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MISCELLANEOUS

1. Goodall, Jane; Hugo van Lawick (photographer). **In the Shadow of Man (INSCRIBED & SIGNED).** Boston: Houghton Mifflin, 1971. First edition, first printing. Quarto. (xx) [2] 297pp. Photo-illustrated dust jacket with orange and white lettering on the front cover and spine. Illustrated grey buckram boards with green lettering on the front cover and spine. Price clipped jacket. Illustrated endpapers. Warmly inscribed and signed by Goodall and her then husband Hugo van Lawick to Geography professor and Africa expert Edwin S. "Ned" Munger (1921-2010) on the title page. Originally from Munger's vast personal library, with the embossed blind-stamp of the "Munger Africana Library" on the title page.

In this acclaimed and pioneering work on primate behavior, famed anthropologist Jane Goodall recounts her experiences studying and working with a troop of Chimpanzees in the Gombe National Park in western Tanzania. This enthralling account is accompanied

throughout by engaging color photographic reproduction by Goodall's then husband, Dutch wildlife photographer and filmmaker Hugo van Lawick (1937-2002). Jacket with the most minor rubbing to extremities as well as light sunning to the lettering on the spine and a small closed tear to the head of the spine. Jacket in very good+, binding and interior in near fine condition overall. vg+ to near fine. Hardcover. (50026) \$475

2. Gropius, Walter; P. Morton Shand (Trans.); Frank Pick (Introduction). **The New Architecture and the Bauhaus.** London: Faber and Faber, 1956. Third English language edition. Octavo. 112pp. Original black cloth with white lettering on cover and spine in original illustrated dustjacket, white lettering on spine. "A re-issue of one of the most important books on the modern movement in architecture—'it has all the permanence of a classic'— (The Times Literary Supplement). Dustjacket designed by Moholy-Nagy. In this volume, the third edition of the first edition in 1935, Walter Gropius introduces practical solutions to fundamental problems of contemporary architecture. The book is illustrated with sixteen mostly full page photographs of architectural projects, e.g the administrative office building at the Werkbund exhibition in Cologne, 1914, various Bauhaus buildings, Gropius' own house in Dessau, etc. and one page with six photographs of lamps, writing table, a China service designed by O. Lindig, kitchen equipment , textiles designed by Otto Berger and first models for tubular steel furniture designed by Marcel Breuer. Inside back flap and back cover of dustjacket with advertisements of architectural literature. Dustjacket with light wear along edges, small chips and some light creasing at head and tail of spine. Some offsetting on endpapers due to dustjacket flaps. Dustjacket in overall good, binding and interior in near fine condition. (48806) \$250

3. Ishiuchi, Miyako (石内 都) (photography). **Yokosuka Story 絶唱, 横須賀ストーリー.** Tokyo: Shashin Tsushinsha, [1979]. First edition. Oblong quarto. Photo-illustrated glossy wrappers with red lettering on the cover, black lettering on the spine. With original publisher's tan obi. Signed by Ann Tucker, the Houston Museum of Fine Art Curator, in pen on the interior front wrapper. This is a beautiful copy of Miyako Ishiuchi's acclaimed first collection of published work. She was recipient of the prestigious Kimura Ihei award in photography in 1979. Wrapper with the most minor of rubbing to extremities. Wrappers and interior in near fine condition overall. near fine. Softcover. (49650) \$7,000

4. Lemonds, Debra D.; Eric H. Kline (eds.); Stephen Sheehi (introduction); Mohammed B. Alwan (foreword). **EYES LIKE LAMPS Selections from the Mohammed B. Alwan Collection of 19th-Century Middle-Eastern Photography: A 5000-Image Archive Documenting Culture, Religion, Commerce and Daily Life in the Islamic Near East, from Palestine, Lebanon, Syria, Egypt and Turkey to Persia, Arabia,**

Morocco, Algeria, Tunisia and Libya [SIGNED]. Los Angeles: Eric Chaim Kline Bookseller, 2016. Signed Limited edition. 1/60. Oblong Quarto. [1] 252 [1]pp. Black silk with photograph and gilt lettering on cover, housed in matching silk slipcase. All edges gilt. Tan endpapers. Translucent photographic flyleaf. With a 23-inch panorama of Constantinople in rear pocket. Handsome and extensive nineteenth-century photographic survey of the Islamic Near East from Morocco to Turkey. Illustrated with 374 photographs (many full page), arranged thematically. Primarily ethnographic albumen prints, color photochroms, glass slides and a ferrotype, the images were selected from the extraordinary 5000-image archive of Mohammed B. Alwan, Arabic language and literature professor. With eleven-page introduction by Stephen Sheehi, Sultan Qaboos bin Said Chair of Middle East Studies at William & Mary College. The work reproduces the hue, value, contrast and focus of each original print. Photo captions in English. Color map of the region and index of photographers at rear.

An elegant and powerful view of life in Middle Eastern cities, villages, countryside, waterways and deserts, with uncommon and compelling images, including glass slides from Palmyra, a solar eclipse, swordplay, and--please be advised--severed heads.

Photographers include: Addullah Frères, American Colony, Arnoux, Beato, Béchard, Bonfils, Borgiotti, Bougault, Dumas, Famin, Frith, Garrigues, George, Gulmez, Hakim, Snouch Hurgronje, Iranian, Lehnert & Landrock, Lekegian, Leroux, Neurdein Frères, Photoglob Zürich, Reiser, Rubellin Pére & Fils, Sébah & Joaillier, Soler, A.T. Thompson, Underwood & Underwood and Zangaki. (40478) \$1,500

Chapters: Desert / Markets / Women / Cities / Music & Dance / Heritage / Men / Transportation / Religion / Government / Crime & Punishment / Professionals / Street Scenes / Domestic Life / Rivers & Seas / Village Life / Children / Education / Altered Images / Visions of the Maghreb / Photographing Jerusalem / Albums, Slides, Stereoscopes & Panorama

About the collection: The 5000-image archive represents fifty years of work by distinguished European and native photographers, at least 33 of whom are credited, including Beato, Béchard, Dumas, Frith, Hakim, Iranian, Lekegian and Sébah. It was created over a period of forty years by Mohammed B. Alwan, professor of Arabic literature and culture at Tufts and Harvard Universities. Many of the collection's prints were acquired during travel throughout Egypt, Lebanon, Syria and Alwan's native Iraq. The collection is available for acquisition; please direct inquiries to Eric Chaim Kline.

ARCHITECTURE: American

5. Mendelsohn, Erich. **Amerika: Bilderbuch eines Architekten.** Berlin: Rudolf Mosse, 1928. 1st to 3rd Edition. 1. bis 3. Auflage. Folio. ix, 82, [1]pp. Original cloth-backed over yellow, printed paper-covered boards with black lettering on cover, yellow lettering on spine.

Critical study of American architecture by German-Jewish architect Erich Mendelsohn. The 77 b/w reproductions in photogravure were taken by the architect on his visit to the United States in 1924. Mendelsohn's goal was to convey a new vision of the contemporary city. In his foreword he points to the pros and cons of European Americanism, which he sees as a major opposition between civilization and culture. Photographs show the Brooklyn Bridge and Manhattan's skyline, the Equitable Trust Building, Trinity Church, Times Square, 5th Avenue, Madison Avenue, Wall Street, Broadway, Shelton Hotel, New York Harbor, Chicago's Federal Reserve Bank, Michigan Avenue, building of the Chicago Tribune, various Chicago street scenery, as well as architecture in Detroit and Buffalo.

15 photographs by the Danish architect Knud Lönberg-Holm, particularly those showing Detroit, are not credited to him, only in the later, expanded edition of 1928 was Lönberg-Holm given credit. Noteworthy that Mendelsohn's so-called 'photographic modernity' was often substantiated by pointing to those photographs in this book taken by Lönberg-Holm.

El Lissitzky was so impressed with "Amerika" that he said the volume "thrills us like a dramatic film. Before our eyes move pictures that are absolutely unique. In order to understand some of the photographs you must lift the book over your head and rotate it."

Text in German. Some sunning along top edge of cover and about half an inch abrasion on back cover and a few indentations next to it. Covers somewhat rubbed. Contains an Ex Libris plate of Haus Henschel on inside front cover, and a library marker with C154 inked to top, and Oscar R. Henschel, Kassel, printed below and pasted to upper left corner of inside back cover. Binding in overall good-, interior in very good condition. Protected in modern mylar. g to vg . Hardcover. (44721) \$650

6. Stöhr, Karl F. **Die amerikanischen Turmbauten, die Gründe ihrer Entstehung, ihre Finanzierung, Konstruktion und Rentabilität.** München; Berlin: R. Oldenbourg, 1921. First edition. Quarto. IV, [2], 42pp (Text), 40pp (Plates). Original pictorial wrappers. Printer's device on title page.

Photo-illustrated architectural study on the construction of American skyscrapers, their financing and rentability. This book is profusely illustrated with 15 in-text illustrations and b/w photographic reproductions, as well as 40 full-page b/w photographic reproductions showing the Continental Commercial Bank under construction and after completion (28 photographs) and various newly constructed skyscrapers located in New York City and Chicago (12 photographs).

Among the buildings featured in this work are the following:

- The Bankers Trust Company Building, NY. - The Woolworth Building, NY. - The Singer Building, NY. - The Manhattan Municipal Building, NY.

- The Hotel McAlpin, NY. - The Pennsylvania Station (view of the entrance hall), NY. - The University Club of Chicago. - The Blackstone Hotel, Chicago. - The Peoples Gas building, Chicago. Wrappers slightly age-toned along edges. Text in German. Wrappers in overall good+, interior in very good condition. g to vg. Softcover. (41037) \$375

ARCHITECTURE: Asian

7. n/a. 壁. 建築寫眞類聚刊行會/ **Shoheki. Kenchiku Shashin Ruiju Kankokai (Walls. Architectural Photographic Publications) 2-14.** Tokyo: 洪洋社 (Koyosha), 1919. Octavo. String-tied portfolio, containing 51 loose leaves. Illustrated front cover with modernist design and typography in black, white and orange. Orange and white lettering on the front cover, white lettering on the spine. Of the 51 leaves, 50 are single sided plates of b/w photogravure images. Each plate is labeled and captioned at the bottom. The initial introductory text plate has a table of contents on the verso. The work, part of the expansive series of photographic architectural portfolios from the publisher, is a visual survey of traditional Japanese walls. These are walls from a variety structures including villas, homes and shops. The walls examined are made from wood, plaster, stone, and combinations thereof.

Text in Japanese.

Portfolio with some sunning and minor staining along edges. Minor marking in blue pen and a small water stain to the left side of the front cover. Spine sunned. Light age toning to the edges of plates, a few plates with minor to light water stains. Images unaffected, clean and vibrant. Portfolio in very good-, plates in very good- to near fine condition overall. Extremely scarce. vg- to near fine. Hardcover. (47044) \$650

* One copy found on OCLC.

ARCHITECTURE: Commercial

8. Ginzburger, Roger; El Lissitzky (Art cover artist). **Neues Bauen in der Welt 3: Frankreich.** Wien: Anton Schroll & Co., 1930. First edition. Quarto. 132pp. Original photographic dust-jacket over stiff wrappers. Remarkable architectural work on the development of new ideas of construction and form. This striking photographic survey of French architecture by Roger Ginzburger, features bridges, industrial buildings and factories, monuments such as the Eiffel Tower, churches, pavilions, and other 1920s buildings by Auguste Perret, Tony Garnier, Henri Sauvage, Le Corbusier, Andre Lurcat, Gabriel Guevrekian, and others. This volume, the third of the "Neues Bauen in der Welt" series, is profusely illustrated with numerous b/w photographic reproductions and floor plans. The stunning photograph featured on the dust-jacket is by El Lissitzky. Very minor rubbing along edges. Spine slightly creased. Very minor and sporadic foxing throughout.

Text in German. Dust-jacket, wrappers and interior in overall good+ to very good condition. g. Softcover. (32014) \$1,250

9. Zwei Jahre Arbeit an der Reichsautobahn. Zur Eröffnung der ersten Teilstrecken, herausgegeben von der Gesellschaft "Reichsautobahnen" im Einvernehmen mit dem Generalinspektor für das deutsche Strassenwesen und dem Reichsminister für Volksaufklärung und Propaganda. Berlin: Volk und Reich Verlag, 1935. First edition (1.-8. Tausend). 4to. 84pp. Original tan wraps with red lettering on cover. Scarce work looking at the achievements and progress made in the first two years of the Autobahn construction in Hitler's Third Reich. The project was started in 1933 just a few months after Hitler came to power. Profusely illustrated with b/w reproductions of photographs as well as maps partly colored in red. Photographs by Heinrich Hoffmann, Dr. Paul Wolff, Fritz Todt, and others. Text in German. Very minor age wear and staining on wraps. Interior in very good condition. Softcover. (27312) \$500

ARCHITECTURE: European

10. Kurz, Prof. Otho Orlando (Introduction by). Die kleine Wohnung in der Ausstellung Heim und Technik München 1928. München: Georg D. W. Callwey, 1928. First edition. 12mo (7 1/2 x 5 3/4"). 68pp. Original photo-illustrated wrappers with blue and black lettering to front cover.

Published on the occasion of the 1928 edition of the "Heim und Technik Ausstellung" (Home and Technology Exhibition), in Munich, this work is a manual for modern residential construction with 21 floor plans for different living space sizes including details of the expected rental costs. Text in German. Wrappers and interior in very good condition. vg. Softcover. (46721) \$450

11. Lotz, Wilhelm (ed.). Licht und Beleuchtung (Light and Lighting). Berlin: Hermann Reckendorf, 1928. First edition. Quarto. 60pp., 79pp of photographic plates. Original blue cloth with orange typography on cover, protected by modern mylar. Black top edge and endpapers. Publisher's devices on title page and verso of half-title. Sixth volume of the series Bücher der Form."

This volume elaborates on technical aspects of lighting considering architectural requirements. Originally planned to tackle a wider scope, including lighting for ships, healing lamps, theater lighting and other fields, the editors decided to focus on practical aspects of lighting. Therefore the technical aspect needed to be in the foreground but the design of light in architectural settings was not overlooked. The volume offers six essays on the basics of lighting techniques, the design of luminaries, light in architectural design,

with city planning and luminary advertising signage presented in three additional essays.

The text is illustrated with b/w technical drawings followed by an extensive section with b/w photographs of modern light fixtures, including Bauhaus designs, and lighting accessories as well as their application in architectural settings. e.g. movie theaters, high risers, retail locations, neon advertising and the lighting of palaces, churches, etc. Text in German. Binding with light wear and sunning along edges. Text block lightly age-toned. Very good condition. Hardcover. (48451) \$375

12. Mendelsohn, Erich. **Russland, Europa, Amerika. Ein architektonischer Querschnitt.** Berlin: Rudolf Mosse Buchverlag, 1929. First edition (5,000 copies) [1.—5. Auflage]. Folio. 215, [5]pp. Half cloth with embossed lettering

on spine over paper-covered color-printed boards designed by Mendelsohn. Authoritative architectural overview by the German Expressionist and Streamline Moderne architect. Profusely illustrated with 100 full-page b/w photogravures (most by Mendelsohn) of various architectural styles and a variety of exteriors including universities, factories, hospitals, banks, transportation stations, places of worship, office and government buildings, theaters, a granary, a water-tower, residences and more, along with workers, street scenes and markets, plus some architectural details, renderings and plans. A few buildings are depicted under construction. Some images taken from works by E. O. Hoppé, Walter Gropius, Adolf Behne, Mumford, Grabar, Lukomskij, Hilbersheimer, Giedion, Hegemann, Kasweik and others. In an essay entitled "Synthese" Mendelshon describes Europe between the two world powers, juxtaposing Russia's socialist experiment and America's developing maturity. He substantiates atmospheric interpretations of each image in his descriptive captions with architectural, artistic and historical commentary on each facing page. Text in German. Moderate sunning around edges of binding and endpapers. Minor stain at top edges and one-inch abrasion at lower foredge of back cover. Light age-toning of block. Binding in good, interior in overall good+ condition. Important work by one of the most prominent Jewish architects of the 20th century. vg. Hardcover. (37290) \$675

"Dieses Buch ist kein politisches; aber Politik und Wirtschaft sind die lebendigen Grundlagen seines architektonischen Querschnitts. Es sieht Europa zwischen den beiden Willensmächten Rußlands und Amerika um fernere Weltgeltung ringen, sieht im heutigen Amerika die sich vertiefende Weltmacht, nicht nur wildes Ausbeutertum und hoffnungslose Mechanik - sieht Sowjetrußland als Tatsache, nicht nur als Studio verwirrter Menschenhirne, im russischen Opfer Vorstufe und Beginn einer neuen Ordnung, nicht nur eine Variation politischer Pubertät. Mit der Gegenüberstellung "Rußland - Europa - Amerika", berührt es ein höchst gegenwärtiges, zeitwichtiges und entscheidenes Problem."

13. n/a. **Exhibition of plans prepared by the students of architecture of the Royal Hungarian "Joseph" Technical University in Budapest 1930.** Budapest: "Technika", 1930. First edition. Large quarto (11 1/2 x 8 1/4"). 17, [1]pp (Text); [50]pp (Plates), [2]pp. Original printed wrappers, with red lettering to covers.

Booklet published on the occasion of the XIIth International Congress of Architects held in Budapest, Hungary, from September 7, to September 14, 1930.

Illustrated with 68 heliogravures and one color plate, this work contains a selection of architectural projects made by the students of the Department of Architecture of the Budapest Technical High-School.

Wrappers age-toned and slightly chipped at lower margin of front cover. Text and captions in Hungarian, German, English, French and Italian. Wrappers in overall good- to good, interior in very good condition. g- to vg. Softcover. (42293) \$600

14. van de Leek, Bernd. **Ein Mahnmal (Memorial. Draft Commemorating the Victims of the Holocaust).** Berlin: Bend van de Leek, 1999. Original document. Facsimile signature with date on illustrated cover of second set. Quarto. (2) 7 (3)pp., (1) 3 (1) leaves Two sets of original stiff black wraps with silver lettering on cover, illustration on cover of part two. The first set is stapled, the second set contains front and end leaf and three folded pages with silver-printed drafts. Protected by modern mylar.

One of the proposals submitted for the planned memorial in Berlin, honoring and commemorating the murdered Jewish people in Europe. The proposal contains two parts: a seven page text in stiff black wraps, and collection of 7 lithographic renderings, printed in silver, three of them folded. These images show drafts of the layout, sectional drawings as well as the outdoors surrounding the memorial. The final page with a draft of the memorial, including commemorative text.

The memorial has a strong symbolic character with a cube pointing to the four cardinal directions, resting on four cube pedestals with symmetry and proportions in harmony to the Brandenburg Gate near by. The facade, the pedestals and the roof are clad in natural stone. Joints covering the whole building provide a strict grid, underscoring the symmetry of the building. The roof is shaped like a pyramid and set back so the cube stands free, providing a skylight. Aside the glazed top of the roof the only daylight. The roof rests on four circular columns which rejuvenate towards the top. The spiraling peak of several meters is poured in bronze and signifies an extension of the surrounding walkways, also in spiral form. A circular hollow, looking as if grind out of the facade, contains the inscription of the memorial on all four sides. The adjacent testimonial building is a steel construction with all elements visible. A symbolic reminder of the old train stations with their iron grid constructions. Memorial and testimonial building are symbolically separated from each other.

In seven brief chapters, the text elaborates on architecture and symbolism, the symbolism of the area surrounding the memorial in particular, artwork as memorial, deed and guilt, the time of the Nazi dictatorship, the admission of guilt, on the necessity of a memorial for Jewish victims and the designation as a "Place Bearing Witness," with closing words by the architect Bernd van de Leek. Artistic and architectural drafts of part two are printed in silver, including a facsimile signature of the architect, dated '99. Text pages are printed to heavy paper with architects copyright reservation and disclaimer on last page. Fine condition. Softcover. (49790) \$950

15. 堀口捨己 Horiguchi, Sutemi. 現代オランダ建築 **Gendai Oranda Kenchiku (Modern Dutch Architecture)**. 東京 (Tokyo): 岩波書店 (Iwanami Shoten), 1924. First edition. Quarto. 3pp. 9pp. 15pp. 1-8pp. [Plates #1-5], 9-14pp. [Plates #6-17], 15-42pp. [Plates #18-86] [1]. Black and red decorative paper boards with gilt stamped lettering on the spine. Covers with modernist design. A finely produced architectural survey of major trends in modern Dutch architecture, with all text, captions, and table of contents in Japanese. Illustrated throughout with a total of 86 plates (some interleaved) of b/w photographic reproductions, mostly collotype images, of the architectural examples. Also included are some concept design sketches, measured drawings, and floorplans of the structures. Images captions underneath. Among the topics discussed are the Amsterdam School of "expressionist architecture" and the work of Michel de Klerk (1884-1923) and Piet Kramer (1881–1961).

Text in Japanese.

Binding with some light rubbing and bumping to extremities, including the head and tail of the spine. A few light scratches to the covers. Some damp staining to the interior covers. A few sporadic instances throughout of minor water staining, with images entirely unaffected. Binding in very good-, interior in very good+ condition overall. Quite scarce. vg- to vg+. Hardcover. (47051) \$2,500

Horiguchi Sutemi (1895-1984) was a Japanese architect, architectural historian and acknowledged expert in the traditional Sukiya-zukuri style of residential architecture.

ARCHITECTURE: Modern

16. Bayer, Herbert; Walter Gropius; Ise Gropius (eds.). **Bauhaus 1919–1928 [WITH PRINTED MOMA ANNOUNCEMENT 'WHAT IS THE BAUHAUS?']**. New York: The Museum of Modern Art, 1938. First edition. Quarto. (5) 224pp. Original bright yellow cloth with debossed red and black lettering on cover and spine, in original photo-illustrated dustjacket. Alfred H. Barr, Jr. in his preface: "Are this book, then, and the exhibition which supplements it, merely a belated wreath laid upon the tomb of brave

events, important in their day but now of primarily historical interest? Emphatically, no! The Bauhaus is not dead; it lives and grows through the men who made it, both teachers and students, through their designs, their books, their methods, their principles, their philosophies of art and education."

In 1938 MoMA issued a press memo informing New York City editors that on December 7, the Museum would open "what will probably be considered its most unusual exhibition—and certainly one of its largest." That exhibition was Bauhaus: 1919–1928, an expansive survey dedicated to this incomparably influential German school of art and design. On display were nearly 700 examples of the school's output, including works of textile, glass, wood, canvas, metal, and paper. It was a celebration of the remarkable creativity and productivity of the Bauhaus, which had been forced to close under pressure from the Nazi Party just five years prior. The size and scope of this tribute indicated the importance of the Bauhaus to MoMA's development: the school had served as a model for the Museum's multi-departmental structure, and inspired its multidisciplinary presentation of photography, architecture, painting, graphic design, and theater. (From MoMA's original 1938 announcement).

Beautifully illustrated with b/w reproductions of paintings, sculptures, drawings, portrait photographs and workshop photos, technical drawings, photographs of art created at the Black Mountain College, the New Bauhaus, Chicago and the Laboratory School of Industrial Design, New York. Contains biographical notes, bibliography of Bauhaus publications and an index of illustration by artists' names at rear. Laid in a MoMA announcement (14 1/8 x 4") "What is the Bauhaus?" addressing the history and the importance of the Bauhaus, the exhibition at MoMA and this corresponding publication. Some light chipping along edges, a couple of one inch closed tears and creasing.

Dustjacket with some wear along edges, small chips along top and bottom edges, a bit more pronounced at corners, a quarter inch chip at head, three quarter inch chip at tail of spine. One inch closed tear and some creasing at top foredge corner of front cover. Binding with minor wear. Interior with slight age-toning, else in very good+ condition. g- to vg+. Hardcover. (48209) \$1,750

17. Deutscher Werkbund (ed.). **Bau und Wohnung (Building and Apartment)**. Stuttgart: Akad. Verlag Dr. Fr. Wedekind & Co., 1927. First edition. Large Quarto. 152pp. Original gray cloth with black and red lettering on cover, black on spine, protected by modern mylar. Typography by Willi Baumeister. Contains the buildings of the Weissenhof Settlement in Stuttgart, built in 1927 as proposed by the German Werkbund and ordered by the City of Stuttgart on the occasion of the Werkbund Exhibition "Die Wohnung (The Apartment)." Photographs in photogravure by Dr. Lossen & Co., one by H. A. Rühl (page 6), one by O. Eisenschink (page 10). Profusely illustrated with b/w offset reproductions of photographs of homes in the Weissenhof Settlement, architectural models and plans, and interiors. Preface by Mies van der Rohe with

contributions by Werner Gräff, Peter Behrens, Le Corbusier and Pierre Jeanneret, Richard Döcker, Walter Gropius, J. J. P. Oud, Hans Poelzig, Hans Scharoun, Mart Stam, Bruno and Max Taut and other. Text in German. Very light sunning along edges and spine. Previous owner's name penciled to front free endpaper. Binding in very good, interior in near fine condition. Very good to near fine condition. Hardcover. (48633) \$500

18. Giedion, Sigfried. **Bauen in Frankreich. Eisen. Eisenbeton (Building in France. Iron. Ferroconcrete).** Leipzig/ Berlin: Klinkhardt & Biermann, 1928. Second edition. Quarto. (8) 127 (1)pp. Original blue cloth with silver-stamped lettering on cover and spine. Black endpapers. Design and typography by L. Moholy-Nagy. The book was produced with assistance from the Librarian of the "Conservatoire des Arts et Métiers," Paris, and the architects A. G. Perret, Tony Garnier, Le Corbusier among others. Giedion presents a comprehensive survey of construction and architecture, using iron and concrete, for modern, residential and commercial building in France. He focuses special attention on the work of A. G. Perret, Tony Garnier, Le Corbusier and the next generation. Beautiful illustrated with b/w photographs, architectural drawings and plans throughout. Contains list of illustrations with credits and index at rear. Last page with advertisement of F. Bruckmann publishers.

Text in German.

Binding with light wear along edges and some water staining along top of front and back cover. Starting at pages 1, lightly at 17, 33, 49 and 65. Sporadic light damp-staining throughout pages, and especially along top margins of block. Binding and interior in good to good+ condition. g to g+. Hardcover. (48329) \$325

19. Hajos, E. M.; L. Zahn; E. Redslob (Introduction). **Berliner Architektur der Nachkriegszeit (Postwar Berlin Architecture).** Berlin: Albertus-Verlag, 1928. First edition. Large Quarto. xiii (i), 131pp. Original stiff tan wraps with photo-illustrated dustjacket attached, with white lettering on cover, black on spine, protected by modern mylar. The photo of postwar Paris architecture on rear cover of dustjacket was never published elsewhere. The inside flap lists four volumes of the projected series: Berlin, Paris, Vienna and Amsterdam. Contains eleven b/w in-text and one hundred and forty-six b/w photographs on plates. New design, not emulation of old styles should be the attitude in postwar Berlin, promises Edwin Redslob in his introduction, describing a time of reflection in the capitol of the German Reich, deeming the inventive architect to be the pillar of the future in a growing metropolis. The examples for the new direction presented here extensively in b/w photography are designs of E. Mendelsohn, the Brothers Luckhardt, Bruno Paul, Hans Poelzig, Bruno Taut, E. Gutkind, Walter Gropius, O. Bartning, H. Tessenow and others, including settlements, retail facilities, movie theaters, hospitals, administrative buildings, churches, etc. The appendix contains architectural

plans, a list of architects and their buildings, a list of photographs with descriptive text, a bibliography and a list of publications containing architectural contributions in the postwar era. Publisher's advertisements on inside flap at front. Text in German. Dustjacket with some fraying along edges. Interior in very good+ condition. g- to vg+. Softcover. (48635) \$650

20. Rasch, Heinz and Bodo (Text by); Adolf Behne (Foreword by); Die Baugilde; Landesamt für Denkmalpflege und Heimatschutz; Deutsches Ausland-Institut; Lindenmuseum; Dr. Lossen & Cie; Lutkat; Dr. Finckh & Kötzle; Carl Zeiß; Zimmermann; Züblin (Photographs by). **Wie bauen ? Bau und Einrichtung der Werkbundsiedlung am Weißenhof in Stuttgart 1927 (How to Build? Construction and Furnishing of the Werkbund-Settlement in Stuttgart 1927)**. Stuttgart: Akadem. Verlag Dr. Fr. Wedekind & Co., [1927]. First edition.

Large quarto (11 3/4 x 8 3/8"). 176pp. Original black cloth with bright blue lettering on front cover, protected by modern mylar.

Written by German modernist architects Heinz and Bodo Rasch, "Wie bauen ?" (How to Build?) is a monograph on the construction and furnishing of the Weißenhofsiedlung, one of the most significant architectural exhibitions of the 20th century.

Held in Stuttgart in 1927, the exhibition brought together some of the most influential and progressive European designers from the early decades of the century for the first time. The central feature of the event was a development of 21 domestic buildings located on the Weißenhof hillside overlooking the city, which was visited by over 500,000 people during the summer of 1927.

Lavishly illustrated throughout with numerous b/w photographic reproductions, architectural drawings and floor plans, this book is divided into an introductory part and two main parts:

- The introductory part of this work contains a plan of the Weißenhof settlement, as well as a Marquette, and photographs of its construction.
- The first part is devoted to the various techniques of wall construction applied to the Weißenhof settlement, and 8

contains illustrations and b/w photographic reproductions of architectural projects, completed (and under construction) homes and buildings by Trappani, Mies van der Rohe (Berlin), Heinz and Bodo Rasch (Stuttgart), Josef Frank (Vienna), Ludwig Hilberseimer (Berlin), Adolf Schneck (Stuttgart), Mart Stam (Rotterdam), Peter Behrens (Berlin), Richard Döcker (Stuttgart), Ernst May (Frankfurt), J. J. P. Oud (Rotterdam), Frank Lloyd Wright (USA), Walter Gropius (Dessau), Max Berg (Berlin), and Le Corbusier & Pierre Jeanneret (Paris).

- The second and last part is devoted to framing in the construction of the Weißenhof settlement. It contains numerous b/w photographic reproductions of architectural projects, completed (and under construction) homes and buildings by Hans Poelzig (Berlin), Richard Döcker (Stuttgart), Mies van der Rohe (Berlin), Hans Scharoun (Breslau), Max Taut (Berlin), Adolf Rading (Breslau), Walter Gropius (Dessau), as well as furniture by Heinz and Bodo Rasch (Stuttgart), and Mies van der Rohe (Berlin). Contains extensive list of construction companies involved, photo credits and list of companies contributing to this publication at rear.

Text in German. Binding with very light wear along edges, minor staining and rubbed slightly along row of question marks on front cover. Some damp-staining along edges of front endpaper, minor at back, and title page. Minor age-toning of block. Very good condition. Hardcover. (48376) \$575

21. Rohe, Mies van der; Kalivoda, Frantisek (Design). **The Tugendhat Villa in Brno: 1968 Poster, Catalog and Invitation. 3 Items.** Brno: Department of Monuments, 1968. First edition.

- 1) The poster (39 x 27") announces an evening of lectures in the House of Arts of the City of Brno on Friday, January 17, 1969 on the work of Mies van der Rohe. Guest speakers at the event were the Czech artist Bohuslav Fuchs, architect Frantisek Kalivoda, Mrs. Grete Tugendhat, the architect Jiri Grabmuller, and Chicago architect Dirk Lohan. The event featured an retrospective of the work of Mies van der Rohe. The poster is illustrated with b/w photographs of the interior and the view of the third story with street access.
- 2) 1/1000. Documentary catalog (11 5/8 x 5 7/8") of the exhibition featuring a b/w photograph of Mies van der Rohe on the front cover and the famous onyx wall in the villa, a primary trope in Simon Mavur's 2009 novel "The Glass Room." It contains a list of van der Rohe projects from 1911 to 1968, compiled by Frantisek Kalivoda.
- 3) Invitation (5 7/8 x 8 1/4") to the opening of the exhibition at the House of Arts of the City of Brno, Raspberry Town 2, on Friday, December 20, 1968. Illustrated with two b/w photographs of the Tugendhat Villa with view of the third story, street access.

Among the lectures given as part of the exhibition was a talk by Grete Tugendhat on the construction of the villa, in the presence of Dirk Lohan, the grandson of Mies van der Rohe. Mrs. Tugendhat, on the invitation of architect Frantisek Kalivoda, had visited Brno and the villa for the first time since fleeing the Nazis in 1938 a year earlier in 1967. Her talk at the lecture evening was considered invaluable for art historians' understanding of the structure of the villa, being among the pinnacles of European modernist design. All printed material for the exhibition was designed by Frantisek Kalivoda.

The Tugendhat Villa, a freestanding three-story building, was built of reinforced concrete

between 1928 and 193 for the Czech industrialist Fritz Tugendhat and his wife Greta by Mies van der Rohe and Lilly Reich, a German architect and interior designer. It was considered a pioneering prototype of modern architecture in Europe. Among the many unique qualities it also contained the so-called Tugendhat Chair and the Brno Chair, both designed specifically for the villa. The villa became a monument of modern architecture and is the only example of modern architecture in the Czech Republic inscribed in the list of UNESCO World Cultural Heritage sites.

Between 2010 and 2012 the Villa Tugendhat underwent renovation and restoration work, during which both the structure and the adjoining gardens were restored to their original appearance following the completion of the Villa in 1930. The interiors have been equipped with exact replicas of the original furnishings.

The technical equipment for the Villa (the air technology rooms, the boiler room, the engine room for the retractable windows, the so-called "moth" room) was restored in the basement and in 1968 was made accessible to the public as part of the guided tours. This area also houses an exhibition presenting the architect, the owners and the family life in the Villa up to 1938 when the Tugendhats were forced to emigrate by the Nazis.

Rare modernist architecture items within the context of the Prague Spring of 1968. Text in Czech. All items with minor wear and rubbing. Poster with usual light blemishes along vertical and three horizontal folds. Very good condition. Loose leaf, softcover. (47306)
\$1,750

22. Schneider, Karl; H. de Fries (introduction); Johannes Molzahn (design and typography). **Bauten (Neue Werkkunst)**. Berlin: Friedrich Ernst Hübsch Verlag G.M.B.H., 1929. First edition. Quarto. (xvi) 96pp. Original black cloth with silver, blue and reverse black lettering on cover and spine. Typography and design by Johannes Molzahn. From the series Neue Werkkunst. Photographs by Ernst Scheel except those on pages 3, 4 (upper right), 5 (upper) and 6, which are by Atelier L. & A. Schaul. Printed at J. S. Preuss, Berlin.

Eleven-page introduction by H. de Fries. The work is illustrated with architectural drawings, and include detailed discussion of modern design and structure. De Fries points out that more than half of the thirty-one projects discussed in his introduction (in particular the larger ones) were completed from the Spring of 1927 until 1929. Twenty-one of the projects included in this monograph were competitions and exhibition proposals. Most of the b/w photographs of Schneider projects are complemented by architectural plans. Extraordinary publication. Text in German. Some light wear along edges of binding. vg+ to near fine. Hardcover. (48331) \$600

23. Schuster, Franz. **Eine Eingerichtete Kleinstwohnung (A Furnished Small**

Apartment). Frankfurt / Main: Englert und Schlosser, (1927). First edition. Octavo. Unpaginated (32pp.). Original white wraps with photomontage and black lettering on cover, protected by modern mylar. From the series "Stone / Wood / Iron (Stein / Holz / Eisen)." "

The booklet offers functional living solutions for studios considering the affordable housing problem in Germany. Citing the construction of 25,000 apartments built in Vienna between 1923 and 1926, three quarters of these small apartments with hallway, kitchen-living room and bedroom, the author introduces ways to optimize the living conditions in these circumstances. The booklet is illustrated with b/w photographs, floor plans and technical drawings at time on opposing pages, at others with superimposed photographs, suggesting various options to make living in these "transitional conditions" affordable and enjoyable.

Text in German. Wraps lightly rubbed with some rust traces around staples. Very good condition. Softcover. (49023) \$200

24. Taut, Bruno. **Bauen: Der neue Wohnbau (Architecture. The New Housing Architecture).** Leipzig: Klinkhardt & Biermann, 1927. 2nd edition (6. bis 10. Tausend). Quarto.(iii) iv, 75pp. Original black cloth with red-brown lettering on cover and spine. Issue by the Association of Architects "Der Ring." Design and typography by Johannes Molzahn. Dedicated to "The lovely building inspectors."

Bruno Taut's important work on housing architecture featuring some of the building styles of the new architectural movement. Architects with work illustrated in this volume include Peter Behrens, Le Corbusier, Walter Gropius, Adolf Loos, I. I. P. Oud, Hans Poelzig, Mies van der Rohe, R. M. Schindler, Max Taut, Bruno Taut, Otto Wagner and others. Profusely illustrated with b/w reproductions of photographs, architectural drawings and plans of apartment buildings and housing colonies. Text in German. Light wear along edges of binding. Very good condition. Hardcover. (48328) \$475

25. Vischer, Julius; Ludwig Hilberseimer (Text by); Wayss & Freytag; Dyckerhoff & Widmann; Staatl. Lichtbildstelle; Junkers; Paul Kossel & Cie; Heinrich Butzer; Ludwig Bauer; Brenzinger & Co.; Christiani & Nielsen; Rothart & Cie; Carl Brandt; W. Torkuhl; Rudolf Wolle; Dr. Lossen & Co.; Dr. Th. Metz; Dr. Stoedtner; Dittmar Wolfsohn & Co.; C. Baresel, et al. (Photographs by). **Beton als Gestalter: Bauten in Eisenbeton und ihre architektonische Gestaltung. Ausgeführte Eisenbetonbauten [Baubücher, Band 5].** Stuttgart: Julius Hoffmann, 1928. First edition.

Large quarto (11 1/2 x 9"). 124pp. Original photo-illustrated dust-jacket over printed wrappers.

Seminal work on concrete architecture lavishly illustrated throughout with 264 b/w illustrations and photographic reproductions depicting architectural works by Erich Mendelsohn, Max Berg, Bruno Taut, Le Corbusier, Richard J. Neutra, Adolf Meyer, Jan Visek, Martin Elsaesser, Hanns Hopp, Adolf Abel, Otto Bartning, Alfred Fischer, and Max Taut among others. Also includes architectural projects by Mies van der Rohe.

Moderate age-toning to dust-jacket, with head and tail of spine expertly repaired. Some foxing to half title and last leaf only. Text in German. DJ in overall good to good+, wrappers and interior in very good condition. g to vg. Softcover. (42247) \$750

26. Аркина, Д. (David Efimovich Arkin); El Lissitzky (design by). **Архитектура Современного Запада Arkhitektura Sovremennoogo Zapada (Modern Western Architecture/ Die Moderne Architektur des Westens/ L'Architecture de L'Occident Moderne) El Lissitzky.** Moscow: Изогиз (Izogiz), 1932. First edition. Quarto. 185pp. [2]. Illustrated black, grey and white dust jacket with black lettering on the covers and spine. Black cloth boards with silver-stamped debossed lettering on the front cover. Typography, dust jacket and binding design by El Lissitzky. The work is an analysis of 20th century modern western architecture, published for a Soviet readership. Arkin, the author came under heavy scrutiny from Stalin-era soviet authorities for publishing this. The book features in depth examinations of the work of many of the preeminent modernist architects and designers of the time including Le Corbusier, Bruno Taut, J.J.P. Oud, Ludwig Karl Hilberseimer, Richard Neutra, Ernst May, Erich Mendelsohn, Moholy-Nagy, and Frank Lloyd Wright among others. Profusely illustrated throughout with b/w photographic reproductions of designs and built structures. The flaps of the dust jacket contains in the title of the publication in German, English and French, and the name of those whose work is prominently featured in the book. Text in Russian.

Dust jacket with a tear at the head of the spine. Some other light stains, as well as chipping along the edge and closed tears. Corners rubbed and chipped. Binding with minor rubbing and bumping to extremities. Gutter of the interior front cover with some abrasion. Faint markings in pencil on the upper right corner of the front free endpaper, and in the margins sporadically throughout the text. Damp staining on the title page. Dj in good-, binding in very good, interior in very good-. g- to vg . Hardcover. (44295) \$2,750

Alternate titles: Architektura sovremennogo zapada, The Architecture of the Modern West
*Pictured in El Lissitzky: Sophie Lissitzky-Kupper, Veb verlag Der Kunst, 1976. p. 168.

ARCHITECTURE: Residential

27. May, Ernst; Sigfried Giedion; Walter Gropius; Le Corbusier; Pierre Jeanneret; Victor Bourgeois; Hans Schmidt (Texts by). **Die Wohnung für das Existenzminimum (Housing for Subsistence Living).** Frankfurt am Main: Englert & Schlosser, 1930. First

edition. Quarto. 42, (4)pp. (Text), 1-18 leaves (Plates), (2)pp., 51-57 leaves (Plates), (2)pp., 101-165 leaves (Plates), (2)pp., 201-207 leaves (Plates), (3)pp., (Publisher's advertisement), 15 (1)pp. (English summaries). Original stiff black cover with modern design and typography on cover, brown lettering on tan spine, protected by modern mylar.

