few examples from the pamphlet, documenting the voracity of the Nazi campaign against the Jews. On March 16, 1939 all Jewish lawyers were prohibited to practice law and all Jewish employees in public administrations and institution were discharged from their positions. The edict from August 5, 1939 and subsequent publications saw new, detailed regulations by the regional government authorities, regulating public conduct of the Jewish population in detail. E.g., pubs could be frequented by Jews only if separate rooms were provided to them, and they were suspended from Aryan clubs and prohibited to attend sports events, with a list of specific venues in Prague prohibited to visit by Jews published by the police headquarters on August 14, 1939. In addition, businesses owned by people with Jewish heritage had to post signs reading "Jewish Business" at the storefront.

In 1940 entrance to public parks became illegal for Jews, grocery shopping was limited to certain hours of the day, hotel bookings were forbidden in September 1940 and separation of Aryan and Jewish population was ordered for treatment in hospitals. Fiduciaries for Jewish assets had been assigned in June of 1939 already and in January of 1940 Jews were prohibited to function as heads of business enterprises. The respective businesses were to be liquidated. Film business, photo studios, film rentals, movie theaters, etc. were especially highlighted and a list of other affected business ventures was supplied in January of 1940.

In November of 1941 Jews were prohibited from using public busses, except if they were blind or injured in the war. Verification from employers was necessary for one day tickets to and from work only. Similar edicts were issued for the municipalities of Beraun, Bohemian Budweis, Kladno, Laun, Melnik, Jungbnzlnau, Pisek, Pilsen, Rakonitz, Tabor and Turnau. Starting in September 1941 all Jews over the age of six had to wear the Yellow Star in public.

1942 saw a tightening of the restriction, e.g. money transfers via the postal service were allowed only at the post office for Jews in Prag II. In the so-called "Postscheckamt" deposits were not accepted anymore. An edict from January 31, 1942, prohibited the usage of public telephones for Jews in the protectorate altogether. Exceptions were made for Jewish lawyers, doctors and midwives, hospitals, Jewish Cultural Associations, and approved businesses. However, the exceptions were granted only with the consent of the State Police. And in February of 1942, telephone lines of Aryan residents were terminated if Jews live in the same household with them.

Text in German. Wraps with light sunning and small chips along edges. Inked note of previous owner on table of content. Block lightly age-toned. Good- to very good condition. Softcover. (52671)

An initial sixty-three page publication, from the Jewish Cultural community (Jüdische Kultusgemeinde), credited to Walther Utermoehle and Herbert Schmerling, was released by the Prag Böhmisch-Mährisch Verlags- und Druckgesellschaft, in 1940 (copies held at the Kings College, the Berlin Staatsbibliothek and the Deutsche Nationalbibliothek Leipzig). Our 1942 publication with 45 leaves followed this (held by the Tel Aviv University, the Deutsche Nationalbibliothek Leipzig, and the Kings College in London). A third publication, a pamphlet with seven leaves was later issued by the Kultusgemeinde in 1943, which served as an update of this publication (held in Nationalbibliothek in Leipzig only).

$12,500
55. Institut d'Etude des Questions Juives; René Péron (Illustrated by). *Exposition Le Juif et la France au Palais Berlitz*. Paris: Institut d'Etude des Questions Juives, [1941]. First edition. Quarto. 30pp. [2]. Original illustrated b/w wrappers, with red lettering on the front cover. Cover illustrated by René Péron. This extremely rare exhibition guide was published in 1941 by the Institut d'Etude des Questions Juives (IEQJ: Institute for the Study of Jewish Questions*) on the occasion of the first and only anti-Semitic exhibition held in German occupied Paris from September 5, 1941 to January 15, 1942. Just like the exhibition "Der Ewige Jude" (The Eternal Jew) held in 1937 at the German Museum in Munich, this exhibition presented the Jews in a stereotypically racist manner, with facial representations corresponding to classic anti-Semitic depictions, such as the hooked-nose or dirty hair. On display were photographs and charts intended to show the 'invasion' of Jews in the French media and in the movie industry, a diorama of a ghetto, the 'nefast' Jewish influence throughout the world (especially Europe, Russia, and America). The exhibition drew on the work by George Montandon, a professor at the Parisian School of Anthropology and author of the work "Comment Reconnaitre un Juif ?" (How to recognize a Jew?), published in November 1940. The exhibition claimed to be "scientific." Behind a seemingly educational front, the exhibition was sheer Nazi propaganda designed to support the principle of ethnic cleansing. It is estimated that about 200,000 people visited the exhibit. This guide is complete with its 10 b/w photographic reproductions, and its exhibition map.

Wrappers age-toned with some minor rubbing to extremities, and minor foxing to covers. Faint ink stamps at the top of the front cover. Light vertical creases to the covers. Interior with minor age toning to the pages throughout. Wrappers in very good-, interior in near fine condition overall. Quite scarce. vg- to near fine. Softcover. (53332)

*Nominally, the exhibit was the work of the Paris-based Institut d'Etudes des Questions Juives (Institute for the Study of Jewish Questions, IEQJ). However, the German embassy provided both the initiative and the funds (1,285,786.30 francs). The Germans were always eager to place as much of the anti-Semitic measures taken on French shoulders, no matter the role they actually played. Commissioner-General Vallat, an ardent Germanophobe and French nationalist, was unwillingly associated with the exhibit. He refused to attend its opening. Parisians could hardly miss the presence of this exhibit and its opening on September 5th. A propaganda campaign developed to draw people to the exhibit had been laying the groundwork for weeks. Posters had been plastered to walls, informing the French people of the campaign, articles appeared in the press, and radio announcements were broadcasted. Newsreels spotlighted both the exhibit and arguments made by IEQJ director, Paul Sézille. Arrows adorned to streetlights, such as in the Place de Concorde, and pointed the way to the exhibit. The sign was simply an arrow reading ‘Exposition’ with a Star of David. Loudspeakers, found on boulevards between the Opéra and the Place de la République, encouraged pedestrians to attend the exhibit. Once visitors reached the entrance, they were given a pamphlet explaining the purpose of ‘Le Juif et la France.’*

Another measure used to entice people to view the displays and purchase items relating to the exhibit was the possibility of winning a bread card if they purchased a catalogue which had a number in it.

$1,000


The second revised and expanded edition, published at the outbreak of World War II (September 1939), reproduces the foreword from the first edition and adds a brief foreword for the second edition: "The second edition of this work is an expansion of the first edition due to the inclusion of the phylogenetic concept of humanity as a platform of racial science. In addition, the goal pursued by the presentation of the racial teachings was more clearly defined." (Vogel, September 1939). It contains 79 leaves, also mostly illustrated in color. Some of the new plates for the second edition are plate 50, "Stammbaum der Herrentiere" (the genealogical tree of the primates); plate 59, "Rassenzweig
In reviewing the differences between the first and second edition we have taken note of the following changes: the
numeration of chapters in the first edition is made in Arabic, in the second edition in Roman numerals. However,
Part 1, chapter 3, is also presented with an Arabic three, while all other chapters feature Roman numerals. Plate 19
(acquired characteristics) of the 1st edition is omitted in the 2nd edition and the text edited accordingly. Due to the
inclusion of information on identical twins the descriptive text for the plate is expanded and the order of text and
relating visual plates is changed. Plate 21, 20 in the 2nd edition (heredity of intellectual-emotional attributes) is
somewhat simplified and differently arranged and colored. Plate 23, 22 in 2nd edition (hereditary diseases) has two
of the three drawings replaced with b/w photographs. Plate 24 of the 1st edition on mental diseases and epilepsy is
omitted. Plate 26, 24 in 2nd edition, is designed differently though contains the same textual content. Plates 27 and
28 in the 2nd edition are added (formation and hereditary similarities of identical twins). Plate 27 features drawings,
plate 28 color photographs and drawings. Plate 33 is designed differently though contains the same text. Plate 36
with slight differences in textual content. Plate 39 (ill people with hereditary diseases) with different design and
omission of the chart of the 1st edition showing the increase in total population. Plate 41 (Healthcare of the genetic
make-up in the Third Reich), the text of plate 42 in the 1st edition, is omitted in the 2nd edition text, and
subsequently plate 42 of 1st edition. Plate 46, 45 in the 2nd edition, with same design but more emphasis in the
descriptive caption of the plate in the 2nd edition.

Part 2 incorporates significant changes in the 2nd edition compared to the first. The title of the first edition, part 2,
"Racial Anthropology," with content on plates 49 and 50, is changed to the more inclusive text "Theory of Evolution
and Racial Anthropology," plates 48 and 48a. This new section includes graphics and text, with plates 48 through
60, representing a national socialist Darwinian model of evolution. A great portion of the Racial Anthropology of
the 1st edition is now changed and becomes the third chapter of the 2nd edition, exhibiting familiar Nazi
terminology in the descriptive text and, for example, on plate two of this chapter, designating "Herrentiere (Master
Animals)." While incorporating the Darwinian model, the slant towards the establishment of the Herrenrasse
(Master Race), to be the Aryan human type, is obvious and continues into the second chapter of Part 2 (The
Formation of Races and Racial Distinctions).

Part two of the 1st edition, becomes chapter three and four of Part 2 in the 2nd edition, German People and the Jews
(Das deutsche Volk und die Juden). These theories are presented on 23 plates in the 1st and on 18 plates in the 2nd
edition, including text plates. The descriptive text of chapter three in the 2nd edition is printed to front and verso, 61
and 61a.

The primary differences of the 1st and 2nd edition in this section are: the removal of plate 52 (People and Race),
plates 53 and 54, both with photographs depicting German faces, plate 65 (Heredity of Race Attributes), plate 69
(Impact of the Aryan Laws), referencing the retirement of 121 of 275 non-Aryan lawyers during the period from
April 1933 to May 1934 as well as the rapid decrease of non-Aryan board members at the stock market (The Aryan
Laws secure the autocracy of our people), and finally, and plate 71 of the first edition, an illustrated plate titled:
"Avoid the Jews!" with three examples of where to go to, German business men and doctors, and who to avoid.
Additions in the 2nd edition are two plates (62 and 63) on the Nordic Race. The descriptive text of this part of the
portfolio is edited accordingly. Text in German, Gothic script. Joints of binding partially cracked but protected by
modern mylar. Small library stamp at upper left corner of inside front cover. Portfolio flaps with some tears and
chips. Plates lightly bumped at lower right corner throughout. Few plates with minor foxing. Binding in overall
good, interior in very good+ condition. g- to vg. Hardcover. (46512)

The Nazi curriculum for schools was designed to cultivate a loyal following to the Führer and the Nazi Party (Ein
Volk! Ein Reich! Ein Führer!). Every lesson had to begin with a "Heil Hitler" salute. All teachers had to be vetted
by local Nazi officials. Teachers considered disloyal were fired. Many attended classes during school holidays in
which the Nazi curriculum was spelled out and 97% of all teachers joined the Nazi Teachers' Association. All
teachers had to be careful about how they expressed themselves as children were encouraged to inform the
authorities if a teacher said something that did not fit in with the Nazi's curriculum for schools. Subjects underwent
a major change in schools. Some of the most affected subjects were History and Biology. History was based on the
glory of state and people. The German defeat in W.W.I. was explained as the work of Jewish and Marxist spies who had weakened the system from within; the Treaty of Versailles was the work of nations jealous of Germany's might and power; the hyper inflation of 1923 was the work of Jewish saboteurs; the national resurgence started under the leadership of Hitler, etc. Biology became a study of the different races to 'prove' the Nazi belief in racial superiority. "Racial Instruction" started at the age of 6. Hitler had decreed that "no boy or girl should leave school without complete knowledge of the necessity and meaning of blood purity." Pupils were taught about the problems of heredity. Older pupils were taught about the importance of selecting the right "mate" when marrying and producing children. The problems of interracial marriage were taught with an explanation that such marriages could only lead to a decline in racial purity. As the curriculum developed, the content of subjects evolved at all levels of the educational process.

57. Ziegler, Hans Severus (curator). Entartete Musik: Eine Abrechnung von Staatsrat Dr. Hans Severus Ziegler, Generalintendant des Deutschen Nationaltheaters zu Weimar. Düsseldorf: Völkischer Verlag G.m.b.H., (1938). Octavo. 32pp. Original illustrated stapled wraps, as issued. Published specifically for the exhibition Entartete Musik (Degenerate Music) which took place from May 24th-June 14th, 1938 within the NS Reichsmusiktage. The subtitle of the exhibition "Eine Abrechnung" was the same as Hitler's first volume of "Mein Kampf."

The exhibition was organized by Hans Severus Ziegler and aimed against music and musicians that were considered degenerate by the National Socialists. The exhibition did not have an itemized catalogue. What did accompany the exhibition was an illustrated brochure with an essay by Ziegler, explaining the National Socialists ideological bias. Ziegler's exhibit was divided into seven sections: (1) the influence of Judaism, (2) Schönberg, (3) Kurt Weill and Ernst Krenek, (4) minor Bolsheviks, (5) Leo Kestenberg, (6) Hindemith's operas and oratorios, and (7) Igor Stravinsky. The illustration on the cover by Ludwig Tersch shows "Negermusiker Johnny," a character from the opera "Jonny spielt auf" by the Czech-Austrian musician Ernst Krenek (1900-1991). It depicts a black musician playing the saxophone. The flower on his tuxedo lapel is replaced with a star of David. The image seems to impersonate what the Nazis defined as "degenerate:" A Jewish Negro who combines the primitivity of the jungle with European culture.

Illustrated with b/w reproductions of photographs and drawings of artists Arnold Schönberg, Alban Berg, Ernst Toch, Franz Schreker, Kurt Weill, Anton Webern, Leo Fall, Oskar Straus, Otto Klemperer, Paul Hindemith, Adolf Weitmann, and Heinrich Strobel. Three b/w photographic reproductions of artwork by Bauhaus' Oskar Schlemmer, Paul Klee and Carl Hofer. Hans Severus Ziegler (1893-1978) was a German publicist, NS official and theater director. A strong supporter of the Nazi ideology from its inception, he founded the periodical Der Völkische in 1924. A few years later it was published daily under the title Der Nationalsozialist. Upon his suggestion (while serving as Gauleiter for Thuringia), the Nazi Youth movement was named Hitlerjugend. In 1930 Ziegler formulated a degree titled "Wider die Negerkultur" (against the Negro culture). Printed quote from Hitler's "Mein Kampf" on verso of title-page. Text in German, Gothic script.

Wrappers with a minor soiling towards the top right corner with a bend. Back cover sunned along edges. Slight fold line not apparent from the front of the wrapper. Wrappers in very good, interior in overall near fine condition. vg to near fine. Softcover. (44928)

On the exhibition:
In 1936, Severus was appointed as general director of the Nationaltheater (national theater) of Weimar. Inspired by the Munich exhibition Entartete Kunst, and in the context of the Reichsmusiktage in Düsseldorf (celebrating Richard Wagner's 125th birthday), Severus organized an exhibition entitled Entartete Musik, whereby he polemicized against music and musicians that were considered degenerate by the Nazis, mainly Jazz and Jewish musicians.
Among the speakers at the opening was propaganda minister Joseph Goebbels. Richard Strauss composed a festliches Vorspiel specifically for this event, which he personally conducted at its opening. While Goebbels wanted the music event and the exhibition to become a permanent institution, his plans were not realized due to the outbreak of W.W.II in 1939.

$7,500

**JUDAICA: Fascism**


A French right-wing collaborationist and anti-Communist publication issued during the Nazi-occupation. This massive publication was quite lavishly produced for a piece of propaganda, and is profusely illustrated throughout with hundreds of striking images (some full-page) including b/w and cyan tinted photogravure, as well as drawings, photo collage, photo-montage, reproductions of original documents and artwork and political caricatures. Also included are a few charts and statistical tables.

The text is divided into more than 20 different sections (or articles) written by a large number of prominent French collaborationist and right-wing political figures, journalists and writers of the period. These include Maurice-Ivan Sicard (1910-2000, also the director/ editor), Maurice Laporte (1901-1987), Émile Bougère (1903-1964), Lt. Colonel Paul Gamory-Dubourdeau (1889-1963), Jacques Ploncard d'Assac (1910-1942), Armand Bernardini (1895-1972), artist and cartoonist Ralph Soupault (1904-1962), Cardinal Alfred Baudrillart (1859-1942) and others. Many contributors to this publication were involved in the infamous right-wing and anti-Semitic periodical Le Cahier Jaune (1941-1943), published by André Chaumet. The content throughout includes tirades against the Soviets, International Communism, Jews, and many other entities. Numerous specific figures of the Soviet State are singled for direct attack. There are constant praises for the Nazis, Fascism, and the Franco regime, as well as discussions of the Russian Revolution and the Spanish Civil War, among other related topics. Notable sections include a detailed analysis of prominent Jewish communists and Jewish Soviet figures (including photo portraits), and an analysis of so-called "Bolshevik Art", which in a similar way to the Nazi concept of "Degenerate art", labels works of modern art and the 20th century avant-garde, as being instruments of International Communism, and the plots of nefarious Jewish art dealers to steal patrons' money. Shown are photogravure reproductions of works by Picasso, Leger and others (no credits).

The text of the title refers to the infamous Katyn Massacre (1940) in which more than 20,000 members of the Polish military and intelligentsia were executed by the soviet NKVD, under the orders of Stalin. The dead were then buried in mass graves in the Katyn forest, and later uncovered by the Nazis in 1943. News of the discovery was effectively used by the Germans as anti-Soviet propaganda in publications such as this, warning against the dangers of Bolshevism. The final section of this publication addresses the massacre specifically and includes images of the mass graves.

The back cover is a striking photographic image showing crosses in silhouette accompanied by a quote from French poet and essayist Charles Peguy. The interior front cover contains a full-page visual diagram showing the organization of the International Communist party inside France.

Text throughout in French.
Wrappers with some light rubbing, creasing, and chipping to extremities. Small residue from tape along the spine. Wrappers overall quite clean and vibrant. Save for the most minor age toning to the edges of the pages, the interior is clean and vibrant throughout. Wrappers in very good-, interior in near fine condition overall. Quite scarce. Protected in modern mylar. vg- to near fine. Softcover. (53656) $2,500

JUDAICA: Haggadah


The scarce fourth edition of the Haggadah translated into English and assembled by pioneering British printer of works in Hebrew, Alexander Alexander (d.1807). The first edition, originally published in 1770 (London), was the first in the English language, and was very popular, going through at least five editions. By the time of this fourth edition (published by Alexander's son Levy Alexander) the work had incorporated content from the other notable early British Haggadah by David Levi (1742–1801), originally published in 1794.

The text of the Passover seder is printed in English with the corresponding content in Hebrew printed on the verso of the leaves. A few sections including "Adir Hu", Ehad mi Yodea" and Had Gadya", contain brief translations and instructions in Yiddish, printed in Judeo-German script in small font. Interleaved throughout are an additional 23 pages of text commentary in English by Alexander, as well as the previously mentioned illustrated plates and maps. The work was originally issued with the frontispiece of the "High Priest", with the purchaser able to buy any number of the additional plates and maps offered. Some copies include an additional folding map titled "the Land of Canaan". There is a three-page subscriber's list is printed at the rear.

Binding with some minor rubbing and bumping to extremities, including the hinges of the spine. Interior with sporadic minor to light foxing and water stains to a number of pages throughout, including some of the plates. Binding in very good-, interior in good condition overall. Scarce. g to vg-. Hardcover.

Hebrew title:

Hebrew title: חספּ לש הדגה

Bibliographic references: Yaari 345, Vingorad: London 172, Yudlov 498 (49113) $9,500

JUDAICA: Holocaust


Quarto (11 3/4 x 8 1/4"). 7, [3]pp. Original photo-illustrated wrappers. Frontispiece portrait of Werner A. Beckert wearing his inmate uniform with the identification # 986. Illustrated with 40 b/w photographic reproductions (including front cover), this gripping work is one of the first eyewitness accounts on Buchenwald published after the war, and one of the first analyses of the concentration camp system. It is a condensed version of the original edition published in Weimar by the author, in 1945*.
The Buchenwald concentration camp was a German Nazi concentration camp established on the Ettersberg (Etter Mountain) near Weimar, Germany, in July 1937, and one of the first and the largest of the concentration camps on German soil, following Dachau's opening just over four years earlier. Prisoners from all over Europe and the Soviet Union - Jews, non-Jewish Poles and other Slavs, the mentally ill and physically disabled from birth defects, religious and political prisoners, Roma and Sinti, Freemasons, Jehovah's Witnesses (then called Bible Students), criminals, homosexuals, and prisoners of war - worked primarily as forced labor in local armament factories. From 1945 to 1950 the camp was used by the Soviet occupation authorities as an internment camp, known as NKVD special camp number 2. Today the remains of Buchenwald serve as a memorial and permanent exhibition and museum.

Some foxing and rubbing along spine. Pages slightly and evenly age-toned throughout. Text in German. Wrappers in overall good, interior in very good condition. g to vg. Softcover. (42469)

* For the original edition, see #38009 in our inventory. $350

61. Gerasimov, N. I. (И.Н. Герасимова) (ed.). Фото-Документы Чрезвычайной Государственной Комиссии... Lager Osvencim (Photo Documents of the Emergency State Commission... Auschwitz Camp... The First photo documentation of Nazi Medical Experiments at Auschwitz.). Leipzig: Чрезвычайной Государственной Комиссии (Extraordinary State Commission), [1946]. First edition. Oblong Octavo (6 1/2 x 9 3/4"). Unpaginated (20 leaves). The original printed light green front and back wrappers have been laid down onto later green buckram boards. Black lettering on front cover.