Ernst May, a Frankfurt-born architect and urban planner, was a convinced modernist. In his plans and housing ideas for his home town, May was reacting to Le Corbusier's 1922 vision of the new city, "La Ville d'Aujourd'hui," countering it with a less megalomaniac, more bottom-up socialist housing program he called 'die Wohnung für das Existenzminimum' (Housing for subsistence level), a topic on which May organized an international conference in 1927, sponsored by the CIAM (the International Congress of Modern Architects), followed by the second world congress as described here.

This work is illustrated with numerous floor plans, and contains the essays read at the conference by some of the most acclaimed architects of the period, such as Ernst May himself, Walter Gropius, Le Corbusier, Pierre Jeanneret, and others. Also includes a short summary of the essays in English at rear.

Text in German. Preface and captions in German, French and English. Text in English at rear. Wraps with light wear along edges, small chips and minor creasing and very light damp-staining on back cover. Spine lightly sunned. Title page and table contents with foxing. Starting at table of content. Block slightly age-toned. Wrappers in overall good, interior in very good condition. g to vg. Softcover. (48362) \$575

28. Meisel, Hans. **Bauen: Ein Handbuch für Laien (Building: A Handbook for Laymen)**. Weimar: Hans Meisel, No date. First edition. Oblong Quarto. 52pp. Original textured tan illustrated wraps with brown lettering on cover, protected by modern mylar. Illustrated title page. Handbook developed by the Weimar architect Hans Meisel to guide the layman through all aspects involved in building a home. The handbook is structured into three chapters: 1. Client / Architect / Financing / Building Plan / Knowledge of the Crafts / Site Supervision / Construction Tally. Provides detailed advice for the first time home owner. 2. Construction Solutions. Twenty-two pages illustrated with sepia-toned photographs, architectural drawings and plans and brief description of a variety of one and two family homes. Contains a diagram illustrating the maximum utilization of space. 3. Advertisements of professionals involved in the construction of a home, e.g. architects, construction firms, firms providing fixtures, craftsmen and financing. Text in German. Wraps with light creasing along edges and lightly rubbed. Starting before last leaf. Wraps and interior in overall good to very good condition. g to vg. Softcover. (46420) \$500

29. Taut, Bruno. **Ein Wohnhaus (Residential Building)**. Stuttgart: Franckh'sche Verlagshandlung W. Keller & Co., 1927. Second edition. Octavo. 118pp., 1 folding plate with color scale with original screen printed color samples by Paul Baumann. Yellow

cloth with circular pictorial paste-down and red lettering with modern design on front cover in original dust jacket with black lettering on spine. Tan endpapers. Typography, cover and dustjacket design by Johannes Molzahn. This work by German architect Bruno Taut (1880-1938) looks at, and is a study of his one-family home, which he built in 1925/26 in the town of Dahlewitz on the outskirts of Berlin.

An attempt to present the specifics of the new living illustrated with a built house. In thirteen chapters Taut elaborates on the type of house and its architecture starting with the floor plan, then the principles about furnishing, the lower rooms, the kitchen, utilities, glass architecture, the bedrooms, roof and attic, the garden and finally thoughts about construction and tradition. The book is profusely illustrated with b/w photographs, architectural plans and technical drawings covering the various stages of the design and construction process and one color photograph of the small study following the title page. The folding plate at rear contains a mounted color scale with letters for each color relating to the text and numbers relating to the color tone cards of Paul Baumann.

Taut was a prolific architect, urban planner and author active in the period of the Weimar Republic. He is known for his theoretical work, speculative writings as well as a handful of exhibition buildings. His best-known work is the prismatic dome of the Glass Pavilion at the Köln Werkbund Ausstellung (1914). Taut is variously classified as a Modernist and Expressionist. Text in German. Dustjacket with light wear along edges, small chips at corners, slightly more pronounced at head and tail of spine, with minor stains and lightly rubbed. Small library stamps, Günther Doms-Struensee, on title page and back endpaper, here with date 11. März 1947. Small dealer sticker on inside back cover. Dustjacket in overall good, interior in very good+ condition. vg. (48344) \$950

"Wenn Sie dieses Buch über Tauts Wohnhaus sich genau ansehen dann wissen Sie es! Dieses Wohnhaus ist ganz einfach und hat nur 5 Zimmer; Aber jede Einzelheit darin ist so durchdacht, jeder Raum ist mit so viel Farbe und sicherer Gestaltung erfüllt, dass es Sie sicher zum Nachmachen, wenigstens aber zum überlegen reizt." (If you look closely at this book on Taut's house then you know! The house is very simple and has only 5 rooms. But each detail is carefully thought through, each room is filled with color and careful design, so that it will surely get you to emulate, at least tempt to think about it)

30. Taut, Bruno. **Die Neue Wohnung. Die Frau als Schöpferin (The New Apartment. Woman as Creator).** Leipzig: Verlag von Klinkhardt & Biermann, 1926. Fourth expanded edition. Octavo. 124 (4)pp. Original tan quarter cloth over red boards with off-white lettering and ruling on black label pasted to front cover, black lettering on spine, in original dustjacket with modern design and typography. Publisher's device on title page. Dedicated to women as the creators of livable apartments, flats and dwellings in general. Provides general principles, a historical review and an extensive view of the new movement to shape living quarters with a separate chapter on issues during the process of transition from old to new along with practical tips for an advantageous arrangement of apartments. Illustrated with b/w photographs and architectural plans. The final two

chapters treat the "Ideal Apartment," and the new way of building a house. With epilog for the second edition, supplement for the third edition entitled "Women as Creator" and an illustrated supplement to the fourth edition. Contains a list of the illustrations, a list of other Bruno Taut publications, and one page of publisher's advertisements at rear. Dustjacket flaps with publisher's advertisements. Text in German. Dustjacket with light wear along edges, small chips at corners and head and tail of spine. Binding with minor wear along edges and and lightly rubbed. vg to vg+ condition. Hardcover. (48345) \$275

ARTS: DECORATIVE

31. Valeri, Francesco Malaguzzi; F. De Morsier. **Monographs Illustrative of the Economics of the Province of Bologna No. 1: Bologna's Applied Arts and Crafts.** Bologna: Provincial Council of Economics of Bologna, 1928. First edition. 487/500. Quarto. 59 (12)pp., 8 plates, LXXVI (I) Plates. Original tan cloth with brown decorative pattern and lettering on cover and spine. Decorative endpapers. Illustrated half-title. Publisher's emblem on title page. Lithograph of the office of the Provincial Council of Economics of Bologna tipped onto verso of title page. Decorative head- and endpieces, decorative initials. First monograph in a series to promote the Bologna economy. With various contributions on applied arts and crafts, including sculpture, carving, inlays, furniture, wrought iron, goldsmith's art, engravings, bronzes, silver plate, metal, terracotta, ceramics, marbles, stucco, gildings, stained glass, mosaics, embroidery, brocades, lace, tapestry, shawls, carpets, typography, photogravure, zincography, artistic bindings, ornamented leather. Beautifully illustrated with b/w reproduction on eight glossy, and sixty-four pages with sepia-toned reproductions on regular paper, followed by twelve plates with two color and b/w lithographs and graphic arts color offset reproductions at rear. One of them with silver overprint. Index card with handwritten notes dated 1922 and 1928 laid in. Binding with light wear along edges. Very good condition. Hardcover. (47178) \$200

ARTS: DECORATIVE: Ceramics, Glass

32. n/a. **Deutsche Werkstätten für Handwerkskunst Dresden und München.** Preisbuch V. Auflage, 5. Auflage, 12.-17. Tausend (Fifth edition, 12th-17th thousand), 1909. 4to. 100,[2],pp. Gold-stamped wraps with decoration string, protected in modern mylar. Title-page with emblem of the "Deutsche Werkstätten für Handwerkskunst." Rare work on "Dresdner Hausgerät," a cost-effective program designed to manufacture furniture which was easy to assemble in a variety of shapes and forms. Each plate with exact measurements of the pieces depicted. Most of the furniture shown after designs by Prof. Richard Riemerschmid and Prof. Adelbert Niemeyer. Also includes price list with difference in cost, depending on type of wood used. Price list loose, as issued. Creasing and minor staining on wraps. Top right corners of title-page and third page expertly

repaired. Some numbers handwritten in pencil by previous owner to margin of some pages. Text in German. Wraps in good, interior in very good condition. Scarce. vg. Softcover. (22111) \$650

ARTS: DECORATIVE: Costume, Fashion

33. Homra, Hyakuri (本間百里); Sadasuke Imaizumi (今泉定助); Chitori Kawasaki (川崎千虎). 尚古鎧色一覽 **Shoko Gaishoku Ichiran (Color List of Old Japanese Armor)**. 東京 [Tokyo]: Yoshikawa Hanshichi (吉川半七), Meiji 34 [1901]. Second edition. Quartos. Unpaginated double-sided rice paper leaves. Vol.1: 19 leaves, Vol.2: 22 leaves. String-bound tan textured cloth wrappers, with decorative flying crane motifs printed in grey and brown on the covers. White paper labels with printed black text are pasted on the front covers.

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 identify clan affiliation and rank among samurai on the battle field, 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) \$2,500

Series title: Kojitsu sōsho 故實叢書

34. Newton, Helmut (Photographs by). **Unique Diane von Furstenberg 1984 Spring/Summer & 1985 Fall Couture collection with publicity photographs by Helmut Newton, 100's of original full & partly colored renderings, drawings in various states, swatch samples, press photos, Polaroid's and various other related material.** [New York]: NP, 1985. First edition.

1) Publicity photographs of Diane von Furstenberg by Helmut Newton & press photographs:

A) Four 8" x 10" b/w publicity photographs, announcing the opening of Diane von Furstenberg's boutique (all four in duplicate, total of eight photographs). Two photographs by Helmut Newton show von Furstenberg modeling the "Fatale" & "Venezia" dress. All with typewritten information of design pasted on lower rear margin with text folding out below photograph. a) "Fatale," dress of pearl pink silk marocain and black lace. A Gala gown from the Couture collection created for Diane von Furstenberg Fifth Avenue, opening November, 1984. Same image of Furstenberg by Newton depicted on original invitation card to the opening of her Couture Collection (see # 4 below). b) "Venezia," sumptuous swatches of imported black lace and black silk charmeuse for Gala occasions, from the Couture collection created for Diane von Furstenberg Fifth Avenue, opening November, 1984. c) "Zanzibar," a slim gown of Gondola black silk jersey with cocq feathers ruche, for grand exits and Gala occasions, from the Couture Collection created for Diane von Furstenberg Fifth Avenue, opening November, 1984. d) Reproduction of a b/w drawing by architect Michael Graves on photo-paper of Furstenberg's Fifth Avenue storefront.

B) Press photos from 1984 Spring/Summer Couture Collection: Thirteen b/w 8" x 10" photos of two models showing eleven different designs. (Three of the thirteen photographs in duplicate). Following four photos with typewritten information of design pasted on lower rear margin with text folding out below photograph: a)"Canaletto," silk chiffon of floral print jacquard, with pleated silk shantung collar. "Negroni," blouse of silk jersey and "Expresso" skirt of silk shantung (1 duplicate).

b) "Aria," evening gown with pond lilies of burnt-out chiffon floating over iridescent silk, and a pleated, iridescent handkerchief hemline in gentle motion about the ankles. c) "Backstage," mitsouko jersey dress of black and white stripes with pink shirt, and an unexpected black inset of crisp white lace. d) "Concerto," gown with snugly draped torso of sienna silk jersey, and petal skirt of blue organza. A midnight blue bolero of three-dimensional lace (not shown) accompanies the dress, to be donned at will. Two photographs with handwritten information on verso: a) "Tee-shirt de Mitsonko Racine, noi et blanc, Eté 85" (1 duplicate). b) "Cache coeur de Mitsonko Racine Jonquille, Eté 85."

Includes 3 Polaroid's pasted on heavy card stock with handwritten info at rear: a) 1 color Polaroid on 1 card stock: "Alma dress, Fabric: Racine Trais bleu..." Color Polaroid shows model in red dress with purple scarf. b) 2 color Polaroid's on 1 card stock: "Hube(id?)" , Fabric Racine Trais bleu..." First showing model in black skirt with blue & black striped top, the other depicts dress only but with blue skirt and red and black stripes.

2) Fully & partly colored renderings, original pencil & ink drawings in various states by Diane von Furstenberg and her staff of her 1985 Fall Couture designs: Majority drawn on 8 1/4" x 11 1/2' leaves.

a) 75 original fully colored renderings. Many accompanied with handwritten notes and information on design. Some of designs shown: Sirocco, Candlelight, Delta, Tornado, Hurricane, Blizzard, Torrent, Martini, Margarita, Screwdriver, Negroni, Descent, Divan. Six drawings with some water staining which bled some of the colors. Some creasing to parts of leaves. Overall very good condition.

b) 22 partly colored original drawings and renderings. Some accompanied with handwritten notes and information on design. Two designs on smaller leaves, 4" x 6" & 3" x 8 1/4". Minor creasing to edges of leaves. Very good condition. c) 18 original b/w pencil drawings. 1 on smaller sheet 4 1/4" x 6 1/2". Few designs with notes. Three punch holes along inner edge of each leaf. 1 leaf water stained & repaired with tape. Other leaves in very good condition. d) 15 original drawings in black ink, 2 in blue ink (1 on smaller sheet, 4" x 7 1/4"). Majority with notes and annotations. Three punch holes along inner edge of each leaf. Water staining on four leaves, all others in very good condition. e) 7 Xerox copies of designs heightened with original hand coloring. One design with printed sticker: "Diane von Furstenberg Collection. Style Cadiz # 8158 Evening Dress." One wool jersey design with notes. Three punch holes along inner edge of each leaf. f) 11 Xerox copies of designs with notes. Designs shown: Sonata, Savanna, Capriccio, Divan and others. Two leaves with water staining, some with three punch holes along inner margin.

3) Fall/Winter 85 Collection - Ensembles' Combinations: Original swatches of different fabrics with color & b/w Xerox copies of designs closer to production.

Colorful collection of over 300 swatches in various sizes: Mistral, Twist, Arida, Concerto, Espresso, Steppe, Tundra, Lausanne, Shiver, Reef, Fjord, Atoll, Iceberg, Sirocco, Savanna, Cuba Libre, Lagoon, Black Russian, Glimpse, Gin Fizz, Cuba Libre, Ludwig, Rob Roy, Hurricane, Bellini, Polo Ascott, Capulet, Solinas, etc. Most swatch samples accompanied with Xerox copy of designs in which the fabrics were used.

All leaves & samples in ring folder, divided into four parts: Daytime, Cocktail, Hostess, & Evening. a) Daytime: 138 swatches mounted on 19 leaves. Fabrics were used in the Descent, Blizzard, Delta, Slogan, and other styles.

b) Cocktail: 105 swatches mounted (few taped) onto 21 leaves. Styles: Sonata, Delta, Margarita, Negroni, Screwdriver, Camaleon. c) Evening: 51 swatches mounted on 18 leaves. Styles: Tobogan, Favorite, Concerto, Nymphea, It's Hot Up Here, Ada, High Noon. Three Favorite style swatches accompanied by 3 Polaroid's of model in that very same evening dress & color Xerox copy of drawing. d) Hostess: 63 swatches mounted on 15 leaves. Styles: Divan, Love Seat, Cupid, Martini, Bloody Mary.

Original sticker of Diane von Furstenberg Fifth avenue with handwritten "Fall 1985 Collection" pasted on front cover of ring folder. Creasing to some leaves, otherwise good to very good condition. Swatches in fine condition.

4) Printed Invitation to von Furstenberg's first Couture Collection & Publicity Leaf of

Furstenberg by Helmut Newton:

- a) 7" x 10" fold-out invitation. Inside of front fold shows b/w reproduction of a photograph by Helmut Newton of Furstenberg modeling the "Fatale" dress (8" x 10" publicity photograph of same image present above in part A). Opposite side with printed text: "Diane von Furstenberg cordially invites _____ to personally preview her first Couture Collection. By Appointment only. Nancy Bard (212) 753-1111." Slightly creased but overall very good.
 - b) Advertising sheet in duplicate, 6 1/2" x 8 3/4" reproduction of a color photograph by Helmut Newton of Furstenberg posing in netted Rose-hat and elegant black jacket. Photograph was taken especially on the occasion for the opening of her first Couture Collection. Image printed on 8 1/2" x 11" sheet with von Furstenbergs logo on lower margin and text: "Couture Collection - Exclusively at 783 Fifth Avenue, New York - (212) 753-1111." Top right corner of both leaves slightly creased. Overall good+ to very good condition.
 - c) Three typewritten press-release letters, announcing the opening of the boutique. Two on von Furstenberg's letterhead. Letters contain biography, architectural details of her store and notes on her first couture collection.
- 5) 2 typewritten & 1 handwritten price list: a) Price List: Boutique "Diane" - Fall 84 / Spring 85 Display. 4 stapled typewritten leaves. b) Retail Price List: Smart Lunch & Vernissage. 1 typewritten leaf. Edges and corner slightly creased. c) 1 handwritten price list. vg. (32175) \$27,500

Diane von Furstenberg is one of the most successful and influential fashion designers in the world. Belgian-born von Furstenberg arrived in New York in 1970. Only four years later she became famous for creating the "wrap dress," which launched a liberating style movement for women around the world. She also became very successful with her in-house cosmetic line, taking the beauty business by storm. In the early 1980's von Furstenberg sold her cosmetic business and returned to her fashion roots, opening her first luxury boutique "Diane Von Furstenberg Fifth Avenue," on the ground floor of the Sherry Netherland Hotel at 783 Fifth Avenue in New York City. The Michael Graves - designed store carried her new couture collection called "Diane," many of the designs of that collection present in our collection. It was promoted with a campaign shot by Helmut Newton, who was the first to photograph Diane in her new line (item # 1 in our lot). After relocating to Europe, she ran the couture business from afar while pursuing other business interests in France. After returning to the United States in 1990 she realized she no longer had control of the brand bearing her name. In order to reconnect with customers and the business of fashion, Von Furstenberg pioneered the television-shopping movement by developing a colorful line of fashion, generating millions in sales. In 1997 she re-launched her company with the iconic wrap dress that started it all. In 2005 she was honored with the Lifetime Achievement Award by the Council of Fashion Designers of America for her contribution and tremendous influence on the fashion industry. In a remarkable career of over 4 decades, von Furstenberg proved herself a financial genius and fashion wizard whose achievement was based on creativity,

imagination and hard work. As of the present her DVF fashion brand is sold in over 60 countries.

35. Saad, G. (Photographs by). **Lastex: La Société Internationale de Fils Elastiques vous présente quelques-unes des dernières créations réalisées avec des tissus fabriqués en filés Lastex.** Montrouge: Imprimerie la "Platinogravure", ND (ca 1935). First edition. Quarto. Unpaginated [24]pp. Original black wrappers with gold lettering on front cover. Scarce promotional booklet published by the Paris-based Société Internationale de Fils Elastiques which introduces new lastex made lingerie models, such as brassieres, girdles, and stockings. This work is exquisitely illustrated with 24 photogravures by G. Saad. Text in French. Wrappers and interior in overall very good condition. Protected by modern mylar. vg. Paperback. (35710) \$600

ARTS: DECORATIVE: Furniture, Lighting

36. Gräff, Werner. **Zweckmässiges Wohnen für jedes Einkommen (Appropriate Living for Every Income).** Potsdam: Müller & I. Kiepenheuer, 1931. First edition. Octavo. 76pp. Original with modern design and typography in red and white on covers. Publisher's device on half-title. "The author creates clarity about basic requirements of living, warning of fraud while teaching to spend money in a way to obtain the best possible value. It provides 100 good tips and beyond that: blue prints for your carpenter!" This is the sentiment of the German sculptor, painter, graphic artist, photographer, film maker and inventor Werner Gräff.

Rare first edition of Gräff's addition to his other publications on furnishing homes. Illustrated profusely with in-text drawings of furniture, floor plans and helpful tables for the consumer's shopping list. Announcement of complementary second part of this publication for 1931 and index at rear. Text in German. Very light wear along edges with small crease at top foredge corner of front, larger creates at bottom foredge corner of back cover. Small faint stain near spine of back cover. Wraps in overall good+, interior in very good condition. g+ to vg. Softcover. (48463) \$950

37. n/a. **家具寫眞集成 13: カフェーの家具 2. Kagu Shashin Shusei 13: Kafe no Kagu 2 (Furniture Photo Collection 13: Cafe Furniture 2).** Tokyo (東京): Koyosha Henshubu (洪洋社. 編輯部), [ca. 1934]. First edition. Quarto. 3pp. 20pp. [2]. Spiral-bound illustrated red, black and white wrappers. Volume 13 of the scarce series of Japanese photographic surveys on modernist furniture. At least 16 volumes were known to have been published between 1932 and 1934. This volume is the second part (following vol.11) which focuses on the furniture and decorative furnishings from Japanese cafes during the early 1930s. The first three pages contain text captions in numerical order, followed by 20 plates of beautifully printed b/w photogravure images of the furniture. The final two pages contain publishers advertisements.

Text throughout in Japanese.

Wrappers with some light staining and smudges to the wrappers. Light rubbing to extremities. Back cover with chipping to the bottom left corner as well as some small closed tears along the spiral binding and the left side. Interior with some light smudging and some sporadic minor to light water stains throughout, mostly in the margins, with images mostly still clean and bright. Wrappers and in very good-, interior in very good+ condition overall. vg- to vg. Spiral_bound. (49765) \$950

38. Nakashima, George. **George Nakashima, Woodworker [RARE 1966 TRADE CATALOG FROM THE CRAFTMAN'S NEW HOPE STUDIO]**. New Hope, Pennsylvania: George Nakashima, 1966. First edition. Quarto. Unpaginated, (2) 12 (2) leaves, one of them folding, 5 leaf price list laid in. Original light green wraps with white lettering on cover. Yamato endleaves. Tissue guards at beginning and end of photographic part. Laid in book plate of the Hirsch Library with handwritten donor name: Tom & Michele Shahriari. Beautifully illustrated with photographs of interiors, one of them a folding plate, tables, chairs, benches, chests, shelves, one bed with headboard and lamps throughout.

The green paper wrapper, "Moriki," and the endleaves, "Yamato," were made by hand in Japan, as was "Suzuki," on which are printed Mr. Nakashima's introductory remarks. The black and duotone illustrations were prepared for 300-line lithography and reproduced by the Meridian Gravure Company on 80 pound Curtis Colophon Text. Each copy of this publication was hand-sewn by Gerhard Gerlach, Chappaqua, N. Y. Photography by G. William Holland. Designed by and produced under the direction of Quentin Fiore. Laid in a five leaf price list from September 1966. Light age-toning and minor wear along edges of wraps. Some offsetting of Yamato endleaves to plain endpapers. Wraps in very good, interior in near fine condition, photographs in fine condition. Very good to fine condition. Softcover. (49625) \$750

ARTS: DECORATIVE: Graphic Design

39. Humphreys, Henry Noel (illus.). **The Miracles of Our Lord**. London: Longman and Co., 1848. First edition. Small octavo. 6 3/4 x 5". [1], 31pp. (iv). Original black moulded papier-mâché binding, illustrated with intricate floral motifs surrounding six biblical vignettes and lettering. All edges gilt. Marbled endpapers. Illustrated title page.

This "gift book" contains biblical passages describing the various miracles of Jesus, illustrated in vibrant color with intricate and gorgeous chromolithographs, and gilt overpainting, in the style of medieval illuminated manuscripts. The final four text pages contain remarks from the illustrator, and an index of the miracles depicted in the book. Henry Noel Humphreys (in addition to being a naturalist, entomologist, and numismatist)

was well known for illustrating books in this style of chromolithographic illumination. These types of books were usually presented as gifts during the mid-19th century, and were presented for display in the home.

Original binding has been expertly repaired the hinges of the spine. Interior with a few sporadic minor water stains and smudges in margins of the illuminated pages, with images and text unaffected. The first page of text at the end (i) is torn at the top resulting in some minimal loss of text. Final text pages with a few light water stains and smudges. Binding in near fine, interior in very good condition overall. vg to near fine. Hardcover. (44162) \$950

40. Lambert, Henry; A. Calavas (ed.). **Les orchidées et les Plantes de Serre. Études. 20 Planches (Orchids and Greenhouse Plants. Studies. 20 Plates).** Paris: Librairie des Arts Décoratifs, 1900. First edition. Elephant Folio (Plates 21 x 13 1/4"). (2) 20 plates in chromotypogravure. Original light green quarter-cloth over tan boards portfolio with string-ties with green illustration and lettering on cover. Twenty extraordinary renderings of orchids and greenhouse plants by Henry Lambert (1831–1909). Chromotypogravure plates, also referred to as color relief printing, by Bertin were printed at Draeger in Paris.

Lambert had worked in the porcelain industry for most of the second half of the 19th century, in a time when the work produced by the avant-garde stood in stark contrast to popular taste and culture, reflected in the production of textiles, book illustrations and ceramics.

This suite of work depicts various orchid species including Phalaenopsis Schilleriana, Dendrobium Crassinode, Cymbidium Lowianum, Oncidium Papillo, Oncidium Sarcodes, Vanda Coerulea, Odontoglossum Grande, Houlletia Brocklehurstiana, a spectacular rendering of Dendrobium Thrysiflorum and other types of orchids and greenhouse plants. Text in French, Latin. Portfolio with light wear along edges and lightly rubbed. Some plates with very light wear along edges, not affecting images. Very good to near fine condition. Loose leaf. (49655) \$3,750

41. n/a. **Alter Zierat im Geiste der Neuzeit. Serie I.** Plauen: Christian Stoll, c. 1905. First edition. Folio Oblong. (1) 18 plates. Original quarter red cloth portfolio over decorative paper-covered boards. Decorative title page. Collection of 12 pochoir colored, 4 two color and 2 b/w lithographs with Egyptian, Assyrian, Greek, Oriental, Indian, Romanic, Germanic, Nordic, Gothic and various ecclesiastic motifs from M. Schaarschmidt, P. Rudolph, R. Zenker, P. Siegel, A. Peerboom, and F. Herz; lithographs by C. G. Röder. Plauen, a city in Saxony near the Bavarian border and the Czech Republic, became a center of textile manufacturing in the late 19th century. The local design school, with its connection to the publisher Christian Stoll, became one of the trendsetting German institutions way into the 1920s. Text in German. Binding rubbed

with some wear along edges and at corners. A couple of small chips at the seam of the cloth binding. Cloth spine with one inch closed tear at tail of spine. Paper-covered spine worn at inside and endpapers browned. Title page age-toned with light foxing and some creasing at foredge. Plates with sporadic foxing, few smudges and light staining in margins, only minor affects of images on two plates. Plate 8 discolored and smudged in margins not affecting image. Some age-toning in general. Portfolio and plates in overall good to good+, at times very good condition. g. Hardcover. (35867) \$1,500

42. n/a. **Volkstümliche Motive für Flächenschmuck [WITH 18 POCHOIR PLATES].** Plauen i. V.: Christian Stoll, ND (ca 1905-1910). First edition. Folio (19 x 12 3/4"). 6, 12 loose plates, as issued. Original stiff cardboard chemise, with printed title label to front cover. "Volkstümliche Motive für Flächenschmuck" (Folk motifs for surface decoration) is a collection of 18 (6 + 12) striking pochoir colored lithographs, produced by C. G. Röder, in Leipzig, with extraordinarily detailed, and beautiful Art Nouveau designs.

The plates contain elaborate ornamental designs of intertwined floral and geometric motifs. Other plates contain additional designs showing different kinds of animals (mostly birds), plants, and fruits. The first six plates are entirely in pochoir while the twelve plates of the second series (added with this portfolio) are pochoir-colored phototypes. Each plate measures 18 7/8 x 12 1/2" and contains up to nine pochoir patterns.

Chemise rubbed along edges, with some abrasion to cardboard. Covers partly stained and age-toned. Minor and sporadic smudges along paper margin (not affecting illustrations). Title label in German. Chemise in overall fair, interior in very good condition. f to vg. Hardcover. (43347) \$1,250

ARTS: DECORATIVE: Industrial Design

43. Rückert, Otto (ed.). **Die Grundlagen der kunsthandwerklichen Arbeit des Baumalers (Basics of the Craft of the Building Painter) [INSCRIBED].** Berlin: Verlag des Reichsbundes, 1929. First edition. Inscribed by the editor with a Goethe quote: "Des Lebens Mühe lehrt uns allein des Lebens Güter schätzen (Goethe), Weihnachten 1930 Otto Rückert" on front free endpaper. (Quote in English: Life's toil alone teaches us to value life's goods).

Quarto. 106pp., (1) 26 plates. Original yellow cloth with black modern typography on cover, protected by modern mylar. Top edges red. Published on behalf of the Reichsbund of German Painters covering the basics of house painting and elaborating on the terminology and aesthetics in craft, examples of spatial design, and the development of the craft. Design and typography in the style of New Objectivity with explanatory text for the twenty-six striking plates at rear, fourteen of them in color.

With an introduction touching on the roots of painting and lacquer work and its cultural task facing the painting profession. The chapters: The Core of the Craft; The Work Viewed as Workmanship; The Basics of Aesthetic Creativity; Examples of Spatial Design; The Development of Art forms; and the mentioned explanatory text supporting the designs offered on full page plates at rear. Text in German. Binding with light wear along edges and boards slightly bent. Block slightly age-toned. Very good condition. Hardcover. (48960) \$500

ARTS: DECORATIVE: Interior Design

44. Fatio, Guillaume. **Le Sculpteur Jean Jaquet et La Décoration intérieure des Maisons genevoises au XVIII^e Siècle [INSCRIBED WITH TWO ORIGINAL PHOTOGRAPHS]**. Genève: Librairie "Atar", No date. Folio. 62 (1)pp., 2 plates. Original cream stiff wraps with figurative gravure embossed on front cover, red and black lettering, protected by modern mylar, in gray cardboard portfolio with string ties, protected by modern mylar. Mounted to verso of front cover is the author's carte de visit with handwritten note.

Monograph highlighting Jean Jaquet's work as a sculptor and architect of magnificent residences, satisfying the desire for a more luxurious life in early 18th century Geneva, that was developing into an intellectual center, attracting more and more elite guests. A student of Augustin Pajou, Jaquet was seen as embodying the French genius when it came to sumptuous interiors. Jaquet's rare quality was to design an entire work and than execute it; putting his hand to the smallest details which contributed to the harmony and charm of the whole, making him a sought after artist to work with.

The monograph is illustrated with numerous in-text b/w offset reproductions of photographs of luxurious residences, exteriors and interiors, including decorative details, busts, and drawings. With two additional plates depicting the salon du Chateau de Cartigny and a portrait of Jean Jaquet. Contains table of illustrations at rear. Laid in are two fine original photographs (app. 9 x 7") of Jean Jaquet interiors, protected by modern mylar. Front cover of portfolio expertly repaired with some sunning along edges. Monograph slightly age-toned with signature pages 51–58 slightly loosened but attached. Portfolio in fair, wraps and interior in very good condition. fair to vg. Softcover. (47208) \$500

45. n/a. **Ausstellung von Wohnungs-Einrichtungen in den Ausstellungshallen am Zoologischen Garten, Berlin 1909.** Steglitz-Berlin: "Das deutsche Landhaus", 1909. Oblong 4to. Unpaginated (98pp). Original printed wraps protected by modern mylar. Rare exhibition catalogue on the interior design of early 20th century German living rooms, bedrooms, dining rooms, salons, libraries, restrooms, bathrooms, etc. Includes various furniture designs. Profusely illustrated with b/w photographic reproductions of

work by architects and designers such as W. Schilbach, Flatow & Priemer, Franz Huth, J. C. Pfaff, A. S. Ball, Albrecht & Noll, E. Schaudt, Paul Purfürst, Willi Heinemann, J. Groschkus, A. Caroli, Siebert & Aschenbach and many others. Each plate with name of designer / architect. Minor creasing, staining and sunning on wraps. Signature of previous owner on front cover. Slight staining on title-page. Text in German. Overall very good condition. Scarce. vg. Softcover. (23300) \$450

ARTS: DECORATIVE: Ornaments

46. Benedictus, Edouard. **Variations. Quatre-Vingt-Six Motifs Décoratifs En Vingt Planches (Variations. Eighty-Six Decorative Motives On Twenty Plates) [WITH] Nouvelles Variations. Soixante-Quinze Motifs Décoratifs En Vingt Planches (New Variations. Seventy-Five Motives On Twenty Plates) 2 VOLS.** Paris: Librairie Centrale Des Beaux-Arts, 1924, 1925. First edition. Elephant Folio (19 1/2 x 15 1/4"). (1) 20 plates. Original black quarter cloth over brown boards with hand painted color plate pasted and blind-stamped lettering on cover, string ties. Title page printed in black with green hand painted lines.

Title page and twenty plates with eighty-six colorful and imaginative motifs by Edouard Benedictus in pochoir on card stock by J. Saudé, partially with gold and silver overlays. Important illustrated Art Deco work of inspired designs for wallpapers and textiles. Beautifully executed pochoir of floral designs in various sizes, some with silver overlays. This 1924 edition was followed by the publication of "Nouvelle Variations" in 1925.

Text in French. Portfolio with wear along edges, medium chips at corners, some staining and string ties partially damaged. Title page browned with light wear along edges. Some plates with light foxing in margins and small chips along edges. Pochoirs in fine condition.

[WITH]

Benedictus. **Nouvelles Variations. Soixante-Quinze Motifs Décoratifs En Vingt Planches (New Variations. Seventy-Five Motives On Twenty Plates).** Paris. Éditions Albert Lévy. 1925. Elephant Folio (19 x 15). (1) 20 plates. Original yellow board portfolio with hand painted color plate and brown lettering on cover, string ties. Title page printed in black with hand painted lines. Title page and twenty plates with seventy-five colorful and imaginative motifs by Edouard Benedictus in pochoir on card stock by J. Saudé, partially with gold and silver overlay. Important illustrated Art Deco work of inspired designs for wallpapers and textiles. This 1925 edition was preceded by the publication of "Variations" in 1924.

Text in French. Portfolio with light wear along edges, one medium and some small water stains and rubbed. Title page lightly age-toned with clear tape repair along top edge. First plate with small color stain just below image, this not affected. Some plates with light

wear along edges and lightly age-toned in margins, images crisp. Good- to fine condition. Loose leaf. (48909) \$9,500

Edouard Benedictus (1878–1930), artist, designer, composer and chemist (he invented the safety glass) was born in Paris, France on June 29, 1878. Limited information is found on the chronology of his life and nothing is found on his education, but it is known that he was a talented artist and important inventor. It appears he came from an artistically inclined family, with the pianist Louis Benedictus (1850 - 1921) being his older brother. In his lifetime he was deemed a Knight of the Legion of Honor and an Officer of the Legion of Honor by the French Government.

47. Habert-Dys, Jules-Auguste. **Nouveaux Documents Décoratifs en Couleurs: Ornements, Fleurs, Oiseaux, Panneaux, Tentures, Bordures.** Paris: Charles Moreau / Armand Guérinet, Editeur - Librairie d'Art Décoratif, ND (ca 1910). First edition.

Quarto. 2 leaves (Text), 32 loose leaves (Plates), as issued. Original quarter burgundy cloth over paper covered portfolio, with decorative title label on front cover. Publisher's logo on title.

Striking collection of 32 chromolithographic plates featuring delightful Art Nouveau design fantasies, of which many are clearly influenced by Japanese art. Several plates are heightened in gold.

Moderate soiling to covers. Spine frayed at head and tail. Slight age-toning along edges of title page. Text in French. Portfolio in overall good, interior in very good condition. g to vg . Hardcover. (40580) \$950

48. Séguay, Eugene-Aain. **Samarkande. 20 Compositions en couleurs dans le Style oriental (Pochoir).** Paris: Ch. Massin, 1920. First edition. Elephant Folio (18 x 13"). 4pp. Original brown quarter-cloth over beautiful decorative paper-covered boards with black lettering on illustrated tan label of cover and three string-ties. Publisher's device on title page.

Splendid rare pattern book featuring impressive oriental ornament designs by the by the French illustrator Emile-Allain Séguay, known as E.-A. Séguay, one of the most important exponents of the Art Deco and Art Nouveau movements of the 1920s. This particular album served as a pattern book for textiles and wallpapers, featuring semi-abstract floral motifs inspired by the oriental styles and taste of the artists of Samarkand in Uzbekistan.

The twenty beautiful pochoir renderings in this collection are powerful and convincing. His work inspired a whole generation throughout Europe. "Seguy produced eleven albums of nature themed illustrations and patterns, drawing inspiration from papillons (butterflies) and other insects, flowers, foliage, crystals and animals. Seguy was one of

few artists that successfully combined both Art Deco and Art Nouveau styles in his work. His brightly colored geometric patterns were intended to be used as inspiration for such decorative items as textiles and wallpaper." (Ashley Jones, Preservation Librarian, Miami University).

Séguy's popular papillon and insect books had many people confuse him with the entomologist Eugène Séguy, who held a chair of entomology at the "Museum national d'histoire naturelle" from 1956 to 1960. Text in French. Binding with some wear along edges, chips and light fraying at corners, small chips along edges and covers. Paper age-toned, not affecting bright images. Portfolio in overall good, images in fine condition. g to fine. Loose leaf portfolio. (47583) \$4,500

49. Sorokine, Nicolas. **Studio D'Arts Décoratifs: Tissus. 2nd Série.** Paris: Armand Guérinet, 1928. First edition. Folio (16 x 12 1/4"). (1) 12 plates. Original portfolio bound in rose quarter cloth over decorative gilt-laced paper-covered boards with decorative tan label with black lettering.

A collection of fifty-two fabric designs of "a completely new kind" presented in pochoir on twelve plates. The intricate floral and abstract designs, rendered in stunning pochoir patterns, are extraordinary designs. The plates feature floral, geometric and animal motifs, typical of the eclectic Art Deco style, with traditional European design as well as designs of ancient cultures mixed in. Some patterns rendered in lithography with partial pochoir overprint. With the publisher's recommendation expressing that "the work of Nicolas Sorokine speaks for itself through its color and its design."

Nicolas Sorokine is of Russian origin, born in Kazan in 1892 and died in Lyon. He was part of the Russian avant-garde and was known for his work on fabrics in the wake of collectivist painters such as Rozanova, Bourliouk working for the Decorative Arts in the 1920s. Exquisite collection.

Text in French. Portfolio with some wear along edges, small chips and cloth of spine somewhat faded. Light foxing on inside back cover. Title page with light wear along edges, small chip at center of bottom edge and some water staining along foredge. Plates with some age-toning in margins, not affecting images. Portfolio in overall good, images in fine condition. Good to fine condition. Loose leaf. (48906) \$1,750

ARTS: DECORATIVE: Textiles

50. **Naphtol AS Auf dem Gebiete der Druckerei.** Frankfurt: I. G. Farbenindustrie Aktiengesellschaft, 1930. First German edition. Quarto. vii, 285pp. Original bright red cloth with gilt lettering and ruling on cover and spine. Decorative endpapers. Laid in errata page. Printed to heavy stock paper. Naphtol AS is an organic compound used as

coupling partners in the preparation of some "azo dyes."

The procedures and formulas recommended here are tested in practice and used in current manufacturing. The enclosed 189 print samples exemplify the various items and hues to be manufactured with Naphtol AS. The book provides an in-depth view of the practice in regards to direct print, etching and printing of fabrics, rapid fast colors, viscose silk, hand and spray printing, yarn printing, and batik items. This reference book is illustrated with in-text drawings and charts and 189 extraordinary cloth samples featuring an abundance of attractive designs for printing with Naphtol AS in various shapes and sizes. Contains appendices with examples for calculating print and dye formulas, a chart for the calculation of base quantities, regulations for diazotization, thickening, chart to calculate caustic soda, and index. Near fine condition. Hardcover. (46814) \$450

51. Séguy, Eugene Alain. **Textiles. 20 Plates.** Plauen, Vogtland: C. F. Schulz & Co, (1925). First edition. Small Elephant Folio. (1) 20 plates. Original gray three-quarter cloth over string-tied color-illustrated paper-covered boards with blue-white lettering. Title page with stylized lettering and decorative border for publisher's name and place, rendered lithographically.

Extraordinary Art Deco ornamentation by the French illustrator Eugene-Alain Séguy, known as E.-A. Séguy, one of the most important exponents of the Art Deco and Art Nouveau movements of the 1920s. This album of floral patterns presents one hundred and fifty-two lithographs with fifty-seven of them in full color, the others in various brown and gray tones, printed by Moritz Weprecht in Plauen. The motifs, six to nine for each plate, are printed in several stages, some first stage printing was done in offset-lithography with lithographic overprinting, others with solid color lithography.

His work inspired a whole generation of artists throughout Europe. "Séguy produced eleven albums of nature themed illustrations and patterns, drawing inspiration from papillons (butterflies) and other insects, flowers, foliage, crystals and animals. Séguy was one of few artists that successfully combined both Art Deco and Art Nouveau styles in his work. His brightly colored geometric patterns were intended to be used as inspiration for such decorative items as textiles and wallpaper." (Ashley Jones, Preservation Librarian, Miami University).