The graphic and disturbing images in this volume are the earliest published photographic documentation of Nazi medical crimes and experiments perpetrated at Auschwitz, and were ultimately submitted as evidence to the International Criminal Court to be used by the prosecution at the infamous Nuremberg Trials. Originally shot at the concentration camp of Auschwitz-Birkenau upon its liberation, the photographs were taken by forensic experts from the Central Forensic Laboratory of the Main Military Medical Directorate of the USSR Armed Forces under supervision of the forensic expert N. I. Gerasimov, of the central forensic laboratory of the Main Medical Directorate of the USSR Armed Forces, between 1944 and 1945. This visual documentation was gathered as part of the materials of the larger and historically important Soviet "Extraordinary State Commission" (ЧГК) first initiated to document Nazi atrocities starting in 1942. This specific material was submitted to the Nuremberg Trials as the second section of a two-part report on the subject of Auschwitz, admitted to evidence as the file titled "File H-1476: USSR No.30" *.

We have not been able to locate any additional individual records for our printed version of this visual report worldwide.

The forty-four photographs taken of former Auschwitz prisoners are all captioned in Russian, including name, age, nationality (Italy, Hungary, France, Czechoslovakia, Romania, Austria, Poland, USSR/Ukraine, and Thessaloniki), diagnosis and severity of respective illness. Twenty seven photographic images included here show surviving inmates who are diagnosed with alimentary dystrophy (starvation) in various stages, with additional information on other secondary illnesses such as edemas, frostbite (with additional comment "exposed to frost without shoes as a measure of punishment), hemorrhages, whooping cough, partial paralysis, bullet wounds, and scars from torture or experiments. In addition, seventeen photographs document cases of castration (left-sided or bilateral) after irradiation with X-rays for the purpose of experimental sterilization, hormonal disorders from excess of fat deposition, neutered, artificially developed pigment spots and ulcers due experimentation.

Text throughout in Russian.

Very light staining on covers, front cover along spine, back cover along top half, and some minor smudges in lower foredge corners of some pages, not affecting images. Very good+ to near fine condition. Hardcover. (52600)
Subtitle: "The documentation by the Emergency State Commission provides material to investigate and establish the atrocities committed by the Nazi invaders and their accomplices, and the damage they caused to citizens, collective farms, public organizations, state enterprises and institutions of the USSR" (aka the Extraordinary State Commission or ChGK).

The Commission was established in 1942 and dissolved in 1947. This series of reports were ordered to "take full account of the villainous crimes of the Nazis and the damage they caused to Soviet citizens and the socialist state, to establish the identity of German fascist criminals aiming to bring them to trial and severe punishment. Approximately 7,000,000 Soviet citizens had participated in the collection of materials and evidence. The first 27 reports published by ChGK constituted the majority of Soviet evidentiary material at the Nuremberg Trials.

*All the material submitted by the Commission is now archived in the International Archives from Nuremberg held at the International Court of Justice. For reference, the digitized images can be viewed under the title "International Archives Nuremberg from the International Court of Justice, the Hague" via The United States Holocaust Memorial Museum (Accession Number: 2019.401.1 | RG Number: RG-41.024) / Subseries 5: Exhibits, USSR / File H-1476: USSR No.30 ("Camp Auschwitz"), and Stanford as well. The first section of that file is comprised of a broad survey of Auschwitz at the time of its liberation, including images of the dead, survivors, memorial services and a layout of the camp. The second part of the material, deals exclusively with the medical experiments. Our bound volume (which is complete in itself) represents a printed and slightly modified version of only that second portion of the material in that file. Upon comparison, in terms of size and order, it should be noted that the layout of the images on the pages of our printed copy is slightly different in some cases from the scanned documents. Our copy appears to have been trimmed in the margins (not affecting content). Like the printed version, the original scanned material includes the same images, with the same printed captions, however added are typescript notes in Cyrillic, in the margins from those involved in the Soviet Commission, along with the official ink stamp of the commission.

A different bibliographic source for the larger group of Soviet Material submitted at the Nuremberg trials, refers to it as "USSR-8 Report of the Extraordinary State Commission on crimes in Auschwitz, Nazi death camps."

$15,000


Published by the 'Committee to Help Those Abducted by the Fascists', the work is profusely photographically illustrated throughout with b/w reproductions after original photographs provided by the American War Correspondence Office, The Russian Auschwitz Film Bulletin, Austrian Stern-Verlag and the Hungarian Film Office. The disturbing images contained here were taken at Auschwitz, Bergen-Belsen, Buchenwald and Dachau, as well as the Budapest ghetto, and includes countless images of the bodies of murdered men, women and children, and corpses in mass graves (i.e. double-page spread). The images here are powerful and nightmarish even in the context of other Holocaust publications. The verso of the seventh leaf contains the famous image showing Elie Weisel with fellow inmates in block 56 of Buchenwald.

The introductory text was written by Hungarian journalist and politician Sandor Millok (1887-1959). At the time of this publication, Millok, who himself had been imprisoned by the Nazis at the Mauthausen Concentration Camp during the war, was serving as the Hungarian government's Commissioner for Repatriation. The final page contains some statistics provided by the Commission for Repatriation, and publication credits.
63. (Holocaust: Poland). The Extermination of Polish Jewry; Album of Pictures. Warsaw: Np., 1945. First edition. Oblong Quarto. 100 plates. Original dark green cloth with gilt illustration and title in English, Hebrew and Yiddish on cover, protected by modern mylar. Illustrated with 244 photos on photographic paper. The photos are numbered through 238 with eight additional, unnumbered photographs presented, two full page photographs following photo number 158, one of them a drawing of a concentration camp scenario, one full page photograph following number 193, and a group of five images on one sheet between photographs 233 and 234. Numbers 229 and 230 are not present. These numbers are used for plans of the extermination camps of Belzec and Sobibor in the 1945 publication Extermination of Polish Jews: Album of Pictures. Our copy appears to be a unique early state on photographic paper in the production process of the official 1945 edition, published in Lodz in preparation for the Nuremberg Trials, which contains all numbered photographs present in this edition though not the additional, unnumbered eight photographs. Our copy lacks the numbered list of photographs and the multi-lingual introduction found in the printed edition published in 1945. Later states of the edition on photographic paper contain the numbered list of photographs w/o the introduction.

The images document the persecution, suffering and extermination of Polish Jews following the German invasion in 1939 in a most drastic, compelling way. The collection includes photographs of some documents and photomontages. Most of the photographs reproduced in the work were taken by the perpetrators. The captions of the photographs are printed in English, Polish, French, Russian, Yiddish and Hebrew. This work is considered the first photographic documentation of Nazi brutality and atrocities and was compiled by survivors in 1944 in Lodz, published in 1945, to inform the world of the horrors of the previous five years of occupation and the extermination of the Polish Jewry. The work is printed on photographic paper in contrast to the later revised and expanded edition which is printed on coated or clay paper. Rare. Binding with some wear along edges with spine particularly heavily chipped. Some very light foxing on endpapers. Pages of photographic paper slightly bowed. Binding in overall good-, interior in very good condition. Hardcover. (44751)


$12,500


The text, printed bilingually in German and Ukrainian is organized into five statements. The announcement concerns the liquidation and sale of goods of emigrated or vanished Jews beginning on March 1, 1942 with the whole population, without limitations, given the right to buy these items based on oral agreements. Furthermore, the announcement regulates details and procedures of the sale and, at the end, announces that after the sale, proceeds will be handed to the Jews by the Central Emigration Office.

* There is no date of publication, but the introductory text is dated to Christmas of 1945, so it can be guessed that issued in early 1946.

$4,500
"The rapid development of Odessa began after the Russian conquest (1789). Its Jewish population also grew quickly, and in the late nineteenth and early twentieth centuries it was the most important Jewish literary community after Warsaw. In 1926 there were 153,194 Jews in Odessa (36.4 percent of the total population), and by 1939 their numbers reached 180,000." (Encyclopedia of the Holocaust, Vol. 3, page 1080).

When Romanians and Germans laid siege to the city on August 5, 1941, many Jews in Odessa managed to leave, and eighty to ninety thousand Jews remained in the city. Odessa fell on October 16 and the German Einsatzkommando 11b and the Romanian intelligence service immediately slaughtered over eight thousand residents, mainly Jews, and Odessa was established as the capital of the Transnistria region. On October 22 the Romanian military headquarters were blown up killing sixty-six officers and the military governor. In reprisal the Romanian ruler Ion Antonescu ordered devastating retaliation, including the arrest of one member of each Jewish family. By October 1941 some 40,000 Jews were assembled in the ghetto of the nearby city of Slobodka and their valuables confiscated. Deportations of some 20,000 Jews began in January of 1942. When Odessa was liberated on April 10, 1944, authorities reported that about 99,000 Jews had been killed. Odessa again became an important Jewish center with 102,000 Jews living there according to a 1959 census.

Considering the context of "Kundmachung Nr. 2, the Odessa massacre of October 22-24, 1941, and the murder of Jews living between the rivers Dniester and Bug during the Romanian and German occupation, this succinct notice, including its misspellings and mistakes in the German language, is a chilling mirror image of the attitude shown by the occupying powers towards the Jews. Approximately 30,000 Jews were killed in Odessa, and more than 100,000 in Transnistria.

The text is printed in German on one side, and Ukrainian on the verso. Minor wear and smudging. Protected in modern mylar. Very good+ condition. Loose leaf. (51752)

$2,000

65. (Holocaust: Yellow Star; Tunisia). **Yellow Badge Worn by Jewish Slave Laborers.** Tunisia, ca. 1943. Five-pointed yellow cloth star sewn onto plain beige cloth (7.3 by 9 cm). Yellow dye somewhat faded, else in fine state of preservation.

Specimen of the yellow star imposed on the Jewish population of Tunisia in March 1943 as a mark of the slave laboror. Tunisia was the only Islamic country to come under Nazi rule (at first indirectly, through the Vichy regime in France) between 1940 and its liberation by Allied forces on May 7, 1943. In response to the Allied invasion of Algeria and Morocco, German and Italian forces invaded Tunisia on November 9, 1942. By the end of November the Germans took the first anti-Jewish move by arresting four of the community leaders, including Moïse Borgel, the president of the Jewish congregation. "In addition to the governor-general's sympathetic attitude -- and, in some degree, to the pro-Jewish attitude of Bey Sidi Mohammed al-Mounsaf -- the Italians also, in practice, interfered with the application of the anti-Jewish laws" (E.H.). The dignitaries were released after a week following the intervention of the mayor of Tunis and the Italian consul. Because of objections by the Italians, the edict to wear the star does not appear to have been generally enforced with rigor, and was only formally imposed in two cities, Sfax and Tunis. While 5000 Jews had originally been put on forced labor in thirty locations and camps along the front line, "[at] the time of the collapse and surrender, in early May [1943], only sixteen hundred Jews were employed on forced labor" (E.H.). Given the relatively small labor force, and the lack of zeal in imposing the anti-Jewish ordinances, it is clear why so few of these yellow badges have survived. Nearly Fine. (53630)


$4,500

This scarce publication was issued to coincide with the proclaimed "Week of Former Ideological and Political Prisoners", honoring citizens who were held as political prisoners during the Nazi occupation of Poland. The week-long commemoration was held between October 14th and 21st, 1945, in the city of Kielce. Various events held throughout the week, including a classical music concert, and a fine art and poetry/music event, honored these individuals, and often included the participation of surviving former prisoners. All ticket proceeds from these events were given to the association to help these citizens, their families, and the families of those who did not survive.

The publication of this magazine is attributed to the "Citizens' Committee to Celebrate the Week of Former Ideological and Political Prisoners", with committee member Ludwik Koprowski credited as editor. The first pages include introductory remarks, a preface, and a program of the week's events. The following pages contain various powerful memoirs and testimonies, contributed by various former prisoners about their experiences. Many of the contributors were members of the committee, and some list their former prisoner number. Among the contributions are two poems, one written by noted songwriter, translator and writer Miroslaw Lebkowski (1922-2010) and other by writer, playwright and poet Jan Maria Gisges (1915-1983), in what is likely his earliest published poem. Text throughout is accompanied by numerous reproductions of shocking b/w photographic images of Nazi war crimes and atrocities.

Text throughout in Polish.

Wrappers sunned and reinforced along the spine with japan tissue. Small stain to the back cover, and interior cover as well. Pages throughout all age toned but clean. Wrappers in very good, interior in very good+ condition overall. Wrappers protected in modern mylar. vg to vg+. Softcover. (53857)

OCLC lists only one holding in the North America.

$3,000


Introduction with anti-Semitic rhetoric featuring common accusations towards Jews: 'A minority of some 200,000 take hold of the land, commerce and industry, want to dominate the education of Dutch youth, judge the Dutch people and dictate how the Dutch have to think and act.'

Referencing Hitler's 1938 speech in Amsterdam, Mussert ventures to formulate the major points of this speech in a programmatic paper. The text introducing the ideas for the solution of the Jewish Question, include statistics showing the Netherlands with the highest share of Jews per 10,000 citizens, and data and maps relating to the colonies of European states, proposed as a new home for the Jewish population with one chapter treating the costs for such an undertaking.
The chapter "Mussert's Plan and Our Democrats" juxtaposes Mussert's plan with general opinions and statements of Nazi arbiters, prominent opponents and Jews. Finally, a reprinted three-page article of the Dutch newspaper Telegraaf headlined "Mass Colonization the Last Resort," suggesting that British, French and Dutch Guyana would be suitable for the resettlement of the Jews, quoting the Jewish Bulletin (Jüdische Nachrichtenblatt) to be in agreement regarding a mass colonization of the Jewish population.

This Dutch proposal precedes the so-called Madagascar-Plan of June 1940, proposed by Franz Rademacher, head of the Jewish Department of the German Foreign Office, suggesting to forcibly relocate the Jewish population of Europe to the island of Madagascar. A subsequent Adolf Eichmann memorandum on August 15, 1940, called for the resettlement of Jews to Madagascar of one million Jews per year for four years, with the island governed as a police state by the SS. The plan was not implemented, due to the British naval blockade, then postponed after the Nazis lost the Battle of Britain in September 1940, and permanently abandoned in 1942 in favor of the so-called Final Solution.

Text in German. Stamp of Archief T. C. Govers in upper right corner on cover and first three pages. Cover lightly rubbed, very light smudges. Back cover lightly sunned along edges and some light staining and smudging on back cover. Good to very good condition. Softcover. (51676) $1,250


Contains a two page contribution on the Dutch textile industry compared to the British situation, specifically how the postwar development is tackled in England with calls for optimism and patience for the Dutch situation. Two pages on the desert of Ataca in Northern Chile. The contribution entitled "In the land of degeneration" shows the devastation of W.W.II., concentration camps, bombed industrial plants and cities. Contains a review of the film "Oriental Faces," and various other articles on daily life including one showing loving couples headlined "So, enjoy one of our liberators."

The pamphlet includes literary contributions, e.g. by L. Laureyssens on a small Polish village near the border between Germany and Russia during the war, the "song of the week," and a poem entitled "Soldier's Grave" by Remi de Cnodder, a Flemish writer and founder and collaborator of various magazine such as "Flanders" and "Filter." The last two pages are reserved for illustrated classified ads and the back cover shows cartoons. One of the first Dutch publications after the liberation of the Netherlands on May 5th, 1945. Text in Dutch. Light wear along edges, browned and some foxing on last leaf. Good to very good condition. Softcover. (48193) $150


Sponsored by the newly established French government and the UN War Crimes Commission, this powerful and massive exhibition opened only one month after the end of the war in Europe, and was the first time that millions of French and later other European citizens encountered the sheer scope and horror of Nazi atrocities committed during the Second World War and the Holocaust.
The exhibition catalog is profusely illustrated throughout with finely printed b/w photographic reproductions on every page including numerous types of striking and artistic layouts, as well as photomontage. Images contained here range from illustrated maps, graphic statistical tables and Nazi propaganda advertisements, to atrocity photos, war destruction and facsimile images of original documents, accurately representing the wide breadth and scope of the exhibition. Among the included content are statistics on Jewish deportations from France, images from the Struthof concentration camp and content dealing with the fate of members of the French resistance. The interior front wrapper and initial pages include a list of names of the members of the organizing committee, a map of the exhibition, a striking exhibition graphic title with the SS logo, and powerful introductory text. Part of that text states the exhibition sought to "link the effects with the causes, to show how the crimes themselves are not accidents but the outcome of a carefully studied system". The final powerful image printed on the back wrapper shows a mutilated corpse with arms outstretched in a Christ-like pose.

Text throughout in French. Wrappers with minor age toning and rubbing along edges, foxing to the rear cover. Interior with some light foxing to interior covers, and a few minor smudges and/or water stains near the edges of a few pages. Title page with a horizontal mark in purple. Interior otherwise clean and vibrant. Wrappers and interior in very good condition overall. An excellent copy of this scarce and powerful publication. Protected in modern mylar. vg-. Softcover. (53534)

$1,750

70. n/a. Investigation of Nazi Atrocities (A "Soviet War News" Pamphlet). [London]: [Sovinformburo], [1943]. First edition. Octavo. 15pp. Staple-bound paper wrappers, with black lettering on the front cover. This scarce pamphlet was published by the Press Department of the Soviet Union, at the Soviet Embassy in Britain (Sovinformburo) as a supplement to their "Soviet War News" English-language newspaper (later Soviet Weekly). The content of the text relates to establishment and initial findings of the historically important "Extraordinary State Commission" to investigate Nazi atrocities. It is divided into two sections.

The first part contains the printed text of the November 2nd, 1942, decree of the "Supreme Soviet of the U.S.S.R", establishing the commission, and the second section contains the first findings of the commission, originally issued on April 6th 1943. These findings enumerate war crimes committed against the Soviet civilian population in the Smolensk and Kalinin regions, discovered as the Germans retreated from positions on the Eastern Front. The details of the report include murder and torture of Soviet citizens, abduction and enslavement of civilians, mass destruction of civic, cultural, and religious institutions, as well as crimes against Soviet POWs. The last page includes the specific names of Nazi officials and German officers responsible for the atrocities. These texts are likely the earliest instances of this information printed in English and made available to the general public. This information was not included in the corresponding issue of Soviet War news.

Minor age toning to edges of wrappers. Minor staining to the back wrapper, near staples. Wrappers in very good, interior in near fine condition overall. Scarce. vg to near fine. Softcover. (53851)

* "CPS 25227" stamped on the back wrapper.

The "Extraordinary State Commission for the Establishment and Investigation of the Atrocities of the German Fascist Invaders and Their Accomplices and the Damage They Caused to Citizens, Collective Farms, Public Organizations, State Enterprises and Institutions of the USSR" (ChGK) was established by the Soviet Union in 1942, and dissolved in 1947. The commission was ordered to create a series of reports to "take full account of the villainous crimes of the Nazis and the damage they caused to Soviet citizens and the socialist state, to establish the identity of German fascist criminals aiming to bring them to trial and severe punishment. Approximately 7,000,000 Soviet citizens had participated in the collection of materials and evidence. The first 27 reports published by ChGK constituted the majority of Soviet evidentiary material at the Nuremberg Trials.

Klinebooks also is offering a complete set of the "Soviet War News" periodical for sale (item #20316). $650
Quarto. Unpaginated, 28pp. incl. covers. Original stapled photo-illustrated wraps with whit lettering on cover. Depiction of the Richborough Camp (Kitchener Camp), a deserted military base located on the outskirts of the medieval town of Sandwich at the coast of East Kent turned refugee camp mainly for German and Austrian Jews in February of 1939. At the outbreak of the war it housed about 4,000 refugees.

This photo-illustrated pamphlet documents daily life of the refugees promoting freedom and uninhibited life. The absence of propaganda places the publication of the pamphlet in 1939. Fifty-five b/w photographs show the refugees during arrival, in daily routines in office settings, during meals, leisure time, counseling sessions as well as cultural renderings and in their barrack style sleeping quarters. Back cover with a full-page photograph, a couple with their newborn baby.

A website in memory of the Kitchener Camp has been established providing additional information on the events surrounding the establishment and existence of the refugee camp, e.g. the Kristallnacht in November 1938, references to publications on the camp, Phineas May's diary, reference books and current events relating to the group's activities. The Kitchener Camp Descendent Groups also has curated a mobile exhibition, shown at the Jewish Museum London from September 1–19, 2019, commemorating 80 years since the establishment of the camp in Richborough.

On September 2, 2019, the 80th anniversary of W.W.II., a blue plaque was unveiled in Sandwich, in the presence of descendants of refugees and the son and daughter of the two philanthropists, Jonas and Phineas May, who ran the camp. The Central British Fund (CBF), today known as World Jewish Relief, organized the transport and rented the derelict army base. Refugees were classified as "friendly aliens" and participated in local community events, published a newsletter, and took part in local football games, although refugees were forbidden to work and subject to additional restrictions. After Dunkirk in 1940 public opinion turned against German speaking refugees prompting deportation of the refugees to Canada and Australia and the closure of the camp. (Harriet Sherwood, The Observer, 2019)

A statement by the Archbishop of Canterbury during a visit to the camp touches upon his experiences during studies at the University of Göttingen, getting acquainted with German literature and music. He dignifies the British gesture to establish the camp and thanks the refugees for their help in pursuing the goal to rid Germany and the world from the "horror of constant struggle" to establish enduring peace and harmony and looking forward to seeing not only refugees in the camp but also collaborators in this common cause.

Other than the Library of Congress, there are no OCLC entries.

Text in Spanish. Wraps with light wear along edges, small chips and very light creasing. One and a half inch closed tear at tail of spine. Wraps in overall very good, interior in very good+ condition. vg to vg+. Softcover. (48083)

$1,250
18, 1942, four days before the order to resettle all Jews to the East was given. Even at this point the president of the Jewish Council announced that the ghetto was in no danger.

Terlecki covers the strategy behind these announcements designed to lull the Jews into a false sense of security and elaborates on psychological constellations of perpetrators as well as the victims and goes on to describe in detail what can't be called anything but "madness" once the brutal actions of the Germans unfolded. The report includes detailed facts about "the last act of the tragedy in Treblinka" and an epilog describing the gruesome battle and the Jewish resistance to it from December of 1942 through May of 1943. Two cards of Dr. A. Silberschein, Genève, 10, Avenue de Miremont with text "Mit freundlicher Empfehlung und Gruss (With friendly recommendation and greeting)" printed in German and French attached to title page with paper clip.

Text in German. Light age-toning along edges and horizontal folding crease in middle of report. Minor creasing and chipping of title page. Overall in good+ to very good condition. g+ to vg. Softcover. (40392)

Tymon Terlecki (1905-2000) was a Polish literary and theater critic, essayist, translator, and professor. In 1939 he served in the Polish Army in France and eventually emigrated to London. During his time in France he had founded the weekly "Fighting Poland" which he edited in Paris and then in London. In 1964 he moved on to Chicago where he taught Polish literature and theater studies at the University of Chicago.

$1,250


All illustrations are preceded by a leaf with the title of the artwork printed on the front page and short texts on the verso describing the grim, often morbid realities of the various aspects of life in the concentration camp: "Jews in Mauthausen hardly ever were shot. They were destined for the "Wiener Graben (Vienna Ditch)." On a single day, March 31st, 1943, 1,000 Dutch Jews were thrown down from a height of 50 meters, all this in front of Heinrich Himmler. The SS called them parachutists. The "brown folk" amused itself."

Text in German. Wraps with light wear along edges but rubbed and some light creasing at corners. Light soiling on inside back cover and free endpaper. Sporadic minor foxing in lightly age-toned block and barley starting at second to last illustration. Wraps in overall good, interior in good+ to very good condition. g to vg . Softcover. (40743)

$1,250

**JUDAICA: Jewish Art**


This scarce work is comprised of 56 plates of images of the the Soviet Union, by acclaimed American cartoonist and visual artist William Gropper (1897-1977). All of the full-page images are finely printed lithographically in a brown hue and depict various aspects of contemporary daily life in the Soviet Union in the artist's evocative, playful and
often satirical style. Gropper spent time in the Soviet Union on at least two occasions. The first time, he spent a year there with his second wife Sophie Frankle, shortly after their marriage in 1924. During this time he briefly worked on the staff of Pravda. Later, in 1927 Gropper toured the country with writers Sinclair Lewis and Theodore Dreiser, during which time he created these images. There is an index of plates at the rear.

The cover, title page and index of plates are in Yiddish. The final printed page of publisher's text is in French.

Wrappers with rubbing and creasing to extremities. Light smudges, stains and scratches to the covers. Spine rubbed, with light chipping to the head and tail. Interior with pages clean and book block tight. Wrappers in good+, interior in very good+ condition overall. Quite scarce. Protected in modern mylar. g+ to vg+. Softcover. (53468)

Yiddish title: 56 נטאר נופ נעגנונכייצ דנארבים
Author: רעפארג סאיליוו
Alternate transliteration: 56 Zeichnungen für Raten Varband

$5,750

JUDAICA: Jewish History, American


The author's first publication expressing his view on the origins and responsibilities of American Jewry, being a transcript of the address delivered at the consecration of the new synagogue building of Shearith Israel, the oldest Jewish congregation in America, founded in 1745. His address received written responses from Thomas Jefferson, John Adams, and James Madison, which were published in his 1819 book, Travels in England, France, Spain, and the Barbary States. A man with an astonishing and varied career, Mordecai Manuel Noah (1785-1851) was an American sheriff, playwright, diplomat, and journalist. He served as American consul in Tunis after 1813, where he was able in to assist in the rescue of a number of American sailors being held captive. Despite this success he was recalled in 1815, controversially, under the claim by the Madison administration that his religion was an impediment to his duties. Among the most prominent American Jewish lay leaders of the early 19th century, he is perhaps best known for his idealistic but ultimately failed attempt in 1825 to create a refuge community solely for Jewish Americans on land he purchased on New York's Grand Island, in the Niagara River. Predating modern Zionism by many decades, he styled this project "Ararat," after the mountain on which Noah's Ark came to rest in the biblical account. "After the failure of the Ararat experience, Noah turned more strongly to the idea of Palestine as a national home for Jews" (EJ, 2nd ed., vol. 15, p. 291). From 1821-1823 he served as the 16th Sheriff of New York County (the borough of Manhattan); the Surveyor of the Port from 1829-1833; and a judge of the Court of General Sessions in 1841. As a newspaper publisher and journalist, Noah founded the New York Enquirer in 1826, and the Evening Star in 1834. In the realm of more imaginative literature, he is considered the first major Jewish American playwright. Noah was featured as a character in the Ben Katchor graphic novel "The Jew of New York" (1999), and Gore Vidal's "Burr" (1973).

Noah's cultural pride and supremely optimistic view of his people's destiny is emphatically expressed in the present discourse: "Never were the prospects for the restoration of the Jewish nation to their ancient rights and dominion more brilliant than they are at present. There are upwards of seven millions of Jews known to be in existence throughout the world, a number greater than at any period of our history, and possessing more wealth, activity, influence, and talents, than any body of people of their number on earth... Let us then hope that the day is not far distant when, from the operation of liberal and enlightened measures, we may look towards that country where our people have established a mild, just, and honourable government, accredited by the world, and admired by all good men" (p. 27). Nearly Fine. Softcover. (52523)

$9,500
This law provides a preliminary framework by which foreign Protestants (and others) can gain naturalization, by settling and residing in the British colonies in North America for at least seven years. The "others" mentioned in the text of the law refer to Quakers, and most notably, Jews. For these previously mentioned groups, some provisions of the law would be waived in accordance with their respective religious traditions. In the case of Jews, the exception came in the form of being relieved of the obligation to repeat the words 'Upon the true faith of a Christian', at the end of the Oath of Abjuration, in accordance with the previous Act of Settlement (1701). The provisions of the law were intended both to streamline and systematize broad Imperial naturalization procedures, which until then had been an inconsistent patchwork of various colonial laws, only applying to their local jurisdictions. Additionally, the act was meant to encourage the settlement of the colonies and promote immigration. It empowered colonial courts to administer the oath of allegiance to foreign residents who met the required criteria.

The law was passed during the sixth session of the 8th Parliament of Great Britain and went through Royal assent (approval) on March 19th, 1740. Its implementation began on June 1st, 1740. Although the law is historically dated to 1740, the printed text is dated by the Clerk of the Parliaments to 1739, the year of the beginning of the then current session of Parliament (as an ex post facto law), which was the case for all legislation prior to the implementation of the Acts of Parliament (Commencement) Act of 1793.

During the three decades of its implementation, the Naturalization Act served to promote the British North American colonies as a religious refuge and a land of opportunity within the Empire. In the first fourteen years since the law came into effect, "nearly two hundred West Indian Jews (the majority of whom lived in Jamaica) availed themselves of the opportunity offered by this measure" (Roth). The addressing of the status of Jews in the Empire was historically significant and preceded the measures ensuring their full legal emancipation in Britain in the 19th century. This was one the earliest successful efforts towards that goal.

Front cover with a few minor tears along the left-hand side, professionally repaired and nearly unnoticeable. Foxing to pages, mostly in the margins. In good+ to very good- condition overall. Protected in modern mylar. Scarce. g+ to vg-. Loose leaf. (53640)

Front cover text: "Anno Regni Georgii II. Regis Magnae Britannie, Francie & Hibernie. Decimo Tertio. At the Parliament begun and holden at Westminster, the Fourteenth Day of January, Anno Dom. 1734, in the Eighth year of the Reign of our Sovereign Lord George the Second, by the Grace of God, of Great Britain, France, and Ireland, King, Defender of the Faith... And from thence continued by several Prorogations to the Fifteenth day of November, 1739. Being the Sixth session of this present parliament."

This decree came in the wake of the initial emancipation of French Jews (1790), the creation of the Assembly of Jewish Notables (April, 1806), the convening of the Grand Sanhedrin (aka the Napoleonic Sandhedrin, Feb-March, 1807) and was directly preceded by the three decrees (including the so-called "Infamous Decree") issued on March 17, 1808. At as result of previously mentioned developments, the Jews of the French Empire had now been emancipated and were being increasingly integrated into French society at large. They had chosen community representatives to speak on their behalf to the French government, and had created a sanctioned Jewish legal framework under which they would behave within the context of and in cooperation with the French legal system and society. The first two of the March 17th decrees established the Central Consistory of the Jews which would be serve as the hierarchy under which French Jewish religious activities would be organized. This governing body would consist of three rabbis and two lay members selected upon recommendation of the Jewish community authorities. The five individuals finally chosen were: Rabbis David Sintzheim (1745 – 1812) Chief Rabbi of Strasbourg, Abraham de Cologna (1755 – 1832), the rabbi of Mantua and Salvatore Segre (1729 – 1809) rabbi of Vercelli, all three of whom had previous served on the Grand Sanhedrin, and finally to Jewish lay persons Baruch Cerf Berr, who was Sinzheim's nephew, and successful Parisian jeweler Jacob Lazard.

The decree of October 1808 itself is divided into three articles and states that the members shall be sworn in to their positions by the Minister of Religion by placing their hands on a bible and take the oath of office by pledging their loyalty to the French Empire. The oath also states that these Jewish leaders will also promise to report "all that I will learn that is contrary to the interests of the Sovereign or the State." This important document records the beginning of the first official sanctioning and organizing of Jewish worship in the empire and the cooperation of Jewish leaders as officials of the Republic.

The official headpiece of the legal repository in Paris located at the top of the page is a detailed copperplate engraving showing symbols of the French Revolution, a book stating "8th year", and the Scales of Justice. Text in French.

Binding with some light rubbing and bumping to the extremities, with much of the gilt lettering on the spine rubbed off. Interior with minor age toning to the modern endpapers. Decree with some staining along the edges and light foxing. Binding in very good-, document in good condition overall. Extremely scarce. g to vg-. Hardcover. (48781)

79. Varnhagen von Ense, Karl August; Rahel. *Ein Buch des Andenkens für ihre Freunde*. Berlin: Self-published (Privatdruck, printed by Trowitsch & Sohn), 1833. TRUE first edition. 8vo. 608pp. Green cloth, black leather title-label with decorative gold border and gold lettering. Binding protected by modern mylar. Frontispiece of Rahel, engraved by C. E. Weber. Four lines of Rahel's handwriting in facsimile below engraving. Title-page printed in red and black. Rare edition with a collection of printed letters, excerpts from diaries, notes & correspondences by German-Jewish writer & socialite, Rahel Antonie Friederike Varnhagen von Else, formerly Rahel Levin (1771-1833). Fifty-page section in first part of book by Rahel's husband, Karl August Varnhagen von Ense, who self-published this work in a limited edition for close friends. He writes about his first encounter with Rahel, his life and experiences with his wife, as well as her early death in 1833, at the age of 62. Rahel came from a well-to-do Berlin Jewish family. During the late 18th and early 19th century she was a preeminent literary hostess in Berlin at one of the most prominent salons in Europe. Many of her popular soirées were attended by the Romantics writers of the period. She briefly lost her fortune in 1806, but after meeting and marrying Prussian diplomat K. A. Varnhagen von Ense, Rahel's salon once again became the most notable social focus of Berlin literary life and was frequented by the likes of Heinrich Heine, Alexander von Humboldt, F. de la Motte Foqué, A. Von Chamisso, Ludwig Tieck, Friedrich Gentz, Schlegel, and others. Text in German, gothic script. Some age wear and heavy staining on binding. Head and tail of spine chipped. Faded green page edges. Foxing on first few leaves, incl. frontispiece, title-page and on few pages throughout. Small closed tear along gutter on page 591. Binding in fair, interior in overall very good condition. (Goedecke VI, 185,6; Brieger 2396). This self-published 'Privatdruck' by K. A. Varnhagen von Ense which was presented to friends and not offered for sale. A three-volume edition for the general public was published a year later by Duncker and Humblot. g. Hardcover. (24958)

$2,500


First edition (re-issued in 1730) of this academic dissertation which surveys the historical development of the status of Jews in Europe since antiquity, arranged into twelve theses: [1] Definition of Jew, deriving from Judah, son of the patriarch Jacob; [2] Ambiguous status in antiquity (not fully autonomous); [3] Reception of the Jews into the Imperial Reserves; [4] The policy of Christendom to provide comfortable circumstances for the Jews so as to avoid the rebuke of vengeance; [5] Regarding leadership within the Jewish community, especially with regard to guarding against heresy; [6] The status of the Synagogue as a place for Jewish study; [7] On the civic status and privileges of the Jews; [8] Domestic relations between Jews and Christians; [9] Commercial relations between Jews and Christians; [10] On the taking of oaths; [11] The application of Mosaic law to Jews in spiritual and ecclesiastical cases; [12] On the need for Jews to utilize the civic judicial apparatus. The argument concludes that "the reception and tolerance of the Jews according to the prescribed laws is attested daily, being more in accord with divine and human law and the reverence due to the Patriarchs, Prophets, and Apostles, and supported by great evidence drawn from the authentic books of the Old Testament, as well as the unanimous opinion of the most eminent theologians and doctors."
Thesis 8, on domestic relations between Jews and Christians, is much concerned with limiting opportunities for naive or simple Christians to be swayed by the arguments of the Jews. Here we read of a contemporary figure, Johann Peter Speeth (d. 1701), who converted to Judaism and styled himself Moses Germanus. Speeth discussed his view that Cabala is the essence of the Jewish religion with the German philologist Johann Georg Wächter (1673-1757) in Amsterdam, who subsequently wrote Der Spinozismus im Jüdenthumb (1699) to demonstrate that while the Cabala is, in fact, the Jewish philosophy, it is a "thoroughly irrational and contradictory hodge-podge" (Bamberger). Wachter's refutation is also mentioned in the present dissertation.

In 1668, after completing his doctorate, Christian Wildvogel (1644-1728) settled down as a lawyer in his hometown, primarily involved in defending the legal rights of poor people and minors. In 1676, Duke August (the patron of Wildvogel's father) chose the son from a large number of applicants to become bailiff of the Lower Saxony district. In 1678, the latter was quite unexpectedly called to Weimar by Duke Johann Ernst of Saxe-Weimar, where he was promoted to court and government councilor, and in 1681 he was also given the position of councilor at the consistory, which included taking care of the business of the ducal treasury. In these new positions, Wildvogel was repeatedly required to appear as a government representative at congresses with neighboring princes until 1685; especially at the Frankfurt coin conferences of 1680 and at the deliberations of the Upper Saxon circle that took place in Leipzig in 1681 and 1683. Working as a valued teacher at the university of Jena for around 30 years, he died in 1728 at the age of 85. Wildvogel was a busy practitioner for the better part of his life. As such, he had no time for literary work. In later years, as a lecturer, he published: “Electa juris civilis et canonici” (Jena 1700) and “Responsa et consilia” (Jena 1717). He also collaborated with the Jena faculty of law to produce “Three hundred German legal sayings.” The present work is among the 143 dissertations and 56 programs Wildvogel wrote, almost exclusively of civil law content. -- ADB. Fine. Softcover. (53486)


$750
**JUDAICA: Jewish Literature**


$750

83. n/a. *Yiddish Women Dikheterin Collection [Many volumes signed and inscribed]*. 1880-2009. An extensive collection of Yiddish literature written by women 1880-2009 with over 950 books and periodicals of poetry, prose, history, journalism, memoir and biography. Created by booksellers Henry Hollander and Eric Chaim Kline, the archive expresses how Jewish women saw themselves and the broader culture as they moved into modernity. The works are pivotal to understanding how Eastern European Jewish women, who had been relegated to studies of the Bible, customs, ceremonies and folklore, expanded their purview and integrated their religious and secular lives. Many books in this collective oeuvre are inscribed, signed or in dust jackets. The archive is arranged in 14 sections including literature, theater, children’s, anthology, translation, essay and correspondence, nonfiction, memoir and biography, Holocaust, and religion. (53744)

*Arranged within 14 sections:*

*Introduction / Anthology / Children’s / Correspondence and Essay / Holocaust / Literature / Male Authors: Female Protagonists / Memoir and Biography / Nonfiction / Periodicals / Prayer Books / Religion / Theater: Plays and Memoirs / Translated from Yiddish into English and Hebrew / Translated into Yiddish*

$150,000
Three Books on the Accents and Orthography of the Hebrew Language

JUDAICA: Jewish Music, Dance

84. Reuchlin, Johann; Johann Boeschenstein; Johann Setzer; Christoph Schilling. De Accentibus, et orthographia, linguae Hebraicae... libri tres (Three Books on the Accents and Orthography of the Hebrew Language) [WITH THE EARLIEST PRINTED MUSICAL NOTATION OF PENTATEUCHAL CANTILLATION]. Hagenau: Thomas Anshelm, 1518. First edition. Three parts, quarto. a-t4 v-x6 (=88 leaves); LXXXIII (leaves XLI-XLIV incorrectly numbered XXXIX, LX, XI, LXII respectively), [5]ff., full-page woodcut of the author's arms, bordered in black, at title; half-page printer's vignette at colophon; collection of biblical passages in Hebrew printed in alternating lines of red and black (v5 verso-v6 verso); four-voice musical scores for the cantillations (x1 recto-x5 verso). Text in Latin, with copious passages in vocalized Hebrew throughout, occasional passages in Greek. Contemporary calf, elaborately tooled in blind, with triple-ruled arabesque borders and triple-ruled diagonal hatching forming compartments decorated with fleur-de-lis; spine with raised bands. Extremities worn; scattered minute worm holes in covers. Slight loss at top margin of title-page (repaired). Text with occasional light smudges; small worm holes largely confined to inner margin throughout, with some larger traces appearing in the later leaves (some repaired), but none affecting the text. Amply-margined text otherwise clean and crisp throughout.

First edition of this seminal treatise on the pronunciation of Hebrew, and the rhetorical and musical indications (cantillation tropes) of the medieval masoretic diacritical system (Heb. = te'amim) which supplements the ancient Hebrew biblical text. Dedicated to the author's old patron, Cardinal Adriano Castellesi, De Accentibus is the first publication dealing with the early history of Jewish music, a field that would grow significantly throughout the early
modern period: "Renaissance humanists were intensely interested in the ancient languages, and scriptural cantillation was transcribed by many Christian scholars; Johannes Reuchlin, in 1518 was the first of several 16th- and 17th-century Hebraists. Increasing numbers of philologists and music historians attempted to reconstruct ancient Hebrew melodies; among them may be mentioned the Jesuit Athanasius Kircher (Musurgia universalis, Rome, 1650), Benedetto Marcello, who experimented in composition using orally transmitted Hebrew melodies (Estro poetico-armonico, Venice 1724-6), and Padre Martini, who undertook the first serious and comprehensive study of the music of the Bible (Storia della musica, Bologna, 1761-81)" (Grove Dictionary). "Caspar Amman [1450-1524] was one of the first Christian humanists to grasp the importance of the te’amim to the understanding of Biblical Hebrew. His Hebrew grammar, never published, contained a transcription into Western notation of the melodies of the te’amim. Amman's source for the notation was Johannes Boeschenstein" (Jacobson). While the notations which appear in the present work have been described as "the earliest known notation of Pentateuch cantillation, Western Ashkenazi" (JE 11:1100), and were likely supplied to Reuchlin by Boeschenstein, the notations of the te’amim which appear in Amman's manuscript may in fact precede Reuchlin's printed version by a few years. Apart from Reuchlin, at least fifteen other Christian scholars featured "notations of masoretic cantillation in works on Judaistic subjects and later on also in chapters on the 'Music of the Hebrews' in histories of music. As a rule, they copied and recopied the specimens from their predecessors, so that the total stock of notated documentation rises very slowly" (EJ 12:558).

After a detailed discussion of the cantillation marks in the third book appears a striking Hebrew text which is printed in alternating lines of red and black. In order to provide a text which displays all of the cantillation tropes in a short space, Reuchlin has made a pastiche of biblical phrases, sometimes just selecting a few words in sequence, from the following verses: 2 Chron. 24:5 - 1 Kings 8:27 - Exod. 33:14 - Num. 32:42 - Gen. 5:29 - Gen. 19:16 - Gen. 27:25 - Prov. 6:22 - Lev. 8:23. The red text provides the names of the cantillation marks which appear in the black text of the biblical quotations immediately below. The musical scores at the end contain a Pentateuchal trope set for four voices (discantus, altus, tenor and bassus) by Christoph Schilling of Lucerne. "The motives are given in the tenor part, while the discantus, altus, and bassus parts are mere harmonizations in contemporary art music style, added arbitrarily to enhance the presentation" (EJ 11:1100, note). The brief Latin poem preceding the colophon was composed by Johann Setzer.