Séguy's popular papillon and insect books had many people confuse him with the entomologist Eugène Séguy, who held a chair of entomology at the "Museum national d'histoire naturelle" from 1956 to 1960. Scarce. Text in German. Portfolio with some wear along edges with upper front cloth corner missing and some chipping along edges. String-ties mostly missing. Plates with minor wear in margins, motifs in fine condition. Good- to fine condition. Loose leaf portfolio. (49040) \$2,500

ARTS: FINE: Catalog Raisonne

52. Dauberville, Jean et Henry. **Bonnard: Catalogue Raisonné de l'oeuvre Peint. 1888-1905.** Paris: J. et H. Bernheim-Jeune, 1965. First edition Ex-Library. Quarto (11 x 9"). 348 (1)pp. Original illustrated dust-jacket over blue cloth, with gilt lettering to spine and front cover.

First volume only of this monumental Catalogue Raisonné of the painted work of Pierre Bonnard (1867-1947), a celebrated French painter and printmaker, as well as a founding member of the postimpressionist group of avant-garde painters 'Les Nabis.'

Pierre Bonnard has been described as "the most thoroughly idiosyncratic of all the great 20th-century painters, and the unusual vantage points of his compositions rely less on traditional modes of pictorial structure than voluptuous color, poetic allusions and visual wit" (Jed Perl in "Complicated Bliss").

Identified as a "late practitioner of Impressionism in the early 20th century, Pierre Bonnard has since been recognized for his unique use of color and his complex imagery" (See Amory, 4). This first volume covers the years 1888 to 1905, and is splendidly illustrated throughout with 382 b/w photographic reproductions and color plates of the artist's paintings.

Text and captions in French. Light age-toning along top of dustjacket. Binding lightly rubbed. Ex Libris on front free endpaper. Library stamps on title page. Block with light age-toning along edges, not affecting images. Very good condition. Hardcover. (49881)
\$850

ARTS: FINE: Drawing

53. Grohmann, Will (Introduction); Rebecca West; Antoine Tudal (text); Georges Braque (Ill.). **VERVE. Revue Artistique et Littéraire. Vol. VIII. Nos. 31 et 32 Braque [Original Lithographs Complete].** Paris: Éditions de la Revue Verve, 1955. First edition. Folio ((14 1/4 x 10 1/2"). 156 (1)pp. Original color-illustrated boards with yellow lettering on cover, brown on spine.

This double-issue of the modernist Parisian art magazine "Verve" is lavishly illustrated with ten color lithographs, including the cover, eleven color heliogravures of Georges Braque's work, one of those a double page, and one hundred and thirty-two b/w heliogravures from the workbooks of George Braque. With an introduction by Will Grohmann and contributions by Rebecca West and Antoine Tudal.

Also known as the "Intimate Notebooks" of Braque, for the longest time kept from the public, this collection from the workbooks was selected by Braque himself. The drawings, gouaches and watercolors provide a vivid insight into the emotions and ideas of the artist.

Braque had been making daily entries in his workbooks since his youth.

Text in French. Very light wear along edges. Near fine condition. Hardcover. (48524)
\$950

54. Mitskevich, S. I. **альбом революционной сатиры 1905-1906 [Album revolutiionnoj Satiri 1905–1906] [CARICATURES]**. Moscow: Gosudarstvennoe Publishing (State Publishing), 1926. First edition. Folio. 127 (2)pp. Original illustrated tan wraps with black, red and tan lettering on cover and spine. Publisher's device on half-title. Extraordinary collection of caricatures depicting the events of the Revolution of 1905 with widespread workers strikes, peasant unrest, and military mutinies. As a result of the revolution a legislative assembly of the late Russian Empire, the State Duma or Imperial Duma was established to address a number of national problems: the agrarian land reform, the Russification of the multiethnic population, including the Jewish problem, the labor and educational problems. The arresting, explicit illustrations in this publication are rendered by S. Chechotin, N. Pirogov, V. Serov (premier portrait artist of his era), Y. Y. Lansere (associated with Mir iskusstva, the Russian avant-garde magazine), M. Dobuzhinski (Russian-Lithuanian artist noted for his city scapes and their early 20th Century decay), B. Kustodiev (painter and stage designer, associated with Mir iskusstva), Grzhebina, and A. J. Bajan, and are reproduced in mostly full-page color and b/w lithographs. All illustrations are presented with captions in Russian and blank versos. Text in Russian. Wraps with wear along edges, light soiling, small chips, tears and creasing, 2 inch closed tear at foredge underlaid with library tape on verso, and rubbed. Little more than half of spine missing, including some lettering. Table of content page at rear frayed and crease along edges, not affecting text. Finger prints at lower right corner from page turning. Wraps in overall fair to good minus, interior in very good condition. fair to vg. Softcover. (39653) \$950

55. Paul, Jean; Alfred Kubin (Ill). **Die wunderbare Gesellschaft in der Neujahrsnacht [SIGNED]**. München: R. Piper & Co., 1921. Limited edition. 6/200, signed AKubin on colophon. Quarto. 40 (2)pp. Original half vellum with gilt tooling and lettering on spine, over decorative illustrated boards, protected by modern mylar. Textured tan endpapers. Frontispiece pen drawing. This book was printed on the order of the publisher R. Piper & Co., with instructions, in the Schwabacher typeface and with cover design by F. H. Ehmcke, printed on handmade paper.

"The miraculous company in the New Year's Night" by the German Romantic writer Jean Paul is illustrated with 27 pen drawings by Alfred Kubin, an Austrian printmaker, illustrator and writer who is known for dark, symbolic fantasies. Eight of the illustrations are full page. Text in German. Binding with light wear along edges. Illustrated Ex-Libris on inside front cover. Some offsetting on first endpapers and light foxing on multiple free endpapers. Binding and interior in overall very good condition. vg. Hardcover. (44164)
\$375

ARTS: FINE: History, Theory

56. Doesburg, Theo van. **Klassiek-Barok-Modern.** Antwerpen: "De Sikkel" EM. Querido, 1920. First edition. Octavo. 31 (1)pp, 16 plates. Original printed wraps with modern design and typography, protected by modern mylar. Publisher's device on title page. Christian Emil Marie Küppers (1883-1931) adapted the pseudonym Theo van Doesburg, and is best known as the founder of the De Stijl movement. He also was a writer, poet and painter. He made efforts in architecture and in 1919 designed a geometrically constructed alphabet as seen on the cover of this work. Illustrated with eighteen b/w reproductions of art and architectural works, on sixteen plates, by Tongerloo, van Doesburg, Mondrian, Huszar, Sant Elia, Wright, Rietveld and Oud. Comparative study by van Doesburg on classical, baroque and modern art. Text in Dutch. Wraps with light wear along edges, minor foxing on cover and some offsetting on back cover. Text pages with some foxing, not affecting plates with illustrations. Small book plate of previous owner on title page. Good to very good condition. Softcover. (48592) \$275

57. Torres-Garcia, Joaquin. **La Regla Abstracta (The Abstract Rule) [SIGNED LIMITED EDITION WITH TWO ORIGINAL PRINTS].** Rosario, Uruguay: Ediciones Ellena, 1967. Limited edition.

47/403. The first two hundred copies include a second original woodcut printed in a separate folio. This with printed signature "Manolita P. de Torres Garcia" on page facing the woodcut printed on Ingres from the original block done by J. Torres-Garcia in 1931 (12 1/4 x 9 5/8") by the family Torres-Garcia, housed in back pocket of cloth portfolio.

Folio. (8, with tipped-in original wood-engraving) 14 (8)pp., 1 wood-engraving in back pocket. Original cream wraps portfolio with black lettering on cover with original plain parchment dustjacket. Includes an original sepia-toned photograph (4 1/4 x 6 1/2") pasted above Torres-Garcia quote on page three. Housed in light brown cloth portfolio with handwritten name of artist on spine and original print deposited in pocket of back cover; in brown cloth slipcase with reproductions of Torres-Garcia's text printed to light brown paper, pasted to covers; lettering in brown and red.

Includes a reproduction of the original calligraphic text "La Regla Abstracta" and an English translation of the original manuscript "The Abstract Rule," translated and revised by a group including Emilio Elena, Floretnicia de Amesti, Anita Woolfolk, Maria E. Herrera, Constance Hertz and Ian Taylor. Light wear along edges of slipcase. Small brown color smudges on front and back of cloth portfolio, same color as handwritten name on spine. Else in fine condition. Very good to fine condition. Hardcover. (49683) \$2,500

Joaquin Torres-Garcia (1874-1949) was born in Montevideo, Uruguay. He emigrated to Catalunya, Spain, and embarked on his life as a painter, sculptor, writer, teacher and theorist, always facing the struggles between the old and the new, classical and avant-

garde, the figurative and the abstract. Torres-Garcia opened a school in Madrid known as Arte Constructivo, published some 150 books, essays and articles in various languages and was a prolific lecturer. In 1929 he found the magazine Cercle et Carré (Circle and Square) in Paris. Torres-Garcia collaborated with Antoni Gaudi, was friends with Picasso, Piet Mondrian and other luminaries, while Joan Miró was a student of his in Barcelona. Torres-Garcia is credited with developing the style called Universal Constructivism.

58. Willrich, Wolfgang. **Säuberung des Kunsttempels: Eine kunstpolitische Kampfschrift zur Gesundung deutscher Kunst im Geiste nordischer Art (Cleansing of the Temple of Art: An Art-Poitical Polemic for the Recovery of German Art in the Nordic Spirit).** München: J. F. Lehmanns, 1938. Second edition. Octavo. 179 (4)pp. Original illustrated dustjacket over orange cloth with black publisher's device and lettering on cover, black lettering on spine. Vignette and publisher's device on title page. A polemic advocating for the recovery of German art in the Nordic spirit. The magazine of the NS Culture Community "Kunst und Volk" wrote: "It is a polemic, that sums up the cultural decay in individual statements as well as its tendencies and tries to help in the recovery of art through elucidation and the appeal to the sense of responsibility of the people. This task is accomplished in a thorough manner: documents and facts speak of particularly indecent and unprecedented blotted attitudes..."

Willrich was a German artist and writer and is considered one of the most fanatic advocates of National Socialist art politics. The inflammatory pamphlet became one of the important guidelines for the strategy and design of the infamous exhibition "Degenerate Art." When Willrich viciously attacked the German poet Gottfried Benn even Heinrich Himmler reprimanded Willrich in September 1937. Himmler conceded that he appreciated Willrich's commitment against "Degenerate Art" but warned Willrich not to run amok and let this commitment become his purpose of life. Profusely illustrated with sixty-four b/w in-text reproductions of artwork, featuring the acting "culprits" of what was to be termed "Degenerate Art," George Groß, Schmidt-Rotluff, Otto Dix, Max Ernst, Molzahn, Paul Klee, etc. and their agents, the Gallery Nierendorf, Hans Goltz, the Berlin Secession and the Bolshevik agitation. Laid in 1964 Süddeutsche Zeitung article on Paul Westheim and "Das Kunstblatt."

Text in German, Gothic script. DJ with small and one two by half an inch chip and some creasing along edges. Binding with light wear and minor discoloration at bottom edge. Initials KJH (K. Jakob Hirsch) with references to Hirsch being mentioned in the book, on front free endpaper in red ink. Five pages with Hirsch references underlined in red, pointing to Hirsch's work for various progressive magazines, e.g. Die Aktion, Der rote Hahn, etc.. Some light foxing here. Very lightly starting at title page. Small ink spot on back free endpaper and back dj flap. Block lightly age-toned. DJ in overall good-, binding and interior in good+ to very good condition. g- to vg. Hardcover. (48311) \$475

ARTS: FINE: Modern

59. Goodman, Bertram (Editor and Art Director); Sonya M. Rilleau (Associate Editor); Marcel Vertès (Cover designed by). **Improvisations 1953, Volume IV. Artist Equity Masquerade Ball: Hotel Astor, May 15, 1953; Spring Fantasia:(Fritz Eichenberg, Chaim Gross, Reginald Marsh, & Antonio Frasconi...et., al.).** New York: Artists Equity Association, 1953. First edition.

1/2000. Folio (12 x 9 1/2"). 10pp (Text), [71] leaves (Lithographs). Original spiral bound illustrated wrappers

"This is volume IV of Improvisations. First conceived in 1950 from an idea by Julio de Diego, "Improvisations" has been accepted as a novel and original medium by advertisers in sympathy with the ideals of the Artists Equity Association*. The member-artists who illustrated this journal were in most cases selected by the advertisers from our membership list and were given complete freedom of expression. Each page was designed by the artist directly on the litho plate, thus making this a collection of original lithographs." (From the Editor).

Includes works by artists Milton Avery, Chaim Gross, Jack Levine, Reginald Marsh, and Marcel Vertès.

Texts include an introductory letter from AEA New York Chapter President, Henry Botkin, program notes, lists of directors, committee members, sponsors and patrons. Lithographs printed on a variety of colored stocks.

This edition is limited to 2000 copies of which this is number 1.

* Founded in March 1947, Artists Equity's original mission was to promote opportunities for artists and address business and economic issues affecting American artists.

Wrappers and interior in overall very good condition. vg. Softcover. (46715) \$375

60. Rue, Harald (ed. and publisher). **Social Kunst No.1-9 ("Social Art", 9 vols. complete) [W/ ORIGINAL PUBLISHER'S PROMOTIONAL BOOKLET].**

Copenhagen: Mondes Forlag/ Monde, 1930-1932. First edition. Quartos. Illustrated dust jackets pasted on to stiff paper wrappers. Pages uncut. The complete 9 issue-run of this Danish leftist & socially-conscious art periodical edited and published by Marxist literary and art critic Harald Rue (1895-1947). Each issue focuses on the work of a particular artist or a specific subject. All issues are profusely illustrated throughout. Jacket flaps with publisher's advertisements.

Content as follows: - No.1: The first issue features the work of artist and teacher Aksel Jørgensen (1883-1957). - No.2: The work of Danish artist Anton Hansen (1891-1960), illustrated throughout with finely printed lithographic images in black. - No.3: The work

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

[WITH]

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

Some wrappers with some sunning, small stains, and/or smudges to covers. Back covers of #3,4 and 9 with ink stamp of the previous owner. Jacket of #9 with some light foxing. Some issues with light rubbing and/or closed tears to extremities. Interiors and images quite clean overall, with a few sporadic instances of light smudges. Jackets/wrappers in good+ to very good, interiors in very good+ to near fine condition overall. All issues protected in modern mylar. g+ to near fine. Softcover. (49874) \$1,750

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

ARTS: FINE: Monograph

61. Gabo, Naum; Herbert Read and Leslie Martin (intro by). **Naum Gabo. Constructions, Sculptures, Peinture, Dessins, Gravure [W/ ORIGINAL SIGNED PRINT]**. Neuchatel: Éditions de Griffon, 1961. Limited edition. 1/150. Quarto. Glossy b/w photo-illustrated dust jacket with white lettering on the front cover, black lettering on the spine. Grey cloth boards with debossed white lettering on the front cover and spine. Housed in a cardboard slipcase. #41 from a limited edition of 150 copies, numbered on the colophon, and including a numbered and signed original print by the artist, laid in at the interior front cover. This finely produced monograph on Russian artist Naum Gabo (1890-1977), provides a comprehensive overview of his work across multiple media including constructions, sculptures, painting, drawings, and engravings. Includes b/w and color photographic reproductions of the artist's work throughout. Interior back cover contains a pocket housing a magnifying glass to view the artist's work. Final text pages include a biography and chronology of the artist's work. Includes introductory text at the front from English art historian Sir Herbert Edward Read and English architect Sir John Leslie Martin. Text throughout in French. Print with minor offsetting. Slipcase, dust jacket, binding and interior all in near fine condition overall. near fine. Hardcover. (48479) \$1,250
62. Trier, Eduard (Text by); Helmut Lederer (Photographs by). **The Sculpture of Marino Marini [WITH ORIGINAL SIGNED LITHOGRAPH]**. New York: Frederick A. Praeger, (1961). Limited First American edition. 1/60. Large quarto. XXIII, [1], 146pp. Original photo-illustrated dust-jacket over illustrated black cloth, with white lettering on spine. Original lithograph frontispiece by Marino Marini, signed by him in pencil on lower left margin. Eduard Trier, one of the foremost international experts on the art of sculpture, traces the evolution on the work of Marino Marini (1901-1980) from some sketches done in the early 1930s to his most mature statues and demonstrates his essential unity of style and purpose. The unity and the immense power of Marini's sculpture is clearly shown in Helmut Lederer's magnificent photographs which represent all the most important aspects of Marini's work and constitutes the core of this extremely valuable study. Translated from the German by Michael Bullock. Includes list of illustrations, biographical outline and selected bibliography. One of 60 copies with an original signed lithograph, of which this is No. 40. Dust-jacket with tiny chipping at head of spine and lower front corner. Price clipped on front flap. Two tiny dents on lower margin of binding. Minor age toning to outer edges of interior pages. Dust jacket in overall good, binding in good+, interior in good+ to very good, original lithograph and plates in very good condition. g. Hardcover. (21795) \$950

* *Marino Marini (1901-1980) was one of the most celebrated Italian sculptors of the 20th century. He attended the Accademia di Belle Arti in Florence in 1917. Although he never abandoned painting, Marini devoted himself primarily to sculpture from about 1922. From this time his work was influenced by Etruscan art and the sculpture of Arturo*

Martini. Marini succeeded Martini as professor at the Scuola d'Arte di Villa Reale in Monza, near Milan, in 1929, a position he retained until 1940. During this period, Marini traveled frequently to Paris, where he associated with Massimo Campigli, Giorgio de Chirico, Alberto Magnelli, and Filippo Tibertelli de Pisis. In 1936 he moved to Tenero-Locarno, in Ticino Canton, Switzerland; during the following few years the artist often visited Zürich and Basel, where he became a friend of Alberto Giacometti, Germaine Richier, and Fritz Wotruba. In 1936, he received the Prize of the Quadriennale of Rome. In 1938, he married Mercedes Pedrazzini. He accepted a professorship in sculpture at the Accademia di Belle Arti di Brera, Milan, in 1940. In 1943, he went into exile in Switzerland, exhibiting in Basel, Bern, and Zurich. In 1946, the artist settled permanently in Milan.

ARTS: FINE: Original Art Work

63. Heartfield, John. **Das Kreuz ist noch nicht schwer genug (The Cross Was Not Yet Heavy Enough).** Prague: AIZ, 1933. Original artwork. Copper plate for gravure printing. 26 x 18.5 cm. This motif was rendered by John Heartfield three months after he emigrated to Prague in June 1933.

The image depicts an SA-Officer screwing wooden boards to the ends of a cross carried by Jesus, creating thus an image of a Swastika. The image of Christ used here can be traced to the Danish sculptor Bertel Thorvaldsen, AIZ 12, Number 23, 15 June 1933, page 403 (see Evans, page 128). In another rendering of January 1934, AIZ 13, Number 3, 18. January 1935, page 5, (see Evans, page 180), depicting Reichs Bishop Ludwig Müller, the image of the cross appears again: "The Reich Bishop dresses Christendom." During these two years Prague was by no means a secure place for Heartfield and his friends. Printing presses and places of residence had to be changed often and in order to stay incognito the editors of the AIZ used pseudonyms in the imprint.

The plate originally used for AIZ 12:23 issue measures 37 x 26.5 cm. In 1962, Heartfield's brother Wieland Herzfelde in his book "John Heartfield: Leben und Werk," reproduced the image in a smaller format of 20.5 x 15.5 cm. Although we have not been able to identify any extent examples of this image in the format of 26 x 18.5 cm, experts at the Akademie der Künste in Berlin, in an elaborate correspondence, expressed that they are certain regarding the authenticity of the plate in our possession. Text on the plate in German. The etched plate is raised with a 2 mm border providing the holes to be mounted for reproduction. Fine condition. Fine. (35265) \$6,500

ARTS: FINE: Painting

64. Chagall, Marc; Jean Leymarie (Text and notes). **The Jerusalem Windows [WITH TWO ORIGINAL LITHOGRAPHS].** New York: George Braziller, 1962. First American edition. Folio. 210 (2)pp. Original pictorial dust-jacket over red cloth with gilt

lettering on cover and spine. Photo-illustrated endpapers. Original lithograph frontispiece. Dazzlingly illustrated from cover to cover, with thirty-six preparatory color designs (some in twenty colors), which were transferred to the stones under the personal direction of Chagall. These designs and the 2 original lithographs by Chagall were imprinted by Mourlot Freres. Includes some b/w plates. Translated from the French by Elaine Desautels. Dustjacket with light wear along edges, some light chipping and one and a half inch closed tear at top back cover near spine, three quarter inch closed tear at bottom front cover near spine. Block with light age-toning along edges. Dust jacket good, binding and interior in very good, lithographs in fine condition. g- to near fine. Hardcover. (49715) \$595

ARTS: FINE: Prints, Graphics

65. Abecassis, Raphael (Serigraphs). **Song of Songs: Eight Original Serigraphs [SIGNED]**. Jerusalem: Safrai Gallery, 1989. Limited edition. 141/240, numbered and signed in pencil by Abecassis on each serigraph (17 1/4 x 12 1/4" on 22 x 15 1/4" handmade paper). 9 double pages, including title page, holding eight original serigraphs, housed in original blue cloth portfolio with gilt lettering on cover.

Abecassis rendering of the Song of Songs, a conversation of two lovers, and in Jewish tradition held as an allegory of the bond between god and the Jewish people, is an exquisite example of artistic Biblical interpretation. Divided into the traditional eight chapters with printed b/w illustrations accompanying each text page, the serigraphs feature bold colors and forms presented in a generous color palette with no fewer than twelve colors and overprinted in gold. Serigraphs uncut at top. Portfolio with light wear and rubbing, minor smudge on title page, else in fine condition. vg+ to fine. Hardcover. (45532) \$2,250

Raphael Abecassis, born in 1953 in Morocco, immigrated to Israel as a young child. He attended the Beer Sheva College of Education. Many of his works recount Biblical stories in a colorful, refreshing way. He was awarded prizes for an Independence Day poster in 1986, a Ministry of Education Award for his "Psalms of David," as well as the illumination of President Chaim Herzog's speech at the Western Wall commemorating Israel's 40th birthday.

66. Collilieux, S. (ed.); Halina Gutsche (cover by). **Karykatura: Orez Walki O Pokój (Caricatures: Weapons in the Fight for Peace)**. Warsaw: Wydawnictwo Ministerstwa Obrony Narodowej, 1952. First Polish edition. Large quarto. 32 loose plates. Illustrated grey paper portfolio with black and white lettering on the front cover. Photo-illustrated title plate. A scarce and striking collection of early Cold War-era caricatures and satirical political cartoons from a group of Romanian artists. There are a total of 31 individual caricatures finely printed in color collotypes, from various illustrators including Eugen

Taru (1913 – 1991), Cik Damadian (1919-1985), Nell Cobar (1915-1993), I. Doru, Rik, N. Jurasco, Adrian Lucaci, Aurel Jiquidi (1896-1962) and sculptor Florin Calafeteanu (b. 1922). Each image is titled and credited at the bottom, and numbered in the top left corner. A number of the plates here, are slightly trimmed and are missing their numbers. The work is the Polish language edition of the scarce Romanian collection titled "Caricatura: Arma de Lupta Pentru Pace". The images presented here all likely date from the early 1950s.

Text in Polish.

Portfolio with rubbing and creasing to extremities, including the hinges of the spine. Interior with a few small closed tears and creasing along the edges of the title plate, and some additional sporadic minor creasing and/or smudges along the edges and/or in the margins of a few other plates. Plates generally clean and bright. Binding in good, interior in very good condition overall. Portfolio protected in modern mylar. Quite scarce. g to vg . Softcover. (47836) \$1,500

*Only two listings of the Polish edition on OCLC, and only one of the original Romanian.

67. Foujita, Tsuguharu (藤田 翠治, illus.); Michael Joseph (poems). **A Book of Cats, Being Twenty Drawings by Foujita [A UNIQUE COPY, W/ THE ADDITIONAL SUITE OF PLATES, THREE SIGNED IN PENCIL]**. New York: Covidi Friede, 1930. First edition. 1/500. Folio. 84pp. [1]. Housed in a new illustrated custom red leather clamshell box with gilt tooling and lettering on the front cover and spine. The plates are all individually protected in sheets of mylar housed separately in a red cloth chemise. Red buckram boards with silver lettering on the front cover. Includes the publisher's original mylar dust jacket. Pages uncut. #49 from this limited edition of 500 copies hand-numbered and signed by Foujita on the colophon. Contains an unopened page at the colophon. Each copy was issued with a suite of 20 additional loose plates of the images from the book, printed on Japanese vellum. All known copies of these additional suites contained the artist's pencil signature on only one of the plates. This unique copy contains 3 plates hand-signed by the artist in pencil: "Atarah and Hesione," "Ahinoam" and "Pasithea." The loose "Ahinoam" plate with our copy is surprisingly printed on arches paper instead of the traditional vellum.

The most rare and sought after book on cats, this delightful work contains 20 illustrated plates of etchings of cats and kittens by acclaimed Japanese-French artist Leonard Tsuguharu Foujita (1886-1958). Each cat image has its own name and is accompanied by a poem about the respective cat by British writer Michael Joseph (1897-1958). These images display an incredible amount of personality and subtlety, really showing the character of cats as they pose, rest or are depicted in a state of play. All images have the artist's dated signature in English and Japanese printed in the plate. All bound pages are printed on Arches paper.

Binding with some light sunning to the edges of the covers. Minor rubbing to corners. Minor smudging and a few small scratches to the covers. Interior with minor foxing to the front and rear endpapers, as well as the interior front cover. A few sporadic small water spots to a number of pages throughout, including a few of the plates (mostly in the margins). All plates from the loose suite are clean. Interior back cover with the sticker of famed San Francisco bookseller Paul Elder & Co. Original mylar jacket with some chipping, sunning and closed tears. Binding in very good+, interior in very good condition overall. vg to vg+. Hardcover. (48668) \$67,500

Leonard Tsuguharu Foujita (藤田 翡治, 1886-1968) aka Tsuguharu Fujita, was among the most acclaimed Japanese artists in the West during the 20th century. Known primarily as a painter and printmaker, Foujita pioneered a form which applied Japanese techniques to western-style paintings. After studies in both traditional Japanese art and Western art, he moved to Paris in 1913 to pursue his career. There he lived in the famed Montparnasse neighborhood, and quickly became friends with many of the most famous names in the art world of the time, including Juan Gris, Pablo Picasso and Henri Matisse. He was most noted for his works depicting cats and for nudes, achieving more financial success than many of his acclaimed contemporaries, during this period. He lived in France until 1931, when he moved to South America, later returning to Japan from 1933 until the end of WWII. He returned to Europe after the war and finally became a naturalized French citizen in 1955. He lived in France until his death in Switzerland in 1958.

68. Gosieniecki, Wiktor. **Warszawa. Sierpień-Wrzesień, 1944: Notatki z Zycia Ludności Cywilnej (Warsaw. August-September, 1944: Notes on the Life of the Civil Population).** Poznan: Published by the author, 1945. First edition. Elephant folio. 8 loose leaf plates. Tan illustrated paper portfolio with image and lettering on black on the front cover. The portfolio contains 7 striking illustrated plates by Polish artist Wiktor Gosieniecki (1876-1956) depicting and detailing some of his harrowing experiences during and after Warsaw uprising of 1944, during WWII. Each of the images are finely printed lithographically in black, and are numbered at the bottom left corner. The initial double text plate contains the publication information, the author's dedication and titles and captions for the plates. The names of the plates are "Guerilla Armor...", "In the Shelter of the House at 130 Pulawska Street...", "Ground Floor Apartment at 130 Pulawska Street, Demolished by an Air Raid", "Basement Flat of the House at 130 Pulawska Street", "Que for Water in the Basement of the House at 128 Pulawska Street", "Commissioner's Office for Civil Population in the Hall of the House", and "Gruzy House at 128 Pulawska Street".

Text in Polish.

Portfolio with minor age toning along edges, as well as some chipping to extremities, including the spine. Spine reinforced with japan tissue. Title leaf with some minor age toning to extremities, as well as minor creasing and water spots. Images throughout clean and vibrant. Portfolio in good, interior in very good condition overall. Portfolio and plates protected in modern mylar. Scarce. g to vg. Softcover. (48389) \$1,750

69. Guinegault, Georges-Pierre. **Quatre Impressions Arabes (Complete) [FOUR POCHOIRS]**. Paris: Galerie Lutétia, No date, ca. 1925. Original artwork. Quarto. 4 plates (9 3/4 x 7 3/8"). Original cream wraps with red lettering on covers, protected by modern mylar. Four extraordinary pochoir prints with Arabic motifs: Le Marché, Le Marabou, Le Rendez-Vous, Les Danses, with printed signature on the right corner below the images. The plates of this first and only edition are loosely inserted into the cover.

Born in Rennes, France, in 1839 Guinegault began his fine art studies at the "L'Ecole des Beaux Arts" in Paris when he was nineteen years old. His style is often compared to that of Jean-Gabriel Domerge. Starting to exhibit his work in 1920 he exhibited extensively after becoming a member of the Société des Artistes Francais. Text in French. Light sunning of wraps with a few small stains on back cover. Pochoirs in fine condition. Very good to fine condition. Softcover. (49720) \$500

70. Katz, Shlomo. **The Four Seasons**. San Francisco: Strictly Limited Editions, 1984. Limited Edition. 116/300. Atlas Folio. 4 plates. Original gilt-illustrated burgundy cloth portfolio with blind-stamped lettering on cover, housing original illustrated stiff wraps portfolio with red publisher's device and green lettering on cover, holding four serigraphs. Four magnificent serigraphs based on the Song of Songs. The edition is limited to 350 prints with each serigraph pencil-signed, entitled and numbered 1 through 300 by the artist. The hand screened serigraphs in this album were pulled on Arches Paper 270 gram. This copy is numbered 116/300, the other fifty are marked A.P. (30) and H.C. (20). Colophon with intriguing decorative floral endpiece in color. Printed in Israel. Housed in cream wraps slipcase and publisher's shipping box. Cover of inside portfolio with light foxing, tissue guards lightly wrinkled, serigraphs in fine condition. Very good to fine condition. Loose leaf. (48157) \$3,500

71. Ponge, Francis (preface by); Fernand Mourlot (ed.); George Braque (Original lithographs by). **Braque Lithograph [W/ 3 ORIGINAL LITHOGRAPHS]**. Monte Carlo: Andre Sauret, 1963. Limited first edition. 1/4125. Small folio. 12.5x9.5". 183pp. [5]. Tan paper-covered slipcase, housing a softcover binding with a lithographically illustrated dust jacket over stiff white cardstock wrappers. Dj protected by mylar. This is #3838 from a total limited edition of 4125 copies. The publication is a complete catalogue raisonné of George Braque's lithographs, containing 3 original lithographs (covers, frontispiece and title page) and 146 lithographic reproductions in color and b/w. The lithograph's are arranged chronologically and date from 1921-1962. Each of the reproductions is protected by a coated waxpaper guard, and contains physical and historical information about the work on the opposite page. Detailed list of works at the back of the book. Text in French. Slipcase with some light rubbing to extremities, and some light stains, scratches and smudges. Dj with very minor foxing. Mylar with some small chips at corners. Interior with minor sporadic foxing to a few pages, with

images almost entirely unaffected, clean and bright. Slipcase in very good-, covers and interior in overall very good+ to near fine. vg- to near fine. Softcover. (43686) \$500

72. Roy, Roger. **Blum et Cie. Projets de Publicité (Blum and Co., Advertising Projects) [SIGNED]**. Paris: La Société Anonyme d'Éditions Périodiques, Le Rire, 1936. Limited edition. 1/500. Folio. [20 pages]. Red and black printed printed paper portfolio, with black and red text over white on the front cover. Housing loose unpaginated folded pages. #402 from a limited edition of 500 copies, numbered and signed by the artist on the interior front wrapper. A special issue of the French humor magazine "Le Rire" (Laughter) from November, 14th 1936, containing 18 political caricatures by artist Roger Roy. Following an introductory text page, there are a total of 17 full page caricatures in b/w, and a single double-page spread in color. The images throughout attack and criticize the figures and policies of the socialist government of President Leon Blum, and his governing Popular Front coalition. Most images throughout contain a caricature of Blum himself and/or other government figures as they oversee the ruin of France, and in numerous images submit to the will of Joseph Stalin. Notably the final image contains a caricature of Josephine Baker. President Leon Blum was Jewish, and a number of images here have a vague to overt anti-semitic elements. All images are lithographically printed and captioned underneath.

Text throughout in French.

Portfolio with some light rubbing and chipping to extremities. Interior with most images throughout clean and bright. The final image with minor staining at the bottom. Portfolio in good+, interior in very good+ condition overall. Protected in modern mylar. g+ to vg+. Softcover. (48539) \$500

73. Toegel, Stanislaw. **Polski Wojak na Obczynie (A Polish Soldier in Exile) [SIGNED & INSCRIBED] (complete)**. Celle/Hamburg: Wydawnictwo Antoniego Markiewicza/ A. Markiewicz, 1946. First edition. Elephant folio. 4 plates. Tan paper portfolio with grey-blue lettering on the front cover. Signed with a dated inscription by the artist in ink on the interior front cover, given to a recipient in Osnabruck, where the author was living at the time. This portfolio collects 4 loose plates of colorful caricatures by Polish artist Stanislaw Toegel (1905-1953). Each plate finely printed in color offset lithography, measures 12 3/4 x 8", is tissue-guarded and mounted on captioned heavy stock grey paper. The lively images satirize the entitled behavior and mentality of Polish soldiers in exile, post war, displaying them strutting and ogling women. The images are captioned underneath in Polish, and are titled "Boys Like Razors", "Sorry!... I am Not Fraternizing", "The Whole World Belongs to Us ... and All Coffee Plantations", and "It's a Pity to Blink... Mr. Shooter", respectively. Toegel is most famously known for his other two works of caricature produced around the same time, "Hitleriada Furiosa" and

"Hitleriada Macabra", also from the same publisher. Publisher's advertisements printed on the interior back cover. There two additional loose duplicate plates, one of the third plate and one of the fourth.

Captions and text in Polish.

Portfolio with minor bumping and rubbing to extremities, and a small stain on the back cover. Small stain at the top of the interior front cover. Minor smudging to the top right corner of the final plate. Portfolio and plates all in vg+ to near fine condition overall. Portfolio protected in modern mylar. Scarce. vg+ to near fine. Softcover. (48391) \$1,250

ARTS: FINE: Sculpture

74. Kramrisch, Stella; Raymond Burner (Photography). **The Hindu Temple. 2. Vols.** Calcutta: University of Calcutta, 1946. First edition. Small Folio. xi, 295, 296-466pp., 80 plates, three folding. Deluxe burgundy morocco binding with gilt lettering on spines. Burgundy endpapers. Frontispiece in volume one. "The purpose of the Hindu temple is shown by its form. It is the concrete symbol of Reintegration and coheres with the rhythm of the thought imagined in its carvings and laid out in its proportions. Their perfection is a celebration of all the rites enacted during the building of the temple from the ground to its pinnacle. Nothing that is seen on the temple is left unsaid in the verbal tradition nor is any of the detail arbitrary or superfluous. Each has a definite place and is part of the whole." (Preface.) The work is structured in eight parts: The Site, The Plan, Plan and Supernal Man, The Substances of Which the Temple is Built, The Names and Origins of the Temple, The Superstructure, Proportionate Measurement and Varieties of the Temple and, in volume two: The Images of the Temple. Illustrated with eighty b/w plates at rear of second volume and in-text drawings and diagrams. Text in English with Hindu text printed in Hindi. Spines sunned and blocks lightly age-toned. Very good condition.. Hardcover. (49854) \$1,500

ARTS: PERFORMING: Dance

75. Diaghilew, Serge de. **Les Ballets Russes de Serge de Diaghilew. Numéro Spécial de la Revue Musicale. Décembre 1930.** Paris: La Revue Musicale, 1930. First edition. Quarto. xii, 112pp., 22 plates, several printed on recto and verso. Original cream wraps with black lettering in green and black frames on cover, protected by modern mylar. Errata slip tipped in at front.

Special issue dedicated the Diaghilew's Ballets Russes with contributions by Comtesse de Noailles, Emile Henriot, Gilbert de Voisins, Alexandre Benois on Serge Diaghilew and others. Illustrated with heliogravures by A. Benois, Petrouchka, Picasso (Portrait of Léonide Massine), Bakst, Gontcharowa, Lipnitzki, offset reproduction by Utrillo, Derain

and others and in-text illustrations by Larionow, Segonzac, Cocteau and Gontcharowa. The plates depict spectacular costume and stage designs. Contains twelve pages of advertisements at front and on inside back and back cover. Covers and block lightly aged-toned with light wear along foredge of covers and head and tail of spine. Block uncut at bottom and foredge. Block in overall good, images in very good condition. Very good condition. Softcover. (49483) \$175

76. Duncan, Isadora. **Dionysion.** New York: The Committee for the Furtherance of Isadora Duncan's Work in America, 1915. First edition. Duodecimo. 16pp. Original stapled cream illustrated Arches wraps, printed on letterpress, protected by modern mylar. Variant of the twenty-four page pamphlet published for performances at the Metropolitan Opera House in 1915, as described by Ann Daly in "Done Into Dance," page 17, Indiana University Press, 1995.

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

77. n/a. **International Tanzwettspiele Anlässlich der 11. Olympiade Berlin, 1936 (International Dance Competition at the 11th Olympiad Berlin, 1936) [With] Two Original Silver Prints of the "Tanzchor Lotte Wernicke," One Original Costume Drawing and Five Programs.** Berlin: Maurer & Dimmick GmbH, 1936. First edition. Octavo. 27 (1)pp, 2 original Silver Prints of the Tanzchor Lotte Wernicke, 6 programs, one containing an original Drawing on verso. Original tan wraps with orange lettering and Olympic rings on cover.

Introducing thirty-four dance companies from fourteen countries and their program for the competition. Notably missing from the dance competition was the American delegation with Martha Graham. England, France, Sweden and Russia also declined to send performers to Berlin, in protest against Nazi ideology. The dance companies

included are Irene Vera Young (Australia), Lea Daa with Trui Hoste and Karin Gross (Belgium), the dance group directed by Boris Volkoff (Canada), Mary Wigman and her dance group, Palucca (both Germany), Angelo Grimani (Greece), Menaka and her dance group (India), Lili Green (Netherlands), Ziuta Buczynska (Poland), among others. Illustrated with b/w photographs of performances by dance companies and ballets.

The two silver prints (7 x 9 1/4") show the performance "Geburt der Arbeit (The Birth of Work)" by the Tanzchor Lotte Wernicke during the 11th Olympiad in Berlin, 1936. Stamped "Wide World Photos" on versos. Imprint "New York Times G.m.b.H., the Berlin office. Lotte Wernicke was a master student of Mary Wigman.

Although the Olympic Committee had rejected the German request to add competitions in the art categories, dance played an important role in these Olympics. To highlight the achievements of Hitler Rudolf von Laban, known for his mastery in arranging mass scenes in choral dancing, was commissioned to direct the celebration of German Dance at the Dietrich Eckart Freilichtbühne and organize the international dance competition.

Among the noted dance companies that performed were the German companies of Mary Wigman and Harald Kreutzberg. The performance by the Tanzchor Lotte Wernicke, shown in the enclosed two silver prints, engaged some thirty male and female dancers. The dance groups depicted in the b/w photographs include folkloristic groups from Belgium, Bulgaria, Italy and various companies from Yugoslavia. The Canadians feature American Indian costumes and performances from Indian legends. Harold Kreutzberg and Angelo Grimani feature more contemporary costumes while others preferred traditional or folkloristic appearances.

A four page photo-illustrated insert introduces four companies of European Theaters and Opera Houses. Laid in are five of the official original programs, including four one page flyers and one double page program for the competitions on July 16, 22, 23, 28 and 29, 1936, all held at the Volksbühne, Theater at the Horst-Wessel-Platz.

The program for July 22, 1936 introduces the participants Menaka, Ramnayan, Gauri Shankar (India), the Dance Group Gertha Hepper (Austria) & Mascha Arsenjew (Yugoslavia), contains an intricate original pencil drawing on its blank verso, executed professionally, showing an elegant dance costume and a detail of the costume.

Text in German. Wraps lightly age-toned with very light wear along edges and lightly rubbed. Programs and insert with very light wear along edges and lightly age-toned. Center signature loose but present. Photographs with very light wear along edges. Good-to very good condition. Softcover. (48675) \$1,250

78. n/a. **Mikhail Mordkin and his Russian Ballet [SIGNED]**. New York: Hardman, Peck & Co., 1926. First published. Signed and dated by Mikhail Mordkin in foredge margin of first page, next to reproduction of "Hebraic Melodies" scene. Quarto. 10 leaves.

Original sewn black stiff wraps with embossed gilt lettering and gilt framed b/w print laid to cover.

Promotional brochure featuring the US performances of Mordkin's Russian Ballet, produced by Hardman, the "official piano of Mikhail Mordkin and his Russian Ballet," as stated on inside front cover. Includes a photo-illustrated advertising of G. Georges, the "World's Most Famous Theatrical and Historical Boot and Toe Ballet Slipper Maker" and personal outfitters to Mikhail Mordkin (photo with facsimile acknowledgment and signature of Mordkin. A typed 1926 praise of Hardman pianos on inside back cover, also with facsimile signature of Mordkin.

Illustrated with ten b/w offset reproductions of performance scenes of the Mordkin Ballet, for example Lake of Swans, Bacchanale Grecque, Vera Nemtchinova in Carnival, Souvenir of Roses, Cupid in Camp, the Italian Beggar among others. Features two endpiece illustrations by Bernice Oehler and includes a chronology of "the busy career" of Mikhail Mordkin at rear. Block & Endicoff concert schedule for the 1926/27 season on inside back cover. Very light sunning of 1/8" strip along top of front page. Some rust of staples and Japan paper for minor repairs at two places of gutter. Very good + condition. Softcover. (49787) \$375

79. Raymond, Paul; L. L. Paris (preface & medical commentary); J. Wilhem (music); Jarrosz (drawings). **Principes de la Danse Théâtrale [INSCRIBED]**. Paris: Imprimerie V. Jilek, 1925. First edition. Inscribed to his student "Miss Hardy," signed Paul Raymond front free endpaper. Quarto. 126pp. Original gray wraps with publisher's device and black lettering on cover and spine, protected by modern mylar. Publisher's device on title page. Printed to cream handmade paper. Preface by Dr. L. L. Paris with anatomical illustrations. Elaborate dance instructions by Paul Raymond, illustrated with numerous drawings showing various dance positions and movements with accompanying scores by J. Wilhem. Dance instructions written on request of Raymond's students to facilitate the option to work at home and practice steps and exercises learned during the classes. Text in French. Wraps with light wear along edges, some staining along bottom of back cover and lightly rubbed along edges. Lightly starting at inside front cover but firm. Wraps in overall good-, interior in very good condition. g- to vg. Softcover. (47367) \$250

80. Wigman, Mary; Wolfgang Schuman; Ruth Stein fel; H. T. Parker, John Martin; Mary Watkins; Lucille Marsh (texts). **S. Hurok Presents Mary Wigman And Her Group [PHOTOGRAPHS BY ALBERT RENGER-PATZSCH]**. New York: Hurok Musical Bureau, Inc., 1932. First edition. Quarto. Unpaginated (20pp.). Original photo-illustrated stapled wraps with black lettering on cover, protected by modern mylar. Profusely illustrated with b/w photographs of performance by Mary Wigman and her Dance Group by Albert Renger-Patzsch.

Contributions by Mary Wigman ("But I had to dance" a brief sketch of the life of Mary Wigman as told by herself after her first triumphal tour in America / courtesy "Pictorial review") - Wolfgang Schumann ("As Mary Wigman dances" / courtesy of "Theatre Guild magazine") - Mary Wigman (Composition in pure movement / courtesy of "Modern music") - Ruth Seinfel "Who is Mary Wigman ..?" / courtesy of "Dance magazine") - H. T. Parker "The dancer in this day without peer" - John Martin "America's debt to Mary Wigman" / courtesy of "New York Times") - "Mary Wigman and her dance group" / program of the new dance cycle "Der Weg (The Way)" / with photographs of the members of the Wigman Dance Group - Mary Watkins "To the beat of drums and gongs" / courtesy of "New York Herald-Tribune" - Lucille Marsh "The shadow of Wigman in the light of Duncan" / courtesy of "Dance magazine"). In addition the program contains two photo-illustrated advertisements, one a two-page advertisement, the other a one page ad of the New York Wigman School of the Dance. The only authorized school in America to teach the Mary Wigman Method of the Modern Dance. Back cover with text featuring Sol Hurok, the musical, dance and theatrical impresario with portrait photograph of Hurok. Minor wear. Near fine condition. Softcover. (50080) \$450

ARTS: PERFORMING: Film, TV

81. Arossev, A. (ed.); A. Stetsky; E. Weismann; S. Dinamov; V. Turkin; B. Atzizan,; A. Arsharuni et al. **Soviet Cinema [Design and photomontage by V. Stepanova and A. Rodchenko]**. Moscow: VOKS, (1935). First edition. Quarto. 312 (2,10)pp. Original red faux half leather over paper covered boards illustrated with film imagery and red lettering on covers, black on spine, protected by modern mylar. Inside covers and endpapers illustrated with film images on photo paper, printed in orange. Color illustrated half-title and title page, both with film strips in color. Each chapter with cover page showing its number in a lithographically printed red square. Design and photomontage by V. Stepanova and A. Rodchenko. Elaborate publication celebrating fifteen years of Soviet cinema with contributions by B. Shumyatsky, A. Stetsky and A. Arossev and many others.

Chapter two elaborates on the basic trends in Soviet film art as well as literature on the subject, followed by twenty-one biographical notes on the premiere Soviet filmmakers, incl. A. Dovzhenko, V. Pudovkin, S. Eisenstein and others. The volume covers cinematography in "Soviet White Russia, the Ukraine, Armenia and the Central Asia Republics of the USSR. Chapter five is dedicated to the film "Chapayev", chapter six introduces Soviet newsreels, the film "Chelyuskin" and scientific-educational cinematography.

Chapter seven treats the Soviet film industry, its popularization and cinema in the Collective Farms. Chapter eight with thirty short contributions of Soviet film art by thirty authors, including André Gide and Cecil B. de Mille and finally, in chapter nine, a chronology of Soviet film starting with Lenin's Decree on the nationalization of the film

industry on August 27th, 1919, and a list of honors bestowed on workers in Soviet cinematography.

The volume is profusely illustrated with b/w offset reproductions of cinematographer portraits, film stills throughout, some in color or sepia-toned, including a b/w fold-out of a cinema's audience in front of a big screen with a cutout, as issued, showing Lenin's head depicted in a photograph on the next page respectively the Lenin quote "Cinema is for us the most important for arts" on the previous page; this ploy is repeated on page 273 with a cutout, as issued, revealing a film still from the Eisenstein film "October" on the next, a head shot of Eisenstein on the previous page; missing the tipped-in celluloid sheet with Stalin's silhouette.

Four pages of advertisements at rear followed by ten pages with b/w offset reproductions of film still and posters, all posters featuring photomontages. Text printed to regular, photographs to glossy paper. Recto of back endpaper with stamp "4) N A7." Pages 197 through 200 with straight cuts in pages. Various pages with ball-point pen lines in geometrical fashion framing or connecting film imagery of the page. Very good condition. Hardcover. (48601) \$650

82. L. M. (Léon Moussinac). **J'Accuse: d'après le film d'Abel Gance.** Paris: Editions de la Lampe Merveilleuse, 1922. First edition. Octavo (7 3/4 x 5 3/4"). 112, [14]pp. Moderne glassine over original printed wrappers, with black lettering to spine and back cover, and red and black lettering to front cover. Photographic frontispiece portrait of Abel Gance.*

Scarce first edition of Léon Moussinac's movie script on Abel Gance's pacifist silent film "J'Accuse" (1919). Illustrated with 81 b/w photographic reproductions (including frontispiece) depicting behind-the-scenes and movie scenes, this work tells the story of the epic "J'Accuse," a film whose production began in 1918, during the last months of WWI. Some scenes were even filmed on real battlefields.

The film's powerful depiction of wartime suffering, and particularly its climactic sequence of the "return of the dead", made it an international success, and confirmed Gance as one of the most important directors in Europe.

Text in French. Glassine, wrappers and interior in very good condition. vg. Softcover. (41897) \$375

* Abel Gance (1889-1981) was a French film director and producer, writer and actor. A pioneer in the theory and practice of montage, he is best known for three major silent films: "J'accuse" (1919), "La Roue" (1923), and the monumental "Napoléon" (1927)

83. Richter, Hans. **Filmgegner von Heute - Filmfreunde von Morgen.** Berlin: Hermann

Reckendorf, 1929. First edition. Quarto. 125 (3)pp. Original bright red cloth with blue lettering on cover and spine, protected by modern mylar. Black endpapers. Publication to coincide with the Werkbund-Exhibition "Film and Foto," 1929. A programmatic appeal for new esthetics in film based on technical possibilities, this publication was at the same time a protest against conventional film making of the contemporary industry. An encyclopedia of new techniques, profusely illustrated with b/w reproductions of stills including examples from experimental filmmakers like Pudowkin, Man Ray, Marcel Duchamp, Eisenstein, Richter, Léger and others. Text in German. Binding with light wear along edges. Light damp-staining of half-title and white endpaper offsetting lightly to black endpapers. g to vg. Hardcover. (39052) \$275

84. Richter, Hans. **Filmgegner von Heute - Filmfreunde von Morgen.** Berlin: Hermann Reckendorf, 1929. First edition. Quarto. 125 (3)pp. Original bright red cloth with blue lettering on cover and spine, in original photo-illustrated dustjacket, protected by modern mylar. Black endpapers. Publication to coincide with the Werkbund-Exhibition "Film and Foto" in Stuttgart, 1929. A programmatic appeal for new esthetics in film based on technical possibilities, this publication was at the same time a protest against conventional film making of the contemporary industry. "The Open Book," pp. 80 & 81.

An encyclopedia of new techniques, profusely illustrated with Richter's b/w reproductions of stills. It includes examples from other experimental filmmakers like Pudowkin, Man Ray, Marcel Duchamp, Eisenstein, Léger and others. Published at the same time as Werner Gräff's "Es kommt der neue Fotograph (The New Photographer is Coming)". Werner Gräff contributed to the publication of our title as well. Text in German. Dustjacket with two closed tears at top of front cover, one is four and a half inches, the other three inches long. Else some small chips along edges and spine with one chip measuring two and a quarter by one inch at bottom foredge of back cover. Some creasing along edges and chips at spine slightly more pronounced. Binding with light wear along bottom edge. Interior in very good condition. Good- to very good condition.. Hardcover. (48961) \$2,250

85. Shepard, Sam (Screenplay); L. M. Kit Carson (Adaptation); Wim Wenders; Chris Sievernich (ed.). **Wim Wenders - Sam Shepard. Paris, Texas [SIGNED].** Berlin / Nördlingen: Road Movies / GRENO, 1984. First edition. Signed "Wim Wenders N.Y. 9/16/84" on title page. Quarto (9 3/8 x 7 1/2"). 511 (1)pp. Original color-illustrated stiff white wraps red, silver and black lettering on cover. Illustrated title page and half-title. The film was dedicated to Lotte H. Eisner.

Screenplay as it was written by Sam Shepard before the film went into shooting. It is rather a description, of the finished and edited film containing of course all of Sam Shepard's original dialogs. The ninety-one page screenplay is followed by 375 pages of

striking full page color film stills. At rear color photographs of the film crew, a map of Texas, portrait photographs of Harry Dean Stanton, Nastassja Kinski, Dean Stockwell, Aurore Clément, Hunter Carson, Robby Müller, Peter Przygoda, Chris Sievernich (all by Robin Holland), Ry Cooder (by Susan Titleman), L.M. Kit Carson (Rolf von Bergmann), Sam Shepard (Brigitte Lacombe) and Wim Wenders (K. Volcsanzky). These photographs are accompanied by biographical texts. Contains list of the cast and the production crew. Text in German, English and French. Wraps with light wear and rubbing. Very good condition.. Softcover. (49883) \$575

86. Taubert, Eberhard; Fritz Hippler (Design). **Illustrierter Film-Kurier: Der ewige Jude ["THE ETERNAL JEW"]**. Berlin: Vereinigte Verlagsgesellschaften Franke & Co. KG, 1940. First edition. Quarto. 8pp. Original photo-illustrated wraps with white lettering on cover. Illustrated promotional supplement of the periodical Illustrierter Film-Kurier in gravure. The 1940 film "Der ewige Jude" is a propaganda documentary about the world Jewry after an idea by Eberhard Taubert.

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 life styles.

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

ARTS: PERFORMING: Theater

87. Charles-Morrice (Text by); Ivan Bilibin (Front cover illustrated by); Boris Bilinsky (Illustrations by); Seidenberg, Wilenski, Tarovoff, Sobol, Studio Iris, Markovitch (Photographs by). **Opéra Russe à Paris, Théâtre des Champs-Elysées, Printemps 1930**. Paris: Publicité Commerciale & Théâtrale, 1930. First edition. Folio. Unpaginated. [50]pp. Contemporary glassine over original illustrated wrappers by Ivan Bilibin.*

Splendidly illustrated throughout with numerous b/w photographic reproductions and twelve pages of tipped-in color illustrations by Boris Bilinsky,** this delightful souvenir program was published in conjunction with the performances of Alexander Borodin's "Prince Igor," Mikhail Glinka's "Ruslan and Ludmila," and Nikolai Rimsky-Korsakov's "Sadko" at the Théâtre des Champs-Elysées, Paris, in the Spring of 1930.

The b/w photographs depict the portraits of the directors, actors, dancers, singers, decorators involved in the performances.

Glassine slightly age-toned. Tape remnants along inner gutter of second page. Minor age-toning along paper margin. Text in French and English. Glassine in overall good to good+, wrappers and interior in good+ to very good condition. g to vg. Softcover.
(40850) \$750

* *Ivan Yakovlevich Bilibin (1876-1942) was a 20th-century illustrator and stage designer who took part in the "Mir iskusstva," contributed to the Ballets Russes, became co-founder of the 'Association of Russian Painters, and since 1937 a member of the Painters Association of the USSR. Throughout his career, he was inspired by Slavic folklore.*

** *Boris Bilinsky (1900-1948) is a Russian-born costume designer, decorator and poster designer.*

88. Cocteau, Jean; Bernard Grasset (ed.). **Theatre [SIGNED & INSCRIBED, W/ AN ORIGINAL DRAWING BY COCTEAU.] (2 vols. complete).** [Paris]: Grasset, 1957. Limited first edition. Quartos. Vol.1: 535pp. [3]. Vol.2: 642pp. [3]. Illustrated tan leather boards with lettering and decorative motifs in blue and gilt on the covers and spines. Housed in the publisher's original cardboard slipcase. Illustrated endpapers. #7336 from a limited edition of 8,800 numbered copies printed on Vergé de Voiron paper. This is a unique copy inscribed, signed and dated by the author in pen, accompanied by a striking original drawing in colored pencil by Cocteau, all on the half-title page of the first volume. Pages throughout uncut and unopened.

This fine press 2-volume monograph by the acclaimed French poet, playwright, writer, visual artist and filmmaker Jean Cocteau (1889-1963) collects the entirety of his written plays from 1921-1957. The work is wonderfully illustrated throughout by Cocteau himself, including b/w in-text images as well as an impressive series of 40 plates of color lithographs, interleaved, and printed by the famed Parisian art printer Mourlot Studios. Volume one contains, "Les mariés de la tour Eiffel", "Antigone", "Roméo et Juliette", "Orphée", "La voix humaine", "La machine infernale" "Oedipe Roi", "Les chevaliers de la table ronde" and "Les parents terribles". Volume two contains "Les monstres sacrés", "La machine à écrire", "Renaud et Armide", "L'aigle à deux têtes", "Bacchus", "Théâtre de poche", and a final section containing "Scenic and Choreographic Arguments" and a bibliography. Both volumes contain a table of contents at the rear.

Text in French.

Slipcase with some creasing and light smudges. Bindings with a few minor smudges to the covers, and some minor cracking along the front hinge of the first volume. Bindings and interiors of both volumes in overall very good+ to near fine condition. Bindings and slipcase protected in modern mylar. vg+ to near fine. Hardcover. (49082) \$4,500

89. n/a. "**The Jew**" and "**The Adopted Child**" [BROADSIDE POSTER]. London: Printed by C. Lowndes, 1795. 12.5 x 8". Single-sided printed broadside sheet with black lettering. An extremely scarce advertisement for a performance by the theater company known as "Their Majesties Servants", taking place at the Drury Lane (Theater-Royal) on Friday May 1st, 1795. The performance included a presentation of Richard Cumberland's popular comedic play "The Jew", followed by a solo musical performance from acclaimed English composer and opera singer Thomas Welsh (aka "Master Welsh", c.1780-1848) and concluding with the premiere performance of Samuel Birch's (1757–1841) two-act musical drama "The Adopted Child" (also including Welsh). The poster lists the program of the performance and the cast involved. Address and ticketing information at the bottom of the text.

Minor rubbing and a few small closed tears to extremities. A few folding creases. In overall very good condition. Protected by modern mylar. vg. Broadside. (47233) \$450

* *Samuel Birch (1757-1841) was an English politician who is best known for having served as Lord Mayor of London in 1814. It is interesting to note that in addition to his political activities and local governmental duties, he was also a dramatist, and originally started out as a pastry chef.*

90. Piscator, Erwin. **Das Politische Theater (The Political Theater)**. Berlin: Adalbert Schultz Verlag, 1929. First edition. Octavo. 262 (2)pp., 15 plates. Original white stiff wraps in original dustjacket illustrated with photomontage by Lazlo Moholy-Nagy, white lettering on cover and spine; protected by modern mylar. Frontispiece photomontage. The book was generated in cooperation with Felix Gasbarra. Extensive treatise on the political theater by one of Germany's most prominent theater directors and next to Bertolt Brecht the foremost exponent of the epic theater who emphasized the sociopolitical content rather than emotional manipulation of the audience. Profusely illustrated with in-text illustrations and thirty pages of photographs by Sasha Stone, A. L. Jacobi, Photo-Schmidt and reproductions of George Grosz' drawings. Text in German. Dustjacket with some wear along edges, small chips and light creasing. Block lightly age-toned. Dustjacket in overall good, interior in very good condition. g to vg. Softcover. (48566) \$675

BIBLE: Commentary

91. Aboab, Isaac da Fonseca; Jan van den Aveele (engraving by). **Parafrasis**

Comentado Sobre el Pentateuco. Amsterdam: Estampado en caza de Iacob de Cordova, 5441 [1681]. First edition. Large quarto. [5] 634pp. Re-backed in modern spine with raised bands, blind-stamped tooling and the original gilt-stamped green label pasted on. Retains original leather boards. Edges of the book block in red. Engraved title page. Text throughout printed in a two-column format with decorative woodcut initials and tailpieces.

This work is a paraphrased translation of the Pentateuch (the Five Books of Moses) into Spanish, by Rabbi Isaac Aboab da Fonseca (1605-1693), seamlessly incorporating and utilizing past rabbinic commentary and midrash into the text. The previous commentaries referenced by Aboab throughout are usually attributed to the views of "sages" or "theologians" without specifically citing the individual source. The book was important for the ex-converso Sephardic Jewish community of Amsterdam as many of these Jews, who had in more recent years reconnected with their Jewish heritage after a period of more than one hundred years living as Catholics on the Iberian peninsula, could not read Hebrew. This publication is one of a large number of works of Judaica (including bibles and prayer books) published from the 16th - early 18th centuries which catered to that community. The author, a respected scholar and prominent member of the Sephardic community, was himself from a Portuguese Jewish family which had previously been forcibly converted to Christianity. The work is considered to be Aboab's magnum opus, and was the standard by which all other similar works of the period were judged.

The engravings which surround the text on the title page by Jan van den Aveele (c. 1650 - 1727) depict a number of biblical scenes and figures, and contain some Hebrew text. The prologue contains approbations (including some Hebrew text) from three other prominent religious figures in the community: Jacob ben Aaron Sasportas (1610 – 1698), Immanuel Abenatar Melo and Selomoh de Oliveira.

Text throughout in Spanish.

Binding with some light rubbing to the extremities, and some period abrasions to the covers. Interior with some light water staining to the interior covers and free endpapers. Text pages throughout with some sporadic minor to light foxing and water stains, with a few small instances of worming or other holes. Title page with a small hole at the center, and a closed tear at the bottom. The initial 7 printed leaves have been repaired and/or reinforced to one degree or another mostly in the margins. In the case of the title page (laid down) this has resulted in some minor loss of image to the edges of the leaf, and some loss of text along the margins of the prologue leaf and on p.1 and 3. Pages throughout on the whole in good shape. Binding in very good-, interior in good+ condition overall. g+ to vg-. Hardcover. (47866) \$7,500

About the author: Isaac Aboab da Fonseca (1605-1693) was a leading Rabbi and scholar of the Portuguese Jewish community of Amsterdam in the 17th century. He was born in the Portuguese town of Castro Daire as Simão da Fonseca, and was a member of the large and prominent Aboab family which was comprised of many noted rabbis, scholars, physicians, and merchants over the centuries. He was born into a family of conversos, but still constant anti-Semitic persecution caused the family to immigrate to Amsterdam when Isaac was seven years old. There they reestablished their Jewish roots. From 1642-1654 he was appointed to be the head of the Jewish community in Recife, Brazil during the brief period of Dutch control. He served as Rabbi of the Kahal Zur Israel Synagogue, the first synagogue in the Americas. Upon the retaking of the colony by the Portuguese, Aboab came back to Amsterdam, and in 1656 he was one of several prominent religious leaders of the Portuguese-Jewish community of Amsterdam to excommunicate the famed philosopher Baruch Spinoza.

Reference: Darlow and Moule, #8481

92. Broughton, Hugh (ed.); Saadiah Gaon. **Daniel His Chalde Visions and His Ebrew, Both Translated after the Original [WITH THE FIRST HEBREW TEXT PRINTED IN LONDON, A POEM BY SAADIAH GAON].** London: Printed by Richard Field [and Gabriel Simson], for William Young, 1596. First edition. Small quarto. [asterisk]4, A-K4, (2nd) H4, L-P4, 68 leaves. [136]pp., 3 (of 4) engraved plates. Woodcut anchor device at title; printed marginalia; woodcut lettrines. English text in black letter, italic, and roman type, some Hebrew and Greek passages, including a Hebrew poem (K3-4) printed in double columns with alternating red and black stanzas. A few early manuscript annotations. Recent wrappers. Occasional mild (mostly marginal) dampstains, bottom corner A3 lacks 1-inch section (with no loss of text). A very good, amply margined copy, lacking one of the four engraved plates.

First Edition of this translation and commentary on the biblical book of Daniel by the English puritan divine and Hebraist, Hugh Broughton (1549-1612), including the Hebrew text of Saadiah Gaon's Shir shel ha-Otiyyot. Tutored in Hebrew by the renowned French Huguenot scholar, Antoine Rodolphe Chevalier (1507-1572), "Broughton graduated at Magdalene College, Cambridge in 1570, became a Fellow of St. John's, and then moved to Christ's College. A disagreement with John Whitgift, archbishop of Canterbury, over the interpretation of scripture, persuaded Broughton to go to Germany in 1589, and apart from brief periodic visits to England he appears to have stayed on the continent until the last year of his life. While Broughton was abroad he engaged in religious discussions with Jews in Hebrew and made the acquaintance of several eminent Christian scholars including Joseph Justus Scaliger. He conducted a debate in the Frankfurt synagogue with a Rabbi Elias. He also records a dispute with Rabbi David Farrar. The close association which he developed with Jews and Christian Hebraists was a significant factor in his linguistic attainments, especially in a grasp of rabbinics unusual for an Elizabethan scholar.. For the last twenty years of his life Broughton sought in vain to gain the support of the authorities for a new English translation of the Bible... Broughton's writings

demonstrate that he was an accomplished Hebrew scholar, who may justifiably be regarded as the most proficient English Hebraist of his day. Not only was he able to read the Old Testament in the original, he was familiar at first hand with a wide range of post-biblical Jewish authors... In addition to Targum and Talmud, he insisted that other Jewish writings must be regarded as indispensable to anyone engaged in translating the Bible. In a footnote to his Treatise of Melchisedek (1591) he listed no fewer than twenty-two Jewish sources which the serious student of the Hebrew scriptures might consult to his advantage" (ODNB). While Broughton's contentious nature and controversial style alienated many of his contemporaries -- Scaliger described him as "furiosus et maledicus" (Van Rooden) -- his scholarship could not be doubted. In his 1824 *Bibliotheca Biblica*, William Orme notes that the celebrated Hebraist, "with a considerable portion of quackery, and a large portion of ill-nature, had certainly a respectable acquaintance with biblical literature... and it is alleged, was much displeased because he was not employed as one of the translators of our present English version of the Bible."

As a typographical monument the present work is highly notable, containing "the first protracted Hebrew text printed in London" (Roth). Hebrew printing had only just made its debut at the Cambridge press three years earlier in Andrew Downes' 1593 edition of Lysias. As "[a] keen defender of the Hebrew verity" (Orme), Broughton here makes a remarkable selection of text as evidence for "The certaintie of the Ebrew," deploying an acrostic poem by Saadiah Gaon (882-942), the greatest scholar and author of the geonic period, and an important leader of Babylonian Jewry. The poem, *Shir shel ha-Otiyyot* (Poem of the Letters) is printed in alternating couplets of red and black, and gives by means of words and biblical allusions the number of times that each particular letter of the alphabet occurs in the Hebrew scriptures. The engraver of the Hebrew fonts is quite possibly Jodocus Hondius the Elder, whom Broughton first met in 1583 after Hondius had fled to London from his native Ghent in the wake of Spanish persecution of protestants in the Low Countries. The engraved plates in the present work are attributed to Hondius, and appeared earlier in Broughton's first book, *A Concent of Scripture* (ca. 1587-1591). As it happens, the first printed Hebrew texts to appear in Amsterdam occur in several books by Broughton, printed in 1605 and 1606, whose fonts were certainly engraved by Hondius (Fuks/Fuks-Mansfeld). While the type used in the present work, with its distinctively angled lamed, does not match those of the Amsterdam publications, it bears some similarity to Fuks Br. Squ. 2.

Herbert 230. Luborsky & Ingram, English Illustrated Books, 1536-1603, 2785. Orme, *Bibliotheca Biblica*, 60. Roth B14.5. STC (2nd ed.) 2785. Vinograd (London) 1. For Saadiah's *Shir shel ha-Otiyyot*, see EJ 14:552-553. For the Amsterdam Broughtoniania see Fuks/Fuks-Mansfeld 1:94ff. For Broughton's reception in the Netherlands, see Van Rooden, *Theology, Biblical Scholarship and Rabbinical Studies in the Seventeenth Century*, 62f.

Annotations: At the conclusion of the imprint, following "... where the other works of the same author are to be sold" appears a contemporary manuscript notation "at ye Rose" (48834) \$6,500

93. Hottinger, Johann Heinrich. **Ktisis exaemeros: id est; Historiae creationis examen theologico-philologicum, ita institutum.** Heidelberg: Samuel Browne, University Printer, 1659. First edition. Small quarto. [asterisk]2, 2[asterisk]4, A-2Q4 (= 162 leaves). [12], 311, [1, addenda]pp. Woodcut device at title; lettrines, head- and tailpieces; occasional use of Hebrew fonts. Recent plain boards; edges of text block stained in green. Contemporary annotations throughout. A touch of marginal embrowning at the outermost leaves. A very good, clean copy.

First edition of this detailed theological study of the biblical story of the creation in six days, formulated (as per the title) in 164 "questions". The official numbering of the questions in the text is 96, however, additional questions have been subordinated under the main headings. The celebrated Swiss theologian, orientalist, and bibliographer Johann Heinrich Hottinger (1620-1667) was born at Zürich, where he studied theology and "oriental" languages, supplemented by his researches in Geneva, Groningen, and Leiden. McClintock and Strong note that Hottinger occupies a distinguished place among those seventeenth-century philologists who sought to promote the knowledge of the semitic languages. "He was one of the first to bring to public notice a number of Syriac and Arabic works by giving extracts from them and biographies of their authors. He also gave a powerful impulse to the study of Oriental languages by establishing at his own expense and Arabic printing-office at Heidelberg while professor in that city. The great aim of his writings was to establish the interpretation of Scripture on a more thoroughly historical and grammatical foundation; yet he rather furnished the means for such a system than established it himself. His works consist chiefly of compilations, and were valuable from the fact that they were from sources previously not generally known. He seldom gives an exegesis, but when he does it is based on grammatical and historical considerations than on dogmatical." This almost single-minded emphasis on philological criticism may be the reason why "Hottinger was among the increasingly small group of Hebraists added to the Roman Catholic Indices after 1600; like Louis de Dieu, all of his works were prohibited" (Burnett). Hebrew works edited by Hottinger include Aaron ha-Levi of Barcelona's Sefer ha-hinukh (Zürich, 1655), and Uri ben Simeon of Biala's Yihus Avot (Heidelberg, 1659). Burnett describes Hottinger's 1658 Promtuarium, sive Bibliotheca Orientalis as "a reader's guide to Jewish literature."

Burnett, Christian Hebraism in the Reformation Era, p.235-236. Nicéron, Mémoires 8 (1729): 131, no. 18. Toomer, Eastern Wisdome, p.37: "German pupils of Golius at Leiden included Levinus Warner and J. H. Hottinger, who after studying with Pasor at Groningen in 1639 apnd with Golius in 1640-1 became Professor of Oriental languages at his native Zurich. There, and while professor at Heidelberg from 1655 to 1661, he produced several works on Arabic biography and bibliography which, although mediocre, were of some importance in oriental studies for the lack of anything better." VD17 12:119705C

Annotations: A careful contemporary reader has made underlinings and marginal notes

throughout the work, including the addition of page numbers in the opening list of questions by chapter. (49252) \$450

Greek title: ΚΤΙΣΙΣ ΕΞΑΗΜΕΡΟΣ

BIBLE: New Testament

94. Moller, M. Christiani (Christian Moeller). **Novum Testamentum Hebraeo-Teutonicum (First complete printing of the New Testament in Yiddish).** Francofurti ad Oderam (Frankfurt an der Oder): Michaelis Gottschalckii (Michael Gottschack), 1700. First edition. Octavo. Original full calf. Title page in Yiddish and Latin. Vignette on title page. Decorative head-, tailpieces, and initials. First complete printing of the New Testament in Yiddish. [Darlow & Moule 4486] The first effort at a Yiddish translation of the New Testament was by Johann Harzuge, a convert. His edition was printed in Cracow, 1540. This work was based on the German text of Luther's German, left out the book of Revelations, and was printed in the Hebrew cursive Rashi script. The next Yiddish New Testament was printed in Strassburg in 1592 by Elias Schadeus, also basing his work on Luther's text, only translated the four Gospels and one other text. Christian Moeller was the first to translate and publish the complete New Testament into Yiddish (our work). Binding darkened and rubbed along edges. Moderate abrasion on front cover. Bookplate on inside of front cover (London Society for Promoting Christianity amongst The Jews). Free front endpaper inscribed by previous owner, and dated 1819. Sporadic browning throughout. Fly leaf at rear partly chipped. Text in Yiddish. Binding in overall fair, interior in good to good+ condition. g. Hardcover. (21214) \$6,000

The long inscription, written in English, on the front free endpaper inscription reads. "This Polish -German edition of the N.T. which has been in the contemplation of the London Society (?)... it is hoped recieve no inconsiderable assistance from this copy of an ediiton of 1700. It has been given to me by a sincere friend to the cause, & is now by me humbly presented to the Society with fervent wishes that it may contribute to further the blessed cause in which they have embarked. G.G. Friedenberg, Berlin 14 September 1819." (Presumed to be a converted Jew.)

BIBLE: Old & New Testaments

95. Fagius, Paulus (ed. and trans.). **Sententiae Morales Ben Syrae [WITH] Tobias Hebraice... omnia ex Hebraeo in Latinum translata, in gratiam studiosorum linguae sanctae [PUBLICATION SUPERVISED by ELIJAH LEVITA].** Isny : Paulus Fagius, 1542. First edition. Two works, jointly issued, small quarto. A-H4 (B2 missigned A2); A-F4 (A2 missigned H2) (= 56 unnumbered leaves). Printed marginalia; Hebrew and Latin half-title for the second part; woodcut printer's device at verso final leaf. Recent brown morocco, gilt title at spine. Early owner entry with Greek inscription at blank bottom margin of the title and old library stamp at fore-margin (just encroaching on 2 letters). A few oxidation spots at first 4 leaves, expert paper restoration at E4 (repairing clean tear)

and H4 (replacing small section at bottom corner), else a fine, bright, amply-margined copy, attractively bound.

First edition. Born in the Palatinate, Paulus Fagius (Paul Büchlein; 1504-1549) was a professor of Hebrew at Strasbourg and later at Cambridge; he established a Hebrew press in Isny, Bavaria, where he appointed his former Hebrew teacher, Elijah Levita, as supervisor. Fagius studied in Heidelberg and after converting to Protestantism was very much involved in the circles of the early reformers. He studied under both Konrad Pellikan and Wolfgang Fabritius Capito, and was to play a very important role in conveying the Jewish knowledge of Hebrew to Christians. "Fagius's importance to Hebraism lay largely in the work he managed to produce and publish in a relatively short space of time, some of it in collaboration with Levita. However, he also had very pronounced ideas about the Jewish religion. As an orthodox Calvinist who saw the New Testament as a direct continuation of the Old (unlike Luther who saw it as a replacement), he recognized in the classical writings of Judaism the environment in which Jesus of Nazareth had been raised and where the origins of true Christianity lay. In the earliest Jewish prayers, which he published, translated and annotated, in the 'intertestamentary' Book of Tobias and in the rabbinical tractate Avot, he not only encountered numerous parallels with the New Testament but also the piety and concepts he considered essential for the true experience of Christianity. In the Hebrew [Sefer Emunah], i.e. Liber fidei seu veritatis he attempted to prove the truth of Christianity by using Jewish sources... Fagius contributed to the knowledge of Hebrew by publishing and translating the most important grammatical works by Elijah Levita, as well as through his own Hebrew grammar, Compendiaria isagoge in linguam Hebraicam in 1543, and a detailed reproduction of various Jewish views of the first four chapters of Genesis, with the aim of showing how a thorough knowledge of the Hebrew original contributes to a proper understanding of these chapters, which tell the stories of the Creation and the Fall. It is probably unnecessary to point out that what Fagius considered to be the proper interpretation was of course the Christian view, but what is equally important is that Fagius saw the Christian viewpoint best reflected in the Hebrew language, as long as it was correctly interpreted" (Heb. Veritas Cat.).

Born near Nuremberg in Neustadt, Elijah ben Asher ha-Levi Ashkenazi Levita (1468 or 1469-1549) lived most of his life in Italy, where he taught Hebrew and grammar. Among his more illustrious pupils were Sebastian Münster and Cardinal Egidius da Viterbo, in whose home at Rome Levita resided for thirteen years. Losing most of his property after the sack of Rome by the armies of Charles V, he went to Venice where he worked as a proofreader in the published house of Daniel Bomberg. For several years after 1539 Levita supervised Fagius' press at Isny, where he produced some of his most important works, including his dictionary compiled from the Aramaic translations of the Bible, Meturgeman (with a Latin foreword by Fagius), and his lexicon of the Hebrew words in the Talmud and the Hebrew of the Middle Ages, Tishbi, with a Latin translation by Fagius (Enc. Jud. 11:132-134). "It would not be an exaggeration to say that Elijah Levita... was the most important link in the transfer of knowledge of Hebrew and

Aramaic from the Jewish to the Christian camp, something that prominent brothers in faith of his resented. However, Hebraists like Sebastian Münster, Paulus Fagius and Johannes van Campen acknowledged him as their great master" (Heb. Veritas Cat., 39). The contributions to the study of Hebrew by Münster and Fagius in particular were so important that when they died, halfway through the century, "the foundations for the futher development of Hebraism in the Christian world had been laid" (59).

The late Jewish works of Tobias and Ben Sirach (*Ecclesiasticus*) here translated were of interest to Fagius, at least in part, because of their content. Like Pirke Avot, as Peter van Rooden observes, they offer "an expression of a general human wisdom such as is also to be found in classical literature... In the foreword to his edition of a Hebrew version of Ben Sirach, he described it as his task: 'that I should collect and bring to light from the writings of the Hebrews, not so much that which is necessary for learning the language, as that which is helpful in promoting piety, forming life and improving manners, which certainly must be the goal of all our studies.'" VD16 B4037 and B4025. Vinograd (Isny) 11 and 15. Darlow & Moule II.2 (pp. 704; 933) notes that the present work and Sebastian Münster's edition of Tobit in Hebrew (also published in 1542, with Latin translation) were both incorporated in the London Polyglot (1657). For more on Fagius and his works see *Hebraica Veritas Catalogue* (Antwerp: Plantin-Moretus Museum, 2008), pp. 61-63; Heller, *The Sixteenth Century Hebrew Book*, pp. 255-61; Van Rooden, *Theology, Biblical Studies, and Rabbinical Studies in the Seventeenth Century*, p. 111 (48842) \$2,750

Full titles: Sententiae Morales Ben Syrae, Vetustissimi authoris Hebraei, Qui à Judaeis Nepos Hieremiae Prophetae Fuisse Creditur, cum Succinto Commentario [WITH] Tobias Hebraice ut Is Adhuc Hodie apud Iudeos Invenitur, omnia ex Hebraeo in Latinum translata, in Gratiam Studiosorum Linguae Sanctae

96. Fletcher, Alexander, Reverend. **Devotional Family Bible with Practical and Experimental Reflections on Each Verse of the Old and New Testament, and Rich Marginal References by the Rev. Alexander Fletcher. 2 vols. (Complete with the Books of the Apocrypha).** London and New York: George Virtue, ca. 1880's. Folio. IV, [4], 942pp, 943-1260pp, 230pp, [10], 1261-1622pp, [4], 44pp. Original blind-tooled leather over beveled boards with gold lettering and decorations on spines and covers. Raised bands. All edges gilt. Dentelles. Decorative endpapers. Frontispiece in each volume protected with a tissue-guard. 2 additional engraved title-pages. Ribbon markers. Both volumes have the London imprint of George Virtue upon the pictorial and text title pages. Stunning Bible profusely illustrated with over a hundred Steel engravings after drawings or paintings by de Loutherbourg, Amiconi, J. S. Hart, Hamilton, Schopin, Horace Vernet, W. H. Bartlett, Rubens, Northcote, Guercino, F. Bol, W. Artaud, Murillo, M. A. Colin, H. Singleton, J. Opie, Gros, Raffaello d'Urbino, Raphaël, and many more. Each plate is protected with a tissue-guard. Text in 2 columns with centre references and reflections at foot of page. This work is complete with the Books of Apocrypha and an

alphabetical list of proper names of the Old Testament, persons and places. Slight rubbing along joints and raised bands. Minor damp-staining on upper inner margin of very first pages of first volume (not affecting text or illustrations). Sporadic foxing affecting tissue-guards and margins of some plates (not affecting illustrations). Frontispiece of second volume detached but present. Binding and interior in overall very good condition. vg. Hardcover. (1888) \$3,250

97. Montano, Benito Arias. **Biblia Hebraica. Eorundem Latina Interpretatio Xantis Pagnini Lucensis, Recenter Benedicti Ariae Montani Hispal. & Quorundam Aliorum collato studio, ad Hebraicam Dictionem Diligentissime Expensa. Accesserunt & Huic Editioni Libri Graece scripti, qui Vocantur ApocryphBi; cum Interlineari Interpretatione Latina ex Bibliis Complutensibus Petita [COMPLETE HEBREW-LATIN INTERLINEAR OLD TESTAMENT, WITHOUT INTERLINEAR LATIN-GREEK NEW TESTAMENT (NOVUM TESTAMENTUM GRAECUM)].** Antwerp: Ex officina Christophori Plantini (Christophe Plantin), 1584. First edition. Folio. 13 1/4x9 1/4". [1], [17] 183 pp. [1] 283pp. 84pp. 203pp. Original full brown leather boards, with blind-stamped tooling at the corners of the covers. Re-backed with new spine in modern brown leather. Raised bands, blind-stamped tooling, and gilt lettering over red label on the spine. Red edges of book block. Period marbled endpapers. Original gilt-lettered red label cut out and laid in at the interior front cover. Title page with elaborate engraved printer's device. Large decorative initials throughout. This work contains the entirety of the contents of the Hebrew bible (Old Testament) in Hebrew with interlinear translation into Latin throughout. Initial section in Latin.

*This copy does not include the second work "Novum Testamentum Graecum" (New Testament in Greek, 1583) which had originally been bound in and issued together as one volume, with this work.

The Biblia Hebraica contains the full Hebrew Old Testament with content as follows: The Five books of Moses; (Writings) Joshua, Judges, Samuel, Kings, Chronicles, Ezra, Nechemiah, Esther, Job, Psalm, Proverbs, Ecclesiastes, Song of Songs, (Prophets) Isaiah, Jeremiah, Lamentations, Ezekiel, Daniel, Hosea, Joel, Amos, Obadiah, Jonah, Micah, Nahum, Habakkuk, Zephania, Haggai, Zechariah, Malachi) with interlinear text in Hebrew and Latin. The main biblical text is printed throughout in a two-column format with added grammatical and linguistic notes.

Period handwritten bibliographical notes on the author, in ink, written in English, on the verso of the title page.