The renowned jurist, statesman and humanist savant, Johann Reuchlin (1455-1522) began his Hebrew studies as early as 1473 in Paris. His interest was further stimulated by a meeting with Pico della Mirandola in 1490 and a growing interest in the Jewish mystical tradition (Kabbalah). Among his Jewish Hebrew instructors were Jacob ben Jehiel Loans, physician to Emperor Frederick III, and the Italian biblical exegete and physician, Obadiah Sforno. Reuchlin was professor of Greek and Hebrew at Ingolstadt and Tübingen. "His lectures drew vast numbers of students and his pupils included the Hebraists Johann Forster, Sebastian Muenster, and Philipp Melanchthon" (Enc. Jud. 14:108). Reuchlin was involved throughout much of the last decade of his life in the so-called "Battle of the Books." He strongly opposed the banning of Jewish books, including the Talmud, but met stern resistance from Jacob Hoogstraaten and the Dominicans of Köln. After being accused of heresy by Hoogstraaten, Reuchlin was eventually acquitted by the bishop of Speyer in 1514, but only after appealing to Pope Leo X, and seeking the good offices of the papal physician, and professing Jew, Bonet de Lattes. In addition to the present work, Reuchlin prepared the first important Christian work on Hebrew philology, De Rudimentis Hebraicis (1506), based primarily on the Sefer ha-Shorashim of David Kimhi.

Provenance and annotations: At least five old hands have made entries at the endleaves and title-page, along with many marginal annotations throughout the text: a 14-line composition in Latin appears at the front pastedown; a list of 27 poetic meters has been appended at the verso of the colophon leaf. The only dated entry appears at the free endleaf: Mauritii Rinoierii [?], 1617. The Vulgate translation of Isaiah 7:9 is penned within the woodcut arms at the title: Si non credideritis, non permanebitis. (If you will not believe, you will not remain secure.) A partial transcription of Psalms 34:12 appears in Hebrew with translation into Latin: Lekhu banim... yir'at ha-shem elmadkhem / Venite filii... timore[m] dei docebo vos. (Come children... and I will teach you the fear of the Lord.) Good. Hardcover. (52791)


$9,000

85. Ryback, Issachar Ber (illus.); Mikhail Milner (music); I.L. Peretz (lyrics). Noten. Kultur Lige Muzik Sectsye, No.2, Der Shifer (The Sailor, for Voice and Piano) [SHEET MUSIC]. Warsaw: Kultur Lige, n.d. [ca. 1920]. First edition. Quarto. Unpaginated. 5 pages. Original wrappers in white and green, with 4 different modernist type-fonts as well as designs by acclaimed artist and illustrator Issachar Ber Ryback (1897-1935). Middle leaf loose. Sheet music for the song Der Shifer (The Sailor), composer by Russian-Jewish pianist Mikhail 'Moses' Milner (1886-1956), with lyrics by seminal Yiddish-language writer I.L. Peretz (1852-1915). The lyrics in Yiddish are printed together with the musical notation, as well as separately on the back wrapper. This is the second installment in the Kultur-Lige's series of Yiddish children's songs for vocal and piano. Wrappers with very minor smudges and stains. Back cover repaired at the bottom left corner with no loss of text or image. Interior clean. Wrappers in very good, interior in near fine condition overall. Wrappers protected in modern mylar. Quite scarce. vg to near fine. Softcover.

Yiddish title: No.2 ווטנ טאון שליג מוזיק סקטס יונורה דג שיפר פוכס רעדיל-רעדניק טד סְטמאָפּן סַדיאָיו אָלַג.
Subtitle: אנאיפ טימ םיטש ראפ, רעפיש רעד :רעדיל-רעדניק י STRICT SCHEMATICAL
Publication: פאָיילער קולשה-ליינט, יאָדאָשע, יאָדאָשע.

Bibliographic resource: Kazovsky, 'The Artists of the Kultur-Lige', p.22 (please note the image shown is not the same volume as this one).

It should be noted that all published songs in the series were issued in wrappers utilizing the same Ryback layout and design but were printed in various colors. (51339) $2,750

JUDAICA: Jewish Reference, Bibliography

86. Ландая, А.Е. (A.E. Landau, ed.). Систематический указатель литературы о евреях на русском языке/ Sistematicheskii ukazateli literatury o evreiakh na russkom izyke so vremeni vvedeniia grazhdanskogo shrifta (1708) po dekabr' 1889 g. (Systematic Guide to Russian-Language Literature About Jews. Supplement to the journal "Voskhod"). St. Petersburg: типо-литография А.Е. Ландау (Printed by A.E. Lauda)/ Восходъ (Voskhod), 1892. First edition. Octavo. 568pp. Burgundy cloth over decorative tan and grey paper boards. White paper label on the tail of the spine. Blue speckled right edge of the book block. Pages uncut. The work is a fascinating and comprehensive bibliography of Jewish-related publications in Russian, from the introduction of the Civil typeface* in 1708, through 1889. The book contains an astounding list of 9,579 individual works, and has sporadic additional printed notes in the margins. The final 47 pages consist of an extensive index, organized alphabetically first by author name, then by subject. Text in Russian.

Binding with sunning to the spine. Light bumping and rubbing to corners. Interior with sporadic foxing and/or damp staining throughout the text. Title page minor period notes in ink and an ink stamp in Hebrew, from a library in Tel-Aviv, Israel. Addition ink stamp at the bottom of p.239. Book block tight. Binding in very good, interior in good+ condition overall. g+ to vg. Hardcover. (44119)

*In 1708 a reform was initiated in Russia by Peter the Great to replace the old printed typeface for books of the civil press with a new typeface called the "Civil Font". The new typeface was based on the new Moscow handwriting of
the late 17th and early 18th centuries, Roman antique type, and the new typefaces of metal engravings. This new style corresponded with a simultaneous changes in composition and simplification of the Russian Cyrillic alphabet.

Адольф Ефимович Ландау (Adolf Efimovich Landau, 1842-1902) was a Russian-Jewish publisher, translator and journalist. From 1881-1899 he served as founder and editor-in-chief of the St. Petersburg-based Jewish monthly journal "Восход".

Alternative title: Особое приложение к журналу "Восход"

$3,500

JUDAICA: Kabbalah, Hasidism


First edition of this collection of kabbalistic novellae. A disciple of Joseph Caro and of Solomon Alkabets, and a teacher of Isaac Luria, Moses ben Jacob Cordovero (1522-1570) was "the outstanding kabbalist in Safed before Isaac Luria... The doctrine of Cordovero is a summary and a development of the different trends in Kabbalah up to his time, and his whole work is a major attempt to synthesize and to construct a speculative kabbalistic system" (Enc. Jud.). His major systematic works are Pardes Rimmonim, written when Cordovero was 27 years old and first published at Cracow in 1591, and Elimah Rabbati. Sefer Gerushin might be thought of as a remarkable kind of diary, in which Cordovero recorded novel understandings of kabbalistic doctrines which were revealed to him while in the company of his teacher Solomon Alkabets and other colleagues. The special technique employed to achieve the necessary vacuity of mind which allows for unobstructed intuition is notable: "The method adopted by Moses Cordovero and his teacher and brother-in-law Solomon Alkabets consisted of peregrination through the Galilean countryside around Safed, and fervent prayers at the numerous tombs of Tannaim and Amoraim in the vicinity. These wanderings were not inspired by romantic notions of communing with nature; they were conceived as symbolic imitations of and participation in the "exile of Shekhinah" (i.e., of the divine aspect of sefirah conceived under this female symbol. Hence the opening words of Cordovero's record book of these mystical "exile wanderings" (literally "banishments") or gerushin: On Friday, the 10th of Shebat in the year 5308 [= 1548 C.E.] we went into the exile of the King and Queen as far as the ruins of the Beth ha-Midrash in Nabartin and there I hit upon the following novel kabbalistic idea: for I asked how it was possible that the sefiroth [i.e., the sefiroth] Ti'f'ereth and Malkhuth [i.e., the "King" and the "Queen" draw their life from the sides of [the sefiroth] Hesed and Geburah... and for the rest we get a highly technical discussion of kabbalistic doctrinal niceties" (Werblowsky).

The career of the principal editor of Sefer Gerushin, Isaac Gershon, is notable: "Over a period of nearly twenty five years, between 1585 and 1608, Gershon worked in the Hebrew printing houses of Venice while simultaneously serving as a rabbi and preacher in Venice... Gershon was involved in the production or publication of over fifty Hebrew works, a considerable number written by scholars associated with Safed including Joseph Caro, Moses Alshek, Samuel Kohen Zedek, Moses Cordovero, and Eleazar Azikri. Many of the books Gershon helped print describe him on the frontispiece as a magiah, which one might render as corrector or editor, or describe the work that he performed for the text as hugah be-yn rav, which might be rendered as corrected or edited with great care... During his time in Venice, Gershon worked for two different and competing publishing houses, Zanetti and Di Gar... Gershon worked in so many different capacities as a bookman - as anthologist, advocate, and author - that he should be seen as a cultural impresario of Safed in print" (Dweck).

Provenance: Two small owner entries are neatly penned in Hebrew at the title page, one with flourishes in imitation of the woodcut border. Good. Softcover.

Hebrew title: ספר גורשים
Author: מקסב יזדך, משה
A note on the publication date: While the title of Sefer Gerushin is undated, Stanford University notes in its description that it was published by Zanetti in the same year as Sefer Likute Shoshanim, which is dated 5362 (1602) at the title.


Editio princeps. The first printed edition of this detailed compendium of kabbalistic exegetical techniques involving numerology and word-play, and first extant work by Joseph ben Avraham Gikatilla, a “Spanish kabbalist whose works exerted a profound and permanent influence on kabbalism” (EJ). Born in Medinaceli, Castile, Gikatilla lived for many years in Segovia. "Between 1272 and 1274 he studied under Abraham Abulafia, who praises him as his most successful pupil… His first extant work, Ginnat Egoz (1615), written in 1274, is an introduction to the mystic symbolism of the alphabet, vowel points, and the Divine Names. The title derives from the initial letters of the of the kabbalistic elements gematria (“numerology”), notarikon (“acrostics”), temurah (“permutation”). In common with his mentor, Gikatilla also links this mystic lore with the system practiced by Maimonides. This work makes no suggestion of the theosophical doctrine of Sefirot or “spheres” later adopted by Gikatilla." With respect to Christian students of the Kabbalah, Blau notes: "[t]he works of Gikatila, Recanati’s Bible commentary, and the Book of Formation practically sum up the knowledge of the [Christian] interpreters.” Gikatilla's influence is clearly evidenced in the research of the Roman Catholic cardinal and humanist litterateur, Egidio da Viterbo (1469-1532) A gifted student of Hebrew and Aramaic, Viterbo was a noted devoutée of Christian Kabbalah; among the surviving translations he commissioned or did himself is a version of the present work (Brach).

Approbations: Isaiah ben Abraham Horwitz of Frankfurt, known as the "Shelah ha-Kadosh," whose approbations were given to very few books; Jacob ben Asher Aaron of Friedburg; Moses ben Menachem Bacharach of Frankfurt.

Annotations: Old Hebrew entries at the title (one of which has been inked out). (52334)


Title (Hebrew): זגא תורג רפס
Imprint (Hebrew): אמילוא ו"צנמיקילעז ר"רהכב והילא ,םייח רב רזעילא ... ידי לע ... סופדה תיבל אבוה : אוונאה [Hanva: Huva le-vet ha-defus 'al yede ha-po'alim ha-meshuftim Ele'ezer bar Hayim ve-haverav Eliyahu ben Zelikman Ulmo] $3,750
The First Depiction of the Kabbalistic Sefirot By Jews
The first printed ilan ha-Gadol to appear since the engravings found in Christian Knorr von Rosenroth’s Kabbala Denudata (Sulzbach, 1677), and the first to be printed by Jews for their own use. "Despite the opening of the floodgates to the printing of Lurianic works a century earlier, this was a Rubicon that had yet to be crossed" (Chajes).

The author, Meir ben Judah Loeb ha-Kohen Poppers (1624-1662), was "a kabbalist of Ashkenazi descent who was active in Jerusalem after 1640. A pupil of Jacob Zemah, he became the last editor of the Lurianic writings... This tree, however, shows the distinct influence of Israel Sarug's version of Lurianism, which is not to be found in Poppers' other writings" (EJ). Commissioned by Efraim Fischel Geliebter and Josef Asher Zelig Weinryb, the work consists entirely of printed tables which illustrate the Sefirot in their various permutations according to the Lurianic Kabbalah, with textual explanations in Hebrew. These graphic depictions are based upon Poppers' thorough synthesis of the Lurianic system in its various dimensions.

Geliebter and Weinryb obtained the approbation by R. Isaiah Muskat (1783-1868), a Hasidic rabbi who headed the rabbinic court in the Praga suburb of Warsaw. "Muskat was the relatively rare Hasid who thought it worthwhile to acquire a true knowledge of the Lurianic system, something the ilan could reasonably claim to facilitate... The three factors that prompted his consent were the attribution of the ilan to Poppers, the fact that it constituted a précis of the entire Lurianic corpus, and its pedagogical utility. The ilan was the ideal entrée to the study and practice of Lurianic Kabbalah. The publishers clearly understood the commercial potential of a printed ilan. Students of Kabbalah who could not afford to buy a handwritten one would be interested in such an acquisition, and others, perhaps many others, might be enticed into buying one as an amulet. In this regard, Geliebter and Weinryb anticipated that it constituted a précis of the entire Lurianic corpus, and its pedagogical utility. The ilan was the ideal entrée to the study and practice of Lurianic Kabbalah. The publishers clearly understood the commercial potential of a printed ilan. Students of Kabbalah who could not afford to buy a handwritten one would be interested in such an acquisition, and others, perhaps many others, might be enticed into buying one as an amulet. In this regard, Geliebter and Weinryb anticipated that the market for ilan amulets -- or, more accurately, they attempted to create such a market in eastern Europe. The publishers of the 1864 Warsaw ilan soft-pedal the point, appending promises that the ilan will protect 'from any pain or damage' and serve 'as a charm to raise children' in small print just beneath the approbation" (Chajes). A much-revised edition of Poppers' ilan was published at Warsaw in 1893; this version, however, largely dispenses with the graphic content, and presents the information mostly in book-form.


90. Nützliches Handlexicon der jüdischen Sprache (Useful Hand-Lexicon of the Jewish/Yiddish Language). Prague: Johann Ferdinand Edlen von Schönfeld, 1773. First edition. Small Octavo. 167 pp., 51, 40pp. Original tan vellum with gilt lettering on red label of spine, this with gilt tooling and ruling. Light red edges. Title page with Coat of Arms. Decorative head and endpieces. Lexicon containing some 3,000 distinct Jewish (Yiddish) words and those lent from the Hebrew and Aramaic language as well as 2,200 words lent from the German language. With commentary on customs, fast days and holidays, months, etc., approved by the Royal Censor. Contains a "Vorbericht (Preface)" providing an overview of the development of the language from ancient times and it's linguistic peculiarities, initialed JK, the actual lexicon and its first and second register (Indices). The first register contains Hebrew, Aramaic and Jewish (Yiddish) words, the second register German words indicating their Hebrew, Aramaic and Yiddish meaning. With two pages of errata at rear.

The lexicon was published in a second edition with the same text though different title in 1782: "Handlexikon der jüdisch-deutschen Sprache." See also Brisman, A History and Guide to Judaic Dictionaries and Concordances, p. 242. Ave-Lallement III, 224. Text in German, Hebrew, Yiddish, Aramaic. Light wear along edges of binding. Light chipping at head and along joints of spine; lightly rubbed. Inked initials on front endpaper and library stamp on verso of title page. Very good condition. Hardcover. (52750) $2,750

91. Raue (Ravius), Christian. A Generall Grammer For the ready attaining of the Ebrew, Samaritan, Calde, Syriac, Arabic, and the Ethiopic Languages. With a Pertinent Discourse of the Orientall Tongues. Also a Sesquidecury, or a number of Fifteene Adoptive Epistles sent together out of divers parts of the World concerning care of the Orientall Tongues to be promoted. London: W. Wilson for Tho. Slater and Tho. Huntington , 1650. Three parts, published between 1648 and 1650, duodecimo; separate register for third part. [10], 93, [1, postscript]; [2], 97-243, [1, blank]; 35, [1, blank] pp. With two collective titles (1649; 1650), and separate dated titles for the latter two parts. Main text in English; Sesquidecury letters in Latin. Engraved portrait. Most charts and paradigms have been very carefully excised and mounted on leaves inserted before the main title: [1] - Elementa Primaeva Linguae Sanctae consistunt in (double-suit, across two pages); [2] - The first elements of the Orientall language consisting of (double-suit); [3] - Paradigma VII Ordinarum Verborum et Nominum (chart divided in half horizontally; mounted across four pages in two double-suit); [4] - Praxis lectionis. A practice of reading: [Biblical text of Genesis, the first day of Creation in the six Semitic languages]. Four leaves (8 full pages) of Arabic verb paradigms, with explanations in English appear before the main title; two leaves (4 full pages) of Syriac and Chalde (Aramaic) verb paradigms, along with briefer notes on Ethiopic verb formation follow the second collective title. Recent full period-style calf, ruled in blind; spine with raised bands, gilt lettering. Text cut tightly at top, with occasional slight loss to headlines; occasional marginal embrowning; mild dampstain at outermost leaves. A very good, crisp copy.

A very rare and curiously composed linguistical tour de force by the German Orientalist Christian Ravius (Rau, 1613-77). This work is the first scholarly introduction to the Arabic and Semitic languages in English, and consists of three differently titled works, with varying title-pages and dates, the complexities of which may be unravelled via ESTC (see below).

Provenance: Entry dated 1773 at the first title, noting the gift of an Englishman named John (whose earlier entry appears at the top margin) to the convent of the Discalced Carmelites; bookplate with engraved arms of the Society of Writers to Her Majesty’s Signet tipped-in at the front paste-down. Very good. Hardcover. (53132)

References: Cf. ESTC R217717; R32273; R223791 for issue points. Summary of titles and imprints:
LITERATURE: Drama


The protagonist emigrates to Italy after having to flee his native Spain during the Inquisition, and subsequently changes his name to Rodrigo to avoid persecution. The story recounts that after having to flee Barcelona after his house is burned down, Alonso and one of his sons escapes to the Spanish Island of Mallorca, where he continues to be persecuted by the Inquisition*. After numerous stops along the way he eventually settles in Florence. The main plot of the play concerns the set of circumstances under which the protagonist and other members of his family are ultimately reunited, after all making their way to Florence, unbeknownst to one another. This work, although subjective, serves as one of a small number of sources that can be used to gain insight into the cultural perception and material realities of converso Jews in Italy during the 16th century. This period saw a significant influx of immigration of conversos to regions of Italy such as Piedmont, Venice and the Papal States, contributing significantly to local economies, and as a result started to, on occasion, gain some measure of social acceptance.

Text finely printed throughout with numerous decorative woodcut head and tailpieces as well as historiated and decorative initials. The verso of the final unpaginated leaf contains an additional woodcut vignette (printer's device). Includes an introduction by publisher Iacopo Giunti at the front. Text throughout in Italian, with the title partially in Latin. Interior with a few sporadic instances of minor foxing or staining to pages. Title page with a very small period ex-libris ink stamp at the top of the title page. Period notes and ex-libris from a previous owner in ink at the top and bottom of verso of the final leaf. Top margin tightly trimmed, with no loss of text. Modern bibliographic notes in pencil from a previous owner on the rear free endpaper. Binding in near fine, interior in very good+ condition overall. Hardcover. (48398)

Bibliographic References: Camerini, L.S. I Giunti tipografici editori di Firenze; no. 41; Clubb, L.G. Italian plays (1500-1700) in the Folger Library; no. 9; Adams, H.M. Catalogue of books printed on the continent of Europe,
LITERATURE: Essays


Second edition of one the first treatises on the subject of suicide. "Written in 1608 and published, contrary to Donne's command, by his son" (Grolier). Divided into three main sections, The Law of Nature, The Law of Reason, The Law of God, this long essay by the celebrated Elizabethan era poet "discusses with wonderful subtlety and learning the question whether under any conceivable circumstances suicide might be excusable" (DNB). The present version consists of the sheets (except sig. S, p. 137-144) of the original undated edition, probably published in 1646. The present copy sadly lacks the "Epistle Dedicatory" addressed by the son to Phillip Harbert [Philip Herbert], first earl of Montgomery and fourth earl of Pembroke (1584–1650), a very wealthy and noted patron of the arts.

Provenance and annotations: Note at recto front endleaf which references James Gurnhill's The Morals of Suicide (London, 1900), followed by owner entry William [...] 20 South Frederick St. Edinburgh; another hand at the verso notes the purchase of this book for six shillings from a London bookseller [Jonathan Tupling?], this being the second copy of the book in his possession. A single leaf has been laid in which appears to transcribe two letters by John Donne found within two other copies of the book, one of which is located at a university library known to the writer of the entry. Good. Hardcover. (53521)

*ESTC R13916; Grolier, Wither to Prior, 294; Wing D-1859; Keynes, Bibl. of John Donne; 48; McAlpin II, p. 560.*

$3,000

LITERATURE: Illustrated

94. Duvernois, Henri; L. Lacoste (illus. by). *Morte La Bete... [ILLUSTRATED W/ 30 AQUARELLES (POCHOIRS)].* Paris: Collection de Arts/ Les Editions G. Crès & Cie, 1926. Limited edition. 1/45. Quarto. 80pp. (interleaved w/ 11 plates) [1] (+ additional 11 plates). Original white heavy stock paper folded jacket, with gilt lettering on the front cover and spine, protecting the white paper wrappers. As stated on the colophon, this is #34 from a limited run of 45 copies printed on Madagascar paper, part of a larger limitation of 365 copies, 300 of which are the more common Rives paper copies. The first 5 copies were printed on Imperial Japan paper, and there were also 15 registered non-trade copies. Pages uncut. Illustrated title page.
A fine press limited edition of Henri Duvernois' short story "Morte La Bete" (Death of the Beast), originally published in 1921. Text throughout is accompanied by a total of 30 pochoir prints by Jean Saudé after original aquarelles by L. Lacoste, 11 of which are full page plates interleaved (including a frontispiece) and the other 19 are in text illustrations. Most of the images are in color, and some are erotic in content. This copy is also special in that it is one of the small number of copies which contain a complete second suite of the same 11 plates bound in at the rear. All full-page plates are protected with tissue guards.