Binding with a few abrasions to the covers. Interior with some sporadic minor to light smudges or stains to some pages throughout. Title page lightly stained. Minor to light worming through large portions of the book block, at the very bottom corners along the

gutters, resulting in some minor loss of text. P.31-32 of the first pagination section with some small tearing along the side margin, resulting in minor loss of text. P.23 of the third pagination section with a small tear at the bottom corner, with no text loss. A cutting error during binding on p.57 of the second pagination section results in the loss of the page header text at the very top, however there is no loss of the biblical text itself. Overall the pages are remarkably clean and vibrant. Book block tight. Binding in very good+, interior in very good- condition overall. vg- to vg+. Hardcover. (47644) \$1,500

**Darlow & Moule 5106 & 4645.*

About the author: Benedictus Arias Montanus a.k.a. Benito Arias Montano (1527 – 1598) was a Spanish Orientalist best known for editing this work, the Antwerp Polyglot. Born at Fregenal de la Sierra, he studied at the universities of Seville and Alcalá. Montano became a clerical member of the Military Order of St. James, and accompanied the Bishop of Segovia to the Council of Trent (1562), winning great distinction. On his return he was summoned by Philip II (1568) to supervise a new Polyglot Bible, with the collaboration of many scholars. This work was first issued in 8 volumes in 1572 by the same publisher. Montano was appointed by King Philip II to be the superintendent and was responsible for a large part of the translation and editing, together with major scholars. He, then, took the Bible to Rome for the approbation of Pope Gregory XIII. Leon de Castro, a professor of Oriental languages at Salamanca denounced Montano to the Pope, and later to the Spanish Inquisition for having altered the Biblical text. It took Montano several journeys to Rome until he was acquitted of the charges in 1580. After that, he returned to his hermitage, refusing the Episcopal honors offered him by King Philip II.

98. n/a. **The History of the Old & New Testament in Cutts: Holy Bible Containing the Old Testament and the New.** Oxford: W.R. for John Williams and printed at the Theatre., 1672-82. First edition. Small octavo. Unpaginated. Contemporary restoration period binding in black morocco with gilt-tooled panels with corner fleurons on boards. Gold decoration on spine. Raised bands. All edges gilt. Marbled endpapers. Engraved frontispiece, and illustrated engraved title-page. Scarce edition of the Bible, profusely illustrated with numerous engraved plates: 46 for the Old Testament, and 87 for the New Testament (with an engraved portrait of Charles II, king of England). The Old Testament was published in 1672, and the New Testament in 1682. Some edge wear to binding with moderate rubbing and wear to 1 corner. Front hinge starting. Margins cropped close to text with some tears to text and plates. Sporadic foxing and browning throughout. Binding and interior in overall good condition. g. Hardcover. (18749) \$2,000

99. Westheimer, Bartholomaeus. **Phrases seu modi loquendi Divinae Scripturae, ex sanctis et orthodoxis scriptoribus.** Paris: Jean Foucher; Vivant Gaultherot; Nicolas Gilles, 1539. Second edition. Small octavo. A-Z8 &8 aa-ii8; ff. 260, [4]. Index. Lettrines. Later calf with blind tooled borders (rebacked, with the old backstrip laid down). Covers lightly worn at extremities. Some marginal staining at the outermost leaves, else text fine

and clean.

Second edition of this rare survey of biblical terminology, first published by J. Steels at Antwerp in 1536, and re-issued in 1539. Arranged alphabetically, the compiler draws from traditional Christian sources, and in the case of many key terms and concepts, has recourse to Hebrew usage, as well. A fairly early example of Hebrew printing in Paris, several hundred Hebrew terms appear, with occasional printing errors arising from the substitution and/or confusion of letters with similar form, e.g. Bet and Kaf. Born in Pforzheim (where Reuchlin's pioneering 1506 Hebrew grammar was published), Bartholomäus Westheimer (1499-1570) served as a pastor in Mulhouse and Horbourg, and was active as a bookseller-printer at Basel between 1536 and 1547, in association with Thomas Wolff, Nicolaus Brylinger, and Robert Winter.

Adams W-76. Schwarzfuchs (Paris) 98, locating only 12 copies, all in French libraries, but notably absent from the Bibliothèque Nationale: "Hébreu passim (avec des erreurs). Caractères de Wechel." Of the Antwerp editions OCLC locates only 10 copies of the 1536; and 5 of the 1539. Not in BL French STC. For Westheimer see Benzing, Drucker, p.37.

Provenance and annotations: Five lines of contemporary annotations in Latin appear at the title; along with a few scattered notes in the text. Bookplate indicating the bequest of this volume to the Syracuse Public Library as part of the J. William Smith Collection, "In Testimony to the Long and Faithful Service of the Reverend Ezekiel Wilson Mundy, AM. Litt. D. Librarian"; an early excerpt from printed bookseller's or sale catalogue peeks out from beneath. (49188) \$950

BIBLE: Old Testament, Torah

100. Ben Israel, Menasseh (Menasheh ben Yosef ben Yisroel). **Hamishah Humshe Torah Parashiyotav Petuhot U-Setumot Nevi'im Rishonim Ve-Aharonim.**

Amsterdam: Menasseh Ben Israel (Menasheh ben Yosef ben Yisroel), 1630-1631. First edition. Large 12mo. 612pp. Contemporary full vellum. Blue edges all around.

Decorative head pieces at the beginning of each book. First Hebrew Bible printed in Amsterdam by the famous converso rabbi Menasseh Ben Israel. This project was funded by Henricus Laurentius. According to the colophon the book was completed in the winter of 1631. The biblical text appears without vowel punctuations, but is spaced according to the traditional open and closed paragraph system along with the Christian chapter and verse numberings. Ben Israel's printing of the Old Testament proved highly influential and was used even by Dutch Christian publishers. Text in Hebrew. Signature from previous owner on front free endpaper. Note on the inside of title-page. Vellum cover bent and starting to separate from interior board. Top edge sunned. Interior leaves are in very good condition. Overall in good condition. g. Hardcover. (18699) \$4,500

101. (Bible: Old Testament; Psalms; Latin; Commentary). Pagnini, Sante (Santes Pagninus Lucensis, trans.); François Vatable (ed.). **Liber Psalmorum Davidis, tralatio duplex, Vetus [et] Nova... Adiectae sunt Annotationes cùm ex aliorum tralatione, tum verò ex commentariis Hebraeoru[m].** Geneva: Robert Estienne (Stephanus), 1556-1557. First edition. Octavo. a-z8 A-M8 (= 280 leaves): 558, [2, colophon]pp. Printed marginalia; citations in Hebrew throughout commentary; complete with final colophon leaf (Imprimebat Rob. Stephanus in sua officina, anno M.D.LVII. Cal. Ian.). Early eighteenth-century full crimson morocco, paneled in gilt with fleurons; gilt-tooled spine with raised bands; gilt-tooled edges and turn-ins, a.e.g.; marbled endleaves; text ruled in red throughout. Light wear at corners and joints, a nearly fine copy, handsomely bound.

Scarce Geneva printing of the Psalms, followed by selections of biblical songs, including The Song at the Sea (Exod.15); Moses' Farewell Oration (Deut. 32); The Song of Deborah (Judges 5); the Song of Hannah (1 Sam. 2), and selections from the prophetic books. Notably, the New Testament Song of the Virgin Mary (Luke 5) is included. The text in parallel columns presents the Latin Vulgate beside Pagnini's revised translation (likely by Vatable) from the Hebrew along with Vatable's extensive critical notes edited by Robert Estienne. The Italian dominican friar Sante Pagnini (1466-1541) was a noted Hebraist and exegete ("vir linguarum Orientalium peritissimus" per Buxtorf) and a pupil of Savonarola. His *Veteris et Novi Testamenti Nova Translatio* (Lyons, 1528) provides a very close and literal translation; drawing upon the Aramaic paraphrases (targumim) and later Jewish commentaries, it is intended for students who wish to become acquainted with the original Hebrew. François Vatable (d. 1547) was professor of Hebrew in the newly founded Collège Royal at Paris, and "may be considered the restorer of the study of Hebrew in France" (M&S, vol. X, p. 728). In 1539-40 he published David Kimhi's annotations on the Twelve Prophets which appeared in Robert Estienne's Paris Bible edition. Vatable did not publish any original work in the realm of Hebrew studies, although the printed notes in the present work, attributed to him by Estienne, obtained considerable fame. Condemned as heretical by the doctors of the Sorbonne, they correspond in part with those of Calvin and other Protestant writers, and caused trouble for both Estienne and Vatable. Estienne had earlier published in 1546 a very similar edition of the Psalms, in which the Vulgate was paired with the translation from the Hebrew prepared by Leo Juda and Theodorus Bibliander (Froschouer: Zurich, 1543).

Adams B-1435. Armstrong, Robert Estienne, p. 233. Le Long (1723) 1:301. Le Long-Masch II/3, p. 536 (with an extensive note on the differences between the present edition and that of 1546, with which it is easily confused, and the following citations: Baumgarten, Nachrichten von merkw. Buechern, vol. V, p.18; Cat. Bibl. Bunav., tom. I, p.17; J.M. Goezii Verzeichnis seiner Bibelsaml., p.141); Renouard, Estienne, p. 87, no. 2. Not in Darlow/Moule (but cf. note no. 6127 on Estienne's 1546 Latin Psalter). Not in Schreiber. For Pagninus' translation see: Le Long (1723), vol. I, 286, with extensive quotations from the epistola dedicatoria, and several scholars' letters. (48846) \$1,250

102. Estienne (Stephanus), Robert. **Hebraea et chaldaea nomina virorum, mulierum, populorum, idolorum, urbium, fluviorum, montium, caeterorumque locurum, quae in Bibliis leguntur ordine alphabeti hebraici.** Paris: Robert Estienne (Stephanus), 1549. First edition. Quarto. AA-GG4 (blank GG4) (= 28 leaves). 54, [2, blank]pp. Double column text (register and pagination) reads from right to left. Names in Hebrew font with Latin transliteration. Recent flexible boards, with printed label at cover. Large woodcut printer's device at title. Faint dampstain at bottom margin, else a fine, crisp, amply-margined copy. First edition of this ephemeral alphabetical listing of persons and place names found in the Hebrew Scriptures, sometimes found bound with Sante Pagnini's Hebrew grammar adapted from David Kimchi's Michlol, also published by Robert Estienne in 1549.

Adams K-53. Renouard (Estienne) 1549/2. Schreiber 101b. Schwarzfuchs (Paris), no. 199 (jointly issued with no. 200, S. Pagnino, Hebraicum institutionum). Steinschneider 2083/6705 (21) (48887) \$750

CHILDREN'S, ILLUSTRATED

103. Avrahami, A.; A. Hohenstein (illus.). **Hachavraya (The Group of Friends).** Tel Aviv: Barlevy/Barlevi, ca. 1940s. First edition. Square quarto. 9x.9.5". Upaginated. 10 pages. Stapled illustrated stiff wrappers, with red lettering on the front cover. This delightfully illustrated children's book tells the story of a group of three friends, the cat, the rooster and the duck, and their adventures together. Profusely illustrated throughout with 4 full page vibrant color lithographic illustrations (+ the front and back covers), with the rest being in-text illustrations in dark blue and white. Text in Hebrew.

Wrappers with some minor smudges and light sunning along the edges. Light rubbing to corners. Rusting to the staples. Interior with some light smudges to a few pages, and light sunning along the edges. Images mostly clean and bright. Wrappers and interior in overall very good- condition. Scarce. Protected in modern mylar. vg. Softcover. (43555) \$450

This is book #79 from Barlevy Publishing.

104. (Bible: Illustrated Children's. English). **A Young Christian's Soliloquy, on Scripture Characters, in the Old Testament.** London: J. and E. Wallis (J. Wallis Marine Library, Sidmouth), ca., [1818]. First edition. 16mo (144 x 115 mm): [1, hand-colored engraved frontispiece], [2]pp., 15 hand-colored plates, [1, poem]; publisher's priced list verso rear wrapper. Plates and poem bound in facing pairs. Original publisher's stab-stitched printed wrappers (a bit darkened). Frontispiece loose; stitching holding by a single thread, else about fine, with clean, fresh plates.

First Edition of this delightful juvenile picture book of characters from the Old Testament. Each hand-colored plates 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. Softcover. (50083) \$2,500

105. Dehmel, Richard; Meir Mohar (translation by); J. Gleitsmann (illustrations by). **Tsipor Pelaim: Bedayah al-pi Shir Germani.** Tel Aviv: Devir (Dvir), n.d. (1927?). First Hebrew Edition. Small Folio. Unpaginated (17)pp. White buckram spine over brown boards. Gold leaf debossed lettering on lithographic illustrated plate on front cover. The beautifully produced children's book is the Hebrew language translation of "Der Vogel Wandelbar" by German poet Richard Dehmel, originally published in 1923. The book is illustrated with seven gorgeous full-page color lithographs (+ cover image) by J. Gleitsmann. The poem uses the image of the bird metaphorically to describe the trials and tribulations of growing up and being handicapped. Text in Hebrew.

Binding with some staining to front and back, with a 3 x 1/2" stain to upper left corner of front cover, and a 1 1/2 x 1/2" 48

stain to upper right corner of back cover. Corners lightly rubbed. Minor water stains to front lithograph, else fine. Crease to upper right corner of front cover. Interior with some minor smudges. Binding in overall good-, interior in very good condition. g- to vg. Hardcover. (40636) \$950

106. n/a. **Tzayer (Draw).** Tel Aviv: Barlevy/Barlevi, ca. 1950s. First edition. Small oblong octavo. Illustrated wrappers with multicolored lettering on the front cover. Stapled binding. The publication is a children's coloring book, featuring various famous sites, monuments and building from around Israel. Included are Tel Hai, The Tower of David, Rachel's Tomb, and the Jerusalem University among others. Each of the images is lithographically printed in color, with each facing and uncolored version of the same

images, for the purposes of coloring by the child/student. If the covers are included, the book contains a total of 8 images, each with a caption underneath in Hebrew.

Wrappers with some light foxing to the colored front cover, and some minor to light rubbing and/or chipping to extremities. Interior images with some sporadic minor water stains, almost entirely along the bottom margins, with images almost entire unaffected. Wrappers in good+, interior in very good condition overall. Protected by modern mylar. g+ to vg . Softcover. (44631) \$350

This is book #190 from Barlevy Publishing. צייר ברלוי :Hebrew

107. n/a. **Tzayer Misparim (Draw Numbers)**. Tel Aviv: Barlevy/Barlevi, ca. 1950s. First edition. Small oblong octavo. Illustrated wrappers with red and black lettering on the front cover. Stapled binding. The publication is a children's coloring book to teach arithmetic and counting through visual aides. Images include clowns, animals, model trains, teddy bears and clocks. Each of the images is lithographically printed in color, with each facing and uncolored version of the same images, for the purposes of coloring by the child/student. If the covers are included, the book contains a total of 8 images, each with a caption in Hebrew.

Wrappers with some foxing and stains, some minor rubbing and creasing to extremities. Interior images with some sporadic light foxing to a few pages, with images mostly unaffected throughout. Wrappers in good, interior in very good- condition overall. Protected by modern mylar. g to vg-. Softcover. (44632) \$175

This is book #196 from Barlevy Publishing. פרים מס צייר :Hebrew

108. Nadel, Elisheva (illus.). **Tzayer Hageinu (Draw Our Holidays)**. Tel Aviv: Barlevy/Barlevi, ca. 1950s. First edition. Oblong small octavo. Illustrated wrappers with multicolored lettering on the front cover. Stapled binding. The publication is a delightful children's coloring book relating to the Jewish holidays. Images depict the holidays of Shavuot, Rosh Hashana & Yom Kippur, Sukkot, Hanukah, Tu BiShvat, Purim, Passover and Yom Ha'Atzmaut (Israeli Independence Day). Each of the images is lithographically printed in color, with each facing and uncolored version of the same images. If the covers are included, the book contains a total of 8 images, each with a caption in Hebrew.

Wrappers with some light stains and smudges to the covers, as well as light rubbing to extremities. Binding tape along the spine chipped and staples rusted. Age toning to the edges of the covers, and the pages throughout. Binding in good+, interior in very good- condition overall. Protect by modern mylar. g+ to vg-. Softcover. (44633) \$175

This is book #194 from Barlevy Publishing. חגינו צייר, ברלוי :Hebrew

CHILDREN'S, ILLUSTRATED: Nazi Children's Book

109. Bauer, Elvira. **Trau keinem Fuchs auf grüner Heid und keinem Jud bei seinem Eid! (Ein Bilderbuch für Groß und Klein) [TRUST NO FOX IN THE GREEN MEADOW AND NO JEW ON HIS OATH. A PICTURE BOOK FOR YOUNG AND OLD].** Nürnberg: Stürmer Verlag, 1936. Fifth edition, 61.-70. Thousand. Oblong Octavo. Unpaginated (44pp). Half tan cloth over paper-covered boards, illustrated in color. Red edges. Among the first Anti-Semitic children's book by Julius Streicher's Stürmer Verlag was "Trau keinem Fuchs auf grüner Heid und keinem Jud bei seinem Eid!" (Do not trust a fox on a green pasture or a Jew upon his oath). Klotz 281/1; Schug, Bilderwelt 1933; Hürlimann 140; Doderer/Müller S. 329f. The book portrays Jews as evil manipulative creatures, as opposed to the idealized Aryan Germans. Illustrated with 21 color reproductions of drawings by Elvira Bauer, who was an 18 year old art student at the time she created the caricatures. Text in German, Sütterlin script, printed in red and black. Very light wear along edges. Very light age-toning of margins of block. Tight copy with binding in very good, interior in near fine condition. vg to near fine. Hardcover. (49665) \$2,750

COOKBOOKS, FOOD

110. Henry, May; Edith B. Cohen . **The Economical Jewish Cook: A Modern Orthodox Recipe Book For Young Housekeepers.** London: Williams, Lea & Co., 1937. Sixth Edition. Duodecimo. xii, 76pp. Original stiff light blue wraps with black lettering in black frame on cover, protected by modern mylar. Especially adapted as a Class Book for Schools. "The want of an orthodox book, dealing with the preparation of economical dishes, has been keenly felt by us during the last few years, and it is this that has lead us to think our little handbook may be of service. In compiling, we have had before us three special objects: 1, To adapt it to our peculiar dietary laws; 2, To make it suitable for young housekeepers; and 3, To fit it for use in the cookery classes now fairly started in our midst... including a few old-fashioned, high-class recipes, and some special hints on Passover and Invalid cookery." (Preface). With introductory notes for young housekeepers and on Koshering. Includes recipes for soups, fish, meat, cold cooked meat, vegetables, salads and pickles, sauces and syrup, pies, puddings and sweet dishes, milk puddings, bread and biscuits, sweetmeats, invalid cookery and Passover dishes. Contains appendices re formation of cookery classes, a list of utensils for cookery classes, and hints on cleaning kitchen utensils. Spine lightly sunned and minor creasing and staining on back cover. Very good + condition. Softcover. (49888) \$350

111. Mishulow, A.B. (Mr. and Mrs.). **Vegetarische Koch Buch/ Vegetarian Cook Book.** New York: The Better Health & Correct Eating Institute, 1926. First edition ("Schildkraut's Edition"). Octavo. (viii) 213pp. [1] (xiv) [11]. Original blue buckram boards with gilt lettering on the front cover and spine in Yiddish. Blind-stamp on the back cover in English. Scarce early Yiddish-language vegetarian cook book and healthy living guide. Includes a number of small illustrated figures throughout the text. The final pages contain relevant advertisements. Spine sunned, with light rubbing to corners. Book block quite tight, with starting at p.132. Binding in very good-, interior in very good condition overall. vg- to vg. Hardcover. (50103) \$450

HISTORY: Ancient

112. Bedford, Arthur. **The Temple Musick: or, an Essay Concerning the Method of Singing the Psalms of David, in the Temple, before the Babylonish Captivity.**

London: J. Woodward for the Author, 1712. Octavo. A-N8 O-Q4 R-S8 T4 (= 136 leaves; blank T4). [16], 253, [3, including errata]pp. title within plain double-ruled border. Citations in Hebrew (and occasionally Greek) throughout. Single line of musical notation in woodcut at p.73. Contemporary calf (lightly worn at extremities), spine lettered in gilt. Signatures O-Q in half-sheets with musical examples (moderately embrowned, and likely from a different press), else a very good copy.

Reissue of the 1706 Bristol edition with a cancel title page, the last edition to appear in the author's lifetime. The Church of England clergyman, Arthur Bedford (1668-1745) argues here that "the style of singing preserved in English cathedral worship was a close imitation of the liturgy of the temple in Jerusalem, and preserved traces of the religion of the patriarchs. He extended this argument in *The Great Abuse of Musick* (1711), where he sketched out a great tradition in English church music running from the Elizabethan composers, through Orlando Gibbons, to Benjamin Rogers. For Bedford the restoration of church music had a providential purpose and would play a role in the conversion of the Jews to Christianity."

A vigorous supporter of Semitic language study in the interest of sound exegesis, Bedford is now remembered chiefly for his staunch criticism of contemporary theater and a succession of attacks which he began to publish in 1705. "These drew particular attention to the blasphemous language and apparent idolatry that he identified in contemporary plays. They eventually culminated in *A Serious Remonstrance in Behalf of the Christian Religion* (1719), in which Bedford amassed a catalogue of 1400 texts of scripture supposedly ridiculed in drama" (Scott Mandelbrote in: ODNB online). Some of his concern about the theater appears in *The Temple Musick* as well, as he objects to the use in plays and operas of tunes associated with hymns.

ESTC T122069. Cf. Horne, Biblical Bibliography, p. 386 (ed. 1706). Not in Orme's *Bibliotheca Biblica*, which does, however, notice Bedford's *Scripture Chronology*

HISTORY: Anti NS & Fascist Propaganda

113. Internationalen Antifaschistischen Archiv (Images and Documents compiled and edited by). **Deutschland vom Feinde besetzt: Die Wahrheit über das dritte Reich (Germany Occupied by the Enemy: The truth on the Third Reich)**. Paris: Éditions du Carrefour, 1935. First edition.

Quarto (11 x 7"). Unpaginated. [78]pp. Original photo-illustrated wrappers, with black lettering to front cover.

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

114. Nessler, Walter (art); Diether Schmidt (text). **Hitler-Alphabet [SIGNED]**. Pulsnitz, Germany: 51

Ernst-Rietschel-Kulturring e.V., 2000. Limited edition. Signed Nessler in pencil and capital letters on front free endpaper and numbered by hand on colophon. 263/300. Quarto in two parts as issued. 14 plates (Unpaginated), 55pp. (Unpaginated). Stiff brown illustrated wraps in sturdy cardboard slipcase. Illustrated with twenty-six cynical anti-Hitler caricatures in color by Walter Nessler. Printed on circular paper and mounted on Fabriano Murillo handmade paper. Facsimile reprint of Nessler's portfolio of caricatures. Nessler had taken this portfolio to London when he immigrated in 1937 but was unable to find a publisher for his work.

The accompanying text volume by Diether Schmidt gives a brief biographical account of Nessler's life and work and juxtaposes Nessler's work with those of other critics of the regime, e.g. Paul Klee, Käthe Kollwitz, Heinrich Mann, among others. Includes alphabet with taunting texts by Nessler and nine b/w reproductions of critical works of the time by Nessler, Paul Klee, John Heartfield, and others. Stump bio and index at rear. Binding in fine condition. Fine. Softcover. (40616) \$675

HISTORY: Asia

115. Alcock, Sir Rutherford. **The Capital of the Tycoon. A Narrative of a Three Years Residence in Japan. 2 Vols.** London: Longman, Green, Longman, Roberts, & Green, 1863. First edition. Tall Octavo. xxxi (i), 469 (2, 40)pp., 1 folding map, 7 plates; x, 539pp., 1 folding map, 9 plates. Original textured green cloth with framed gilt vignettes and blind-stamped tooling on cover, gilt lettering and tooling on spines. Red endpapers. Frontispiece chromolithographs. Contains two folding maps in color, Japan in volume one, Osaka in volume two. The book is illustrated with sixteen chromolithographs, with tissue guards, including frontispieces, and numerous woodcut reproductions in the text. Extensive narrative of Rutherford Alcock, the first British diplomatic representative to live in Japan. He was appointed Consul-General in 1858 and served until 1865 with a two year leave in England from March 1862 to March 1864. Binding with light wear, e.g. corners lightly bent, endpapers rubbed. Previous owner's name inked to verso of title pages. Lightly starting at gutters. Very good condition.. Hardcover. (50102) \$950

HISTORY: Europe

116. Byssz, Róbert (Editor). **Szabad Május 1.: Szabad Május Elseje (Free May Day).** Budapest: Magyar kommunista Part; Magyar Szocialdemokrata Part; Szakszervezetek Országos tanacsa, 1945. First edition. Quarto. VII, 136pp. Original pictorial wrappers with red lettering on covers. Scarce Hungarian communist propaganda work employing photomontage in the manner of El Lissitzky and Rodchenko. This is a very Soviet-styled pictorial history of the first May Day celebration in war-torn Budapest, following a brief period of liberation Hungarians experienced with the Soviet victory and their complete occupation of the country by this date. While the actual takeover did not officially occur until 1948, the communist presence was fully entrenched in government and military posts and the coming tragic destiny virtually assured. Artistically this book employs many elements common to the great Soviet photo books of the 1930s and is possibly the first postwar expression of that vision. Robert Byssz is credited with fashioning the book design and assembly of numerous images from Hungarian photojournalists and film stills. One of the more important photobooks of 20th century Hungary, and an important document of the time. Light age-wear on wraps, light creasing in lower corner of front wrapper, with slight rubbing and sunning along edges. Spine intact but reinforced nicely

with clear tape. Title page with age toning in margins and minor chip at top right corner of page. Moderate age-toning throughout. Text in Hungarian. Wraps in overall good, interior in good+ condition. g to g+. Paperback. (38150) \$2,000

117. Fischer, Hugo. **Deutschland dankt ihm....** Berlin: M. Müller & Sohn, 1936. First edition. Folio. Unpaginated. [24]pp. Original photo-illustrated wrappers, protected by modern mylar. Deputy Reichspropagandaleiter Hugo Fischer published this powerful propaganda work shortly after the military occupation of the Rhineland on March 7, 1936 in order to ask the German people to thank their "Führer" by casting their "Ja" (Yes) in the upcoming Parliamentary elections of March 29, 1936*. The booklet lists the economic achievements of Hitler's Germany, the development of industry and the autobahns, and ends on a more militaristic note with the armed forces crossing a bridge over the Rhine River and entering the Rhineland - for the first time since the end of World War I. This volume is richly illustrated throughout with striking reproductions in photogravure, many in photomontage. Some of the images appear to have been taken by Hitler's personal photographer, Heinrich Hoffmann. Photographs show Germans at work, building of the Autobahns, Kraft durch Freude trips, Hitler and Goebbels at lunch with Nazi officials, Hitler Youth parading. Other pictures depict farmers, Germans at play, families, industry, Winterhilfswerk, Henkel and Junkers planes, the Graf Zeppelin airship, Luftwaffe, Wehrmacht. Three of the photographs were featured in the famous Nazi photobook "Deutschland," compiled and edited by Pay Christian Carstensen, Hans Hitler, and Friedrich Richter (Berlin: Volk und Reich Verlag, 1936). Some wear along edges of wraps with small chips and light creasing, mostly at bumped corners of foredge. Front cover lightly sunned and light vertical folding crease throughout. Text in German, Gothic script. Wrappers and interior in overall good+ to very good condition. g+ to vg. Softcover. (39272) \$1,500

* *Parliamentary elections were held in Germany on 29 March 1936. They took the form of a single-question referendum, asking voters whether they approved of the military occupation of the Rhineland and a single party list composed exclusively of Nazi (as well as formally independent "guest") candidates for the new Reichstag. Like previous elections in Nazi Germany, it was characterized by high turnout, voter intimidation and a massively lop-sided result, with an official 99.0% turnout. In a publicity stunt, a handful of voters were packed aboard the airships Graf Zeppelin and Hindenburg, which flew above the Rhineland as those aboard cast their ballots. The new Reichstag convened for formulary procedures on 30 January 1937 to re-elect its Presidium and Hermann Göring as President of the Reichstag.*

118. Hitler, Adolf. **Mein Kampf. 2 Vols.** München: Zentralverlag der NSDAP, Frz. Eher Nachf., GmbH, 1937. Second printing (11–20. Tausend). Small Quarto. 360(1, 24), 351pp. Original half leather over tan cloth with brown oak leaf stamped to covers and gilt lettering on spine, four raised bands, two of them framing the leather label with gilt title, in original olive-gray dustjackets with brown lettering and oak leaf on cover, brown lettering on spine. Gilt top edges. Frontispiece portrait photograph with tissue guard.

Publisher's devices on title pages. Outline of Hitler's political ideology, plans and personal life.

Volume 1 originally published in 1925 and volume 2 in 1926. Hitler began working on "Mein Kampf" during his imprisonment following the failed coup of November 1923. Contains 26 page section with reproductions of National Socialist broadsides from 1920 to 1923 at rear of volume one, leaf with pages 5 and 6 torn out. Binding with minor wear. Dustjacket of volume one with one by three-quarter inch chip at top of back cover near spine. Binding and interior in overall very good+ condition. g+ to vg. Hardcover. (48177)
\$950

119. n/a; Hinrichs, August. **Stedingsehre [WITH] De Stedinge.** Oldenburg: Schulzesche Verlagsbuchhandlung Rudolf Schwartz / Gaupropagandaleitung der NSDAP, 1938, 1935. First edition. Small Oblong Quarto. 36 plates with tissue guards. Original beige cord bound cloth album with brown lettering on cover. Portrait of Adolf Hitler by Heinrich Hoffmann, that of Gauleiter Röver by Lotte Diekmann, all others by Heinrich Kunst.

Memorial album after the conclusion of the successful season of the play "De Stedinge" by August Hinrichs at the open air theater of the NS cult site "Stedingsehre" in Bookholzberg, County of Oldenburg, in 1937. The stage was exclusively built for this occasion. Hinrichs' play was written in 1934 to commemorate 700th anniversary of the battle of Altenesch between the victorious Stedinger peasants and the army of Archbishop Gerhard II of Bremen. The album concludes with a lofty verse by Alfred Rosenberg: for us the Holy Land is not Palestine but Germany, holy earth for us is where Germans defended it with their blood, where German peasant fists guided a plow through mother earth. Stedingsehre became a schooling center and a location for mass events of the NSDAP.

Profusely illustrated with 73 extraordinary b/w reproduction photographs, pasted to heavy tan paper, depicting Nazi officials, Stedingsehre and surrounding area, the groundbreaking ceremony and open air theater, with and without audience, including 49 photographs depicting the author Hinrichs, the director Rudolf G. Sellner, the cast of and scenes from the play, including vast panoramas of the audience, most of them with captions. Includes three brief texts credited to Adolf Hitler, Carl Röver (Gauleiter), and Alfred Rosenberg, the latter two with facsimile signatures. Text in German, Gothic script. Binding slightly rubbed. Binding in overall very good, interior in fine condition.

[WITH]

Octavo. 24pp. Original color-illustrated wraps with red and white lettering on cover, protected by modern mylar. Program for "De Stedinge," a people's play by August Hinrichs at the Lower German cult site Stedingsehre-Bookholzberg. The first two acts of the play take place in the spring and fall of 1233, the last act on May 27, 1234.

The program for the play in three acts includes the full cast, the performance schedule for July 1935, and contributions by Carl Röver (Gauleiter) on Alfred Rosenberg's speech of May 27, 1934, excerpts of the speech by Reichsbauernführer (Rechts-Peasant-Leader) Richard Walther Darré, and excerpts from the novel "Lucifer" by Lulu von Strauß und Tornay. At the front it includes a shortened form of the verse by Alfred Rosenberg mentioned above at. The program is illustrated with six b/w offset reproductions of photographs of Röver, Hinrichs and scenes from the play featuring the leading actors and actresses, a facsimile excerpt of a signed letter by Rosenberg, and a map with access roads to the cult site. The back page features an unsigned appeal to donate money for the extension of the cult site after the play, with reference to the donation log book placed at the church of the village. Text in German, Gothic script. Light foxing along edges of covers with minor staining on back cover. Block lightly age-toned. Overall in very good condition. vg to fine. Hardcover. (42268) \$3,250

120. P.N.F. National Fascist Party. **P.N.F. National Fascist Party: Italian Youth Organization of the Littorio / Gioventù Italiana del Littorio** Gioventu Italiana del Litterio. Rome: Novissima, 1940 - XVIII. First edition.

Quarto (10 1/2 x 8 3/4"). Unpaginated. [142]pp. Original printed stiff paper boards rebacked with modern brown cloth. Photographic frontispiece portrait of Mussolini.

Lavishly illustrated throughout with 123 striking photogravures, this English-language Fascist propaganda work features images of the Italian Youth of the Lictor movement (Gioventù Italiana del Littorio, or GIL), a movement of the National Fascist Party of Italy founded in 1937 to monitor and influence the minds of all young people.

The organization served as a paramilitary group (training for future assignments in the Italian Army), as well as education in the career of choice, technology (including post school courses for legal adults), or education related to home and family (solely for the girls). It carried out indoctrination with a message of Italianness and Fascism, training youths as "the fascists of tomorrow."

Moreover, the GIL took charge of all activities initiated by schools, and pressured teachers to enlist all students. Extra scholar activities consisted of the 'sabato fascista' (Fascist Saturday) designated for pre-military training and Fascist cultural and sporting activities. Also, children would spend their summers in camps (which included the national-level Campi Dux, reunions of Balilla and Avanguardisti). Male children enrolled wore a uniform similar to the one worn by Blackshirts. During military exercises, they were armed with scaled-down version of Royal Italian Army service rifle, Moschetto Balilla.

For more information, see: Alexander J. De Grand. "Fascist Italy and Nazi Germany: the 'fascist' style of rule." 2nd edition. London, England, UK; New York, New York, USA: Routledge, 1997. Pp. 66. and Jean-Guy Prévost. "A total science: statistics in liberal and

Fascist Italy." McGill-Queen's University Press, 2009. Pp. 228.

The photographs are preceded by a 13-page text praising Benito Mussolini, and introducing the GIL. The text concludes by the following quote from the Duce: "I believe in Youth. Youth marches in the advance-guard of History."

The 123 photogravures (1 to 2 images per page) are divided into the following sections:

1) Child Welfare: The Protection of the Race 2) Sports Training 3) Military Training 4) Spiritual Training / Preparation for Work 5) The Fascist Levy

6) The Camps 7) The Centres of the G.I.L

Includes photographs of Fascist architecture and art.

Moderate and sporadic foxing to original covers. Modern endpapers. Sporadic foxing and age-toning throughout. Outer margin of 4 images expertly repaired. Binding in overall good to good++, interior in good to very good condition. g to vg. Hardcovr. (42786)
\$2,500

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

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

written in a different ink and hand, which brings the narrative up to 1775 and the suppression of the Jesuit Order in Portugal.

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

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

Provenance: 19th-century inscription at top recto first leaf: "Este livro pertenciu a Fr. Manuel Rebello da Silva e pertence agora a Luiz Rebello da Silva". Luis Augusto Rebelo da Silva (1822-1871) was a historian, politician, and writer; the manuscript was likely the gift of or inheritance from his uncle and teacher, Fr. Manuel Rebello da Silva. (49121)
\$12,000

Full title: Relação historica da violenta, injuriosa, e sucessiva perseguição, que sofreo constante, evenceo glorioza a santa nossa congregacão de Nossa Senhora da Doutrina, fabricada pelos Reverendos Padres da Comp.a desta Caza entas Professa de São Roque de Lisboa, pelo Tempo de nove annos desde o de 1748 a o de 1756. [Additamento demais algumas circunstancias, que esquecerão nesta Historia; e que poderão lembrar para o tempo futuro].

122. Vogt, C. (Illustrations and photomontage by); Atlantic; Man-Dephot; Groß; Sennecke; Keystone; A. P. Photos; Fotoaktuell; New York Times (Photos by); Oschmann (Text by). **Erwachen.. (Awakening)**. Berlin: Carl Sabo, 1932. First edition. Folio (12 x 9"). Unpaginated. [8]pp. Original illustrated wrappers, with black and white lettering to

covers.

This 8-page pro-Hindenburg political pamphlet was published after the first round of the 1932 German presidential elections (March 13), and which saw no candidate obtaining an absolute majority of the votes cast, though the incumbent President, Paul von Hindenburg with 49.6% failed only by a narrow margin.

Hindenburg was opposed to Adolf Hitler (NSDAP) who arrived second with 30.1%, Ernst Thälmann (KPD) who made it to the third place with 13.2%, Theodor Duesterberg (Stahlhelm) who arrived fourth with 6.8%. The lesser candidates gathered 0.3% of the votes cast.

These were the second and final direct elections to the office of President of the Reich (Reichspräsident), Germany's head of state under the Weimar Republic. Under the Weimar system, the presidency was a powerful office.

Hindenburg, who deeply distrusted and personally detested Hitler, had been motivated to run for a second term primarily by a desire to stop Hitler from winning the presidency. Nevertheless, following his re-election, Hindenburg failed to prevent the Nazis from assuming power. Two successive federal elections left the Nazis as the largest party in the Reichstag and anti-democratic parties in control of a majority of its seats. Under this political climate, Hindenburg reluctantly appointed Hitler as Chancellor of Germany on January 30, 1933.

This pamphlet titled "Erwachen.." (Awakening) is profusely illustrated with numerous duo-tone photogravures, and illustrations by C. Vogt depicting a character named Michel asleep, dreaming, and waking up to a better and safer Germany (with Hindenburg). The last page contains the following warning: "Get rid of radicalism! Do not leave the helm of the state to the inexperienced! Your vote only for Hindenburg."

Text in German. Wrappers and interior in very good condition. vg. Softcover. (42466)
\$750

HISTORY: Italian Fascist Propaganda

123. Marinetti, Filippo Tommaso; Hermine Kühn-Steinhausen (translation). **Lo Riprenderemo (Wir Nehmen Es Uns Wieder /We Will Take It Again)**. Rome: Edizioni del Mediterraneo Futurista, 1943. First edition. Folio. 159 (1)pp. Original illustrated tan wraps with black lettering on cover. Beveled edges. Designed by Mario Menin. Dedicated to the great "Aeoropoet" Gaetano Pattarozzi this illustrated account of the Second Italo-Ethiopian War (1935–1936) is an account by Marinetti, describing his participation in the bloody battles for Tembien, a region within Tigray in the mountainous North of Ethiopia.

Marinetti was chosen by Mussolini to join the "Iron Division (Division 28. October)," a division of 3,000 Black-Shirts, that was victorious against an overwhelming number of more than forty thousand Ethiopians. Mussolini is said to have answered Marinetti's question as to why he was chosen for this campaign with the words: "I send you to "28. October" (The Iron), because you are a poet." Marinetti describes the extended combat operations on pages 7–120 in dramatic fashion, accompanied by striking drawings on each page with captions in Italian and German. Part two of the account features the battle for Culquabert from August 6th to November 21st of 1941, in which almost all of the carabinieri fell due to an overwhelming superiority of the enemy. Part three briefly describes the situation after the battle for Tembien, including the prisoner camp. This and the final chapter "Benito Mussolini" are in Italian only with captions in Italian and German. All chapters with drawings by Marinetti in b/w offset reproductions.

Text in Italian and German. Wraps with some wear along beveled edges, small chips and closed tears with some light creasing. Half an inch closed tear at front joint at tail of spine. Some sunning of back cover along edges. Slightly starting at inside front cover. Block slightly age-toned. Wraps in overall good, interior in very good condition. g to vg.
Softcover. (47177) \$1,250

HISTORY: Medieval

124. Ibn Verga, Solomon; Georg Gentius (Gentz; trans.). **Historia Judaica, res Judaeorum ab eversa aede Hierosolymitana, ad haec fere tempora usque, complexa. [FIRST LATIN VERSION of SHEVET YEHUDAH, an OUTSTANDING ACHIEVEMENT of RENAISSANCE HEBREW LITERATURE].** Amsterdam: Pieter Niellius, 1651. First edition. Small quarto. [aster.]-2[aster.]4 A-3M4 (= 240 leaves). [16], 464pp. Contemporary Dutch vellum (very slightly bowed) panelled in blind with central stamped vignette, spine with raised bands and elegant calligraphic title. Title vignette depicting the arms of Amsterdam. A few old marginal annotations. Various old library stamps at title, and bottom margins of two text leaves (that on the final leaf bleeds through to text on recto). A very good, text clean and fresh throughout, attractively bound.

First Latin edition of this late medieval chronicle of Jewish history, "one of the outstanding achievements of Hebrew literature in the Renaissance" (Enc. Jud.), reprinted in 1680 under the Hebrew title, Shevet Yehudah (The Tribe of Judah). First published in Hebrew at Adrianople in 1554, it was followed by various Hebrew or Yiddish (Judaeo-German) editions prior to Gentius' version; a Spanish version appeared at Amsterdam in 1640.

The Orientalist and diplomat Georg Gentius (1618-1687) was born in Dhamm, Saxony and came to study with Heinsius, De Dieu, Golius, and L'Empereur in Leiden, as well as the rabbis of Amsterdam. Among the latter, Menasseh ben Israel respected Gentius for the courtesy he displayed in his scholarly and personal dealings with the Jews, and asked him to complete a Latin translation of the Shevet Yehudah which he himself had begun. With this publication, dedicated to the Hamburg consuls, Gentius created a larger public

for one of the most fascinating historical works of the Hebrew Renaissance, [and] heralded a new era in Jewish history by its critical and empirical approach to the phenomena of history.

During the 1520s, Solomon ibn Verga (1460-1554) wrote his *Shevet Yehudah* (The Tribe of Judah), a compilation of accounts of the persecutions undergone by Jews from the destruction of the Second Temple until his own day. At times, the author intersperses the historical account with disputation and deliberations, of which some are authentic and others imaginary. The author drew his historical material from Josippon, the *Sefer ha-Kabbalah* of Abraham ibn Daud, from the narrative of Nathan ha-Babli, and from Maimonides' letters including *Iggeret Teiman*. He also utilized a brief Hebrew chronicle dealing with the general expulsions and religious persecutions, probably that of Profiat Duran and consulted the writings Isaac Abrabanel. For his own period, he mentions some of the events which he heard of or witnessed and for which he is sometimes the only source. The work has special importance in the annals of Jewish historical thought. The thoughts and reflections which the author interweaves in his imaginary discussions, that is in the literary and not the historical section of the work, reflect his dissatisfaction with the traditional outlook and opinions of the Middle Ages.

EJ 8:1203-05 (noting the various editions, along with Steinschneider 6982). Fürst 3:474. A. Katchen, Christian Hebraists and Dutch Rabbis, esp. 247-68: Discussion of Gentius leads into *Shevet Yehudah*. A.A. Neuman, "The Shebet Yehudah and Sixteenth Century Historiography" [in:] Louis Ginzberg Jubilee Volume, English Section (NY, 1945), 253-73. Provenance: old entry of "Nicol. Nonnea D." at title leaf. (49175) \$2,750

HISTORY: Modern

125. Coudrette, Christophe. **Dissertation théologique sur les loteries.** [N.p.]: [n.p.], 1742. First edition. Duodecimo. [pi]2, a6, A-2E6, 2F4, (= 180 leaves; 2C3 missigned 2C2). [4], x, [2], 344pp. Woodcut ornament at title. Contemporary quarter calf over speckled boards; gilt-tooled spine with raised bands (spine tail chipped), morocco lettering piece; edges sprinkled red. Occasional marginal notes in pencil, else a nearly fine copy, attractively bound.

First edition of this anonymously published early work by Christophe Coudrette (1701-1774), in which the author gives a detailed account of texts regarding the morality and philosophy of lotteries. The use of lotteries to raise revenue was a divisive subject in France throughout the seventeenth and eighteenth centuries: "[L]es économistes et les financiers des milieux gouvernementaux en préconisaient l'usage comme un moyen de renflouer le trésor public, cependant que beaucoup de moralistes, appuyés par le parlement, faisaient montre d'une hostilité de principe, au nom de la religion et de la tradition française... Les jansénistes, dans leur ensemble, se montrèrent très réticents à l'égard des lotteries... Ils soulignent aussi qu'il existe un lien entre l'usure et la loterie: en

développant l'appât du gain, elles lèsent également le prochain et ruinent la société" (R. Taveneaux, Jansénisme et prêt à intérêt, Paris: Vrin, 1977, p.197). Perhaps inspired by his early education, the author provides very detailed bibliographical references in the margins. A one-time Jesuit who later connected himself with the Jansenists via the learned abbé Boursier, Coudrette is renowned as a polemicist who, along with Adrien le Paige, authored the four-volume *Histoire général de la naissance et progrès de la compagnie de Jésus en France* (1761). This latter work is said to have furnished many arguments in favour of the dissolution of the Society of Jesus. Goldsmiths'-Kress 7933.2.

Annotations: Old owner entries at front endleaf and title, the latter perhaps indicating a connection to the author; biographical note on Coudrette at front endleaf; Parisian bookseller's ticket at pastedown (Librairie Raymond Clavreuil) (49065) \$600

HISTORY: NS Propaganda

126. n/a. **Unser Dienst mit dem Spaten: Arbeitsgau XIX Oldenburg.** Oldenburg: Rudolf Schwartz, 1938. First edition. Oblong quarto. 44pp. Original illustrated wrappers. This National Socialist propaganda work is profusely illustrated with 52 b/w photographic reproductions documenting Nazi labor service in the German Northwestern Gau of Oldenburg. Three photographs depict Adolf Hitler, Rudolf Hess, and Hierl. Text in German, Gothic script. Wrappers and interior in overall very good condition. vg. Softcover. (35149) \$375

127. Schlicht, Ursel. **Kinder und Arbeitsmaiden.** Berlin: Junge Generation Verlag, No date. First edition. Oblong Sextodecimo. Unpaginated. Original illustrated cream boards with brown lettering on cover, protected in modern mylar. Illustrated title page. Entertaining story about village life and the young women from the "Arbeitsdienst der weiblichen Jugend" (Voluntary labor service for young women, established in 1939). Some forty pages describing various tasks and interaction of these volunteers in German villages. Profusely illustrated with drawings by Inge Steuer throughout. Text in German and Low German dialect. Binding lightly age-toned and very light foxing. Brief note inked to front endpaper. Light smudging on half title. book block lightly age-tone with sporadic light foxing. Small dealer sticker on inside back cover. Binding and interior in overall good condition. g. Hardcover. (37078) \$95

HISTORY: War

128. Clenové Illegálního Vyboru KSC V Mauthausen (Edited by). **Mauthausen.** Praha (Prague): Vydává KSC Kraj, ND (ca 1945). First edition. Quarto. Unpaginated. 2 leaves, [2] 52pp [2]. Original brown quarter cloth over beige paper boards with brown lettering

on cover, in original photo-illustrated dustjacket. Beige endpapers. Graphic account of Mauthausen concentration camp, published shortly after the camp was liberated by the US Army in 1945. Graphic design by Zdenek Rossmann. An early post-Holocaust publication showing the horror of the Austrian concentration camp Mauthausen-Gusen.

Profusely illustrated with 86 b/w photographic reproductions in gravure. Numerous of them are shocking images, showing the camp grounds with barracks, guard towers, torture devices, gas chamber, crematorium, ovens, barely alive & dead prisoners, inmates at work in the quarries, the camp and its surroundings, including the town of Mauthausen. A few other images show Himmler, Kaltenbrunner and camp commandant Ziereis with entourage inspecting the camp. The last two photographs depict Czech Army General Ludvika Svobody and Minister Svoboda at a memorial service at the camp after the liberation. Photographs by "Fotosekce Sekretariatu KSC Praha a z Mauthausenskeho Archivu."

Text in Czech. Dustjacket with some wear along edges, small chips and small closed tears. Light scuffing along foredge, spine and along top of front cover. Back cover of dustjacket with light staining and foxing. Binding with very light wear along edges. Dustjacket in overall good-, binding in very good, interior in near fine condition overall. g- to near fine. Hardcover. (46898) \$1,250

129. Frenken, Fritz. **Manifest der Kommunistischen Partei Deutschlands Oktober 1918.** Berlin: Buchdruckerei "Silesia", 1918. Original document. Large quarto (11 3/8 x 9"). Original printed broadside.

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.

Moderate age-toning. Minor wear along edges Text in German, Gothic script. Broadside in overall good to very good condition. g to vg. Broadside. (49388) \$1,250

* 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 Linksradikalen" (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.

130. Grappin, Pierre; Jacques Fano et al. **Le Magazine de France: Numéro Spécial Crimes Nazis.** Paris: Imp. CRÉTÉ, Corbeil, 1945. First edition. Quarto (11 3/4 x 8"). 45 (1)pp. Original photo-illustrated wraps with white and red lettering on covers, protected by modern mylar. Rare special issue of the "Magazine de France" entirely devoted to Nazi crimes. Published in June 1945 and illustrated with numerous in-text and full-page photogravures as well as drawings and maps, this is a graphic, shocking and powerful account of the crimes perpetrated by the Nazis.

Opening with declarations and photographs of French Ministers and politicians, Pierr-Henri Teitgen, member of the French Parliament from 1945–1958, Georges Bidault, President of the Provisional Government from December 1946, Jacques Soustelle, scientist and politician, Henri Frenay, Minister of Prisons, refugees and deportees, the issue contains powerful and poignant contributions elucidating the situation of the time: Pierre Grappin, Germany and Nazism; Jacques Fano, the wolves amongst them; Jean Bernard-Derosne, W.O.L. = VOL. The pillaging of the soil; Dominique Petit, The rational pillaging. An Example: La Baule; Joseph Billiet, The looting of artworks; Alfred Sauvy, The biological war; Robert D'Harcourt, SS and Gestapo; Madeleine Riffaud, 11 Rue de Saussaies (Gestapo Headquarters in Paris); The War Journal of General von Brodovsky; Maurice Negre, Buchenwald and Testimonies of those who have returned; and various authors on the Women's camps, the French at Buchenwald, the ordeal of the priests, the Guinea Pig Man "Block 46" at Camp Struthof, war crimes, the war criminal, and an exhibition on "Hitler's War Crimes." The powerful photographs were provided by Keystone, the New York Times, LAPI, Dimea, France Presse, Alliance Photographique, and Arthaud. The illustrations are by Rene Ravo, Paul Colin, Raymond Gid, and Paul Goyard.

Text in French. Very light wear along edges, minor chips and slightly rubbed at top and bottom edges. Very good+ condition.. Softcover. (47834) \$450

131. Jacques, Raymond (Photographs by). **La Libération de Rouen (1944) [WITH] Rouen et ses Ruines (1945)**. Rouen: Editions Liberté Normande; Editions Normandie, 1944-1945. First edition.

Two striking photobooks by French photographer Raymond Jacques, documenting the liberation of Rouen, the capital city of Normandy in France, and the damages caused during the battle of France (June 1940), and the allied bombing between March and August 1944:

- La Libération de Rouen (1944): Oblong octavo. Unpaginated. [24]pp. Original photo-illustrated wrappers. Collection of 22 stunning photogravures documenting the liberation of Rouen by the Canadians on August 30, 1944. Captions in French. Wrappers and interior in very good condition.
- Rouen et ses Ruines (1945): Oblong octavo. Unpaginated. Original photo-illustrated wrappers. Collection of 27 heart gripping photogravures documenting the ruins of Rouen. It is estimated that 45% of the city was destroyed between 1940 and 1944. Captions in French. Wrappers and interior in very good condition. vg. Softcover. (40630) \$500

132. Links, Karel Leendert. **Het is niet waar... dat hebben we niet gewild! (It's not true... we didn't want that!).** Utrecht: De Bezige Bij (Busy Bee GA), 1940s (1945). First edition. 1/5000. Sextodecimo. 12 flash cards. Original portfolio wrapper with mounted illustration and printed title in brown, protected by modern mylar. Folder with twelve postcards containing six numbered cards with caricatures of German soldiers reproduced in color lithography, with Dutch captions.

During the German occupation of the Netherlands, and in the years following the war, the stoic attitude of the Germans "We didn't know, we didn't want that!" towards the Holocaust was met with anger and dismay in the Netherlands. The publication "Het is niet waar..." represents but one of the publications during the occupation and beyond, expressing the predominating sentiment towards Germany felt in the Netherlands.

The six numbered cards show soldiers confiscating copper, radios, bicycles, clothes, dogs, and holding up people at gunpoint in their apartments. The six unnumbered cards with subjects such as the Red Cross, bombing of The Hague, reduction in bread rations, deportation from Putten, inundation, and concentration camps. Underground edition distributed illegally. Printed to mounted label on back wrapper in Dutch: "BB De Bezige Bij (The Busy Bee). This edition is for the benefit of the victims of the current tyranny." Printed in an edition of 5000 copies by H. de Koningh in The Hague. Text in Dutch.

Wraps with light wear along edges and some foxing to front and back cover. Postcards in very good+ condition. g to vg. Loose leaf. (47162) \$650

The issue is likely from the estate of the German writer Wolfgang Frommel (Name penciled to inside cover flap). Frommel emigrated to Basel in 1937 and in 1939 to the Netherlands where he became an active member of the resistance, helping to hide Jewish children from the Gestapo. Frommel's friendship with the German officer Bernhard Knauss of the occupation forces was helpful in view of his underground activities. Frommel also was one of the important conversational partners of the German Expressionist painter Max Beckmann who had emigrated to the Netherlands.

133. Looks, Hans; Hans Fischer. **Arbeitsmänner zwischen Bug und Wolga.**

Erlebnisberichte und Bilder vom Einsatz des jüngsten Jahrganges an der Ostfront.

Berlin: Zentralverlag der NSDAP, Franz Eher Nachf., G.M.B.H. , 1942. First edition.

Quarto. 72pp. (text), 32pp. (photographs). Original photo-illustrated stiff wraps with white lettering on cover, protected by modern mylar. Report and photographs of the youngest age group of the RAD (Reichsarbeitsdienst) deployed, along with the German military, during the Eastern front offensive in the Russian campaign in 1941. The report was written after the return of the unit in 1942. Propaganda brochure documenting their participation and heroic performance during the campaign in the fight against Bolshevism between the rivers Bug and Wolga. Illustrated with captivating sepia-toned photographs showing the unit in various functions supporting the German military, e.g. repairing streets, bridges, railways, and power lines, engagement with dispersed Soviet troops, marching through snow and ice, guarding prisoners, and others activities. Text in German. Light foxing on back cover. Stamp of previous owner on inside front cover, verso of half-title and verso of title page. Last page split from book staples, firmly holding. Block aged-toned. Wraps in overall good+, interior in good+ to very good condition. g+ to vg. Softcover. (24528) \$950

134. Rypar, Vladimir (ed.). Karel Hajek (photography). **Norimberk: Zlocin A Soud.**

Prague: Svet V Obrazech, 1946. First printing. Quarto. Unpaginated. [64]pp. Original photo-illustrated wrappers. A striking pictorial documentation of the 1945/46 Nuremberg Trial. Profusely illustrated throughout with photographic sepia-toned gravure reproductions of courtroom proceedings as well as war scenes and Nazi leaders (Nuremberg in ruins, party conventions, and high-ranking NSDAP party officials such as Hermann Goering, Rudolf Hess, Baldur von Schirach, Hitler, and others). Includes two maps and few excerpts of handwritten documents. Text in Czech. Light wear along edges of wrappers and cocked spine, small chips and light creasing. Covers lightly rubbed. Wrappers and interior in overall good+ to very good condition. g+ to vg. Softcover. (40454) \$950

135. Das Sowjet-Paradies: Ausstellung der Reichspropagandaleitung der NSDAP.

Berlin: Zentralverlag der NSDAP, Franz Eher Nachf., 1942. First edition. Octavo. 47 (1)pp. Original illustrated wraps with red and white lettering on cover. Publisher's device on title page. Cover illustration by Axter-Heudtläß, Berlin.

Historically important catalog for the NS propaganda exhibition shown in Berlin from May 8 - June 21, 1942. The exhibition was also shown in Vienna and Prague. It was organized under the direction of Paul Boetticher, the director of the department Exhibitions and Fairs in the Main Propaganda Office of the NSDAP, and designed by Otto Jahn. Photographs and diagrams used in the catalog were provided by the Institute for German Culture and Economy Propaganda (Institut für Deutsche Kultur- und Wirtschaftspropaganda). The design is considered to be one of the "Highlights of Anti-Communist Picture-Rhetoric" (Gerhard Paul, Das visuelle Zeitalter, 2016). Goebbels was exalted when seeing the plans for the exhibition and sure it would provide the utmost support for the war against the Soviet Union.

The catalog is profusely illustrated with b/w photographs showing installations and artwork of the exhibition as well as maps and diagrams accentuating the miserable conditions of culture and economy on one hand and the tremendous threat of the Soviet aggression on the other. The photographs documenting the exhibition are by Max Krajewski. An attack of the exhibition by the antifascist group "Gruppe Baum" in May 1942 caused only minimal damage and eleven people had minor injuries. The damage was repaired promptly and the exhibition continued. Members of the resistance group were arrested soon after and executed. In acts of retaliation by the SS 250 Jews were murdered and an additional 250 deported to Concentration Camps (Inszenierung der Macht, Neue Gesellschaft für Bildende Kunst, 1987). Protected by modern mylar. Text in German. With minor wear and age-toning. Near fine condition. Softcover. (46522) \$500

136. Varanini, Varo (Ed.); S. A. R. Adalberto di Savoia Genova, Duca di Bergamo (Presentation by); Commander of the Italian Legion of Volunteers "Giulio Cesare" lieutenant General Eugene Coselicheschi (Introduction by). Legionari di Roma in Terra Iberica (1936 XIV - 1939 XVII) (ITALIAN LEGIONS IN SPAIN). Milano: Sagdos, 1940. Limited First edition.

Folio (13 1/2 x 9 3/4"). xxx, [2], 313, [1]pp. Original stiff cream wraps with dramatic color-illustrated dustjacket attached to spine with black and red lettering on cover, black on spine.

This nicely produced work with striking graphics and great photo gravures incorporating photomontage was edited under the auspices of the Damiano Chiesa Artillery Regiment of Italy. It recounts the Italian intervention on behalf of the Francoists during the Spanish Civil War.

The various texts, written by Italian authors, journalists, military and fascist personalities,

such as Luigi Barzini (journalist), Galeazzo Ciano (Mussolini's Foreign Minister), Giulio del Bono (author), Mario Appelius (journalist), Giovanni Ansaldi (journalist and author), Emilio Canevari (Italian general), etc., praise Mussolini's involvement in the Spanish conflict and the sending of Italian volunteers to help Franco's soldiers attain victory. It is interesting to note that, while praising Italy's intervention, the authors never stop condemning the Soviet intervention in favor of the Republican troops.

The texts are accompanied with numerous photogravures of Vittorio Emanuele III, Mussolini, Franco, Ciano, Italian volunteers fighting at the front, Fascist and Francoist generals; as well as various war scenes (ruins, Italian planes bombing the Loyalists, "Red" atrocities, etc..), and full-page color illustrations by F. Mauro, C. Cremonesi, M. Bottoli, R. Mataloni, and others. Some photo credits are from: Ballerini & Freatini, Firenze; and Barisona, Acqui.

The literary material was collected and coordinated by Varo Varanini; the promoter of the book was the industrialist Giovanni Fenaroli, while much of the photographic material was made available by Benito Mussolini's own newspaper "Il Popolo d'Italia."

Text in Italian. Dustjacket with some wear along edges, small chips and closed tears, with two and a half inch closed tear at lower front joint, half inch closed tear at top. Some light staining to front cover, very light foxing, back cover rubbed with light creasing and bump. Flap at back cover with light foxing. Block lightly age-toned. Dustjacket in overall good-, interior in good+ to very good condition. g to vg. Softcover. (47997) \$1,250

137. Woile, Hans-Peter. **Karikaturen**. Reutlingen: Verlag Die Zukunft, 1947. First edition. Quarto. (3) 48 (1) leaves. Original illustrated gray wraps with white, black and brown lettering on cover, brown on spine, protected by modern mylar. Collection of fourty-eight anti-Nazi caricatures produced secretly during Hitler's reign. These drawings characterize Hitler's path and are captioned with quotes of Hitler, many of them from "Mein Kampf," and his accomplices, e.g. Robert Ley, Joseph Goebbels, Hermann Göring, Dr. Hans Frank, Wilhelm Frick, Rudolf Hess, among others. The caricatures are printed in b/w into yellow-orange frames (9 x 5 1/2"), with quotes printed to the colored background. The last caricature, depicting a girl at a pharmacist counter, is indicative for the scathing humor displayed in this volume. Girl: Excuse me Mister Pharmacist, I'd like rat poison for five Mark!" Pharmacist: "Why? Was your father district leader?" Text in German. Light wear along edges of wraps, small chips at corners and tail of spine. Block lightly age-toned. Unusually well preserved copy of this publication. Very good condition. Softcover. (46900) \$175

138. Ђ.Андрејевића Куна (D. Andrejevic Kuna) (Illustrated by). **партизани: 20 цртежа (Partisans: 20 drawings)**. Београд (Belgrade): Култура Загреб (Culture Zagreb), 1946. First edition. 1/5000. Oblong quarto (8 1/2 x 11 1/4"). 20 loose leaves

(Plates), as issued. Original illustrated stiff paper portfolio, with black lettering to both covers, and on inside of front cover (List of plates).

Splendid collection of 20 b/w charcoal drawings by Serbian artist D. Andrejevic Kuna depicting the daily struggles of life and death fought by the Yugoslav partisans during the Nazi occupation of their land (1941-1944).

Led by Yugoslav revolutionary Josip Broz Tito, the Yugoslav Partisans or the National Liberation Army, was Europe's most effective anti-Axis resistance movement during World War II, often compared to the Polish and French resistance movements. Each plate measures either 8 1/4 x 10 7/8" or 10 7/8 x 8 1/4".

Some age wear to portfolio with right inside flap detached but present, head and tail of spine chipped, and minor and sporadic creasing and sunning. Plates slightly and evenly age-toned. Captions in Serbian. Portfolio in overall fair to good-, interior in very good condition. fair to vg. Softcover. (41012) \$450

139. Илья Эренбúрг (Ilya Ehrenburg); Nathan Altman (Wrappers illustrated by). **Лик войны (The Face of War)**. Москва (Moscow): "Земля и фабрика", [1928]. First edition. Large octavo. 122, [2]. Original illustrated wrappers by Nathan Altman.*

"The Face of War" is Ilya Ehrenburg's powerful first hand account of the WWI battlefield. During World War I, Ehrenburg became a war correspondent for the Russian newspapers "Utro Rossii" (Morning Russia) and "Birzheviye Vedomosti" (Stock Market news). Written in his native Kiev between 1919 and 1924, "Лик войны" (The Face of War) is based on the author's memoirs and series of articles during his two-year assignment on the Western Front (1915 to 1917). Ehrenburg recalls the two Russian Corps fighting alongside the French and the British, the shameless use of Senegalese troops in the most dangerous positions, and countless daily horrors at the Front. At the end, the war took a toll on Ehrenburg, and he suffered a nervous breakdown.

Wrappers rubbed along edges. Previous owner's name and signature dated 25. 12. 1929 on front free endpaper and upper margin of title page (not affecting lettering). Pages 7-12 containing the Foreword (предисловие) are neatly cut out, and missing. Text in Russian. Wrappers in overall fair to good-, interior in very good condition. f to vg. Softcover. (40343) \$750

* *Nathan Isaevich Altman (1889-1970) was a Jewish, Ukrainian and Soviet avant-garde artist, Cubist painter, stage designer and book illustrator who was born, grew up and began his art studies in Ukraine, Russian Empire.*

JUDAICA

140. Münster, Sebastian. **Makrei Dardakei. Dictionarium Hebraicum ex Rabbinorum Commentarijs Collectum, Adiectis ijs Chaldaicis Vocabulis Quorum in Biblijs est Usus: an Autore Sabastiano Munstero non Solum Denuo Locupletatum, Sed & Multis Passim Mutatis Emendatum, ut hac Interpolatione Liber Renatus Uideatur & Plane Nouus.** Basilae (Basel): Io. Frob (Johann Froben), 1525. Second edition.

Duodecimo. 6 3/4x5". [368 unpaginated leaves]. Rebound in modern dark brown leather boards with blind-stamped decorative tooling on the covers and spine. Gilt lettering on the spine. Raised bands. Title page illustrated with the printer's decorative woodcut device. Mounted alphabetical leather tabs along the side edges, from a previous owner, circa the early 18th century.

The work is a biblical Hebrew (and Aramaic) - Latin dictionary from famed cartographer, cosmographer and Christian Hebraist, Sebastian Munster (1488 – 1552). This is the un-revised second edition of Munster's work, originally published in 1523, under a different Hebrew title, and a modified Latin subtitle. The original impetus for the creation of this work was said to be Munster's dissatisfaction with the dictionary of the final volume of the Complutensian Polyglot Bible (*Biblia Complutensis*, 1517). He instead returned to earlier source material and created this work based on Elia Levita's transaltion of "Sefer Ha-Shorashim" (Book of Roots), the Hebrew-language dictionary created by acclaimed medieval rabbi David Kimhi (RaDaK).

This work, which was highly popular in its day with scholars and theologians, went through a total of six editions, all published by Johann Froben or his son Hieronymus Froben, with the 1564 being the last.

The book is printed in Hebrew orientation, from right to left, and organized alphabetically according to the Hebrew. The text of the Hebrew words is in larger font, with even larger text initials for each of the Hebrew letters at the beginning of each section. There is an errata sheet on the final page. A few decorative initials throughout.

Text in Latin and Hebrew.

Interior with some chipping, creasing, rubbing, and/or staining to the top corner of the first section of pages. Some sporadic additional water stains and/or smudges to some pages throughout, usually in the margins and unaffected the text. Minor to light worming to the bottom margins throughout, with text unaffected. Leaf 147 with a tear along the side margin, and a few other pages with small closed tears along the edges. Top and bottom edges of the book block lightly stained. A few sporadic marginal Latin notes in ink from a previous owner, throughout, including the top of the title page and the bottom of the final page. Binding in fine, interior in good+ to very good- condition overall. g+ to fine. Hardcover. (44621) \$2,500

Alternate titles: Makrey dardekey, Miqrey dardaqey, Maqre dardeqe, Makre dardeke, Migrê dardaqê, Makre Dardaki, Sefer has-shorashim im nigzirim., Hebrew title: דרדקִי מקרִי

title

References: PRIJS #20, p.37. Also see #14, p. 26 for the first edition. BERMEISTER, S. 11, 41

JUDAICA: Anti-Semitism

141. Chaperon, Jean (psydonym Apis / Illustrations). **Le Chancre... ..Qui A Rongé La France (The Cancer That Has Eaten Away France)**. Paris: Institut D'Études des Questions Juives, 1930s. First edition. 24mo (4 1/2 x 3 5/8"). Six leaf leporello. Original illustrated tan wraps with b/w lettering on cover. Published by the Institute of Studies of Jewish Questions. Twelve offensive and defaming anti-Semitic caricatures by Jean Chaperon with captions telling the story of "the invasion of France" by the Jews, depicting them in the typical prejudicial fashion with exaggerated features:

Frame 1: Title page Frame 2: "For 100 years the lousy Jew has invaded France from his native ghetto," Frame 3: "A year after his arrival he got rich "In Business" at our expense" Frame 4: "With the money he stole from us he launches into politics and divides the French" Frame 5: "Once powerful, he takes the "levers of command" and pushes the country to war" Frame 6: "This one explains their ambush while the real French are being killed" Frame 7: "Having stolen the savings, he exported French capital to America" Frame 8: "France defeated he organizes the black market ..." Frame 9: "...and it is he who sabotages the policy of the Marshall in the shadow" Frame 10: "The new laws putting the Jew outside the national community..." Frame 11: "...will finally allow France to recover..." Frame 12: "...and the French to live peacefully among themselves in national reconciliation" with an addendum "Join for a final liquidation of Jewish questions"

Text in French. Light age-toning with half an inch closed tear at fold to last leaf. Very good condition. Softcover. (47810) \$1,250

142. Fioghi, Fabiano. **Dialogo fra il Cathecumino et il Padre cathechizante [Dialogue between a Candidate for Conversion and a Priest]**. Rome: for the heirs of Antonio Blado, 1582. First edition. Quarto. [asterisk]4 A-3K4 3L6 (= 234 leaves; quire B misbound before A; blank 3L6). [4], 226, [3 tavola, errori, registro], [1 blank]pp. Woodcut printer's devices at title and colophon; quotations in Hebrew throughout. Contemporary vellum. Old library label at worn spine. Tear at F4 with loss of several letters recto and verso, a few small marginal tears and occasional touches of soiling, but text generally fine throughout, complete with final blank leaf.

First Edition of this important conversionist text by a formerly Jewish convert to Catholicism. "Born a Jew in Monte Salvino, Fabiano Fioghi was baptized in Rome, where he was active as teacher and catechist of the Jewish candidates for conversion at

the House of Catechumens. Fioghi published a missionary tract in Italian, entitled Dialogo fra il Cathecumino et il Padre catechizante... (Rome, 1582); a second edition, Introduzione alla Fede fatta in forma de Dialogo, appeared in Rome in 1628. Even 200 years later R. Joshua Benzion Segre attacked the anti-Jewish introductory and concluding poems of this book. A Hebrew poem by Fioghi, addressed to Pope Gregory XIII, is to be found in the Vatican Library, together with a Latin translation" (EJ vol. VI, p.1302).

Adams F-482. Fürst 1:281. M. Soave, in: Vessillo Israelitico, 29 (1881), 270; Vogelstein-Rieger, 2 (1896), 285; G. Sacerdote, in: REJ, 30 (1895), 267; M. Steinschneider, in: MGWJ, 43 (1899), 36; T. Weikart, in: ZHB, 5 (1901), 28 n.4. Wolf, Bibliotheca, 4 (1733), 948 - noting two other editions. (48855) \$3,000

143. Hoffmann, Willibald; Fanny Neuda. **Letter by German Jewish POW Willibald Hoffmann (who fought in the Wehrmacht) Sent from POW Camp McCain (Mississippi) to Rabbi Dr. Max Koppel [WITH] Stunden der Andacht (Hours of Devotion-added) [INSCRIBED by RABBI KOPPEL].** Camp McCain: n/a, 1943.

Original document. Original one page letter (11 x 8 1/2") in original POW Camp envelop (4 x 6"). Handwritten letter by Willibald Hoffmann, a Jewish soldier in the army of Nazi Germany who was taken prisoner and held in the POW Camp McCain in Mississippi, USA. Written on the official US POW mail-form of the camp, dated September 13, 1943, signed Willibald Hoffmann, plus postmarked official envelope with "Prisoner Of War" printed on front, and US Censor stamps (examined by 763) on front and back. Prisoner of War Camp stamp, dated 13th of September 1943 on back. With signed English translation of the original letter attached.

There were thousands of men of Jewish descent (Mischling) and hundreds more of what the Nazis called "full Jew" serving in the army while their families were exterminated at the same time, causing psychological trauma for most of them while keeping it a secret for the rest of their lives.

The American author Bryan Mark Rigg has documented the Jewish ancestry of more than 1,200 of Hitler's soldiers, including two field marshals and ten generals, some of whom were awarded the Knight's Cross, Nazi Germany's highest military honor. Hitler himself had signed declarations that these soldiers were of German blood. These soldiers often believed that they were helping to save the lives of Jewish relatives. "Many while they were fighting, their parents were being deported anyway." (Rigg). Some 2,300 relatives of a group of 1,000 soldiers documented by Riggs were killed by the Nazis. (See Bryan Mark Rigg, "Lives of Hitler's Jewish Soldiers: Untold Tales of Men of Jewish Descent Who Fought for the Third Reich. University Press of Kansas, 2009)

Hoffmann in his letter, September 13, 1943, to Rabbi Max Koppel writes:

"Dear Doctor, You'll be astonished by my lines, because I've lost every connection to my relatives, who, as far as I know, are now in America. That is why I am approaching you

confidentially with the request to help me in this matter. My father's name is Samuel Felix and comes from Austria-Hungary, where we owned a large dye and weaving factory. My father has lived last in Cologne at the Rhine where he owned a textile wholesale. Due to his Jewish faith the events in Germany forced him to flee. I myself took on another name. Maybe I could ask you to visit me here or to send a representative since it is impossible in my situation to convey everything to you by letter. To facilitate this a permission has to be obtained from Washington. Hoping to get a confirmation of receipt of my letter. With sincere regards, Willibald Hoffmann"

POW Camp McCain was established in the Granada district of Mississippi, USA, in 1942, originally as a training camp for American infantry bound to join the fighting in Europe. During the war more than 7,700 German prisoners of war were held in the camp. They were put to work in the cotton fields of the Mississippi delta. The camp operated until October of the year 1944.

The addressee, Rabbi Max Koppel, was born in Mönchengladbach, Germany, in 1905. A graduate of the Jewish Theological Seminary of Breslau (JTS) and the universities of Breslau and Würzburg, he served as a Rabbi in Hirschberg (today Jelenia Góra in Poland) and Berlin and was an educator at the Joseph Lehmann school of the Reform community in Berlin. In 1937 he immigrated to the USA and was one of the founders of the Congregation Emes Wodziedek in the Washington Heights section of Manhattan.

[WITH (ADDED)]

Neuda, Fanny. Stunden der Andacht (Hours of Devotion) [INSCRIBED]. Basel. Verlagsbuchhandlung V. Goldschmidt. 1854. First edition. Inscribed "Zur Erinnerung an Ihren Lehrer. 28. Juli 1956 Rabb. Max Koppel (To remember your teacher Rabbi Max Koppel)" on inside front cover; with stamp of Koppel's New York Congregation. Duodecimo. viii, 176pp. Original black cloth with gilt lettering and ruling on cover. A prayer and book for edification of the women and virgins of Israel to be used in public and private as well as all affairs of the female life. Published in honor and memory of her husband Abraham Neuda, Rabbi in Lostice, Czech. Contains one hundred and three prayers: including the prayer when entering the synagogue, the daily prayers, a prayer for the Sabbath, prayers at the New Moon, a prayer on the day of the destruction of Jerusalem, a prayer for mothers on the wedding day of their sons, etc. The book closes with a poem to be read during "Hagbaha" (The raising of the Torah), a legend from the Menorah Hamaor, read on the day of reconciliation during the time of the morning prayer, a poem expressing thanks for recovery, and an address to the noble mothers and women in Israel, dealing with the education of their daughters. Text in German. Binding with some wear along edges, small chips and front joint partially cracked. Block browned. Binding in overall good-, interior in good condition. near fine. Loose leaf. (47584) \$2,750

144. Levinsohn, J. B.; Dr. L. Loewe (trans.). **Efes Dammim: A Series of Conversations at Jerusalem Between a Patriarch of the Greek Church and a Chief Rabbi of the Jews Concerning The Malicious Charge Against The Jews Of Using Christian Blood [INSCRIBED PRESENTATIONAL COPY TO THE EARL OF CLARENDON].**

London: Longman, Brown, Green, and Longmans, 1841. First UK edition. Quarto. xvi, 208pp. Lavishly rebound in modern blue morocco over blue marbled paper boards, with gilt ruling on the covers and spine. Spine with raised bands and gilt lettering. Gilt edges of book block. Original yellow endpapers. An presentational copy from Loewe, the translator, to George William Frederick Villiers, the 4th Earl of Clarendon (1800-1870), with a respectful inscription in ink at the top of the title page.

"The purpose of my book," says Levinsohn, "is to acquit the Jews before the eyes of Christians, and to save them from the false accusation of using Christian blood." "Efes Dammim" is written in the form of a dialogue between a patriarch of the Greek Church in Jerusalem, Simias, and the chief rabbi in the Jewish synagogue there. The book shows the remarkable dialectic talent of the author. It was completed in 1834, published in 1837, republished three times. The work was translated into English at the time of the "Damascus Affair" in 1841 (a similar instance of the blood libel in the Middle-East) at the instance of Sir Moses Montefiore and Adolphe Crémieux. The translator of this first English-language edition was Jewish linguist and orientalist Dr. Louis Loewe (1809–1888), who had been traveling with Montefiore at this time. It is likely this this presentational copy was inscribed and given by Loewe to the Earl of Clarendon at the time he was serving as the British Secretary of State for Foreign Affairs (1853-1858). It was translated also into Russian (1883) and German (1884; another German edition appeared in 1892).

Minor damp staining and smudges to interior covers and endpapers. Foxing to title page and a few of the initial pages. Minor age toning to the edges of pages throughout. Interior quite clean overall. Marginal water staining from p.169-176. Binding in fine, interior in very good condition overall. vg to fine. Hardcover. (50093) \$1,250

145. n/a. **The Protocols and World Revolution, Including a Translation and Analysis of the "Protocols of the Meetings of the Zionist Men of Wisdom"** Boston: Small, Maynard & Company, 1920. First American edition. Quarto (9 1/4 x 6 1/4"). [6], 149, [1]pp. Contemporary black cloth, with title label pasted to front cover. Publisher's logo on title page.

First American edition of "The Protocols and World Revolution," an anti-Semitic forgery purporting to describe a Jewish conspiracy to achieve world domination.

The forgery was "first published in Russia in 1903, translated into multiple languages, and disseminated internationally in the early part of the 20th century. According to the claims made by some of its publishers, the Protocols are the minutes of a late 19th-

century meeting where Jewish leaders discussed their goal of global Jewish hegemony by subverting the morals of Gentiles, and by controlling the press and the world's economies.

Henry Ford funded printing of 500,000 copies that were distributed throughout the United States in the 1920s. The Nazis sometimes used the Protocols as propaganda against Jews; it was assigned by some German teachers, as if factual, to be read by German schoolchildren after the Nazis came to power in 1933, despite having been exposed as fraudulent by The Times of London in 1921. It is still widely available today in numerous languages, in print and on the Internet, and continues to be presented by some proponents as a genuine document."

Binding and interior in overall very good condition. vg. Hardcover. (46726) \$950

146. n/a. **Royal Provision of Phillip II, Confirming and Ratifying the Privileges Granted by the Masters of the Order of Santiago to the Village of Corral de Almaguer [ORIGINAL MANUSCRIPT IN SPANISH, SIGNED BY KING PHILLIP II OF SPAIN].** [Toledo], 1572. Small folio. 12 1/4 x 8 1/4". 8 double-sided vellum manuscript leaves originally bound together (now unbound), hand painted and decorated in blue, red and gilt, at various points throughout the text. The first page is hand-painted and decorated along the edge and includes a large decorative initial in multiple colors. Manuscript text in gothic style. Signed "Yo el Rey" on the back of the final leaf, by King Phillip II of Spain in 1572.

Our manuscript contains the 4 confirmed provisions originally drafted by Infante Henry (Duke) of Aragon (1421 and 1440), Alonso de Cárdenas (here listed as "Alfoso" [sic], in 1480) and then "The Catholic Kings" (in 1494) all of whom at various times served as "Grand Masters of the Order of Santiago". The provisions were instigated against the Jewish communities of the villages of Corral de Almaguer and Ocana, in Toledo province. Residents of the towns affiliated with the Order of Santiago repeatedly complained throughout the 15th and 16th centuries to the authorities of that order, of that the Jews (and later conversos) had bought land from Christians and had not paid any taxes on their purchases. Ultimately the Jews of Corral de Almaguer were ordered to pay comparable taxes to the Christians for said property, but the Jews of Ocana were excepted because of their previous payments of other taxes. Given the fact that this manuscript copy dates from 1572, and was signed and reconfirmed by King Phillip II so long after the expulsion of 1492, shows there were still clearly tensions, and persecution of local conversos, even long after the communities had converted to Catholicism.

The top left margin on the front of the first leaf contains a handwritten note in ink stating in Spanish "It consists of this-privilege that Juan Collado was a secretary of the Order of Santiago in the year 1480". There are a few additional scant marginal notes in ink throughout, and additional handwritten notes and signatures (some indecipherable) on the verso of the final leaf, under the King's signature. This document provide a fascinating

and invaluable resource to those studying the history of Jews in Spain during the 15th and 16th centuries.

Text in Spanish.

Creasing, as well as occasional light smudges and staining to the leaves. There is a tear in the decorative "D" on the front cover, resulting in some minimal loss of the text on the verso. In very good condition overall. vg. Manuscript. (45142) \$17,500

Full title summary:Real Provisión de Felipe II confirmando una Carta de privilegio y confirmación dad por los Reyes Católicos por la que, a su vez, ratificaban los privilegios que los Meastres de la Orden de Santiago, el Infante Enrique de Aragon, y don Alfonso de Cardenas, habian concedido a la villa de Corral de Almaguer.(Royal Provision of Felipe II, confirming a letter of privilege and confirmation by the Catholic Kings, for which, in turn, ratified the privileges that the Masters of the Order of Santiago, Infante Henry of Aragon, and Don Alfonso de Cardenas, had granted to the village of Corral de Almaguer)

147. Nilus, Sergei; Gottfried zur Beek [Ludwig Müller] (ed.). **Die Geheimnisse der Weisen von Zion (The Protocols of the Elders of Zion) [FIRST GERMAN EDITION]**. Charlottenburg [Berlin]: Verlag "Auf Vorposten", 1919 . Third edition (printing) [First German-language edition]. Quarto. 256pp. Tan cloth boards with blue lettering and a star of David on the front cover. Illustrated publisher's device on the title page. This historically significant edition of the infamous anti-Semitic fabrication/forgery "the Protocols of the Elders of Zion" was the first translation of the text into German and the first edition published anywhere outside of Russia. The popularity of this Vorposten German translation was such that by the end of 1920, it have gone through at least seven "editions" (printings). It is known that the Nazi Party purchased the rights to this specific edition in 1929.

This edition, which for the first time saw the work's name changed to the now infamous title, was the work of publisher Ludwig Müller (1851-1926), under the pseudonym Gottfried zur Beek. The had been text taken directly from later editions of Sergei Nilus' work, originally known as "The Great within the Small, and Antichrist". Nilus' work, originally published in 1903, was notable in the fact that its 1905 second edition contained the first appearance of the Protocols in book form as its final chapter. Subsequent editions of that work focus completely on the extended full text of the Protocols.