Text in French. Printed jacket with some minor rubbing to extremities, and a few minor smudges on the cover. Interior with some light bibliographic notes from a previous owner in pencil written on the front and rear free endpapers. Wrappers in very good+ to near fine, interior in near fine condition overall. Protected by modern mylar.

About the author: Henri Duvernois (pseudonym of Henri-Simon Schwabacher, 1875-1935) was a French author, playwright and screenwriter. His diverse body of work was known for realism and moral themes. He was a good friend of Marcel Proust.

$950

**LITERATURE: Memoir, Diary**


$750


John Mytton, Esq. of Halston, Shropshire, formerly M. P. for Shrewsbury, High Sheriff for the Counties of Salop and Merioneth and Major of the North Shropshire Yeomanry Cavalry; with notices of his Hunting, Shooting, Driving, Racing, Eccentric and Extravagant Exploits. Second edition, reprinted (with considerable additions, including six aquatint plates), from the New Sporting Magazine. "A most valuable and important book for the sporting life of the period, aptly described by Newton as 'a biography of a man that reads like a work of fiction" (Tooley).

Portrayal of the British eccentric and rake John Mytton by Charles James Apperley (Nimrod): "My only fear is, that I may be deficient in strength of pencil to draw the picture to the life, and to represent the anomaly in human nature which the character of the late John Mytton presents; at one time an honor to his nature; at another, a satire on humanity." With eighteen extraordinary aquatints by H. Alken and T. J. Rawlins. Contains eight pages of advertisements of Ackermann publications at rear. Light wear along edges. Some staining to margins at middle of first few pages through preface, not affecting text or images. Very good condition. Hardcover. (48288)
LITERATURE: Poetry


The dialect presented in this publication is spoken in the area around Speyer, near Heidelberg, slightly different than the dialect spoken in other parts of Germany. The words are printed as they are pronounced (Preface). The collection of poems includes various pieces, parodies of Schiller's and Bürger's writings as well as the author's poems, a play and a travelog.

Gilardone was a German poet, nephew of Friedrich Müller, known as Maler Müller. He was proficient in Lotegorisch or Lekoudesh, used as a trading language in Palatine. The language was a variant of Rotwelsch, a secret language based on a mix of Yiddish, Hebrew and German. This set him apart from Gilardone from the other native poets. His work was often attributed to the Yiddish literature. Today only fragments may be understood but at the time Gilardone had a wide readership in the Palatine. This title was one of three titles in Lekoudesh. Although they were very much like his German publications, these three titles were not only specific and humorous but dealt with the life and customs of his Jewish countrymen. Four OCLC entries.

Text in Lekoudesh. Binding with some light scuffing along edges, including spine, less on boards. Small numbered (4871) of Paul Wallich pasted to inside front cover. Original wraps with light staining and age-toned with small tape reinforcement on verso and Berlin dealer plat at upper foredge corner. Back cover age-toned. Generally age-toned, including frontispiece and some light fraying along uncut bottom and foredge. Some foxing of block. Good- to good condition. Hardcover. (49839)

* Heinrich Holzschuber: "Itzig Veitel Stern" is the pseudonym of the Christian author Heinrich Holzschuber, who signed several of his anti-Semitic essays using this fictitious Jewish name. The book is written in faulty German, intending to imitate and ridicule the Jewish manner of speech. Holzschuber wrote a number of humorous caricatures on Jewish culture under his Jewish pseudonym and Gilardone was inspired by Stern's work though not known as much or as popular.

$2,000

98. Kvitko, Leib. Gerangl: 1917-1929 (Struggle). Kharkiv: Tsentrfarlag, 1929. First edition. Octavo. 297pp. [7]. Original illustrated blue-green, yellow and black paper boards with white lettering on the covers. Separate Yiddish and Russian-language covers. This massive collection of poetry by the acclaimed Russian Yiddish-language novelist, children's writer and poet Leib Kvitko (1890-1952) is comprised of a total of 134 individual poems, organized into three "books" in six parts. The collection was published during what is considered the poet's most productive period while living in Kharkiv with his family, and includes a final controversial cycle of of 7 poems titled "Sharzun" (Exaggerations) in which he sharply criticizes a numbers of fellow Yiddish literary and leftist cultural figures, including Moyshe Litvakov. This controversy (often referred to as the Kvitko Affair) begins the period of cultural campaigns against Kvitko and his work and a falling out between him and more conformist elements in the Soviet Union. This in turn marks the beginning of his more outspoken anti-authoritarian work. He infamously was a target and executed along with a number of other prominent members of the Soviet-Jewish literary
community (also fellow members of the Jewish Anti-Fascist Committee) by Stalinist authorities during the events known as the "Night of the Murdered Poets" in 1952. A full table of contents and publisher's ads are at the rear.

Text throughout in Yiddish, with an additional cover in Russian.

The covers have been professionally restored along some cracks and creases. Minor rubbing along edges and some minor cracking along the hinge of the spine on the Russian cover remain. Interior with minor age toning to pages throughout. Binding in very good, interior in very good+ condition overall. Protected in modern mylar. Scarce. vg to vg+. Hardcover. (47890)

Yiddish title: לגנארעג
Author: ביייל ,אקטיווק

$3,750


"This book of four poems was created in celebration of the poet Otis Rubottom's twenty-fifth birthday by his mother Sibyl Rubottom. The text is handset in 14 point Bodoni, letter pressed on Daniel Smith Archival paper. Visuals are photo engravings, photo transfers and tinted washes. Printed at Mesa Arts Press in a limited edition of ten copies signed by the author and the artist. With special thanks to Genie Shenk & Jim Machacek." (Colophon).


Sibyl Rubottom is known for her fabric art for the interior design trade. She was the proprietor of Bay Park Press, a small fine arts press specializing in limited edition artists' books and fine intaglio prints.

Otis Rubottom is a "copywriter who likes to ask questions, listen closely to the answers and then dig into the process of making things come alive... [with] more than 15 years of experience spanning creative copy, brand voice development and journalism... brands like Google, REI, Nike, Adidas, Nest, PayPal, Sonos.... poems have appeared in Poetry International, Washington Square, Inkwell, The Clackamas Literary Review and elsewhere..." (Otis Rubottom).

$950

MANUSCRIPT, OBJECTS: Original

100. Ferdawsi of Tus, Abu'l-Qasim. (Illuminated -- Manuscript). SHAHNAMEH-Shāhnāmeh. [likely early 19th century; prior to 1876]. 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 Ferdowsi 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 Willington, 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. Fine. Leather - Hardcover. (53541)

$27,500
Hmayil (Armenian Manuscript Amulet), 1680
The Armenian alphabet, the Mesrop Mashtots Institute of Ancient Manuscripts in Yerevan contains the largest language exhibits aspects of Middle Armenian (twelfth to seventeenth century) (Sarkisian).

Named after the early medieval Armenian linguist, theologian, and statesman who is credited with the creation of the Armenian alphabet, the Mesrop Mashtots Institute of Ancient Manuscripts in Yerevan contains the largest...
collection of hmayils (559); the two other large collections are found at the Holy Saviour's Monastery of New Julfa (57), and at Etchmiadzin Cathedral (ca. 50). (52030)


Discourse on Various Lineages of Spai [WITH]

The Book of the Lineages of Aragon, called "The Green [Book]"
Discurso de algunos linajes de España del Cardenal de Burgos D. Francisco de Mendoza y Bobadilla (Discourse on Various Lineages of Spain) [WITH] Libro de los Linajes de Aragon, que llaman el Berde (Book of the Lineages of Aragon, called "The Green [Book]").

Spain, 17th century. Two parts, quarto (25.5 by 18.7 cm). Manuscript in brown ink; text in Spanish. [1, title], 28; [1, half-title], 24ff. (final two leaves first part, final leaf second part blank). Separate half-title for second part. Manuscript titles within (two different) engraved frames. Contemporary speckled calf (lightly rubbed at extremities); spine with five raised bands (damaged at tail), gilt compartments, morocco lettering piece. Gilt dentelles; edges speckled in red, gilt turn-ins. Thick laid paper clean and crisp throughout with only occasional light stains, ghosting of ink; first title page with a small hole burnt by the ink. Very good.

Rare 17th-century manuscript copies of these two important 16th-century genealogical texts cataloging the Semitic heritage of the Spanish nobility. As early as the fifteenth century, the infiltration of conversos (or New-Christians, Jews who converted to Christianity under the pressure of the Spanish Inquisition) into the Spanish aristocracy was widely recognized. In response to the anti-converso disturbances in Toledo in 1449, various measures were taken by Old-Christian society against this phenomenon, culminating in the Alhambra Decree of 1492, which expelled practicing Jews from the Crowns of Castile and Aragon. However, the issue of limpieza de sangre (purity of blood) persisted. Continuing into the sixteenth century, an assessor of the Inquisition in Saragossa compiled what became known as El Libro verde de Aragon (The Green Book of Aragon). The Libro Verde, a genealogical record anonymously authored in 1507, meticulously outlined the genealogy of Aragonese nobility, emphasizing their Semitic heritage and exposing the infiltration of conversos into prominent families in the Kingdom. Circulated covertly in manuscript form throughout the sixteenth century, the book caused significant scandals as it was often altered, added to, and distorted, prompting the government to intervene. In 1623, all existing copies of the Green Book were ordered to be destroyed. Simultaneously, another damaging accusation circulated secretly. In 1560, Cardinal Francisco Mendoza y Bobadilla, displeased by the rejection of two family members from a military order, presented Philip II with a memorandum, later known as Tizón con el Libro Berde de de los Linajes de Aragon. In it, he purported to demonstrate that the majority of the nobility, including King Philip II of Spain, had Jewish lineage. Neither of these texts appeared in print until the second half of the 19th century. Despite the significance of these manuscripts, comprehensive analyses are scarce due to widespread destruction and variations among copies. Remarkably, the present manuscript previously belonged to Antonio Cánovas del Castillo (1828-1897), who served six terms as Spanish Prime Minister and supported the restoration of the Bourbon monarchy to the Spanish throne.

Apart from this copy, we were unable to trace any sales records on the market.


Full collective title: Discurso de algunos linajes de España del Cardenal de Burgos D. Francisco de Mendoza y Bobadilla que dicen dió al Rey nuestro Señor títulado el Tizon con el Libro Berde de de los Linajes de Aragon.


$27,500
Manuscript of One of the Earliest Pharmacopias

103. [Sagaun, Miguel; Bernardino Aznares]. Concordia aromatariorum Caesaraugustanensium [UNIQUE MANUSCRIPT COPY OF ONE OF THE EARLIEST KNOWN PHARMACOPEIAS]. [Spain], 1651. Large quarto (28 by 20 cm). Manuscript in brown ink. [4 (Sirup Regis Philippi; copy of title page; title page; blank)], [12 (Ad lectorem; Divisio libri; Carmina in laudem operis; Tractatus de ponderibus et mensuris; Declaracio[n]e[ae]s de los simples de Mesue)], [3]-177 (Epithome omnium antidotorum[m]; [Tractatus synonomorum]; Tractatus in quo precia omnium medicamentorum[m]; simplicium[m]);... Index antidotorum[m]; [5 (Index continued), [2 (addition recipes)]pp. Title within architectural frame (frame playfully copied by a somewhat later hand on the facing page with additional ornamentation. Contemporary vellum; manuscript title at spine (faded). Text in Latin and Spanish (Introducion; Los Simples de Mesue). Written throughout in a neat hand in brown ink. Due to the different quality of the paper, some quires are more tanned and foxed, and the ink ghosts stronger. Some staining and smudging throughout (but not
obscurring text). Few leaves unevenly trimmed at the edges or corners. Page 75 with closed tear at lower gutter and inner margin, not affecting the text. A good or better copy on crisp paper.

Unique manuscript copy of a 16th-century Spanish pharmacopeia. The present manuscript and a single surviving printed edition (Biblioteca de la Real Academia de Farmacia de Madrid) are the only early modern witnesses of this version of the text. One of the first pharmacopeias in the world, (preceded only by Florence and Barcelona), Concordia aromatariorum Caesaragustanensiwm, was printed at Zaragoza in 1553 by Stephen de Nagera (Esteban Godínez de Nájera) (Haebler, 1897) and is regarded as a revised and much expanded second edition of the 1546 Concordia aromatariorum ciuitatis Caesaragustae, printed by Pedro Bermúz and Bartolomé de Nájera. Besides the variant titles and authors (1546: Jerónimo Assín Mayor with Bernardino Aznares; 1553: Miguel Sagaun with Bernardino Aznares), the two works differ significantly in both structure and content, as well as in the terminology used for the various substances. Apart from a revised guide to pricing, the 1553 edition also includes a chapter on simple aromatics written in Spanish verse after Mesue ([Declaracion de] Los simples de Mesué), and a 10-page treatise on synonyms (Tractatus Synonomorum), in which a significant number of words appear in vulgar dialects, along with references to the classic works where they are cited, and guidance for the apothecary to substitute certain products with others to produce the same pharmacological effect. (Francés Causapé 2001, p. 17) (Devaux Guy, 2010). While the 1546 Concordia describes 248 formulations, the 1553 edition almost doubles this number to 447, and for the first time in pharmaceutical literature, classifies formulas containing opium as narcotics (stupefacientibus). (Blasco Nogués 2001, p. 7).

Both Concordias are written in Latin (except for the Introduction and the aforementioned chapter on simple aromatics in the 1553 edition). They are based on the Galenic and Arabic traditions, the latter derived fundamentally from the works of Mesue (Yuhanna ibn Masawaih, ca. 777–857, an Assyrian scholar and physician from the House of Gundishapur, one of the Sassanian centres of education). Other important influences include the medieval and Renaissance teachings of the Schools of Salerno and Montpellier, along with the French physician Guy de Chauliac, and the Italian surgeon Giovanni da Vigo. In the 1553 edition, the influence of the medical schools of Padua, Bologna, and Ferrara, along with the apothecary Giovanni Giacomo Manlio di Bosco, can be seen as well. (Devaux 2010) (Francés Causapé 2012). Written by Miguel Sagaun, then President of the Colegio de Boticarios de Zaragoza (College of Apothecaries of Zaragoza), and Bernardino Aznares (who collaborated in the writing of the earlier edition), the only known copy of the 1553 edition is held at the Biblioteca de la Real Academia de Farmacia de Madrid. It comprises a title page, a dedication to the reader (Ad lectorem) which explains the three main parts of the book, followed by a treatise on weights and measures (Tractatus de ponderibus & mensuris), an introduction in Spanish (Introducion), and the “declaration of the simples of Mesue” ([Declaracion de] Los simples de Mesué), a description of simple medical substances in Spanish verse in the genre of the Salerno School. The main text begins with the first part introduced in the Ad lectorem on antidotes (De Antidotis), divided into fifteen classes (pp. [3]-165 in our manuscript); the doses are indicated at the right margin, and many synonyms are inserted at the left, along with occasional explanatory notes. The remaining sections comprise the treatise on synonyms (Tractatus Synonomorum); the price list (Tarifia); and an Index. Our manuscript follows essentially the text and layout characteristic of the 1553 printed edition. Notably, the introduction to the price list (Tractatus in quo precia omnium medicamentorum...) is included, but the listing itself has been omitted. In addition, six extra formulations that could not be found in the printed edition are included, of which two are merged into the text, Pulb[is] hiere sim. Galeni on. pp. 56–57, and Unguentu[m] pleureticu[m] Mesue Cap. de aqua cicerum on. p. 147, and four written on the first (Sirup Regis Philippi)) and the last leaves (Ung. Cometisse [...]; [unnamed]; Ung. Magistralis). The synonyms indicated on the left margins differ in places from the printed edition, some newly added to the manuscript, and some cancelled (just like the outdated price list). The closing Index here, unlike that in the only known printed copy (with major tear and gaps), appears to be complete. The dated colophon (1651) appears on p. 175, at the close of the treatise on synonyms.

Provenance and annotations: Pascual Savall’s bookplate on inner front panel. The title written in pencil on the inner front panel in a later hand. A later sheet with bibliographical notes (Sanchez’s Bibliografia Aragonesa) mounted on the second free endpaper. Amended with several old, but somewhat later marginal notes in ink by another neat hand. Extra formulations written on the recto of the first leaf, and three more on the last leaf by a contemporary (probably the same) hand. This copy is mentioned in Dionisio Hidalgo’s Boletín bibliográfico español under no. 936 (Hidalgo 1864). Hidalgo claims that the printed book must have been extremely rare already in the 17th century, which is the reason for the existence of this manuscript of 1651. At the end of the entry, Hidalgo refers to the present copy, from
“Biblioteca de D. Pascual Savall, en Zaragoza”, apparently Pascual Savall y Dronda, prosecutor (teniente fiscal) at the Zaragoza Court, (co)author of books on the legal history of Aragon and Zaragoza, and an eminent collector of books and manuscripts. Good+. Hardcover. (53891)


$35,000


Manuscript (ca. 17th-18th cent.) text of Tacitus' Agricola in Latin and Italian, Phillipps MS 19272. The Italian translation does not correspond to either of the following early modern versions:

1) Giovanni Maria Manelli's La Vita di Giulio Agricola Scritta Sincerissamente (London: J. Wolfe, 1585), which appears to be a rare work. The present translation varies considerably from this earlier version.


Written around 98 C.E., "Agricola" is Tacitus' first historical work. It recounts the life of his father-in-law Gnaeus Julius Agricola, an eminent Roman general. It also covers, briefly, the geography and ethnography of ancient Britain. As in the Germania, Tacitus favorably contrasts the liberty of the native Britons to the corruption and tyranny of the Empire. The work has a strong anti-despotic tone and contains eloquent and vicious polemics against the rapacity and greed of Rome. Tacitus sets the despotism of Domitian against the merits of Agricola: an incorruptible officer and a great commander, who fitted the model of the mos maiorum ("the custom of the forefathers", the presumed superior morality of an earlier time). The writer implicitly says that, as the Empire should be accepted as a necessary evil, one has to keep one's dignity without mixing up one's own responsibility with the
responsibility of an arbitrary despot like Domitian. One can be an honest and scrupulous officer, doing his job with serenity and in collaboration with the regime, keeping his job and keeping the interest of the state, waiting for a better age, when a writer would be able to write in freedom.

Provenance and annotations: Small printed label at spine tail with library number "12972" (Philippis MS 12972 noted in pencil at bottom margin of the first leaf); old label with number "164." affixed to front board. Printed label affixed at rear pastedown, "Carleton P. Small," with the following information added in ink: 11/15/29; [case] 7; [section] 4; [remark] Portland, Maine; [no.] 993; 17th Cent. MS.

Sir Thomas Phillips (1792-1872) assembled one of the largest private collections ever, comprised of manuscripts, books, paintings, drawings, prints, photographs, and other materials. The manuscript portion alone numbered between forty- and sixty thousand items largely collected from the dispersal of religious libraries in France and Italy in the late eighteenth- and early nineteenth centuries. Nearly Fine. Hardcover. (18737)


$5,000

PHOTOGRAPHY: 19th Century

105. Gurney, Jeremiah. Samuel Morse. New York: J. Gurney & Son, No date. Photo Card (3 1/2 x 6 1/2"). Stereo view of Samuel Morse (1791–1872) by Jeremiah Gurney. Two photographs (3 3/8 x 2 5/8") pasted to official J. Gurney & Son, 5th Ave, cor. 16th St. New York, photo card from the Harold Seaton Collection. Morse was an American and inventor. Having established himself as a portrait painter, Morse contributed to the invention of a single-wire telegraph system. He vigorously and successfully fought to be named the sole inventor of the electromagnetic telegraph and received the patent for the telegraph in 1847 in Istanbul, issued by Sultan Abdülmecid, after having received seven US patents for the improvement of the telegraph between 1840 and 1849. In 1853 the Telegraph Patent case O'Reilly vs. Morse came before the U.S. Supreme Court and was decided in Morse's favor. This legal precedent became the foundation of the law governing the eligibility of computer program-implemented inventions. Photographs slightly rubbed with pencil and inked notations on back. Very good condition. Loose leaf. (44750) $450

106. Lombardi & Co. (photograph by). Original Photograph of Charles Reade. London, 1878. An original 4 1/2 x 3 1/2" photograph of Charles Reade (1814-1884), an English novelist and dramatist best known for "The Cloister and the Hearth." The photograph, taken in 1878 by Lombardi & Co., London, is pasted on a 7 1/2 x 5 1/4" captioned cardstock, with Reade's facsimile signature at lower margin. The photograph was developed using the the Woodbury mechanical process. Slight fraying to the edges of the cardstock and some closed tears to the left side and upper left corner of the cardstock. g to vg. Original photographs. (40359) $125

107. n/a. 2 Photographs of William Wilkie Collins. NP: NP, 19th cent. Two original photographs of William Wilkie Collins (1824-1889), an English novelist, playwright, and author of short stories. One measures 5 1/2 x 3 7/8", and is pasted on a 6 x 4 1/4" cardboard. The other photograph measures 4 1/2 x 3 1/2" and is pasted on a 8 x 5 1/4" captioned cardstock. Both are undated and unsigned. The larger card has a small chip to the top right corner and a small closed tear to the top left corner. vg. Original photographs. (40363) $275
108. n/a. **Cabinet Portrait of Washington Irving.** New York: Rockwood Photographer, 1892. A 6 1/2 x 4 1/4" cabinet portrait (albumen print) of Washington Irving (1783-1859) printed from an earlier daguerreotype photograph by John Plumbe in the mid 19th century. Taken from the Harold Seton collection. Closed tear to bottom left of card. vg. Original photographs. (40361)

$150

109. n/a. **Collection of 48 Miscellaneous Cabinet Cards, Cartes de Visite, Photo-postcards and Original Photographs.** 19th - early 20th century.