Text in German, finely printed in Gothic script, with numerous decorative woodblock initials throughout. There are a few instances throughout the text of illustrated figures in black, showing purportedly Jewish/Masonic symbols and images, as well a reproduction of a portion of the Jewish high holiday prayer "Kol Nidrei". Page 215 contains a tipped in fold-out illustrated map of Europe in color, titled "the Kaiser's Dream", taken from the 1890 Christmas edition of the English investigative journalism periodical "Truth" (text in German, map text in English). The final pages of this edition contain a table of contents,

publisher's ads and an extensive list of publications relating to 'The Jewish Question'.

Binding slightly cocked with some light rubbing and bumping to corners. Covers with some smudges and stains. Front free endpaper with a small purple ink stamp. Text pages throughout with light age toning to the edges. Binding in good, interior in very good+ condition overall. Protected in modern mylar. Scarce. g to vg+. Hardcover. (49601)
\$1,250

**Printing error: the leaf containing p.39-40 is duplicated.*The verso of the title page contains a date of "July 1919", however the first "editions" or printings of the Vorposten edition are said to have actually been first issued in 1920.*

148. Nilus, Sergei; Ludwig Müller [Gottfried zur Beek] (ed.). **Die Geheimnisse der Weisen von Zion (The Protocols of the Elders of Zion)**. Munich: Zentralverlag der NSDAP/ Franz Eher Nachfolger, 1939. Twenty-third edition. Small quarto. 74pp. [6]. Illustrated off-white paper wrappers, with blue flag with a star of David on the front cover. Six pages of related publisher's advertisements at the rear. A late Nazi-era German edition of the infamous anti-Semitic fabrication "The Protocols of the Elders of Zion". The work was first issued in Germany in 1920 by Ludwig Müller (1851-1926), under the pseudonym Gottfried zur Beek. This edition includes a newly-created preface, purporting to contain quotes from various Jews showing how they were actively implementing plans which had been laid out in the text of the Protocols. This was the 23rd and final edition of Müller's German translation, which was issued on the eve of the Second World War.

Text in German.

Wrappers with some rubbing and chipping along the spine. Front cover with some minor stains and light smudges. Interior with some instances of period underlining and marks in pencil on text pages. Book block tight. Wrappers in good, interior in very good+ condition overall. Protected in modern mylar. g to vg+. Softcover. (49587) \$950

149. [Nilus, Sergei]. **Die Protokolle der Weisen von Zion. Das Welteroberungsprogramm der Juden (The Protocols of the Elders of Zion)**. Vienna: Erste Wiener Vereins-Buchdruckerei, n.d. [ca. 1925]. First Austrian edition. Quarto. 104pp. Printed olive-colored textured paper wrappers with black lettering on the cover. The scarce first Austrian edition of the infamous anti-Semitic fabrication The Protocols of the Elders of Zion, translated into German. Although no editor or translator is credited here, our comparison of the text shows that this edition uses a new and different German translation to that of the 1920 Gottfried Zur Beek (Ludwig Muller) edition. Includes the 30-page introductory, and the extensive 10-page topical index at rear. Book block starting at the bottom of the interior front cover. Pages throughout age toned. Wrappers and interior in very good+, condition overall. vg+. Softcover. (49978) \$1,500

150. Vogel, Alfred; Karl Bareth; Alfred Vogel. **Erblehre und Rassenkunde in bildlicher Darstellung: 1. Teil, Vererbung; 2. Teil, Rassenkunde (Hereditary Teachings and Racial Teachings in Pictorial Representation).** 1st edition (1938) [WITH] Erblehre, Abstammungs- und Rassenkunde in bildlicher Darstellung. 2nd, revised and expanded edition (1939). 2 Vols. (Complete) [WITH] Erblehre und Rassenkunde für die Grund- und Hauptschule (Heredity and Racial Teachings for Elementary and Secondary School). Stuttgart: Verlag fur nationale Literatur Gebr. Rath, 1938-1939. First edition and Second revised and expanded edition. Folio. [1] leaf (Title), 71 loose leaves (for the 1938 first edition); [1] leaf (Title), 79 loose leaves (for the 1939 second edition, completely revised and expanded). Original 3/4 orange cloth over decorative paper-covered portfolios, with brown lettering on spines and front covers, black lettering on cover of First edition. Publisher's device on title pages. Text and design of plates by the author.

From the seventy-one plates of the first edition nine were omitted in the second edition, fifteen graphic plates and three text plates, one of them printed to verso, were added to the second edition. The majority of these new plates focus on the basics of the theory of evolution, strengthening its ties to National Socialism's racial theory and policy, also including two additional plates on identical twins.

Shaping the minds of the future generation was pivotal to the Nazi regime in order to ensure the continuing success of the Third Reich. Hitler understood the importance of education in creating self-identity, inculcating national pride, promoting "racial purity" and building loyalty. Produced as a teaching aid to introduce the new curriculum.* Alfred Vogel's series of teaching charts contain visuals, text, and statistics also instilled anti-Semitism into the minds and lives of the German youth in the Third Reich. Stereotyping the Jews, both as stateless intruders of the German culture and as financial and political dominators, the foreword of the 1st edition introduces this work as: "...the best way to educate youth in our current and future fight for the total rejection of Jewry...". The anti-Semitic educational material on racial theory stresses Nazi eugenics doctrine and makes it clear that Germany would be better off if the "inferior" element of its population was removed.

In a very cunning manner, drawing on Darwin and the accepted theories of evolution, plates and text progress from showing plants and their pollination - drawing parallels between crossbreeding in plant biology and 'racial mixing' in society - proceeding to introduce humans into the equation. One plate shows that "sick" parents produce "sick" children (Plate 39: Erbkranken im deutschen Volk - 'Hereditary ill in the German people'), another charts the costs of handicapped or mentally ill persons for the nation (Plate 40: "Ausgaben für Erbkranken - Soziale Auswirkung" - Costs for the genetically ill - social consequences). The left frame of plate 40 indicates that an institution housing 130 feeble-minded patients costs about 104,000 Reichsmark a year. The right frame notes that 17 houses for healthy working class families could be built instead. The text in red at the

bottom reads: 'The genetically ill are a burden for the people.'). The geographic proximity of those with "undesirable" character traits in a reproductive sense is also explored. Plates 31 through 34 sum up the 'evils' of migration from the land, the consequences of big-city living, with a subsequent reduction of the birth rate, that, according to Vogel, will lead to the "extinction" of the population.

The second part of the text, *Rassenkunde* (Racial Teachings), commences at plate 49 (first edition) and 48 (second edition). Two plates show b/w photographic reproductions (six each) of German faces. Another plate shows the Jews as a mix of races, including Blacks and Asians. Another chart compares photo portraits of German and Jewish youths, and another compares their mentalities: "The Jews are always wandering...and greedy..." (Plate 57). Other plates depict Jews as "flooding" into Germany, dominating industry, "misrepresenting" and "poisoning" German art, literature and theater, e.g. plate 62 (in the 1st edition), and 72 (2nd edition), titled "Der Jude verfälscht die deutsche Kunst" (The Jew falsifies German art), and mocking Otto Dix's *Kriegskrüppel* (War cripples) as antithetical to the canons of National Socialism that glorifies war as a way of establishing *Lebensraum* and purifying the race.

The plate slandering the Talmud (plate 63 in the 1st edition, and 73 for the 2nd edition) has been reproduced often and is used as reference to many calumnies against the Jews. The associations between Jews and Freemasons (plate 64, 1st ed., and 74, 2nd ed.) and the results of mixed marriages are just a few additional examples of the scrupulous ideological and anti-Semitic tropes repeated in NS propaganda from 1933 onwards. The last plate of the first edition (71), titled: "Meide die Juden!" (Avoid the Jews!), shows 'Aryan type' Germans looking at signs and slogans reading: "Aryan Business...Buy only from Germans...Only go to a German doctor...Jews Not Wanted (Juden unerwünscht)! Where the Jew reigns, the farmer dies!" The first edition contains 71 charts, mostly illustrated in color.

The second revised and expanded edition, published at the outbreak of World War II (September 1939), reproduces the foreword from the first edition and 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 der Menschheit" (variety of the human race); Plate 63, "Die nordische Rasse als Kulturträger" (the Nordic race as a cultural medium); each plate (in both editions) measures 15 1/4 x 11 1/2".

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. First edition: Binding with small black smudge on cover and wear along edges, front joint mostly cracked, back joint with 2 1/2 inch closed tears at head and tail of spine. Inner hinges of flaps with tears professionally restored and 1/2 x 2 inch chip at bottom of foredge flap. Generally light foxing along edges and versos of plates, medium at plate 7, two plates with light smudging, small stain at lower right corner on plate 19, and very light creasing at lower edges of three plates. Second edition: Joints of binding partially cracked but protected by modern mylar. Foredge flap repaired. Bindings in overall good-, interior of first edition in good+ to very good, interior of second edition in very good condition. g- to vg. Hardcover. (45725) \$25,000

**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.*

151. Weidner, Paul. **Loca praecipua fidei christianaæ collecta.** Vienna: Stephan Hösch, 1562. Second edition. Quarto. [16], 630, [1, epigramma], [1, blank], [23, epistola], [1, blank], [20, index], [1, errata], [1, colophon]pp. Numerous pagination errors. Engraved titlepage and two full-page woodcuts. Printer's device on last page. Contemporary tooled half vellum on wooden boards, rebacked. Library- and withdrawal stamps on verso titlepage. Light dampstain at top-margin in the final leaves. Small tear in margin of first woodcut. Some early marginalia.

Collation: [asterisk]4 [asterisk]4 a-z4 A-Z4 Aa-Zz4 AA-KK4 [aleph]-[gimel]4 [asterisk]4 [club]4 [arrow]3 (= 347 leaves: Nn3 signed N3; 2 lines of text below the signature EE).

Second edition of this conversionary text, first published at Vienna by Raphael Hoffhalter in 1559. Paul Weidner (ca. 1525-1585) was a physician and rector of Vienna University. "Born in Udine, Italy, as Asher Judah b. Nathan Ashkenazi (the physician and diplomat Solomon Ashkenazi was his brother), he studied medicine at Padua and was invited by the estates of Carinthia to practice there in a province where Jews were not allowed to reside. After a period of spiritual struggle he embraced Christianity in Vienna in 1558. His first book, *Loca praecipua fidei christiana collecta* (1559), was an attempt to persuade the Jews of the truth of Christianity; the work showed his mastery of Hebrew and Christian sources. Weidner enjoyed the substantial patronage of the Austrian emperors, whom he served as physician. On March 13, 1560, Ferdinand I, after repeatedly postponing the expulsion of Bohemian Jewry, ordered all its Hebrew books to be brought to Vienna; they were checked by Weidner, who found no fault in them and had them returned. A year later the Jews of Prague were forced to listen to a series of conversionary sermons preached by him. Weidner's last published work was *Sententiae Hebraicae* (1563), a collection of proverbs, mainly from *Perkei Avot*, in Hebrew, German and Latin" (Enc. Jud.). The woodcut, presenting the author and his family standing under the cross in Jerusalem, indicates the ages of each member of the family at the time of their conversion in 1559 (except for two small children which must have been born after this year). Weidner is then 34 years, his wife 24, and the children 8, 5, 4 and 1 years.

The 23-page *Epistola exhortatoria ad Iudaios*, which appears for the first time in this second edition, is among the few rare examples of sixteenth-century Hebrew printing in Vienna, and much more substantial than its predecessors, including the few lines of Hebrew which appear on the frontispiece and title of the 1559 edition of the present work. Pannonius' 1544 *De bello Turcis in ferendo* reproduces in woodcut only a few Hebrew lines from Proverbs; the selections from the biblical book of Jonah which appear in Planck's 1552 Hebrew grammar occupy only eight pages. According to Freimann, after these few examples Hebrew typography does not resume in Vienna until 1793, with the appearance of Anton Schmidt's edition of the Mishnah. Vinograd's listing of (substantial) Hebrew imprints in Vienna begins only in the eighteenth century. It is quite notable that Weidner appears to have provided in the present work only a very selective translation of the *Epistola* into Latin, perhaps choosing to leave some material for the Hebrew reader only.

Enc. Jud. 16:375. "Freimann, A Gazetteer of Hebrew Printing (New York, 1946), quoting Mayer 1:38 gives, 1544 (Pannonius' *De bello Turcis*) as the first date of occurrence of Hebrew printing in Vienna. Vinograd notes only one Hebrew work in Vienna, prior to 1757, Fürst 3:498. Manuel, The Broken Staff, in which fig. 5 reproduces the frontispiece. A. Mayer, Wiens buchdrucker-geschichte, 1482-1882, p. 76 (*Sententiae hebraicae*); 88-90 (*Loca praecipua fidei christiana collecta*). VD16 W-1479, noting the concluding Latin verses by neo-Latin poet Paulus Schede Melissus (1539-1602). *Typographical notes: Total leaves agrees with VD16; but in that copy the Hebrew epistola of 12 leaves appears to have been bound with the preliminaries. The original xylographs of the first edition, comprising the architectural border of the main title (reset, with Hebrew in red),

the additional illustrated title (dated 1559), the Imperial arms, and the printer's device at the colophon, are re-employed. The 1559 edition is set with more lines per page and letters per line, thus resulting in only 411 pages of main text. (48857) \$3,750

JUDAICA: Haggadah

152. Abravanel, Isaac; Moshe Alshich; Judah Loew ben Bezalel (the Maharal); Shlomo Ephraim Luntschitz (commentaries by); Abraham ben Jacob (illus.). **Ma'aleh Bet Horin, Ve-hu Seder Hagadah Shel Pesah/ Hagadah Shel Pesah, ke-Minhag Ashkenazim ukhe-Minhag Sefaradim [THIRD EDITION OF THE AMSTERDAM HAGGADAH, WITH MAP]**. Amsterdam: Yaccov Proops, [1781]. Third edition.

Quarto. [2] 52 double-sided leaves + folding map. Rebound in modern maroon buckram boards with gilt lettering on the spine. Modern endpapers. Profusely illustrated throughout with copperplate engravings. Includes both an initial illustrated title page with copperplate engravings surrounding the text (Ma'aleh Bet Horin) and a printed title page with decorative woodblock borders and the publisher's device. In addition to the Hebrew text, a few sections throughout are in Judeo-German (Yiddish) printed in Vaybertaytsh script.

This third edition of the famous Amsterdam Haggadah, found the work reformatted into a smaller size, and saw the title officially changed to Maleh Beit Horin (meaning "house free men"). Most of the same famous copperplate engravings by Abraham ben Jacob (aka Abraham bar Yaccov), that previously appeared in the 1695 and 1712 editions, are retained here. The two images added to the 1712 second edition are included (the illustrated order of the Seder, and the complete ten plagues), but four of the full series of images included in the first two editions are not present. These missing images are Abraham smashing the idols of his father, Moses receiving the Ten Commandments a Mount Sinai, Moses and Aaron coming to Pharaoh, and the Holy Temple in Jerusalem.* In our copy the engraved title and three other other engravings contain contemporary hand-coloring (the rabbis of Bene Brak, the Four Sons, the angels visiting Abraham).

The text of this third edition replaces the complete running commentary from Isaac Abravanel of the earlier editions, with 3 additional text commentaries. These include the "Gevurot Hashem" from the Maharal of Prague (Judah Loew ben Bezalel), writings by Rabbi Moshe Alshich, and "Olelot Ephraim", a collection of ethical homilies by Rabbi Shlomo Ephraim Luntschitz. However Abravanel's commentary is present following Yishtabach through the end of the Seder, and in the initial six-leaf section preceding the text of the Passover seder which discusses the laws of Passover.

Bound in at the rear, is a copy of the famous fold-out map, with phenomenal copperplate engravings, showing Egypt and the Holy Land. Measuring a total of 19.5x11.5", the map shows the land of Israel, the Sinai desert and Egypt in landscape orientation looking eastward towards the top of the map. It traces the journey of the Israelites starting with

the Exodus from Egypt, through the desert, and into the Land of Israel. The map is detailed, showing the areas of the twelve tribes, important locations and cities as well as geographic features including the Red Sea, Mount Sinai, the Dead Sea, the Sea of Galilee and many others. The map is decorated with additional illustrations near the bottom and includes a key. This beautiful work, also by Abraham ben Jacob, is considered among the earliest, if not the first map of its kind to be printed within a Hebrew publication (for the 1695 first edition). It is now known to have been heavily based on the previously printed 1620 map, in Hebrew, by Jacob ben Abraham Zaddiq and Abraham Goos (1590 – ca. 1643), which itself was based on the map of 1590 by Christian Kruik van Adrichom (Adrichem), printed in Latin. The map is backed in linen, with no tears to the folds.

Interior front cover with ink-stamped library bookplate pasted on. Illustrated title page with period owner's inscription in ink along the top margins, and library blind-stamp along the bottom margin, not affecting engravings or text. The bottom margin of the sixth leaf has been repaired (with no loss of text). Pages throughout with some minor to light sporadic water stains and wine stains, mostly starting at the Birkat Hamazon. Book block tight overall. Binding in near fine,

interior in very good condition overall. The map is the near fine condition. vg to near fine. Hardcover. (49114)

כמנהג: פסח של הגדה סדר והוא, חורין בית מעלת
אמסטרדם, פורפס יעקב :Hebrew title *פסח של הגדה סדר והוא, חורין בית מעלת*
Alternate Hebrew title *ספרדים וכמנהג אשכנזים*,
Publication Alternate transliterations: Ma'ale Bet Horin, Ma'ale Beit Khorin,
Ma'ale Beit Chorin, Ma'ale Bet Horin, Bibliographic references: Yaari 199, Vinograd:
Amsterdam 2113, Yudlov 300, Yerushalmi: Plate 75 Map: Laor 876, Nebenzahl 52
\$6,750

*This contravenes the statement made by Yerushalmi (Plate 75) that all of the engravings of the previous editions are retained.

153. Alexander, Alexander (trans. and ed.); David Levi (contributor). **Hagadah Shel Pesah, or Service for the Two First Nights of Passover.** London: Printed for and by L. Alexander, 5566 [1806]. Fourth edition. Quarto. 5pp. [5 un-numbered pages], leaves 1-6, 4pp., leaf 7, 4pp., leaves 8-14, 2pp., leaf 15, 2pp., leaves 16-20, 2pp., leaf 21, [5 pages], 3pp., 3pp., 2pp. Interleaved throughout the pagination with a total of 8 un-numbered plates of copperplate engravings (including the frontispiece) and 3 folding maps. Black morocco boards. Covers bordered with decorative blind-stamped tooling. Pages uncut.

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 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 a 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. (49113) \$9,500

הגדה של פסח :Hebrew title*Bibliographic references: Yaari 345, Vingorad: London 172, Yudlov 498*

154. Guggenheim, Siegfried (ed.); Fritz Kredel (illus.); Rudolf Koch (typefont design by). **Offenbacher Haggadah [WITH] Two Second Editons [THE OFFENBACH HAGGADAH].** Offenbach am Main: Verlag des Herausgebers Doktor Guggenheim, 1927. First edition. 1/300. Quarto. 97pp. [1]. 3/4 beige pebbled leather over tan buckram. Gilt-stamped tooling, ruling and raised bands on the spine. Original brown printed front wrapper bound in. Publisher's device in red on the title page.

The scarce first edition of the acclaimed illustrated Haggadah produced by Dr. Siegfried Guggenheim (1873-1961) in Offenbach, Germany. Printed in a limited edition of 300 copies, this gorgeous Passover Haggadah contains hand-colored woodcut illustrations by artist Fritz Kredel (1900-1973), including two illustrated maps of the Holy Land. German text throughout is printed in "Bible Gothic" typefont, specifically created for this publication by acclaimed German type designer and calligrapher Rudolf Koch (1876-1934), who was an early teacher of Kredel's at the Offenbach School of Art and Design. Includes text printed in black as well as orange color, with many sections of musical notation and lyrics to Passover prayers and songs, with printed in German translation as well as transliterations from the Hebrew.

Guggenheim was initially inspired to produce the work as a result of his need to spark his passion for Jewish traditions in his own children, and by extension the need to create a new and visually engaging work to inspire the younger generation of German Jews. It was compiled from a huge number of stories, anecdotes, and songs collected by Guggenheim over a 14-year period. These were eventually paired down into the final

work, which was so-named in order to tie it to the rich history of past printed haggadahs in the city, dating back to at least the early 18th century.

Text throughout in German and Hebrew.

Binding with some smudging to the beige leather. Gilt on the Star of David motifs on the spine has been mostly rubbed away. Interior with sporadic minor to light water staining and/or foxing to pages throughout, though mostly in the margins. Most images throughout are clean and vibrant. Binding in very good, interior in very good- condition overall. vg- to vg.

[WITH]

Offenbacher Haggadah. New edition [BLACK & WHITE EDITION] 1/500. Quarto. 133pp. [1]. Blue cloth over gray paper boards. Black lettering a tan paper label pasted on the spine. The second edition of the acclaimed Offenbacher Haggadah (originally published in 1927) saw the book printed in the America, in a slightly shorter and thinner format. From an edition of 500 copies with b/w illustrations. In the years preceding the Second World War the two most central figures in the production of the original edition, publisher, editor, and compiler Dr. Siegfried Guggenheim (1873-1961) and illustrator Fritz Kredel (1900-1973), had both emigrated to the United States, fleeing the Nazis. This edition replaces Kredel's original woodcut illustrations for the 1927 edition with many more numerous newly-created images by the artist, especially for this edition, which are here lithographically printed in black. Additionally, the original gothic typefont created by Rudolf Koch for the first edition has been replaced here by a more standard font, and more passages in Hebrew have been added. All of the text content of the original edition has been faithful preserved here, including all of the sections of musical notation and lyrics to Passover prayers and songs, with printed in German translation as well as transliterations from the Hebrew. A newly written foreword for this edition by publisher Siegfried Guggenheim, is included along with his foreword from the first edition. Text throughout in German and Hebrew. Binding with minor to light rubbing/bumping to corners, and some very minor smudges and scratches to the front boards. Light stains to the blue cloth along the spine. Binding in very good- condition, interior in near fine condition overall.

[AND WITH]

Offenbacher Haggadah. New edition [COLOR EDITION] 1/600. Quarto. 133pp. [1]. Brown cloth over beige paper boards. Black lettering a tan paper label pasted on the spine. The second edition of the acclaimed Offenbacher Haggadah (originally published in 1927) saw the book printed in the America, in a slightly shorter and thinner format. 1 from an edition of 600 copies with colored illustrations by the Schauer & Silwar coloring company in Darmstadt. Near fine condition overall. Hardcover. (49117) \$3,250

155. Hadad, Yitzhak ben Shalom (Isaac Hadad, ed.). **Sefer ve-Higadeta Le-Vinkha (And You Will Tell Your Son) [TUNISIAN HAGGADAH]**. Djerba (Tunisia): Bouaz Haddad/ Aydan, Cohen Ve-Sabban, [1946]. Octavo. [4] 32 double-sided leaves. Thick orange coated paper wrappers, with black lettering on the front cover. Wrapper reinforced along the spine and interior covers. This extremely scarce Passover Haggadah was printed on the Tunisian island of Djerba, for the Jewish community there. This version of the Haggadah was created in the custom of the community and was originally compiled and edited by Rabbi Isaac Hadad (d. 1755). It is titled "And you shall tell your son", referring to the famous phrase in the Seder which obliges a man to teach his son about the Passover story. The verso of the title page contains the approval and contact information of the publisher's, Rabbis David Aydan (1873-1954) and Raphaël Kadir Sabban. Text throughout in Hebrew with additional instructions in Judeo-Arabic (in a distinct Hebrew script), as well as text in Rashi script. Additional rabbinic commentary in Judeo-Arabic at the bottom of some pages.

Wrappers with some light rubbing and/or creasing to extremities. Small printed paper label of a previous owner, pasted on the top of the title page. A few pencil markings on the title page, and some minor foxing at the top. Book block tight, with interior clean. Wrappers in very good, interior in very good+ condition overall. vg to vg+. Softcover. (49953) \$600

*Hebrew Title:Alternate title:Publication:Alternate transliterations: Boaz Hadad
Bibliographic Reference: Yaari No. 2323, Yudlov 3997*

156. Hutsin, Shelomo Bekhor . **Seder Hagadah Shel Pessah**. Livorno: Eliyahu ben Amozeg u-Vanav, [1887]. Second edition. Octavo. 34, [4] (double-sided leaves). Rebound in modern brown buckram boards, with a gilt motif on the front cover and gilt lettering on the spine. Floral woodblock borders on the title page. This interesting Passover Haggadah created by prominent Baghdadi Rabbi Shelomo Bekhor Hutzin (1843-1892) is notable for the fact it includes a translation of the text of the Seder into Judeo-Arabic (printed in Hebrew script) to accompany the main Hebrew text

throughout, "according to the traditions of the Baghdadi Jewish community". A number of beautifully printed historiated woodcut initials appear throughout the text, in black. Leaves 30-31, remain uncut and unopened.

Text throughout in Hebrew and Judeo-Arabic (all in Hebrew script).

Binding with a few minor smudges to the front cover. Light water stains along the gutter of the interior covers and endpapers. Title page with a small tear to the bottom right corner. Pages throughout with age toning to edges, and some minor to light sporadic foxing. Leaves 30-31 (uncut) are creased along the top corner. Binding in near fine, interior in very good- condition overall. vg- to near fine. Hardcover. (48439) \$950

חוצין בגדאד ק"ק כמנハג ערבי ותרגם ערבי שרך עם: פסח של הגדה סדר ובנוו אמזהג בן יהואל ליוורנוו:Author Publication Alternate transliteration: Haggdah shel Pesach, Hagadah sel Pessah

Bibliographic References: Yaari 1288, Yudlov 1722

**Rabbi Shelomo Bekhor Hutzin (Baghdad, 1843 – 1892) aka the Rashbah, was an prominent Baghdadi Jewish legal authority, liturgical poet, journalist, translator, and a leading member of the Iraqi Jewish community. In addition to authoring a number of different works on a variety of subjects, Hutzin was a publisher, who founded the third Jewish printing press in the city.*

This second edition, was printed shortly after the first edition and in the same year. This edition notably does not include the addition illustrations on the verso of the title page.

157. Moss, David (Illustrated by). **A Song of David - The Moss Haggadah (2 vols.) [SIGNED BY THE ARTIST].** Verona: Bet Alpha Editions, 1987. Limited edition. 1/500. Vol.1 (Facsimile volume): Folio. 52 leaves. Original gold-stamped goat skin leather with gold lettering on spine. Limitation page signed by David Moss. Vol.2 (Commentary volume): Folio. 75, [1]pp, 52 leaves, [1], 55pp. Original grey cloth, with silver lettering on spine. Ribbon marker. Title page in red and black lettering. Both volumes housed in a matching grey cloth slipcase. Limited edition facsimile of the artist's richly illuminated interpretation of the Passover story.

In 1980 Richard and Beatrice Levy commissioned the artist David Moss to create a single hand-written and richly illuminated Haggadah on parchment for their personal collection of Judaica. Moss used the opportunity to create a wide-ranging visual commentary on Jewish history and experience. Using vivid and original metaphors, Moss confronts and illuminates some of the basic themes of Judaism: freedom, the passing on of tradition, persecution and the connection between the Passover story, the diaspora and the Land of Israel. Each page of Moss's folio-sized Haggadah makes a visual and intellectual statement that surprises, delights and educates the viewer. Artistically, the work combines a spectacular variety of media: calligraphy, micrography, gouaches, gold leaf, acrylics and paper-cuts. This work accomplishes one of the original goals of the illuminated Haggadah: to stimulate the mind and the interest of the Seder's participants. More than a Haggadah, Moss's creation evolved into a broadly researched, imaginative and intensely personal reaction to the events of the Exodus and the Passover celebration. The materials used in the facsimile reflect the publishers' hope that it will be treasured and passed down for hundreds of years. The paper, made especially for this edition, is chemically neutral for longevity. The gold-stamped binding is in strong, full goat skin leather. The facsimile contains all the intricate paper cut-outs of the original volume; these were produced with lase3r technology. The finest craftsmanship and the best contemporary technology insure that the facsimile is as close as possible to the original. All artistic decisions were made by Moss who worked closely with Martino Mardersteig and his master printers at the Stamperia Valdonega in Verona, Italy. One of 500 copies, of which this is No. 347. Haggadah volume in Hebrew, Commentary volume in English.

The gilt on the lettering on the spine of the facsimile volume has been rubbed off. Slipcase, bindings and interiors all in near fine to fine condition overall. A gorgeous copy of one of the great Jewish artist's books of the 20th century. near fine to fine. Hardcover. (49111) \$12,000

158. n/a. **The Passover Haggadah, Haggadah Shel Pesach [JAPANESE-HEBREW bilingual].** [Nagoya?]: Christ Bible Institute, n.d. [c.a. 2000s?]. Octavo. 120pp. Staple-bound pink thick textured paper wrappers, with black lettering in English and Hebrew on the front cover. Pagination from right to left. Interesting Passover Haggadah in Japanese and Hebrew. Includes seder directives in English between some lines of Hebrew. Japanese table of contents on the verso of the title page. There are sporadic illustrations and decorative initials in Hebrew. We believe this Japanese-English edition to have been created for academic study at the Christ Bible Institute, located in Nagoya, which was founded in 1999. Includes musical notation for numerous sections of the seder, i.e. Four Questions etc. There is very little on the way publication information. There is nothing in the way of OCLC records or any other type of record online.

Text in Hebrew and Japanese, with sporadic English.

Wrappers with some light rubbing, and smudges on the front cover. Minor to light creasing to extremities of the covers. Back cover with notes in pen. Interior with sporadic marginal notes in pen and some underlining in red throughout the text. Wrapper and interior in very good- condition overall. vg-. Softcover. (47001) \$250

הגדה של פסח :Hebrew title

159. n/a. **Seder Haggadah Shel Pesah.** Leghorn: Solomon Bilforti, 1904. First edition. 4to. 84pp. Blue cloth covers. Decorated initials. Passover Haggadah in Hebrew with Ladino translation. Includes numerous woodcut illustrations in red. These images depict biblical figures in early modern dress and include midrashic material such as Pharaoh bathing in the blood of Israelite children. The Egyptian slaughter of the firstborn causes parents to not engage in marital relations and the ancestors of the Israelites are depicted worshipping images of the heavenly spheres. Also includes scenes from domestic life such as the baking of matzah and a family at the seder going through each of the stages of the ritual. These woodcuts were taken from Elijah Benamozegh's 1867 Haggadah. There is a Judeo-Arabic edition of the Haggadah printed by the same publisher with green woodcuts. Includes Song of Songs in the back Text in Hebrew and Ladino. Head and tail of spine bumped. Corners bumped. Binding starting to split, but still intact. Closed tear across pages 52-54. Pink stains to back leaves. Several leaves bound upside down and backwards. Overall in good- condition. g. Hardcover. \$200)35070(

See Yaari 1667

160. n/a. **Seder Haggadah shel Pessakh 'im Pitron be-Lashon Sepharadi [Ladino] 'im kama Tsurot.** Livorno: Eliyahu ben Amozag, 1866/7. 8vo. Unpaginated. 3/4 cloth over marbled paper covered boards. Illustrated title page. Woodcut illustrated. Ashkenazi Piyutim. Scuffing, rubbing, minor wear. In Hebrew and Judeo-Spanish (Ladino), the Sephardic equivalent of Yiddish. Very good condition. vg. Hardcover. (16419) \$1,750

Yudlov 1292, Yaari 958

161. n/a. **Sefer Haggadah Shel Pesah [TUNISIAN HAGGADAH].** Djerba (Tunisia): Bouaz Haddad/ Bouaz Haddad/ Aydan, Cohen Ve-Sabban, [1954]. Octavo. [1] 11 double-sided leaves. Thick green coated paper wrappers, with black lettering on the front cover. This extremely scarce Passover Haggadah was printed on the Tunisian island of Djerba, for the Jewish community there. It is a simple version of the Passover service with instructional text in Judeo-Arabic. The first page shows a graphic layout of the seder plate with the names of the items written both in Hebrew and Judeo-Arabic. Wrapper sunned and creased along the edges, with some rippling to the top of the back cover. Pages lightly age toned throughout, with the printed paper label of a previous owner pasted at the top of the first page. Wrappers in good, interior in very good+ condition overall. Extremely scarce with no holding on OCLC. g to vg+. Softcover. (49934) \$750

ג'רבה, וצבן כהן, עידאן / הדא בועז; *Publication*
Alternate transliterarions: Boaz Hadad Bibliographic references: Yudlov 4364

162. Shnatikh, Elhanan. **Helek Rishon Mi-Sefer Arba' Yesodot.** Amsterdam: Yohanan Levi Rofe, 1783. First edition. 77

Ex-library copy. 8vo. 102pp. Original three-quarter leather over paper boards with image in leather of a crown pasted on. Tailpiece. Passover Haggadah with commentaries and digest of laws for Passover. The text is laid out in Talmudic fashion with the main text in large print in the center surrounded by commentaries in Rashi cursive script. First volume of a larger work with sections on the Yesods of Yirah and Ahavah (foundations of love and fear). Includes the commentaries of Isaac Abarbanel and R. Moses Alshikh. Later edition published in Offenbach in 1788. Long handwritten Hebrew notes on front endpapers and title-page. Text in Hebrew with instructions and of the songs translated into Judeo-German. Dark pink coloring on the back board. Spine cracked but still intact. Overall in fair condition. fair. Hardcover. (35065) \$750

Yaari 203. Copy comes from the Berlin rabbinical seminary.

163. Szyk, Arthur. **The Szyk Haggadah, Premier Edition [WITH AN ADDITION BOX OF SZYK MATERIAL]**. Burlingame, CA: Historicana/Irvin Unger, 2008.

Limited Premier Edition. 1/85. 95pp. [1]. Housed in a red cloth clamshell box, with blue leather and gilt lettering on the front cover. Haggadah bound in gorgeous blue and red leather with gilt lettering and ruling on the spine. Also housed in the clamshell box is a second volume, containing a page by page analysis of the Haggadah (in blue cloth), a smaller red cloth portfolio with 12 loose plates of prints from the haggadah, a cd-rom discussing the production of this edition, and a finely printed introductory prospectus on the Haggadah.

The work was originally conceived during the rise of Nazi Germany, with images in the form of illuminated miniature paintings, which draw conceptual parallels between the Israelites struggle to overcome Egyptian oppression in the Passover story, and the persecution and horrors faced by Jews at the hands of the Third Reich during that period.

This stunning reproduction edition of Szyk's legendary masterpiece, originally published in the 1930s, is itself a masterpiece of production and artistry. This premier edition was printed in a limited edition of 85 copies, numbered and hand-signed by publisher Irvin Unger, of which this copy is #38. Bound in a French fold style on double-leaves of beautifully produced Hahnemuhle paper. Beautiful decorative endpapers speckled in gilt. Created by an unparalleled international team of craftsmen, scholars and printers.

The list price on the Historicana website is \$18,000.

[WITH A BOX OF ADDITIONAL MATERIAL FROM HISTORICANA] Includes: An additional copy of the CD-Rom Numerous pieces of other printed ephemera on the haggadah and Szyk. Historicana "Collector's Haggadah Catalogue"

"The Art and Politics of Arthur Szyk". Hardcover. 2003. (xiv) [1] 136pp. "Arthur Szyk, Drawings against National Socialism and Terror". Softcover. 340pp. [1].

Haggadah and all other material in fine condition. Fine. Hardcover. (46649) \$12,500

JUDAICA: Holocaust

164. Dekel, Ephraim. **"Brycha" 1945-1948. Home Through the Vale of Tears**

[SIGNED & INSCRIBED]. N.P.: Published by the Bricha movement, circa 1948.

Oblong quarto. 9.5x13.5". Unpaginated. Housed in a custom brown leather over marbled paper clamshell box, with gilt lettering on the spine. Original photo-illustrated tan paper wrappers, with black lettering. Signed by Ephraim Dekel in pen, in Yiddish, at the top of the title page. This scarce self-published book by the Bericha (or Bricha) movement, this is the only existing contemporary photographic work to document the migration of Holocaust survivors and refugees from the DP camps and post-war centers of Europe in their effort to make Aliyah to Mandatory Palestine.

Through the assistance and coordination of the Bricha movement (meaning "escape" in Hebrew) the Jewish refugees would first make their way over land by foot to Italy and Southern Europe, and then attempt to reach Palestine, in violation of the White Paper of 1939, which severely limited Jewish immigration. The Bricha was supported by the Haganah as part of what is called "Aliyah Bet," the post-war clandestine movement of survivors and refugees to Palestine. After the establishment of the State of Israel in 1948, these immigration restrictions were removed. There is an introduction written by Ephraim Dekel, the author of the book, in Hebrew, Yiddish and English. Dekel played a leading role in the immigration movement and was a prominent member of the Haganah.

The book is profusely illustrated throughout with countless b/w photographic reproductions depicting the refugees at various stages of their journeys, including at camps, being detained, transported, reaching blockades and traveling by foot etc. The images are accompanied by text captions in Hebrew, Yiddish and English, describing the photographic content and/or providing relevant inspirational poetry and biblical passages. The photographic image on the front cover is surrounded by maps illustrating the areas traveled by the refugees.

Text in English, Hebrew and Yiddish.

Wrappers overall in great shape for known copies of this work, with only minor sunning to the covers, and minor rubbing and chipping to extremities. Interior and images throughout quite clean. Book block tight. Binding in very good, interior in near fine condition overall. A great copy of this scarce work. vg to near fine. Softcover. (50097)
\$7,500

* Hebrew titles: "למולדת הייסורים בנתיב/ח"ת-ו"תש הפליה" ("The Escape", 1946-1948, in the path of suffering to the Homeland)
ארץ קיון לינוסוועג דעם אויף (Yiddish title
ישראל :Yiddish title

165. Guttmann, Rabbiner Dr. T. **Dokumentenwerk ueber die Juedische Geschichte in der Zeit des Nazismus. Ehrenbuch fuer das Volk Israel. 2 Vols.** Jerusalem: Awir Jakob, 1943. First edition. Small Quarto. 96, 96pp. Original blue, respectively green wraps with black lettering on covers, protected in modern mylar. Subtitled "The Book of Honor for the People of Israel" this is a collection of early, first person testimonies by Jews writing about their experiences and the conditions in various German concentration camps, the events unfolding in Vienna following the annexation of Austria by the Nazis and testimonies describing the horrifying situation for the Jews in other European countries either allied or occupied by the Nazis, e.g. Romania, Bulgaria, Poland and Holland. Both volumes lead off with the essay "Anti-Semitism in its Current Form," part one and two. Part one was written in January of 1942 and published first in Hebrew, part two was written in 1944 and was not previously published. It is subtitled "What contribution to the German culture was made by Judaism in the areas of language,

pedagogy and poetry?" Volume one contains reprints of the Nuremberg Race Laws and subsequent decrees issued by government entities and German police. Text in German. Volume one with very light wear along edges, starting at dedication page. Block age toned. Volume two with light wear along edges, two small chips and sunned. Spine sunned, block age toned. Wrappers of volume one in good+ to very good, volume 2 in good-, both interiors in very good condition. g- to vg. Softcover. (38969) \$1,250

166. Mucha, Stanislaw; Stanisław Kolowca (photographers); Franciszek Tadeusz Myszkowski (graphic design by). **Oswiecim-Brzezinka. K. L. Auschwitz-Birkenau.** Krakow: Nakdalem Stowarzyszenia "Opieka nad Oświcimiem", 1948. First edition. Oblong sextodecimo. 6x 7.5". 24 leaves, including 20 plates of images. String-tied tan and grey wrappers with black and white lettering, and a triangle graphic on the front cover. We believe this publication to be the earliest official photo-illustrated monograph on the Auschwitz-Birkenau concentration camp.

This scarce book, published by "the association for the maintenance of Auschwitz" (Auschwitz Museum), is illustrated throughout with 20 plates of b/w rotogravure reproductions of harrowing photographic images taken in the wake of liberation and powerful original artwork of, and inspired by the camp. One of the photographic plates is a triple fold-out, showing a panorama of the barracks of the Birkenau camp, measuring a total of 21x5.5" (here counted as one plate). Of additional note is the fact that this book contains one of the four now infamous Sonderkommando photographs (known as "no.281") and is possibly the first publication of any of these images. There are numerous images from the interior and exterior of the museum. The final five plates contain artwork from Auschwitz survivors Tadeusz Myszkowski, Jan Komski-Baras, Mieczysław Kościelniak, Jerzy Adam Brandhuber and Adam Franciszek Jaźwiecki, depicting their experiences.

Each visual plate is captioned in Russian, Polish, French and English at the bottom of the opposite page. The first four pages contain a brief introduction in each of the languages.