Identified images:

- Sciences: Richard Owen (Father of paleontology), Camille Flammarion (French astronomer and author)

- British figures: Charles Spurgeon, members of the aristocracy.

- Theater figures/actors: Helena Modjeska (many), Sara Bernhardt, Sir Henry Irving (as Shylock)

- American figures: Henry Ward Beecher (abolitionist), Katherine Duer Mackay, Albert Pike, George Bancroft, members of the Roosevelt family

- Music: Richard Wagner, Georges Bizet

- Literary: Heinrich Heine, Alexandre Dumas

- Travel images: New Zealand, Soviet Union/Central Asia?, Mount of the Holy Cross (Colorado), Durand Gorges (Switzerland), Grindelwald Glacier (Switzerland) (53646)

$750

110. n/a. **Original Photograph of Sir Arthur Conan Doyle.** NP: NP, 19th cent. An original 5 1/2 x 3 7/8" photograph of Sir Arthur Conan Doyle (1859-1930), a British writer and physician, most noted for his fictional stories about the detective Sherlock Holmes, which are generally considered milestones in the field of crime fiction. The photograph is unsigned and undated. Small closed tear to bottom right of photograph. Annotated on the verso - from the Harold Seton collection. vg. Original photographs. (40358)

$500

111. Sarony; Alman & Co.; C. A. Lawrence (Photographs by). **Collection of Four Original Cabinet Portraits of American Generals During the Civil War.** NP: NP, ND. Original document. American Generals of the Civil War, 4 Cabinet Portraits:

1) A hand-signed 6 1/2 x 4 1/4" photograph of General Henry Warner Slocum (1827-1894), a Union general during the Civil War and who later served in the United States House of Representatives. During the war, he was one of the youngest major generals in the Army and fought numerous major battles in the Eastern Theater and in Georgia and the Carolinas. Controversy arose from his conduct at the Battle of Gettysburg, where he was accused of indecision and a dilatory advance to the battlefield, earning him the derogatory nickname "Slow Come." The photograph is undated, and was taken by Sarony in New York City. Slocum's portrait is hand-signed by himself at lower margin.
2) A 6 1/2 x 4 1/4" photograph of General George Washington Cullum (1809-1892), an American soldier, engineer and writer. He served as a general in the Union Army during the Civil War, primarily serving in the Western Theater. Cullum also served as the 16th Superintendent of the United States Military Academy. The undated photograph was taken by Alman & Co, in New York City.

3) A 6 7/8 x 4 7/8" captioned mounted photograph of General Joseph Hooker (1814-1879), a career United States Army officer who achieved the rank of major general in the Union Army during the Civil War. Photograph by C. A. Lawrence after a painted portrait by J. Harvey Young.

4) A 6 3/8 x 4 1/8" captioned mounted photograph of General William Tecumseh Sherman (1820-1891), who served as a General in the Union Army during the Civil War, for which he received recognition for his outstanding command of military strategy as well as criticism for the harshness of the "scorched earth" policies that he implemented in conducting total war against the Confederate States. The partly retouched photograph is undated and unsigned.

Minor and sporadic abrasion/rubbing along edges. Pertinent handwritten annotations at verso. - From the Harold Seton Collection. g to vg. Original photographs. (39948) $500

112. Sarony; Faber; H. J. Myers. Collection of Seven Original Cabinet Portraits of Press Magnates and Journalists: James Gordon Bennett, Jr.; Horace Greeley; Col. Henry Watterson; Archibald Forbes [SIGNED]; Theodore Tilton; Edgar Wilson Nye [INSCRIBED AND SIGNED]. New York; San Francisco: Sarony; Faber; H. J. Myers, 1890. Original artwork. Press Magnates and Journalists - 7 Cabinet Portraits:

1-2) Two 6 1/2 x 4 1/4" original b/w mounted photographs of James Gordon Bennett, Jr. (1841-1918), publisher of the "New York Herald" founded by his father in 1835. Both portraits were taken by Sarony in New York.

3) A 5 1/2 x 4" mounted photograph of Horace Greeley (1811-1872), editor of the "New-York Tribune." The photograph is undated and the photographer unknown.

4) A 6 1/2 x 4 1/4" mounted photograph of Col. Henry Watterson (1840-1921), an American journalist and editor for the "Louisville Courier-Journal." The portrait was taken by Napoleon Sarony in his New York studio.

5) A 5 x 4" original photograph of Archibald Forbes (1838-1900), a renown British war correspondent who covered the Franco-Prussian War of 1870-1871 for the "Daily News." The photograph is hand-signed at verso and dated 1890. Photographer unknown.

6) A 6 1/2 x 4 1/4" original b/w mounted photo-portrait of Theodore Tilton (1835-1907), a celebrated newspaper editor, poet and abolitionist. The photograph was taken by Sarony in his New York studio.

7) A 8 1/2 x 5 1/8" mounted photo-portrait of Edgar Wilson Nye (1850-1896), a distinguished American journalist, who later became known as a humorist. He was also the founder and editor of the "Laramie Boomerang." The photograph is inscribed, signed, and dated by Nye at verso (May 25, 1890), as well as inscribed and signed directly on the picture. Photograph taken by Faber, in San Francisco.

Minor and sporadic abrasion/rubbing along edges. Pertinent handwritten annotations at verso. - From the Harold Seton Collection. g to vg. Original photographs. (39951) $500
Unique collection of 21 Original Cabinet Portraits, CDVs and Original Photographs of Renowned 19th, and Early 20th Century Authors [SOME SIGNED AND INSCRIBED] [FROM THE HAROLD SETON COLLECTION]. NP: NP, ND (1870-1920). Original document. Striking collection of 20 Cabinet Portraits and Photographs of the following authors:

1) Caroline Cheseborough, American author. The 4 x 2 3/8" carte de visite (CDV) was taken by Jordan & Co., photographers in New York.

2) Agnes Christina Laut (1871-1936), a Canadian novelist, journalist, historian and social worker. A 5 3/4 x 3" duotone photographic portrait. The photographic reproduction is tipped onto a 6 1/4 x 3 1/2" cardstock hand signed by the author at lower margin.

3) William Black (1841-1898), a Glasgow born writer whose novel "A Daughter of Heth" (1871) made him immensely popular in the latter half of the 19th-century. However, his fame and popularity did not survive long into the 20th century. 7 x 4 1/2" b/w photographic portrait. The undated photographic reproduction is inscribed and hand signed at lower margin by the author.


5) John Collins Snaith, English novelist. The photograph is inscribed and hand signed by the author. 6 1/2 x 4 1/4" cabinet portrait taken in Nottingham by George Pendry.

6) François Coppée (1842-1908), French poet and novelist. The 6 1/2 x 4 1/4" cabinet portrait was taken by Reutlinger, Paris.

7) Sir Anthony Hope Hawkins, better known as Anthony Hope (1863-1933), a prolific English novelist and playwright. The 6 1/2 x 4 1/4" cabinet portrait of was taken by Rockwood, NY.

8) Adolphe Belot (1829-1890), French author and dramatist. The unsigned and undated 5 6/8 x 4" original photograph is pasted onto 6 1/4 x 4 1/4" cardstock.

9) Paul Blouet (Max O'Rell) (1847-1903), French author and journalist. The 6 1/2 x 4 1/4" cabinet portrait was produced by Falk, in New York.

10) Gabriele D'Annunzio (1863-1938), the celebrated Italian writer, poet, journalist and playwright. The stunning 6 1/2 x 4 1/8" cabinet portrait was taken by Guigoni & Bossi, in Milano and is undated.

11) A 5 1/2 x 4" original photograph of Sir Thomas Henry Hall Caine (1853-1931), novelist and playwright of the late Victorian and the Edwardian eras. The photograph unsigned and undated.

12 & 13) Two cabinet portraits of George du Maurier, a French-British cartoonist and author, best known for his cartoons in "Punch" and also for his novel "Trilby" (1894). Both portraits measure 6 1/2 x 4 1/4". The first photograph is a front view portrait of the author, and was produced by Messieurs Bassano, in London. The second one is a left profile bust portrait, and was produced by Elliott & Fry, in London.

14) Francis Marion Crawford (1854-1909), an American writer noted for his many novels, especially those set in Italy, and for his classic weird and fantastic stories. The photograph was taken in 1897, and was produced by Falk, in New York. A 6 1/2 x 4 1/4" cabinet portrait.
15) Edmond Rostand (1868-1918), French poet and dramatist. He is associated with neo-romanticism and is best known for his play "Cyrano de Bergerac." The handsome 6 1/2 x 4 1/4" cabinet portrait is dated 1904 and was produced by Reutlinger in Paris.

16) William Dean Howells (1837-1920), an American realist author, literary critic, and playwright. The A 6 1/2 x 4" cabinet portrait is undated and was produced by C. F. Conly, in Boston.

17) Artemas Ward (1848-1925), an American author and advertising executive best known for authoring several biographies as well as "The Grocer's Encyclopedia." The undated 6 1/2 x 4 1/4" cabinet portrait was produced by Warren, in Boston.

18) Alexandre Dumas Jr. (fils) (1824-1895), a French writer and dramatist, best known for "Camille." Son of the famous author. The undated and unsigned 5 1/4 x 4" original photograph is pasted on a 6 x 4 1/4" heavy cardstock.

19) Robert Browning (1812-1889), English poet and playwright. The 6 1/2 x 4 1/4" cabinet portrait was produced by Elliott & Fry, in London, after the author's death.

20) Mrs. Barrett Browning (1806-1861), one of the most prominent English poets of the Victorian era. The 5 1/4 x 3 3/4 photograph of a painting is pasted on a captioned 6 1/2 x 4 1/4" heavy cardstock, and appears to be part of a cabinet series.

21) Henry Ward Beecher (1813-1887), the American clergyman, orator and abolitionist. The card measures 5 1/2 x 4" and was taken by an unknown photographer. Sporadic minor to moderate abrasion/rubbing along edges. Some edges have been slightly chipped (never affecting the photograph). Pertinent handwritten annotations at verso. - From the Harold Seton Collection. g to vg. Original photographs. (39900)

   $1,500


One cabinet portrait and one carte de visite (CDV) of William Cullen Bryant (1794-1878), the celebrated American romantic poet, journalist, and long-time editor of the "New York Evening Post." The CDV measures 4 1/8 x 2 3/8", and the cabinet portrait is 6 1/2 x 4 1/4". Both are undated photographs taken by Sarony in New York. The other photograph is of John Greenleaf Whittier (1807-1892), the American Quaker poet and advocate of the abolition of slavery in the United States. The cabinet card measures 6 1/2 x 4 1/4", and was produced by Warren, in Boston. All in very good condition. vg. Original photographs. (40365)

   $375


Oblong quarto (9 1/2 x 13 1/2"). [2] leaves (Title and Dedication); [1] leaf (Photogravure portrait of German field marshal Alfred Ludwig Heinrich Karl Graf von Waldsee, after a photograph by J. C. Schaarwächter); 70pp (Photogravures); 1 folding map of Beijing. Original gilt, blue, green, and grey-stamped illustrated cloth, with
German photobook entirely devoted to the Boxer Rebellion that took place in China between 1899 and 1901. Two thousand European and Chinese Christians were trapped in the legation compound at Peking by Boxer insurgents in 1900. An eight-nation International Relief Force of European, American and Japanese troops maneuvered to the rescue. As Kaiser Wilhelm II’s minister to China, Baron Clemens von Ketteler, had been murdered by the Boxers, the Germans "claimed a certain priority in the crusade against Chinese barbarism."

German field marshal Alfred Ludwig Heinrich Karl Graf von Waldsee was appointed as head of the 8-nation relief force. Although he arrived too late to take part in the fighting, he conducted punitive expeditions which succeeded in pacifying the Boxers.

The 191 striking photogravures, taken after "The Battle of Beijing," depict views of the ruins of the German, Japanese, British, and Austrian-Hungarian embassies in Beijing, the tombs of the Germans who died during the uprising, the East Gate of the city, the Liang-Hsiang-Hsien Pagode, the Imperial Garden, the ruins of the French Catholic Mission, soldiers of the German, American, English and French infantries, the arrival in Beijing of field marshal Alfred Ludwig Heinrich Karl Graf von Waldsee, the Great Wall, etc.. All leaves protected by tissue guards.

Text in German. Light wear, foxing in margins, not affecting photographs, some creasing and closed tear of folding map. Slipcase with some wear. g+ to vg. Hardcover. (46404)

$2,750


$350

PHOTOGRAPHY: 20th Century


"Unlike Ehrenburg's book, Capa's diary in Death in the Making is picture- rather then text-led. It contains not just Capa's photographs – including many that defined modern war photography – but also images by his lover, the journalist Gerda Taro, who was accidentally killed by a tank near Brunete in 1937. In a real sense, this book is her memorial, as Capa's eloquent frontispiece announces... The Spanish Civil War was an important conflict, not just because it was the first direct challenge to fascism, but also in terms of modern photojournalism, it witnessed the birth of the modern war photographer, exemplified by Capa, a figure who, because of his nominal independence from the military authorities, could perhaps be considered a more reliable witness than the 'official' photographers." (Parr/Badger, Vol. 1, page 139).
Dustjacket with wear along edges, medium chips at lower foredge, tail of spine and, less pronounced along upper edge and lower back cover. Binding and block with light age-toning. Good- to very good condition. Hardcover. (52044) $2,750

118. Kolli, N. (Н. Колли); P. Chernikova (ed.). Танкисты-Гвардейцы Tankisty-Gvardeytsy (Tank Guardsmen). Moscow: Goskinoizdat, 1942. First edition. Oblong 16mo. 5x7.5". Unpaginated. 24 pages. Photo-illustrated staple-bound b/w wrappers with white lettering on the front cover. This finely printed piece of Soviet military propaganda celebrates the heroism of the 1st Guards Tank Brigade of the Russian Army, and serves as photo-documentation of their harsh daily lives on the Eastern Front, during WWII. The 1st Guards Tank Army was first formed in 1941 from the remnants of the 15th and 20th tank battalions of the Soviet Union's 38th Army. From January 1943 until the end of the war the Tank Army was commanded by the celebrated and highly decorated Marshall Mikhail Katukov (1900-1976). Profusely illustrated throughout with gravure images printed b/w and cyan, including a few dramatic battle shots, and images of captured German soldiers.

Captions and text throughout in Russian.

Wrappers with some light smudges and water stains. Pencil markings on the back wrapper. Staples rusted. Interior front cover with some light staining. Images throughout mostly clean and vibrant. Wrappers in good+, interior in very good condition overall. Extremely scarce. Protected in modern mylar. g+ to vg-. Softcover. (48495) *No copies listed on OCLC. $1,500


A beautiful selection of dynamic photographs (often in photomontage) displaying Japanese civilization on the march in all spheres - economic, religious, artistic and cultural. Notably, the few images that reference the growing militarism of the era are placed at the end of the series. 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


Contains 20 original, spiral-bound silver gelatin prints by Sameer Makarius (1924–2009), the Egyptian born, Argentinean painter, designer and decorator. Having spent his youth in Germany, Egypt and Hungary he was forced to remain in Hungary during W.W.II. There he was the cofounder of the Hungarian Concrete Art Group. His work was exhibited at the "First Non-Figurative Art Exhibition" in Budapest, 1944. Starting in the 1950s Makarius devoted himself to photography, after settling in Argentina in 1953, formed a group of photographers (Forum) promoting photography as an art form. As a cofounder of the ANFA-Group and the avant-garde group "Otra Figuración he was joined by photographers of the statue of Max Jacoby, Humberto Rivas, Julio Maubecin, Jose Costa, Lisl Steiner and others.
The photographs included in this album feature Buenos Aires city panoramas as well as intricate everyday life scenarios, testimony to the keen eye of Makarius as a photographer. Makarius was the first to publish an essay on Argentinean photography from 1840–1981, he published two extraordinary photography books: "Buenos Aires and his people" (1960), and "Buenos Aires, My City" in 1963, and participated in numerous exhibitions including at the Gallery Galatea, the Museum of Modern Art Buenos Aires, among many others. After his death exhibitions were curated in galleries dedicated to him in Lima and Buenos Aires. To this day his son Karim Makarius, a photographer in his own right, operates a gallery in Buenos Aires under the same name, Espacio Makarius.

Binding with light wear along edges, slightly rubbed. Small closed tear at inside front cover and light age toning of text pages. Photographs slightly bent but in very good condition. vg. Spiral_bound. (43777)

$12,000
121. Palfi, Marion. *Suffer Little Children... [INSCRIBED & SIGNED]*. New York: Oceana Publications, 1952. First edition. Quarto. 95, [1]pp. Black and white photo-illustrated wrappers. Signed, inscribed and dated on the title title page in black ink by the author. This work is photographer Marion Palfi's (1907-1978) powerful photographic expose of the suffering and neglect of children in poverty in United States. Images here also address the issues of race relations, hate groups in American, general socio-economics, crime, education, and youth incarceration during the period. In 1946 Palfi was awarded a grant from the Rosenwald Fellowship to begin a project documenting the hardships faced by children and youth in America at the time. This photographic study resulted first in the exhibition "Children in America", which opened in January 1949 at the New York Public Library, and then this publication in 1952. The work focuses on children of all races in America, and is considered among the first works of its kind by a white photographer to examine the link between racism and poverty. The book is profusely photo-illustrated throughout with b/w photographic-reproductions with accompanying text captions.

Palfi was noted throughout her career for use of photography as an instrument of social change and a focus on equity, opportunity, and justice. She was known for her socio-political activism and her work was featured in the Edward Steichen's landmark photographic exhibition "Family of Man", in 1955. For her work she received a Guggenheim Fellowship (1967) and a National Endowment for the Arts fellowship (1974).

Minor to light rubbing to extremities, including some rubbing and light creasing along the hinges. A tiny chip to the bottom right corner. Back cover with some small chips along the right side, and a 1/2 x 1" abrasion, resulting in loss of image. Interior clean, with book block tight. Binding in very good-, interior in near fine condition overall. Quite scarce. Protected in modern mylar. vg- to near fine. Softcover. (53688)

*In the December 10th, 1952 edition of her nationally syndicated newspaper column "My Day", First Lady Eleanor Roosevelt wrote about her experiences reading *Suffer Little Children*. She writes: "I have just finished reading and looking at 'Suffer Little Children' by Marion Palfi and published by the Oceana Publications of New York City. The photographs in the book tell the story of children. This is a book that nearly all of us in the United States should look at with great care. There is some text in it, but the pictures are what will really remain with you. They are completely unforgettable. The reason none of us can fail to look at this book with care lies in the fact that these children are our future citizens, and we must know how they are growing up and what are their opportunities."

PHOTOGRAPHY: Monographs

122. Телингатер, С.; С. Третьяков (Solomon Telingater; S. Tretyakov) (Designed and Text by); Alexander Rodchenko (Photographic portrait of John Hartfield by). Джон Хартфилд. Монография (Rodchenko & Telingater's -- John Heartfield. Monograph;1936). Mockba (Moscow): Государственное издательство изобразительных искусств (Gosudarstvennoe izdatel'stvo izobrazitel'nykh iskusst), 1936. First edition.

Folio (12 x 9"). 79, [1]pp. Original silver-lettered burgundy cloth, with round-shape photomontage pasted to front cover. Title page in red and black lettering.

This scarce Soviet monograph is entirely dedicated to the art of John Heartfield (1891-1968), a German artist whose anti-Nazi and anti-Fascist photomontages made him a pioneer in the use of art as a political weapon. Heartfield also created book jackets for authors such as Upton Sinclair, as well as stage sets for such noted playwrights as Bertolt Brecht and Erwin Piscator.

Designed by Solomon Telingater (1903-1969), a Soviet graphic artist and a founding member of the October group (a collective of Constructivist artists formed in 1928), the book is lavishly illustrated throughout with numerous b/w, duo-tone and color photographic reproductions, Dadaist works, posters, color reproductions of eight Upton Sinclair book jackets and other art. Of course, his political photomontages for the weekly Arbeiter-Illustrierte-Zeitung (AIZ) are well represented, along with art for a variety of publications, among them a cover for the daily "Die Rote
"Fahne," an elaborate piece for Vereinigung Internationaler Verlagsonstalten (a German anti-war publication), art for Der Cicerone (a magazine for artists and art collectors) and covers and interiors from Kurt Tucholsky's book "Deutschland Deutschland über alles."

Includes a tipped in photographic portrait of Heartfield by Alexander Rodchenko, and a tipped-in photomontage showing Lenin leading the way to new housing construction in Moscow.

Scarce paper errata sheet tipped in at rear. Some soiling to front cover. Previous owner's inscription in German "In Erinnerung an den Ostfeldzug (In Memory of the Eastern Campagne)", dated 'Zhitomir, Herbst 1941' on front free endpaper. "Feindspropaganda" (enemy propaganda) in red pencil reproduced on inside of each cover. Ex-library copy, with Russian stamp at inner gutter of title page, at bottom of page 21 and at bottom of last page (not affecting lettering). Text in Russian. Binding in overall good, interior in good to good+ condition. g to g+. Hardcover. (42802)


$9,500

PHOTOGRAPHY: Original Prints


In the later part of 1937, with support from Leo Hurwitz's nonprofit documentary production company Frontier Films, the film-making team of American writer and documentarian Herbert Kline (1909-1999), famed French photographer Henri Cartier-Bresson, and French cinematographer Jacques Lemare (1912-1988) was sent to Spain to film footage for the purpose of raising awareness and money for The Abraham Lincoln Brigade (aka the Lincoln Battalion). This lauded military unit comprised of American volunteers, fought for the Republican cause during the Spanish Civil War. In Spain, acclaimed war photographer and photo-journalist Robert Capa, joined the film-making team as the official still photographer and as an additional cinematographer. Capa had been in Spain on and off since 1936 and was among the most important and prolific figures to visually document the war. The footage shot for this endeavor, combined with some additional newsreel content previously shot by Capa, was ultimately edited into the short documentary titled "With the Abraham Lincoln Brigade in Spain", and released in 1938. Kline and Cartier-Bresson were credited as directors, with Lemare credited as cinematographer.

The collection includes 5 original b/w photographs of 4 different images (one duplicate), each measuring approximately 3 1/2 x 4 1/2". One image shows the Kline, Cartier-Bresson and Lemare posing together with their equipment, another shows the group filming from the protection of a bunker, another of the men using binoculars, and another of a war-torn cityscape in ruins.

"With the Abraham Lincoln Brigade in Spain" was one of three short documentaries concerning the Spanish Civil War, to be produced within a period of less than two years by Frontier Films. Kline had only months earlier been in Spain filming footage that would be released as "Heart of Spain" (1937) with co-director and cinematographer Geza Karpahi (Charles Korvin). After "With the Lincoln Brigade", the same team of Kline, Cartier-Bresson, and Lemare (minus Capa) shot footage for a piece focusing on the state of badly needed health care and supplies during the war, released as "Return to Life" (1938).

[WITH]
An additional photograph likely taken by Capa in Sicily, 1943. The larger images measures about 4 3/4 x 6 3/4", and shows an American medic treating a wounded soldier with an IV as locals look on with concern.

Included with the images is a printed envelope with the name of Marcia Davenport, in which the photos were originally housed. Hand-written notes on the front of the image in blue marker state, "photos, Capa, Spain...". Most images with only the most minor of rubbing to the corners. The large photo is lightly creased in some corners. Overall the images are clean and vibrant. Very good- to very good condition overall. vg- to vg. Original photographs. (51127)

This collection of stills comes from the archives of film editor and documentary filmmaker (Sidney Meyers, 1906-1969), who collaborated with Leo Hurwitz, first through the Photo League and "New Theater Magazine" and later was involved with Nykino and Frontier Films. He is known to have been involved with writing and/or editing many projects of Frontier Films during the period, including "Heart of Spain"(1937). It is thus likely that Meyers was involved with "With the Abraham Lincoln Brigade in Spain" in some capacity, possibly as an editor, although no editor is credited.

$2,750

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 one portfolio has 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. (53690)

* 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 Biblioteque Nationale du France, and has been digitally scanned. It can be viewed on their online database.

Large images: 80
Small images: 32 (on 16 plates, 2 per plate) Total plate count: 96
Total image count: 112

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 (Army Health Service, Central Library) - The largest collection is held at the Getty (200 images).

$9,500

This photographic work takes the form of a proposal for the city of San Francisco to host the Panama–Pacific International Exposition, celebrating the impending completion of the Panama Canal. The work was compiled by the Panama-Pacific International Exposition Co. Initial text praises the ongoing reconstruction and recovery effort of the city in the wake of the 1906 Earthquake, and details the amenities offered by the city to tourists. The text is finely printed including a decorative woodblock initial printed in black and red. The following 25 plates of original b/w silver-gelatin photographs by photographer Howard Clinton Tibbitts (1863-1937), highlight not only the beauty of the city of San Francisco, but also showcase the grandeur of the state of California, and all that it would have to offer prospective visitors to the Exposition. There are also a few images of other locations of natural beauty in the Western United States, that would also appeal to tourists. Each photograph measures 8x6" on the plate, is printed on heavy stock mat photo paper and contains captions.

Images included here are: San Francisco business district (including the Mills Building and the Merchant Exchange), Post Street (SF), Lotta's Fountain (SF), St. Francis Hotel (SF), Hotel Fairmont San Francisco, Montgomery Street near Post (SF), Post and Market Street (SF), Spreckels Temple of Music at Golden Gate Park (SF), theatre district (SF), the banking district (SF, including the Bank of California, and the Alaska Commercial building), Chinatown (SF), park at Union Square (SF), construction of a YMCA (SF), Sutter street near Grant (SF), Powell and Geary St. (SF), SF Bay, Mount Tamalpais, (with the Mount Tamalpais and Muir Woods Railway in the foreground), Bridal Veil Meadows in Yosemite, Wawona Tree of the Mariposa Grove in Yosemite, Mount Shasta, Lake Tahoe, Mission San Miguel, Yellowstone Falls, The Grand Canyon, The Capitol Building in Sacramento.

Binding with some rubbing and light chipping to extremities, including the head and tail of the spine. Interior with some minor to light sporadic staining, mostly confined to the margins of the pages and plates. All images clean and vibrant, save for one plate which contains more extensive foxing, including some on the photograph itself. Binding in good+, interior in very good condition overall. Quite scarce. Binding protected in modern mylar. g+ to vg . Hardcover. (53538)

Howard Clinton Tibbitts (1863-1937) was a San Francisco based American photographer. Over a 40-year period, beginning in 1892, Tibbitts produced notable work documenting the American West, Canada and Mexico, while working for the Southern Pacific Railroad. His work shows the natural landscapes, cities, towns, and industry which helped promote the grandeur, beauty and innovations of the Western United States.

It is unclear how many copies of this work were produced, or if it was ever sold to the public. Known copies are bound in presentation bindings, with the recipient’s name on the front cover. Many of the recipients were notable American politicians, including copies given to congressmen such as Henry C. Loudenslager, Walter J. Smith, and Ben Johnson. Our specific copy is especially significant and relevant, as it was given to George C. Perkins (1839-1923), who at the time was serving as the United States Senator for California, and had previously served as the 14th Governor of California, from 1880 to 1883.

$3,500
RELIGION, PHILOSOPHY: Christianity

126. [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. (52647)

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


$2,000

First edition of the earliest surviving treatise on logic to be written by a Jew. Maimonides composed the work in Arabic in 1158, when he was around 23 years old, while the family was still wandering through Spain after leaving Cordoba in the wake of the Almohad conquest of Cordoba in June of 1148, before settling in Fez in 1160. The manuscript which Sebastian Münster edited for the present work contained the Hebrew version of Moses ibn Tibbon. Two other Hebrew versions are known, one by Ahitub, a thirteenth-century physician from Palermo; and a fifteenth-century translation by Joseph b. Joshua ibn Vivas (Joseph Lorki). The vocalization in the present version was added by Münster.
Provenance: Stamp of "Dr. J. Perles Rabbiner" at the title-page. From the library of Joseph Perles (1835-1894), one of the first rabbis to be trained at the new rabbinical seminary at Breslau. He was awarded a doctorate in Oriental Philology and Philosophy from the University of Breslau in 1859. Nearly Fine. Hardcover. (53367)


$6,000

**SCIENCE: Medicine**


Third edition of this detailed treatise on the tobacco-smoke enema, first published in 1757. "It was the author's intention to popularize the use of tobacco-smoke clysters in the treatment of various diseases... In 1752 he completed a machine which met his requirements and he has used it successfully since then" (Arents). Despite the dangerous character of the tobacco-smoke therapy, its use increased in the XVIIIth century, largely through the influence of English and German physicians. Schaeffer's work became a textbook on the subject and passed through several editions. At the verso of the title-page appears a quote attributed to the physician Giorgio Baglivi (1668-1707): Necessitas medicinam invenit, experientia perfecit (Medicines are produced out of necessity, but perfected by experience.) Second plate signed J.N. Maag of Ratisbon (draughtsman and engraver). (53601)

References: Arents III, 807; Blake 405 (only later eds.); Immensack 1547; Neu 3694.

$850
129. Westmeyer, Hansjörg. *Studien zur Farbenlehre, Dermatologie und Astronomie aus dem Nachlass.* (Studies on Color Theory, Dermatology, and Astronomy from the Estate. Scientific Records, Drawings and Photographs) [ORIGINAL WATERCOLOR SCALES / COLOR THEORY & 80 ORIGINAL PHOTOGRAPHS]. From the Estate of Hansjörg Westmeyer. This collection is housed in six black paper-covered cardboard boxes (four 9 1/2 x 13 x 1 1/2", two 6 3/4 x 9 1/4 x 1 1/2"), and one large quarto blue cloth, screw-bolted binder with gilt lettering and design on cover.

Prof. Dr. Hansjörg Westmeyer (1911-2003) worked at the renowned Research Institute of the scientist Manfred von Ardenne (1907-1997) in Dresden-Weißer Hirsch. The private research Institute was founded in 1955. Approximately five hundred staff members focused on research in the fields of Applied Physics and Medicine.
The focus of Hansjörg Westmeyer's work were phenomenon of optical-physical perception, including extensive studies on color theory. He investigated Diffuse Reflectance Spectroscopy, a procedure to measure the absorption potential of skin while analyzing the skin color. 'In this procedure the pure absorption of color is augmented by the diffusion of light at the structures of a dull medium as a major influence.' (Quoted after Westmeyer, 1975) These experiments result in a thematic interface as well as content connections to his research of spectral colors by Westmeyer, and his astronomical studies. The latter includes photographs featuring the brightness of celestial bodies.

1. On the theme of color theory and perception of color, Westmeyer compiled a striking album of color scales, color hues and harmonies reminiscent of color schemes of the color theories of Wilhelm Ostwald and Paul Baumann, watercolor and gouache compositions, and a substantial collection of reproductions of artwork, providing an art historical backdrop for his demonstrations.

The first seventeen plates of the album contain mounted color scales with eight hundred and twenty-two cells in watercolor, arranged in scales, color hues and harmonies. The following twenty plates with fifty-four abstract color compositions and scenarios in watercolor, plus several color schemes containing one hundred and three cells. The following thirty-two plates serve a variety of purposes: two plates with 93 hand-painted cells in several hues present color scales relating to themes, e.g. Othello, Baroque colors, or the balanced palette. The next two plates represent Faber Birren palettes, including studies introducing Leonardo da Vinci's, Rembrandt's, El Greco's color preferences in schematic cell arrangements with forty-eight cells. Two plates with sixty watercolor cells represent skin colors, according to the Atlas of Dermatology. Eight plates with a total of three hundred cells are designated to scales by various color manufacturers. The final seventeen plates of hand-colored samples contain some thirty tipped-in plates, including decorative elements for tile flooring, examples of complimentary colors, predominately rendered in geometric forms. The last plate contains a paper wheel, three inches in diameter, with abstract design, housed in an original German telegram envelope pasted in.

The final sixty plates contain color reproductions of artwork by international and East German artists, the majority of them not captioned. Includes artists Claude Lorrain, Raffael, Gerald Dou, Jan Bruegel, Emil Nolde, Lucas Cranach, Erich Heckel, Hans Purmann, Eugen Popa, Erika Klein, Julius Schmid, and others.

2. On the subject of "Remission Spectrum of the Skin" this collection of documents contains a "Study on the Reflectance Spectrum of the Skin" in four parts, including a "Study on the Physical-Optic Interpretation and Analysis of the Remission Spectrum of the Skin," the latter and extensive bibliographical part also present in manuscript form. Plus numerous manuscript analyses' and manuscript computations as well as graphic evaluations. Housed two black paper-covered cardboard boxes containing four original institute envelopes and several folders.

3. The subject of "Brightness of Celestial Bodies" is represented with a portfolio of printed maps of stars and the moon as well as handwritten computations regarding the focal width of the camera lens, a group of more than eighty photographs of the moon surface, for the most part with extensive handwritten designation and precisely enlarged drawings, dated between November 1979 to 1986. There are calculations and excerpts to spectral research, a sketchbook with original photographs pasted in, plus handwritten calculations of crossed-grating spectrums (Tau, Ori, Cep), calculations and printed charts and calendars for fixed star observations, photographs of star constellations and stars in postcard format (Taurus, Orion, etc.). Of these thirty-four are from the 1950s and '60s, forty-six from the 1980s and twenty-seven not dated. All of them with careful handwritten designation of star constellations as well as numerous index cards with printed displays of the starry sky (1957/58) at various times of the year. Housed in four black paper-covered boxes, two of them the smaller size.

Text in German, includes handwritten text and descriptors. Cloth binder with light wear along edges, slightly bent at front foredge corner. Light rippling of yellow paper of inside covers. Some offsetting of watercolors to facing pages. Few plates with small paper residues from removed, previously tipped in paper on some twenty plates, not affecting original watercolors tipped in on top of residue. Very good+ to fine condition. Box with binder. (53629)

$15,000
SCIENCE: Natural History

130. Deane, James; Thomas T. Bouve (compiler & ed.). *Ichnographs From the Sandstone of the Connecticut River [W/ 46 PLATES, INCLUDING 22 ORIGINAL SALT PRINT PHOTOGRAPHS]*. Boston: Little Brown & Co., 1861. First edition. Large quarto. 61pp. + 46 plates. Black textured buckram boards, with blind-stamping ruling on the covers and gilt lettering on the front. This fascinating and notable work of natural history and early paleontology, is considered the culmination of decades of study on the subject of prehistoric dinosaur Ichnographs (fossilized footprints), found in the Connecticut River Valley. It is profusely illustrated, containing a total of 83 individual images including photographs and lithographs visually documenting these fossils. It is considered the second American book of a scientific nature to be illustrated with photographs*.

Starting in 1802 the Connecticut River Valley increasingly became a hotbed for the discovery of evidence of prehistoric life, and one of the first remarkable areas of its kind in North America. In 1835 a group of fossilized impressions were discovered in prehistoric sandstone uncovered in the town of Greenfield, Massachusetts (along the Connecticut River). They were subsequently investigated by a number of academics, including most notably Amherst College geology professor Edward Hitchcock (1793-1864), and the author of this work, physician and naturalist James Deane (1801-1858), who was a neighbor of the initial discoverer. The two men engaged in a long feud over who should get credit for the initial discovery. Deane studied these footprints for decades, and published numerous papers on the subject starting in 1844. He died before he could complete this work, his ultimate and comprehensive statement on the subject, in 1858, and it was posthumously published three years later, with editing and compiling work by his friend and colleague Thomas T. Bouve (1815-1896) of the Boston Society of Natural History, and contributions from others including Hitchcock.

The initial sections of this text contain introductory remarks from American naturalist Augustus A. Gould (1805-1866), biographical notice on the late author by American physician and a prominent Christian abolitionist Henry Ingersoll Bowditch (1808-1892), a list of Deane's published papers, and a note from compiler Thomas T. Bouve. Following these sections is Deane's "memoir" discussing the history of the discovery and academic study of the footprints to date, and then the full descriptive text for the plates. The final section of the 46 numbered plates contains a total of 83 individual images (some plates contain multiple figures) reproducing the ichnographs. Deane "chose the best defined and most characteristic specimens", 61 of which are finely printed brown-hued lithographs (4 are large double-page spreads) printed by T. Sinclair of Philadelphia. The other 22 images are original mounted b/w salt-print photographs. No photographer is credited.

Although Hitchcock, Deane and others rightly recognized these as the footprints of large prehistoric animals, most of the texts on the subject during the initial era of study referred to them as belonging to forms of large ancient birds and reptiles. It was not until much later that they were recognized as the tracks of several species, including the bipedal theropod dinosaur Eubrontes (Eubrontes giganteus) and the sauropod dinosaur species Otozoum. Here the term dinosaur appears nowhere in the text.

This important work in the early history of modern paleontology in North America was published at a transitional time in the evolution of the field as a distinct science within the realm of natural history. In 1842, pioneering British naturalist Sir Richard Owen first coined the term "dinosaur", and the term was only starting to become commonplace. For context, it was William Parker Foulke's pivotal discovery of the Hadrosaurus, only three years earlier in 1858, which unequivocally set the study of dinosaurs in North America into motion. Also, it was only two years before this publication, in 1859, that Darwin published "The Origin of Species", changing biology and life sciences forever, and becoming the subject of enormous controversy.

Binding with very minor rubbing and bumping to corners, and the front hinge of the spine. Light sunning to the spine and the back cover. An ex-library copy with bookplate pasted on the interior front cover, a perforated stamp on the title page and the top margins of pages 20 and 57. Red ink stamps on the verso of every plate in the final section. Light smudges and stains to the endpapers. Starting at the gutters of the interior front cover and title-page have been
somewhat reinforced. Book block still overall quite tight. Plates with foxing, mostly confined to the margins, and images still clean and vibrant. Binding and interior in very good condition overall. vg-. Hardcover. (53405)

* An earlier work on the very same subject, "Remarks on Some Fossil Impressions in the Sandstone Rocks of the Connecticut River" (1854), by John C. Warren, was the first published book to contain a photograph of a fossil, and only the second American book to contain a photograph of any kind. (Warren's earlier publication is briefly mentioned in passing on p.19).

$4,500


First edition (limited to 250 copies) of this English translation of the author's De Magnete, Magneticisque Corporibus et de Magno Magnete Tellure (London, 1600), reproducing the woodcut illustrations and diagrams of the original edition. The physician and natural philosopher William Gilbert (1544?-1603) "provided the first comprehensive and satisfactory explanation of the behaviour of the nautical magnetic compass." The present work, and the only one published in his lifetime, secured the author's enduring significance as it announced a new science of the earth. His rejection of the Aristotelian-Galenic theory of matter, along with the traditional division by Christian Aristotelians of the cosmos into a superior celestial world and an inferior terrestrial one was influenced by Bernardino Telesio and Francesco Patrizi, and especially the vitalist, infinite universe described by Giordano Bruno. Along with Francis Bacon, Gilbert "pioneered the iconoclastic modern positions that knowledge progressed, and that science needed to begin anew on empirical and experimental foundations" (ODNB).

Nearly Fine. Hardcover. (53520)

References: S. Pumphrey, "William Gilbert" [in:] ODNB.

Full title: William Gilbert of Colchester, Physician of London. On the Magnet, Magnetick Bodies Also, and on the Great Magnet the Earth; a New Physiology, Demonstrated by Many Arguments & Experiments. London: Imprinted at the Chiswick Press Anno MCM.

$650


First edition of this vernacular treatise on the 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 Exodus et Inundatione (Paris, 1585), a treatise in which he claimed that there is more earth than water, and in 1588 he published Du Gouvernment du Bon Prince, et l'Office du Parfeit Capitaine," written in Italian and translated into French. This work was dedicated to "la royn[e mère (Catherine de Médicî)," 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. (53450)

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.

$2,750

**SOCIAL SCIENCES: Education**


Wrappers with minor rubbing to extremities. Back wrappers of volumes with light sunning, and occasional minor smudges. Back wrapper of vol.1 with a small stain to the upper right corner. Back wrapper of vol.2 with a small chip at the top right corner. Interiors quite clean, with book blocks tight. Wrappers in very good- to very good+, interiors in near fine condition overall. All volumes protected in modern mylar. vg- to near fine. Softcover.

Alternate translation: Summer Reading Book

As part of a larger swath of nativist, xenophobic and anti-immigrant sentiments and trends in the United States from the late 19th-early 20th century, Japanese-language education was targeted. Asian immigration in the United States was seen suspiciously by many at the time and was related to the sociopolitical concept of the so-called "yellow peril". In the later teens and early 1920s a number of states and territories across the country enacted legislation restricting Japanese-language education. A 1920 report by the Federal Commission of Education declared that the 20,000 students of Hawaii's 163 Japanese schools were being "retarded in accepting American customs, manners, ideals, principles, and standards," and recommended the schools be taken over by the public education system. The Hawaiian Territorial Legislature passed the Gaikokugo Gakko Torishimari-ho (Foreign Language School
Prohibition Law) in 1920 and the Gakunen Tanshuku Kitei (the School-year Reduction Law) in 1922, severely limiting Japanese instruction. The most prominent publisher of Japanese textbooks in Hawaii at that point, the Hawaii Kyoiku Kai (established in 1916) found itself in crisis. A group of schools who contested the law broke away and formed the Honolulu Kyoiku Kai during this time. In 1927, these and other similar laws were ruled unconstitutional by the Supreme Court of the United States. At this point Hawaii Kyoiku Kai began functioning again. Japanese-language education entered a period of relative stability, until the Bombing of Pearl Harbor in 1941.

Bibliographic resources: Japanese Language School Textbook collection at the University of Hawaii; Densho Encyclopedia (51159) $3,750

SOCIAL SCIENCES: Politics, Government


Command to reestablish public order in the Soviet Sector of Berlin:

1. As of 1 p.m. on June 17, 1953, the State of Emergency is declared.
2. All protests, gatherings, rallies and other human gathering of more the three persons are prohibited on streets and squares as well as in public buildings.
3. All foot traffic and the use of motor vehicles is prohibited between 9 p.m. and 5 am of the following day.
4. Those who infringe on this order will be punished according to Military Law.


When the government of the Federal Republic of German rejected Stalin's proposal to establish an independent neutral united Germany in 1952, Walter Ulbricht, in cooperation with the Soviet Union, and the Socialist Party of East Germany accelerated the conversion of East Germany to socialism. The GDR invested into heavy industry while taxing the remaining private industry heavily, turned agriculture into its network of collectives, and launched a campaign against religious institutions. West Germany on the other hand had joined the European Defense Community Treaty.

The result of the new strategy of the GDR was a rapid deterioration of the East German living standards. By the and of 1952 so-called "food riots" occurred and unrest was felt in most of the major industrial centers. In 1953 the Politburo imposed a 10% increase in work quotas at state-owned industry without adjusting the wages. It was scheduled to take effect on June 30th, Ulbricht's 60th birthday. Ulbricht's response to the growing unrest was to "tighten the country's belt" while the population diminished due to some 500,000 East Germans leaving the GDR for the West.

The new collective leadership of the Soviet Union, established after Stalin's death in March 1953, was dismayed with the statistics and criticized the GDR government, imposing measures to improve the situation in East Germany. The New Course measures were published in the party newspaper Neues Deutschland on June 11. The next day some 5,000 people demonstrated in front of a Brandenburg prison. Relative calm prevailed despite contradictory messaging by the Politburo for the next days. On June 16 demonstrations grew but dispersed towards the evening.

A flurry of political activities, news reports, and mouth-to-mouth messaging throughout the night made the situation so volatile that Soviet troops entered Berlin in the morning of June 17. By 9am some 25,000 people had gathered and the seat of government was stormed when suddenly Soviet military vehicles and tanks appeared and repelled
what was deemed an imminent takeover of power. By 1pm Martial Law was declared and the Soviet troops opened fire, at times shooting directly into the crowd.

The uprising had spread to all major cities in the GDR and was quelled by June 24, 1953. Some 10,000 people were detained on June 17. The accounts of people that died during these uprisings varies from 55 and 250. Approximately 40 people were executed by the Soviet military on the night of June 17. This includes Soviet Army soldiers who had refused to obey the order to shoot into the crowd. Very Good condition. Loose leaf. (53549)

$2,500

135. n/a. Le Peuple Russe Contre le Bolchevisme (The Russian People Against Bolshevism). [Paris]: Editions C.E.A., [1943]. First edition. Duodecimo. Unpaginated. 15pp. Photo-illustrated wrappers in red, black and white. Noted right-wing publisher Editions C.E.A. issued this piece of anti-Communist propaganda during the period of Nazi-occupation in France. The publication is photo-illustrated throughout in b/w gravure, and contains some photo collages. Text is in line with the political stances of the Nazis and naturally decries the effects and failures of the Russian revolution, and the atrocities committed by the communist regime of Stalin before and during the Second World War. It also specifically mentions the 20 million Russian lives lost during the war. Other obvious and well-worn targets of the text are Jewish plots (the publisher was also known for numerous anti-Semitic publications) and British betrayal. Finally, the text urges the Russian people to rise up against Bolshevism. Text in French. Wrappers with very minor foxing along the left side of the front cover. Interior with images and text clean. Wrappers in very good+, interior in near fine condition overall. Scarce. Protected in modern mylar. vg+ to near fine. Softcover. (53654) $450

SOCIAL SCIENCES: Sociology

136. n/a. Iranian Women. The Struggle Since the Revolution. London: The Iranian's Women's Liberation Group, 1980. First edition. Octavo. 29 (3)pp. Original photo-illustrated yellow wraps with black lettering on cover, protected by modern mylar. The Iranian Women's Liberation Group was set up in May 1979 following a conference on the Iranian women that was held in London at that time. It was felt by the conference organizers that after the Revolution in Iran, and the emerging women's movement there, it was necessary for the Iranian women in other countries to get together and form groups that would help in raising consciousness, becoming aware of their rights – or lack of it in – help with the struggles of the women's groups in Iran, in whatever way they can, and finally work towards a better understanding of the Iranian women's situation by the public." (Preface)

With contributions on the economic basis for revival of Islam in Iran, the new constitution, Islamic Republic compromises with the Women's struggle, the attitude of the Iranian left to the women's question, women's organizations in Iran, and women in the news – facts on file. Illustrated with two full page b/w photographs, plus cover, and a map of Iran. Contains list of women's organizations, including those which have stopped functioning, list of news reports in women, and a list of women's rights under attack at rear. Minor wear. Near fine condition. Softcover. (52352) $175
SPORT, RECREATION: Sports

137. Petter, Nicolaes (Niclaus); Romeyn de Hooghe (ills.). 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, among 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 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. (53372)

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

$7,500

TRAVEL, GEOGRAPHY: Africa


Part I (611-650): The preface to the reader of part one announces an account of two Apostolic Missioners travels to propagate Christianity. It is not a history of the Congo or of its conquest. The account is very particular, it speaks not only of Congo, but of Brazil and some parts of Europe. The translation is faithful, without adding or diminishing, even the stile of the authors is followed. Part 2: Account of some few years of travel by the Capuchin and Apostolic Missioner, the companion of the Capuchin Father Francis da Montelione, of their excursion to the Congo, especially the Giaghi, to preach the true God's "most Holy Word.

In 1666 fifteen missioners were dispatched, of which Angelo was one, by the Cardinals de propaganda fide, received commissions and patents with privileges (e.g. To read forbidden books, except, Macchiavel). Via Genova and Lisbon to Brazil the two sailed, to load there, and sail over to Africa to the Coast of Congo. Their travels up to the arrival at the coast of the Congo are described by Angelo, the stay and travels in the Congo by de Carli. Details of the reports include vivid descriptions of the "Way of Travelling, How People Live, Musical Instruments, the Fauna,
Harvests, a Journey to Pemba, the King, Devotions of the Blacks, Wizards, the Great Duke of Bamba, the death of Michael Angelo, a Place called Colombo,' and eventually the voyage back.

Part II: (1, 651-756): In 1682 Jerom Merolla de Sorrento set sail from Naples, via Corsica and Sardinia, to Lisbon, Madera and, with a strong convoy "to prevent pirates" to Palma, Brazil, and, after a lengthy stay, described extensively, to the Port of Angola, about a year after the departure from Naples. After a two-week stay Jerom Merolla da Sorrento departs with a group fathers on their mission. The account provides a detailed picture of travels and the socio-cultural conditions encountered by the missionaries. Appendix with a letter from the King of Congo to the author and two pages of explanations of some Conghese words inserted in this work at rear.

Binding with light wear along edges, some light scuffing at spine and a few small chips at decorative paper of covers. Small book dealer sticker on inside front cover. Very good condition. Hardcover. (50084)

$1,250


Allen Francis Gardiner (1794–1851) was a British Royal Navy officer and missionary. "... the object of my journey—an endeavor, under the blessing of God, to open a way whereby the ministers of the gospel might find access to the Zoolu nation..." (Gardiner). Gardiner succeeded to establish the first missionary station at Port Natal but was unsuccessful in establishing Christian churches in Zooluland. The maps in this volume have been taken from Arrowsmith's map enlarged, and the remainder filled up generally from personal observation. The plates are from sketches taken on the spot, but, in many instances, reduced to suit the size of the volume.

Illustrated with twenty-six lithographic plates, three of them hand-colored, and two folding maps printed by C. Hullmandel. The color plates depict Zulus in various dresses as well as hair styles, the b/w lithographs scenic views as well as cultural features of the Zulus, including housing, utensils and vegetation.

All lithographs blind-stamped Public Library Worchester. Errata slip tipped in after preface. Altogether 28 nicely inked additions of years to printed dates in the text. One plate with three-inch closed tear, reinforced with tape on verso. Small closed tears of large folding map and light creasing at edges. Binding with leather at corners missing, light wear along edges and marbled boards rubbed with some scuffing. Very light, sporadic foxing of block. Binding in overall good-, interior in very good condition. g- to vg. Hardcover. (46162)

$500

Comprising authentic memoirs and anecdotes of the reigning Bashaw, his family, and other persons of distinction; also an account of the domestic manners of the Moors, Arabs, and Turks. Illustrated with five aquatints, including frontispiece, and one folding map.

Attributed to the sister of the British Consul (1783–1793) Richard Tully. "The volume will be found an object of particular curiosity, from the lively and artless manner in which it lays open the interior of the Court of the Bashaw of Tripoli. It contains, we believe, the only exact account which has ever been made publicly known of the private manners and conduct of this African Despot, and details such scenes and events, such sketches of human weakness and vice, the effects of ambition, avarice, envy, intrigue, as will scarcely appear credible in the estimation of a European." (Preface). Contains appendix and index at rear. Binding with light wear along edges. Some foxing of map, engravings only o margins. Binding and interior in overall very good condition. vg. Hardcover. (46221) $1,250

TRAVEL, GEOGRAPHY: Asia


142. Home, Robert (illus.). Select Views in Mysore, The Country of Tippoo Sultan; from Drawings Taken on the Spot by Mr. Home; with Historical Descriptions [MAGNIFICENTLY BOUND IN FOREST GREEN MOROCCO OVER WOODEN BOARDS]. London: by Mr. Bowyer. The letter-press by T. Bensley, from Figgins's types, 1794. First edition. Folio. [2 = Urdu title], vii, 48 (12 descriptive sectional leaves in Urdu are not included in the running pagination); 29 copperplate engravings; 1 engraved colored folding map (The Carnatic and Mysore), 3 engraved folding plans (Ootradroog taken by the English Army; The Position of the Confederate Armies, under the Direction of Earl Cornwallis before Seringapatam; Bangalore with the Attacks Taken by the English Army). Text in English with added title and sectional descriptions in Urdu (in Arabic script). Later full forest green pebbled morocco over wooden boards, with floral motifs elaborately tooled in gilt; recessed diamond lozenge at both boards; gilt-tooled spine; gilt dentelles; light blue paper endleaves with gilt stars; edges gilt and gauffered; green silk ribbon marker. Dampstain at bottom outer corner (slightly affecting plates through the first third of the work), light to moderate marginal foxing throughout. Mild to light foxing and smudges to folding plans (otherwise well-preserved). A good copy, in a most handsome binding.

First edition of this collection of 29 fine engraved views after drawings by Robert Home (1750-1836) which provide an excellent visual supplement to Major Alexander Dirom's Narrative of the Campaign in India, which Terminated the War with Tippoo Sultan, in 1792 (London: W. Bulmer & Co., 1793). Among the views of Bangalore is an engraving of the English cemetery with seven monuments erected to British soldiers who fell during the taking of the city; a list of the inscriptions which appear on the monuments precedes the description of Bangalore. Other views depict Savendroog, Maugree Pagodas, Ootradroog, Ramgurry, Chenepatam, Ooleadroog, Shevagurry, Shevagunga, Peddinaigurgum, Seringapatam, and the tomb of Hyder Ali Khan. The letterpress gives brief descriptions of the military actions taking place at the various sites depicted. A portrait painter who began his studies at the Royal Academy Schools in 1769, Home was granted permission to follow Lord Cornwallis' army as official artist during the Third Anglo-Mysore War as it expanded to Bangalore. He painted some of his most well-known paintings while in South India. In 1792 he met the artists Thomas and William Daniell who were supportive of his work as landscape artist. Home moved to Calcutta in 1795, where he had a flourishing portrait trade, and was one of
the few British artists to spend the greater part of his life in India. Most of the plates are engraved by Fittler; others by Lowry, Morris, Hawksworth, Reading, Skelton, and Byrne. Good. Hardcover. (52536)

References: Archer and Lightbown, India Observed: India as Viewed by British Artists 1760–1860, p. 41; Cox I: 305; ESTC T90237.

N.B.: Some 51 pages of French text from another work, including three engraved plates of the Swiss Alps, are bound in at the end.

$1,250

TRAVEL, GEOGRAPHY: Europe


Mariana Starke was an English author who made a name for herself with her ground-breaking travel guides. When she was asked to publish a fourth edition of her "Letters from Italy" Starke decided to revisit the continent and create this new work. Starke spent two years from May 1817 to June 1819 and wrote about the changes and vast improvements on the continent from the spot, producing this extensive guide to Europe for travelers, based on her own experience revisiting the continent after the peace of 1814 that concluded the Napoleonic Wars.

An advertisement at front spells out a stark warning to travelers due to "disbanded soldiers, converted into banditti, infesting the post-roads of the south of France, the Alps, Apennine, and countries bordering on those mountains; especially the confines of the Roman and Neapolitan territories situated between Terracina and Mola-di-gaeta...."

Starke's guides are considered groundbreaking for the genre, including, next to the common architectural and scenic descriptions, advice on luggage, obtaining passports, the cost of food and accommodations, hence the extensive appendix, and advised a system of exclamation mark ratings !!!, a forerunner of today's stars. Contains 300 pages with extensive appendix, alphabetical list of towns, rivers, gulfs, islands, etc. and index at rear.

Binding with light wear along edges, small chips and very light fraying with rebacked spine darkened. Contemporary inked notes in margins of pages 171, here some underlining, and 356, light sporadic foxing and water staining, visible only in some parts at lower right corner around the center of the book and spine. Binding in overall good, interior in good to very good condition. g to vg. Hardcover. (46159)

$1,500

144. Stephens, John L. Incidents of Travel in Greece, Turkey, Russia, and Poland. 2 Vols. New York: Harper & Brothers, 1838. Ex-Library First edition. Octavo. xi, 13-268, v, 7-275pp., 1 folding map. Original green patterned moire cloth with gilt lettering on spines. Frontispiece folding map indicating the author's route and small engravings throughout text. Stephens "...object has been to present a picture of the everyday scenes which occur to the traveller in the countries referred to, rather than any detailed description of the countries themselves." (Preface).

Stephens was an American lawyer who became one of the foremost American explorers of his time and was a pivotal figure in the rediscovery of the Mayan civilization. "His wandering spirit mellowing his analytic eye, John L. Stephens is the best kind of guide. Whether describing the richness of a seraglio in Turkey of the drama of a gambling hall in Russia, the congenial and charismatic style of his narrative - with its hearty doses of humor - is
warming, while the enthusiastic accounts of treks, discoveries, and friends made utterly engages. Add to this Stephens' conscientious inclusion of historical, sociopolitical, anthropological, and sometimes mythological, context, and Incidents of Travel in Greece, Turkey, Russia, and Poland becomes the next best thing to being there." (Early Editorial Review).

A well-preserved copy with only light wear along edges, light scuffing of lightly rubbed boards, spine somewhat sunned. Small stickers on inside covers. A few library stamps and previous owner's name inked to title pages. Map with small closed tear. Block with much less foxing than usually found. Overall in very good condition. vg. Hardcover. (46237)

$375

TRAVEL, GEOGRAPHY: Middle East

145. Jackson, Keith Alexander; Joseph Fowell Walton. Views in Affghaunistaun... from Sketches Taken during the Campaign of the Army of the Indus [AFGANISTAN], London: W. H. Allen and T. M'Lean, [1841]. Folio. [6 = frontispiece, title, dedication], 18, 16pp. Hand-tinted (green and yellow-ochre) lithographic frontispiece; hand-tinted lithographic title; 23 unnumbered hand-tinted lithographic scenes (one tint) with captions; 1 text engraving (minarets at Ghuznee). Later full forest green pebbled morocco over wooden boards, with floral motifs elaborately tooled in gilt; recessed diamond lozenge at both boards; gilt-tooled spine; gilt dentelles; light blue paper endleaves with gilt stars; edges gilt and gauffered; green silk ribbon marker. Light to moderate foxing throughout (more so at text leaves and at margins; most plates largely unaffected). A good or better copy, very handsomely bound.

A collection of 23 hand-colored lithographic plates based on sketches made during the opening campaign of the First Anglo-Afghan War by Sir Keith Alexander Jackson, a captain in the British Fourth Light Dragoons. The accompanying text prepared by Jackson is divided into fifteen sections which reference to the chief cities of the campaign, along with several important structures and the Bolan Pass region (present-day Pakistan). In his notes Jackson provides historical and topographical information in addition to details of the campaign. The British objective was to replace the current Afghan amir, Dost Mohammed Khan, who was thought too susceptible to Russian influence, with the more friendly Shah Shuja.

The hand-colored frontispiece is described as a "Fac-simile of a drawing in colours found in the women's Anderoon [Pers. = harem apartments] at Ghuznee... just after the storming of that Fortress, supposed to be the Portrait of an Affghaan Exquisite [i.e., a dandy]." Following the lithographed dedication by Joseph Fowell Walton to the chairman and directors of the East India Company, the work opens with the detailed "Map of the Route of the Army of the Indus. 1839." After setting out from British India in December 1838, the British forces reached Quetta (Kwettah) in late March 1839 and proceeded through the Bolan Pass into Afghanistan. Kandahar fell on April 25, 1839, and the great fortress of Ghazni (Ghuznee) was captured on July 23 of that year. Beginning with Kabul (Caubul), the order of the lithographs and text reverses that of the campaign (excepting the views of Quetta, which appear just before those of Kandahar). The final view depicts a notable antiquity in the environs of Thatta (Tatta), a town near the mouth of the Indus River where the campaign began: surrounded by a compliment of Afghan guards, Sir Keith Alexander Jackson is seated in a folding chair as he sketches the ruins of the medieval tomb before him. An intriguing melange of imperial propaganda and travelogue, the spirit of the enterprise is well expressed in Jackson's observation on the forifications at Kelat: "The citadel, though presenting a formidable appearance, from its towering height, offered but a fruitless resistance to the science with which it was assailed."

Notes on the plates: Close inspection of the two digitized copies available via the Library of Congress (LC) and the Bayerische Staatsbibliothek (BSB) reveal several interesting points regarding the compliment of plates when compared with the detailed descriptions which appear in J. R. Abbey's standard reference, Travel in Aquatint and Lithography 1770-1860. Apart from the map (listed separately), Abbey lists 27 lithographic plates. Including the frontispiece and title, our copy contains 25 plates, some of which cannot with certainty by matched with those in Abbey (see below). The order of plates differs significantly from Abbey, as well: the first twelve scenic plates in our
copy correspond to Abbey nos. 16-27. As it turns out, like our copy, the copies in LC and BSB also contain 25 lithographs, with the same sequence of scenes, arranged in the same order. However, seven of the scenes in the BSB copy -- Ruined Tower on the River at Maidam, Army Marching [Abbey 19]; Abdool Rahmun's Fort, after the Mines Were Sprung [23]; Kvetlah Candahar Gate [25]; Dadur [5]; North Gate of the Fort of Bukkur, on the Indus [7]; Fort of Bukkur and Roree from Sukkur [8]; Island on the Indus just below Bukkur [11] -- though clearly based on the same drawings by Jackson, are not the work of same artist as those in our copy or the copy in LC, the latter containing a suite of scenic plates absolutely identical to ours. The two plates which appear in Abbey but do not appear in the three copies which we have been able to inspect are: Persian Water Wheel, on the Banks of the Indus [Abbey 10]; City of Caubul from the Jellalabad Road [15]. Further complications arise when we compare the titles with those in Abbey. Two plates in our copy do not match any on Abbey's list: Mountains at Kirta, near Curm Aub, Bolan Pass; North Gate of the Fort of Bukkur, on the Indus. The latter is most interesting, as by process of elimination it would have to correspond with Abbey 9, Roree and Fort of Bukkur, which would not appear to describe this scene. While we are unable to determine whether these views appear in Abbey's copy or not, it is clear that significant variations occur in the compliment of scenic plates published in Jackson's Views of Affghaunistaun. Inspection of the BSB copy even introduces the possibility that Abbey's copy includes a case or two of double renditions of the same view by different artists. For example, nos. 3 and 4 are each titled Kondye, Bolan Pass, the first being signed W. L. Walton. Good+. Hardcover. (52929)

Abbey, no. 506. $7,500

TRAVEL, GEOGRAPHY: North America


This work is Reverend Cooper Willyams' (1762-1818) illustrated account of his time spent with the British military during the 1794 West Indies campaigns of the Napoleonic wars. Cooper was enlisted as chaplain of the HMS Boyne, flagship of the Vice Admiral John Jervis (1735-1823) who commanded the British fleet during these campaigns, including the battle of Battle of Martinique (Feb-March) and the Invasion of Guadeloupe (April-December). During these engagements and others, the fleet supported the British Army, under the command of General Sir Charles Grey (1729-1807).

This copy of the work is complete with 10 engraved images by Willyams to accompany the text throughout, including 2 maps and 8 aquatints (2 smaller images together in one plate, 4 full-page, and 2 in text images at the end), as called for in the list of plates, and as described in Abbey. In our copy the full-page images measure on average 17x10", but are not hand-colored, and remain monochromatic. It is interesting to note that the the second of the smaller aquatints, stated in the contents to be bound opposite p.28, is in fact printed together with the previous smaller image and bound opposite p.22. Images here include a detailed topographical map of the Island of Martinique and a map of Fort Bourbon (Martinique), as well as views of the Bay of Maran and Pigeon Island (Martinique), the bay and town of St. Pierre (Martinique), 2 views of the Storming of Fort Louis (Martinique), the Bridge over the river Gallion (Guadeloupe), Pointe-à-Pitre harbor (Guadeloupe) and Fort Fleur D'Epee (Guadeloupe). All images are captioned underneath and credited, with most being dated as well.

Also included is a preface, list of subscribers, and table of contents at the front, as well as the aforementioned detailed list of plates and an extensive appendix consisting of officers' orders and firsthand accounts.
Binding with some minor cracking to the boards. Interior covers and endpapers with some damp staining along the edges. Interior with pages throughout lightly foxed and or damp stained, mostly in the margins, with most images still quite clean and vibrant. Binding tight. Binding in very good, interior very good- condition overall. vg- to vg. Hardcover. (52833)

Signature collation: 2 parts each with separate register and pagination. a-d2, B-Z2, 2A-2Q2; a1, b-o2, p1, q-r2

Bibliographic reference: [Abbey Travel 677]

TRAVEL, GEOGRAPHY: South America