Wrappers with some staining, as well as some light rubbing, chipping and closed tears along the edges and to corners. Interior with some plates stained and/or smudged, with images mostly unaffected. One plate has an abrasion in the margin. The verso of the last page contains notes in ink from a previous owner. Wrappers in good-, interior in good condition overall. Extremely scarce. Protected by modern mylar. g- to g. Softcover. (45454) \$3,750

167. Strabski, Stanislaw. **Mydlo z ludzkiego tłuszcza: alfa i omega niemieckich zbrodni w Polsce (Soap from human fat: The alpha and omega of German crimes in Poland).** Poznan (Katowice): Zachodniej Agencji Prasowej, 1946. First edition. Quarto (9 x 6 1/2"). 32pp. Original printed yellow wrappers.

Although modern scholars have dismissed the claims, Polish journalist Stanislaw Strabski, also a member of the Glowna Komisja Badania Zbrodni Niemieckich w Polsce

(Committee for the Investigation of German Crimes in Poland) published this booklet asserting that the Nazis produced vast quantities of soaps out of human fat during the last half of the war.

To give credit to his statements, he accompanies his text with several b/w photographic reproductions of the Spanner's soap factory in Dantzig (now Gdansk) where the author claims that the soaps were made. Since then, it has been clearly established by historians that if the Nazis did indeed attempt to produce human soap, they never succeeded in their endeavor.

Wrappers slightly creased, with light water-staining along fore-edge, slightly affecting pages throughout. Text in Polish. Wrappers in overall good- to good, interior in good+ condition. g- to g+. Softcover. (41793) \$2,000

168. Temple, Richmond et al. **Victimas del Terror Nazi. La Recompensa de los Salvadores [Victims of Nazi Terror. The Reward of the Saviors]**. London: Odhams Press Ltd., ca. 1940. First edition.

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.

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)

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 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.

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. 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

169. Trosztler, Alfred; Imre Herbst. **Akik meghaltak és akik harcoltak népünk becsületéért (Those who died and those who fought for our people's honor).** Budapest: Hechaluc (Hehalutz), 1946. First edition.

Quarto. 32pp. Original wrappers with title pasted on front cover.

Catalogue of the first post-WWII Holocaust exhibition that was held in Budapest in 1946. This work is profusely illustrated throughout with 9 photomontages by Szőts Jenő, 8 by Lőrincz Gyula, as well as illustrations by Sraga Weil, Bán Edit, Blassberg János, A. Schik, and numerous b/w photographic reproductions by Kálmán Béla, Herbst Imre, Mafirt, and Révész Perec. Includes interior views of the exhibition and depictions of original artwork documentation materials.

Moderate shelf wear to wrappers, with folding crease along spine, and upper front corner bumped (thus slightly affecting pages throughout). Title label slightly soiled. Minor and sporadic foxing to the very last pages. Text in Hungarian. Wrappers and interior in overall good condition. g. Softcover. (39899) \$1,250

JUDAICA: Israel, Palestine

170. n/a. **Sha'Ar Ha-Aliyah/ Tel Aviv Port Inauguration/ The Opening Ceremony.** Jerusalem: Palestine Photogravure Limited, 1938. First edition. Large quarto. Unpaginated. 8 pages. Sepia-toned photo-illustrated wrappers, with photomontage and black lettering on the covers. An extremely scarce commemorative and promotional publication on the occasion of the opening of the Port of Tel Aviv, February 23rd, 1938,

during the era of the British Mandate. A number of related subjects are discussed and photographically documented, including most prominently the opening ceremony, reportedly attended by a crowd of 30,000, including the High Commissioner for Palestine Sir Arthur Grenfell Wauchope (1874 – 1947), the construction of the port, shipping and business at the port, and finally some revenant maritime-related business advertisements. It is interesting to note the inclusion of a small section of text and images on the interior front cover relating to the archaeological excavation of the Ancient Hebrew port at the nearby HaYarkon river, and the display of coins and motifs relating and drawing a link between the history of Ancient Jewish maritime activities and the modern period. Photo credits include prominent figures Zoltan (Zvi) Kluger (1896 - 1977), Walter Kristeller (Christeller, 1893-1961) and Rudi Weissenstein (1910-1999), among others. All images throughout are captioned in Hebrew and English.

Wrappers age-toned with some light rubbing to extremities, a few faint ink stamps, and a few closed tears. Interior pages age toned, with a few sporadic small stains and/or closed tears. The double-page spread comprising pages 3-6 is loose from the wrappers but laid in. Wrappers and interior in overall very good-condition. Extremely scarce. Protected in modern mylar. vg-. Softcover. (47880) \$750

חגיגת פתיחה: העליה שער ב' ב' כ, 23.2.1938 :Hebrew title

JUDAICA: Jewish Art

171. Loukomski, George. **Jewish Art in European Synagogues (From the Middle Ages to the Eighteenth Century) [FROM THE LIBRARY OF RACHEL WISCHNITZER*]**. London: Hutchinson & Co., 1947. First edition.

Quarto. 182pp. Original blue cloth, with gold lettering to spine and front cover. Rachel Wischnitzer's initials in red ink on half-title.

Profusely illustrated with annotated b/w photographic reproductions of art in synagogues in Poland, Ukraine, Lithuania, Russia, Hungary, Romania, Greece, Germany, Austria, Switzerland, England, Holland, France, Italy, Spain, and many other European countries.

Main contents: An Historical introduction by Cecil Roth: The art of European synagogues. General views and studies of synagogues. Some ritual sources and features of synagogal buildings. Some considerations and comments on the evolution of plans of the synagogue. The synagogues of Eastern Europe. The synagogues of Central Europe. The synagogues of Western Europe. The synagogues of South-Western and Southern Europe. Jewish decorative art as displayed in the synagogues. Tombstones (Decorative Sculptures). Conclusions. Appendices: Some historical surveys and records. Bibliography. List of synagogues.

Light wear along edges of binding. Previous owner's name inked to front free endpaper.

Binding in overall good+, interior in very good condition. g to vg. Hardcover. (48711)
\$200

* *Rachel Wischnitzer (1885-1989) was a pioneer in the fields of Jewish art history and synagogue architecture. Her wide-ranging scholarship included books, articles, book reviews, and exhibition catalogs on ancient, medieval, and modern Jewish art.*

172. n/a. **Esther Scroll (Silver Filigree).** Palestine: Bezalel School? , ca. 1920. Scroll.
(50078) \$3,750 173. Szyk, Arthur. **Ink & Blood: A Book of Drawings [INSCRIBED AND SIGNED BY SZYK].** New York: The

Heritage Press, 1946. Limited edition. 1/1000. Quarto. Housed in a beautiful paper maché-covered slipcase in orange with geometric patterns in magenta. Black pebbled leather boards, with gilt lettering on spine. Top edge gilt. Decorative endpapers. One from a limited edition of 1000 copies signed and inscribed by artist Arthur Szyk in pen on the colophon at the front. A mounted color frontispiece by the artist shows himself while drawing, surrounded by caricatures of Hitler, Goebbels, Göring, Himmler, General Franco, Hideki Tojo, and a garbage can with the heads of Mussolini, Petain and Pierre Laval.

One of Arthur Szyk's best known works, illustrated with 70 monochrome & 5 mounted color reproductions of anti-Axis and anti-Nazi caricatures and cartoons. All color plates mounted. Printed on letterpress. Szyk came up with creative names for his illustrations such as The Superkraut, The Great Fritz, Schicklgruber-Lohengrin, Hitler's Birthday in Tokyo, The Cheerful Idiots, etc. In 1940, Szyk settled in New York City. He closely followed the reports of massacres and atrocities committed by the Nazis, and in his work kept up the pressure on the Allies to intervene. After the war he produced Ink & Blood, the well-known Szyk Passover Haggadah, as well as other important works. 17 page prefatory text by Struthers Burt.

Slipcase lightly age-toned along the edges, with some light rubbing to extremities. Binding professionally restored, with a few small scratches to the hinges of the spine and the back cover, as well as the top right corner of the front cover slightly bumped. Interior with minor damp staining and ink dots opposite and on the verso of the colophon respectively. Pages clean and bright throughout. Slipcase in very good-, binding in very good, interior in near fine condition overall. vg- to near fine. Hardcover. (48889) \$1,250

174. Szyk, Arthur (Illustrated by). **Megilat Esther (The Book of Esther).** Paris: Piazza, 1926. First Hebrew-language edition. 1/500. Quarto. 64pp [2]. Finely bound in black pebbled leather boards with blind-stamped ruling and tooling on the covers and spine (sunned to a brown hue). Gilt lettering and raised bands on the spine. Gilt ruling along edges of interior covers. Gorgeous marbled blue and gold endpapers. White ribbon

marker. Elaborate gilt-stamped illustrated title page and frontispiece. Decorative initials.

Political activist Arthur Szyk interpreted the character in the biblical "Book of Esther," his first illustrated book, as one who was a witness to history and fighter for justice. The story recounts the efforts of Esther and her uncle Mordechai to save the Jews of ancient Persia from annihilation. During times of crisis, Jews have drawn strength from this text, which dramatizes the persecution of the Jews, extols their heroic resistance, and proclaims their eventual triumph over their enemies. This work also known in French as "Le Livre d'Esther", was first published in 1925 in Paris, during Szyk's second stay there (1921-1937), in both a bilingual French-Hebrew edition and this Hebrew only edition. Magnificently illustrated with 20 tissue-guarded illuminations (19 full-page plates, 1 chapter heading), Szyk's illustrations display his talent for decorative detail as well as his fascination with the "orientalist" trend in Jewish art. Szyk incorporated motifs drawn from archaeological discoveries in the Near East, such as winged bulls of Assyria and cuneiform writing. Printed on heavy card-stock paper. Text only in Hebrew.

One of a limited edition of 500 copies printed "for the United States", hand-numbered on the colophon at the back of the book, of which this is No. 198.

Binding with some minor to light rubbing to corners, including the head of the spine. Light rubbing and cracking to the hinges of the spine. Spine sunned to a brown color. Starting at the interior covers has been professionally reinforced with japan tissue. Light stains along the edges and margins of the first 12 plates. Name and inscriptions to previous owners in pen ink opposite the half-title page*. Binding in very good-, interior in very good condition overall. vg+ to fine. Hardcover. (48891) \$1,250

מגילת אסתר :Hebrew title *Alternate transliteration: Megilat Ester*

**Provenance: Previous owners included theologian and Harvard professor David Gordon Lyon (1852-1935), and later academic and diplomat Abraham Lincoln Gordon (1913-2009), given to him by Boston municipal court Chief Justice Elijah Adlow .)1896-1982*

JUDAICA: Jewish Children's

175. Gamberg, Judah (illust.) . **Yiddish far Onfanger.** (New York): B. Ostrowsky & S. Hurwitz, (1930). 1st volumes of a 2 volume set. 8vo. 89pp, (7). Original red cloth with illustration of a child on cover. A beginner's Yiddish book to teach children to write the Hebrew alphabet and read simple paragraphs in Yiddish. Includes lithograph illustrations. Text in Yiddish. Head and tail of spine bumped. Edges rubbed. Overall in good condition. g. Hardcover. (32994) \$125

176. Zaretsky, Isaac; K. Beznosik; Y. Grinberg; Kh. Loytsker. **Shprakh: Arbet-bukh Farn II Lernyor (Language: Workbook for the Second School Year).** Moscow:

Tsentraler Felker-Farlag fun F.S.S.R, 1930. Second edition. Octavo. 102pp. [2]. Tan and brown printed wrappers with black lettering on the front cover and spine. A second edition of the second part from the four-part series of scarce Yiddish-language educational readers and workbooks, teaching reading, writing and grammar. This series of publications created by Soviet Yiddish linguist, philologist and educator Isaac Zaretsky (1891-1956), was originally published 1928-1929 by the Central People's Publisher of the Soviet Union, with second editions published 1930-1931. This second part of the series was created in collaboration with other leading linguists and educators K. Beznosik, Y. Grinberg, and Kh. Levitzker. Illustrated throughout with a number of delightful images and illustrations printed lithographically in black. Also includes tables and charts. Final page advertises other children's educational publications.

Text in Yiddish.

Wrappers with light age toning, as well as some minor rubbing and creasing to corners. Some chipping to the head and tail of the spine. Interior with pages throughout lightly age-toned and some minor creasing to corners. Wrappers in good+, interior in very good-condition overall. Scarce. Protected by modern mylar. g+ to vg-. Softcover. (47600) \$450

Author: *Author: א. זארטסקי : שפראן בול-ארבען וו פערניאר לו* : Yiddish title

*Isaac Zaretsky (or Isaac Zaretski, 1891-1956) was a leading and influential Soviet linguist, philologist and educator of the Yiddish language. The author of numerous books and journals, Zaretsky was the leading figure in the Yiddish orthographic reform in the Soviet Union in 1920. He acclaimed work "Praktishe yidishe gramatik" (Practical Yiddish grammar) (Moscow, 1926) is considered the first comprehensive work in the field of Yiddish grammar.

JUDAICA: Jewish Customs, Ceremonies

177. Braunio, Johanne (Johannes Braun) (Text); Bastiaan Stoopendaal-Schulz (Engravings). **From the Library of Philippe Wilhelm Grimm: [Bigdê kohanîm] Id Est Vestitus Sacerdotum Hebraeorum. Sive Commentarius Amplissimus In Exodi Cap. XXVIII. ac XXIX. & Levit. Cap. XVI. Aliaque loca S. Scripturae quam plurima. Liber Primus (Vol. I); Liber Secundus (Vol. II).** 2-vol. Bound in one volume (Complete) (**Sacramental Garments of the Hebrew Priests**). Amstelodami (Amsterdam): Apud Abrahamum a Someren, 1698. Altero Editio, priori auctior & emendatior. Large octavo (8 x 6 3/4"). (72) 344 (1) (40)pp. (Indices, Errata of Vol. I), 6 plates, one folding; (4) 345-752 (60)pp (Indices, Errata of Vol. II), 14 plates, one folding. Bound in full vellum. Red edges. Volume one with engraved half-title. Both title pages with publisher's device. Engraved Ex-Libris of Philipp Wilhelm Grimm, father to the Brothers Grimm on verso of title page, volume one. Decorative initials and headpiece. Originally published in 1680, Johannes Braun's "Vestitus sacerdotum Hebraeorum" was the standard work on Hebrew priestly vestments; how they were produced, and their

ritual use. The text is accompanied with 20 striking full page, one in-text engraving and numerous in-text tablets, plus frontispiece by Bastiaan Stoopendaal-Schulz, a celebrated Dutch engraver and mapmaker. Penciled note on "The Dress of the Hebrew Priests" on verso of engraved half-title in English. Text in Latin. Binding with light wear along edges, rubbed with light line indentations. Starting at inside covers. Red edges faded. First folding plate with two inch closed tear at fold near gutter, light creasing at lower edge. Inked note in margin of page 384 of volume two. Some parts age-toned, mostly indices. Front endpaper missing, back endpaper with small chips. Binding and interior in overall good to very good condition, plates very good. good to vg. Hardcover. (47512) \$950

178. Kirchner, Paul Christian; Sebastian Jacob Jungendres; Johann Georg Puschner (Ill.).
Jüdisches Ceremoniel oder 84

Beschreibung derjenigen Gebräuche, welche die Juden so wol inn-als ausser dem Tempel, bey allen und jeden Fest-Tagen, im Gebet, bey der Beschneidung, bey Hochzeiten, Auslösung der Erst-Geburt, im Sterben, bey der Begräbnüß und dergleichen, in acht zu nehmen pflegen. (Jewish Ceremonies or Description of those Customs Jews Observe, within and outside the Temple, at Circumcisions, Marriages, First-Birth, when Passing Away, during Burials and such). Nürnberg: Peter Conrad Monath, 1726. New edition. Octavo. 6 leaves, 226 (18)pp., 28 plates, not incl. frontispiece and half-title, 2 folding plates with list of engravings. Original calf binding with reverse lettering on label, blind-stamped decor and ruling on spine; raised bands. Copperplate engraved frontispiece by Puschner. Title page printed in red and black. Decorative head- and endpieces, and initials. Illustrated throughout with twenty-eight copper plate engravings, all folding, one additional engraved half-title following address to the reader, and two printed folding pages containing detailed description of twenty-seven engravings. Plate twenty-eight illustrating an embroidered wimpel is bound in after plate twenty-seven but, not described in printed folding plates of descriptive list. Plates thirteen and fourteen are bound in following pages 206, respectively 216, concurrent with the relating text.

Nunmehr aber bey dieser neuen Auflage mit accuraten Kupfern versehen (New edition with accurate engravings). Enlarged edition with annotations by Sebastian Jacob Jungendres. An important illustrated work, documenting ceremonial rituals of European Jews. First published in 1716 without engravings, Kirchner's work covers: Labor and Birth, Circumcision, Marriage Rituals, Death, Mourning, Artifacts, Holidays and daily devotional practices. Alfred Reubens, a Jewish iconographer, dates Kirchner's first illustrated edition as 1724, with a revised copy appearing in 1734. This 1726 edition was unknown to him and is not found in Mayer.

The plates Nos. 3, 6, 7, 16, 26, and 14 are signed in print Puschner below images, plate 10 "P." plate 12 "J. G. Puschner," and plate 18 "Puschner" in lower right corner of image. Many of the plates are based on information from Johannes Buxtorf, celebrated Hebraist and compiler of the first Hebrew Bible based on Masoretic text, and offer an enlightening

look into costuming and day to day preparations for rituals in Jewish life. Table of content and register at rear.

Text in German. Binding with some wear, light chipping and half an inch tear at bottom of front joint, light scuffing and lightly cracked spine. Lower corner lightly bumped, top with light scuffing. Covers rubbed. Brief notes on front endpaper, front and verso. Inked reference numbers on title page, both crossed out with pencil. Some foxing and staining of block. First engraving with very light foxing, else all engravings in excellent condition, with occasional imperfections in margins. Very good- to fine. Hardcover. (47515) \$2,750

JUDAICA: Jewish History, Modern

179. Bodenschatz, Johann Christoph Georg; Kaspar Jacob Huth (Preface). **Kirchliche Verfassung der heutigen Juden sonderlich derer in Deutschland in IV. Haupt-theile. (Ecclesiastical Condition of Today's Jews, in particular those in Germany) 2 Vols. bound in 1.** Erlangen: Printed at Joh. Friede. Becker's University Print shop, 1748. First edition.

Quarto. (14) 206, 386 (2), (14) 256, 270 (34)pp., 30 plates, including frontispiece. Fully rebound in brown leather with elaborate tooling on covers and spine, gilt lettering and ruling on spine, raised bands. Marbled endpapers. Frontispiece engraving by Gottfried Eichler (1715–1770). Two title pages printed in red and black. Historiated and decorative initials and endpieces.

Magnus Opus of Johann Christoph Georg Bodenschatz, theologian and orientalist in Erlangen.

This extensive work on the ecclesiastical status of the German Jews is drafted from their own and other writings. It is illustrated with thirty engravings, including frontispiece. The preface is by Kaspar Jacob Huth. Dedicated to Friederich, Margrave of Brandenburg.

Volume one, Part one treats the origin and the fate of the Jewish people, part two the church and the service of the German Jews. Volume two, part three, the distinguished faith and doctrines of the German Jews, and part four other customs and the Jew's unique way of life. The work "treats living conditions, services, rituals, faith and doctrines of the Jews based on his own observations. It is a formidable source, particularly in view of his impartial open-mindedness, for the practice of ceremonies of the German Jews before the Emancipation. The precious engravings are prepared especially for this work." (NDB II, 355)

A second edition was published under the title "Aufrechtig Deutsch redender Hebräer (Sincere German speaking Hebrew)" in 1756. The beautifully configured engravings, at time decorated with rocaille cartouches, show rites during holy days, everyday life customs, cult objects, scripts, etc. Some of the engravings were taken from B. Picart's

"Cérémonies et Coutumes religieuses de tous les peuples."

Bodenschatz (1717–1797) was a German Protestant theologian, educated in Gera. His teacher Schleusner interested Bodenschatz in Biblical and Oriental studies. It is said that Bodenschatz created elaborate models of Noah's Ark and the Tabernacle as a young man. Bodenschatz went on to study oriental languages at the University of Jena. He entered the church, became vicar at Uttenreuth, and superintendent at Bauerndorf in 1780.

Block partially unopened with occasional smudging and light fraying in margins, not affecting images or text.

Text in German, Gothic script. Light wear along edges of binding. Front cover with small stain, some scratches on back cover, spine with light sunning. Seven of the engravings loose but present. Some pages unopened at top edge. Occasional light staining and wear along edges of some pages. Binding in overall good-, interior in good to very good condition. g- to vg. Hardcover. (47900) \$1,250

180. Lorf, Kurt (ed.). **Hepp–Hepp! Das Judenbüchlein.** Berlin: Kampf-Verlag, 1930. First edition (1.–20. Tausend). Sextodecimo. 48pp. Original illustrated orange wraps with black lettering on cover, protected by modern mylar. Publisher's device on title page. Negative quotes from famous men about the Jews and Jewish beliefs collected by Kurt Lorf. Famous people quoted here are Otto von Bismarck, Lord Byron, Johann Gottlieb Fichte, Frederic the Great, Goethe, Johann Gottfried von Herder, Viktor Hugo, Immanuel Kant, Franz Liszt, Martin Luther, Maria Theresia, Mohammed, Napoleon I., Schiller, Schopenhauer, Shakespeare, Voltaire, Richard Wagner, Ludwig Börne, Heinrich Heine, Ferdinand Lasalle, Moses Mendelsohn, among others. Contains publisher's advertisements on inside and back covers. Text in German, Gothic script. Wraps with some age-toning along edges and reinforced with tape at inside gutter. Block age-toned, loose but complete and intact. Overall in very good condition. vg. Softcover. (46821) \$650

181. n/a. **Konstitution Der Hevrah Anshe Lyubavitch Nusah ha-Ari of Borough Park/ Konstitushon der Hevrah Anshe Lyubavitz Nusah ha-Ari of Boro Park/ Chevra Anshei Lubawitz Nusach Ha'ari of Borough Park [FIRST PRINTED CONSTITUTION FOR A CHABAD SYNAGOGUE IN THE UNITED STATES].**

New York: Mendel Beylis Pres, 1914. First edition. 16mo. Approx. 5x4". 34pp. [1]. Orange printed wrappers with black lettering on the front cover, and small illustration in black. Printed on the occasion of the founding of this historic congregation Chevra Anshei Lubawitz of Borough Park, the publication states the general principles under which it was founded. This is interesting as this was likely the first Chabad Lubavitch congregation in the United States. Text in Yiddish. Wrappers with some minor sunning and a small crease and chip to the upper right corner of the back wrapper. Wrappers in

very good, interior in near fine condition overall. Wrappers protected in modern mylar. Extremely scarce. vg to near fine. Softcover. (43778) \$2,000

**Chevra Anshei Lubawitz of Borough Park is the oldest synagogue in Borough Park, New York. The synagogue was originally founded as Chevra Anshei Lubawitz Nusach Ha'ari of Borough Park in 1914, when they took over the synagogue building built by Congregation Beth El of Borough Park in 1906. In 2017, a judge suspended demolition of the property, located at 4024 12th Avenue in Borough Park, by a developer who had purchased it.*

Bibliographic reference: Toldot Chabad be-Artzot ha-Brit (New York: Kohut, 1988)

פָּרָק בְּאֶרְאָה אַף הַאֲוִי נוֹסֵח לִיּוּבָאָוִויטַשׁ אַנְשֵׁי חַבָּרָה דָעַ קַאנְסְטִיטּוֹשָׁן: **פָּרָעָם בְּיִלִּיס מַעֲנְדָעֵל :** **יָאָרָק נַיִן**: *Yiddish title*
Publication

182. Satanow, Isaac; Nahman Katofa (pseud.); Moshe ben Nahman (Nachmanides, the Ramban); Meyer Israel Bresselau. **Kuntres mi-Sefer ha-Zohar Hibura Tinyana [BOUNDED WITH] Sefer Iggeret ha-Kodesh [AND] Nevu'at ha-Yeled [AND] Herev Nokemet Nekam Berit.** Berlin and Dessau: Hevrat Hinukh Ne'arim (Berlin Freischule)/[n.p.], 1782. First editions (2 of 4). Sammelband of four opuscules published between 1782 and 1819, octavo. Contemporary half calf (top inch perished) over pastepaper boards; spine lettered and tooled in gilt. Edges speckled blue. Covers lightly worn, else fine, clean copies (the fourth work lightly foxed throughout). The first three works issued from the Hevrat Hinukh Ne'arim (Berlin Freischule) under the supervision of Isaac Satanow (1732-1804), the most prolific Hebrew writer of the Berlin Haskalah. As director of the publishing house, Satanow was assigned the task of reissuing old Hebrew classics by the Marpeh ha-Nefesh, a philanthropic group headed by the banker Daniel Itzig, his son-in-law, David Friedländer, and the famous physician and philosopher, Marcus Herz. A number of these editions, however, were in fact original works by Satanow, which he presented as the work of earlier writers. The first item in the sammelband is an outstanding example of this latter type.

I. **Kuntres mi-Sefer ha-Zohar Hibura Tinyana**, Berlin: Hevrat Hinukh Ne'arim, 1783. [aleph]-[gimel]8 [dalet]1; 25ff. Vinograd (Berlin) 313. First edition of this polemic styled in imitation of the Zohar as a response to the Mitpahat Sefarim (1768) of Jacob Emden (1697-1776), in which the latter calls into question the antiquity and textual integrity of that chief work of the Jewish mystical tradition. Emden's critique may be understood as an attempt to undermine the doctrinal foundation of the Frankists, who based their beliefs on the Zohar. "Emden had suspected the authenticity of the Zohar for a long time, and he hoped some time 'to reveal the strange things found in the book.' But these intentions were secretly nursed within him for many years until the time was propitious for his exposé" (Cohen). Perhaps surprisingly for a maskil, Satanow held a very different view: "While advocating secular knowledge and the study of science, Satanow also expressed great admiration for Kabbalah... In contrast to Emden he claims that the whole Zohar was

written by Bar Yohai, and Moses De Leon had nothing to do with its writing. He also rejects Emden's claim that in the Zohar there are words against the Talmud, and promises to 'consult the Zohar and prove that all its words are right and truthful, none of them is crooked [Kuntres mi-Sefer ha-Zohar, pp. 25, 26]" (N. Rezler-Bersohn). Born in the Polish (now Ukrainian) town of Satanov, Isaac Satanow settled in Berlin around 1771. "Among the most prolific of the early Haskalah writers... Satanow demonstrated a wealth of knowledge of the Hebrew language, ranking as a model stylest throughout the Haskalah period" (EJ 14: 905-906). As a leading representative of the eighteenth-century Jewish Enlightenment, Satanow boldly displayed a "conglomeration of contrasts" (Jewish Enc. XI: 71): "Though Orthodox in his beliefs, he nevertheless favored Reform in practice. He was one of the greatest authorities on Jewish tradition and lore, yet he was one of the most free-thinking of philosophers." For a more detailed discussion of this and other works by Satanow, see N. Rezler-Bersohn, "Isaac Satanow - An Epitome of an Era" [in:] Year Book XXV, Leo Baeck Institute (1980). For Emden in the present context, see M. L. Cohen, Jacob Emden, A Man of Controversy (Philadelphia: The Dropsie College, 1937), pp. 254ff.

II. Sefer Igeret ha-Kodesh, Berlin, 553 [1793]. 7ff. Vinograd (Berlin) 415. Later edition of this well-known work. The 87

celebrated talmudist and exegete, Nachmanides (the Ramban, Moses ben Nachman, ca. 1195-ca. 1270) acted as a conciliator between the parties in the early 13th-century controversies surrounding the philosophical and secular direction of Maimonides' growing influence. "After having given the earlier part of his life to his Talmudical works, Moses [Nachmanides] devoted himself to writing of a homiletic-exegetic and devotional character. To these belong the "Iggeret ha-Kodesh" and the "Torat ha-Adam." In the former, which deals with the holiness and significance of marriage, Moses criticizes Maimonides for stigmatizing as a disgrace to man certain of the desires implanted in the human body. In Moses' opinion, the body with all its functions being the work of God, none of its impulses can be regarded as intrinsically objectionable" (Jewish Enc. IX:88). The rare editio princeps appeared at Rome in 1546; the editor of the present edition, Isaac Satanow, notes at the title that the letter was "printed in Basel in the year [5]340," referring to the 1580 edition of Ambrosius Froben (Prijs 127).

III. Nevu'at ha-Yeled, Berlin: [Hevrat Hinukh Ne'arim], 549 [1789]. [asterisk]8 2[asterisk]2. 10 unnumbered leaves. Vinograd (Berlin) 384. Later edition of a medieval Hebrew short story, with commentary, first printed at the end of Jacob Zemah's Sefer Nagid u-Metzaveh (Constantinople, 1726). "The body of the tale is followed by a number of occult prophecies in Aramaic. it was known already as early as the end of the 15th century and the beginning of the 16th when some kabbalists, among them R. Abraham b. Eliezer ha-Levi, wrote commentaries on the prophecies... The story tells of a wonder child, Nahman, born in the fifth century to a kabbalist; the child died very young, but immediately upon birth began to tell his mother secrets of the heavenly worlds. His father cautioned him not to reveal mysteries forbidden to man, and from then the child spoke only obscurely and enigmatically. Modern scholars have attempted to date the story and

the prophecies therein by tracing known historical events hinted at, and relating them to the text. The obscurity of the text makes this very difficult, but it seems probable that historical events in the 15th century, especially in the East, are referred to in the prophecies. However, the purpose of the story and its prophecies was to anticipate the coming of the Messiah and to describe the major political and historical events and catastrophes bringing about his final revelation. The kabbalists interpreted the prophecies as hinting at the coming of the Messiah in the early 16th century" (JE XII:1020). Here, the commentary on the Aramaic "prophecies" is likely attributable to Satanow.

IV. *Hrev Nokemet Nekam Berit*, [Dessau], [5]579 [1819]. 16pp. Vinograd (Dessau) 77. First edition of this famous polemical letter. A leader of the Reform movement, Meyer Israel Bresselau (d. 1839) together with I. S. Fraenkel edited and adapted in 1818 a prayer book for the Hamburg Reform Temple under the title *Seder ha-Avodah*. He anonymously published the present work in response to *Eleh Divrei ha-Berit* (Altona, 1819), "a pamphlet which collated the views of the greatest Orthodox rabbis of Western Europe against Reform Judaism and its innovations." A rhymed work written in a satirical biblical style, *Hrev Nokemet* is "remarkable in its witty take-off on the Orthodox rabbis who opposed the reforms in the Hamburg Reform synagogue... It ranks among the best Hebrew polemic literature written at the time of the Haskalah" (EJ 4:1358) In response, Meir Leib Reinitz published his *Lahat ha-Hrev ha-Mithappekhet* in 1820. Bresselau's polemic was reprinted as an appendix to Bernfeld's *Toledot ha-Reformazyon ha-Datit be-Yisrael* in 1900. (48885) \$2,500

ברית נקם נקמת חרבהILD נבואה תהקדש אגרת ספר תנינא חיבורא זהה מספ"ר קונטראס

183. Vogel, Lucien (Ed.); Albert Einstein, Schalom Asch; Victor Basch; Jean Gallotti; Norbert Guterman; Aron Hermoni; Pierre Lazareff; Israël Lévi; Ludwig Lewisohn; Maurice Liber; Lord Melchett; Maurice Mesecca; Me. de Moro-Giafferi; Léon Motzkine; Elissa Rhaïss; Jules Romains; André Spire; Me. Henri Torrès; Dr. Chaïm Weitzmann (Text by); Helmar Lerski; André Kertesz; Lipnitzki; Man Ray; Henri Cossira; Eric Hurel-Affif; Keystone View Cie, et al. (Photographs by). **Témoignages de Notre Temps, No. 2: Les Juifs.** Paris: Société Anonyme Les Illustrés Français, 1933. First edition.

Large quarto (11 1/2 x 8"). 105, [3]pp. Original photo-illustrated wrappers, with white lettering to front cover.

This scarce issue of "Témoignages de Notre Temps" (Witness to our Time), is a loving and moving tribute to Jewish life and culture, that spans ancient times to the early 1930s with the spectre of Hitler and the early persecutions of Jews in Nazi Germany (Hitler became chancellor a few months prior, on January 30th).

Includes texts by Albert Einstein, Dr. Chaïm Weizmann and others, along with hundreds of splendid black-and-white photogravures (many full page), including Helmar Lerski's impressive series on Jews in Palestine.

"Témoignages de Notre Temps" was edited by noted French photographer and publisher Lucien Vogel.

Wrappers partly creased along edges. Page 5 with four "Spécimen" stamps (not affecting lettering). Lower corner of the first 18 pages slightly creased. Lower front corner bumped, thus slightly affecting pages throughout. Text in French. Wrappers in overall good- to good, interior in good to very good condition. g- to vg. Softcover. (45000) \$750

JUDAICA: Jewish Law

184. Halévy, Joseph (trans.). **Te'ezaza Sanbat (Commandements du Sabbat), accompagné de six autres écrits pseudo- épigraphiques admis par les Falachas ou Juifs d'Abyssinie. Texte éthiopien.** Paris: Librairie Emile Bouillon, 1902. First edition. Octavo. [6], XXXV, [1, blank], 239, [2]pp. Contemporary quarter green morocco over lightly rubbed marbled boards, spine lettered in gilt; marbled endpapers, silk ribbon marker. Original printed wrappers retained. Mild wear at extremities and joints; library stamp at top edge; some penciled marginalia at translation. A very good, clean copy, handsomely bound.

Collected edition of traditional texts from the Ethiopian Jewish community, with an introduction and translations into French. The first and largest work is a treatise on the Sabbath laws; the remaining texts are extra-canonical works: Father Elias; A Book of Angels; Ezra; Baruch; Gorgorios; Hymns of Praise. Bibliothèque de l'École des Hautes Études: Sciences historiques et philologiques, no. 137. Smitskamp, The Library of Oscar Löfgren (cat. 596), 198.

Provenance: Bookplate of Samuel & Anna Tolkowsky, wth the Hebrew motto: lo alecha ha-melachah ligmor, ve-ata lo ben chorin lehivatel mimenah (It is not your duty to complete the work, but neither are you free to desist from it.); discard stamp of NYPL Research Libraries at top edge. (49056) \$350

185. Priel, Elazar Meir. **A Hand Buch Fur Di Idishe Froi (A Handbook for Jewish Women).** New York: GEB Press/ Association of Orthodox Rabbis, [1920]. First edition. Duodecimo. 32pp. White printed wrappers with black lettering on the covers. This scarce Yiddish handbook for Jewish women was written by New Jersey-based Rabbi and educator Elazar Meir Preil (1878-1933). Topics include: keeping peace and order in the home, laws concerning ritual cleansing and purity of women (mikveh), duties of the mother, marriage laws, and prayer for women. One chapter is humorously titled "A Bathtub is Not a Small Mikveh". Illustrated throughout a few small headpiece images of landscapes and/or biblical scenes, in black. Text throughout in Yiddish. Wrappers with some minor smudges and stains to the wrappers, and a crease on the back cover. Minor

rubbing to extremities. Wrappers in very good-, interior in very good+ condition overall. Wrappers protected in modern mylar. Extremely scarce. vg- to vg+. Softcover. (49861)
\$1,500

מײַר אלעָזֶר פֿרִיל :Yiddish title :Author

Only one copy found on OCLC worldwide; at the National Library of Israel.

* A variant printing the same year, with green wrappers and slightly modified text and layout on the front cover also exists. Our copy contains printed labels pasted over the publisher's information on the front cover and on the bottom of p.9.

JUDAICA: Jewish Literature

186. Fleg, Edmond (ed.); Ben Shahn (Illustrations). **The Alphabet of Creation** [SIGNED]. New York: Pantheon, 1954. Limited edition. Review copy signed Ben Shahn on colophon. Quarto. Unpaginated. Original tan cloth with gilt lettering on debossed red labels of cover and spine, housed in plain black cardboard slipcase. Illustrated title page. An Ancient legend from the Zohar with drawings by Ben Shahn. Adapted from the Jewish Anthology, edited by Edmond Fleg and translated by Maurice Samuel. The Alphabet of Creation is one of the legends from the Sefer Ha-Zohar, or Book of Splendor, an ancient Gnostic work written in Aramaic by a thirteenth century Spanish scholar named Moses de Leon who presented the work, not as his own, but as mystic knowledge revealed many centuries earlier to the Rabbi Simeon ben Yohai. The present interpretation has been rather freely adapted by Ben Shahn from the English translation of Maurice Samuel and other sources. Conceived and illustrated by Ben Shahn, this book has been set in Emerson type and printed at The Spiral Press, New York. A total of 550 copies were printed, the first fifty with an original drawing by Ben Shahn. This Review Copy, as stated in handwriting on colophon, is signed by Ben Shahn and one of the 500 copies w/o an original drawing. Bottom and foredge uncut. Slipcase with light wear along edges, small chips at corners and lightly rubbed. Binding with light age-toning, else in fine condition. vg to fine. Hardcover. (47806) \$450

187. ibn Gabirol, Solomon; Hayim Nachman Bialik and Y.H. Ravnitsky (eds.). **Shire Shelomo ben Yehudah Ibn Gabirol (The Poems of Solomon ibn Gabirol) (2 vols. complete)** [SIGNED & INSCRIBED BY HAYIM NACHMAN BIALIK AND Y.H. RAVNITZKI TO AHAD HA'AM, W/ AHAD HA'AM'S SIGNATURE IN BOTH VOLUMES]. Tel-Aviv/Berlin: Dvir, 1924-1925. First edition. Quartos. Vol.1: (xvi) 174pp. Vol.2: (xii) 156pp. Green cloth boards with blind-stamped lettering and motif on the front covers. Gilt lettering and motifs on the spines. Decorative endpapers. Signed and inscribed by acclaimed Hebrew poet Hayim Nachman Bialik and his longtime collaborator Yehoshua Hana Ravnitzki, to seminal Hebrew writer and philosopher Ahad Ha'am (Asher Zvi Hirsch Ginsberg, 1856 - 1927), on the half-title. Both Bialik and Ravnitzky served as the editors, arrangers and commentators of these volumes. The

inscription states "The fruit of our joint labor, in joint suffering, a gift of love to Ahad Ha'Am", dated March 27th, 1924. Each of the title pages contain the ownership inscriptions of Ahad Ha'Am at the top.

This set collects the entirety of the poetic works of 11th century Spanish-Jewish poet and philosopher Solomon ibn Gabirol. The set is organized into two volumes, with the first (1924) containing his "secular poems", and the second (1925) containing his religious poems ("sacred poems"), including "Keter Malchut", considered his magnum opus. Commentary, organization and editing of the works throughout the volumes by Hayim Nachman Bialik and Y.H. Ravnitski. Each volume contains a table of Hebrew abbreviations (roshe tevot) used.

Text in Hebrew.

Bindings with some degree of bowing to the front boards. Light rubbing to extremities, with the second volume with light soling the front cover and some rippling and water stains throughout. Spine of vol.2 repaired along the hinge. Vol.1 with some tears, chipping and damp stains to the half-title, with some addition damp stains along the gutter of the introductory pages. Decorative endpapers of vol.1 reinforced with japan tissue. Age toning to pages throughout both volumes. Bindings in good- to good, interiors in good- to good+ condition overall. g to g+. Hardcover. (45523) \$3,250

ד"תראפ גבירות אבן יהודה בן שלמה שיר: Hebrew title

*A later edition from 1927 was released in 5 volumes.

188. Markish, Peretz; Joseph Chaikov (cover by). **Di Kupe (The Pile).** Kiev: Kultur-Lige, 1922. Second edition. Small octavo. 35pp. [1]. Illustrated b/w wrappers with black lettering on the front cover. Modernist avant-garde design on the front cover by artist and graphic designer Joseph Chaikov (1888 – 1979). This is the second edition of Russian-Jewish poet Peretz Markish's (1895-1952) noted poetry cycle, which was written in response to the then still very recent Ukrainian programs.

Text In Yiddish.

Wrappers with some minor to light rubbing to extremities. Sunning to edges. Front cover with some faint markings in 90

pen. Back cover with a small closed tear along the top edge. Interior with a few sporadic light pen markings throughout the text. Title page with the name of the previous owner in ink, small, in the upper left corner. Wrappers in very good, interior in good+ condition overall. g+ to vg . Softcover. (46916) \$3,750

קעפאדי מארכיש פֿרְז : Yiddish title

*The previous edition was published the previous year in Warsaw, was much larger format, and had a completely different cover design in black and gold.

189. n/a. **Tealit: Teater un Literatur (#1-5) [WITH] Our Theatre/ Unzer Teater (#1-3) [8 ISSUES BOUND TOGETHER IN ONE VOLUME]**. New York: Aroysgegebn fun der Idisher Teater Gezelshaft/ Farlag "Idish kunst-teater" (Yiddish Art Theatre), 1921-1924. First edition. Quarto. Green cloth boards with gilt lettering on the spine. This collection of Yiddish theater periodicals contains the complete 5 issue run of the Yiddish theater and literary monthly periodical "Tealit: Teater un Literatur" (November 1923-March 1924) and three issues (one single and one double, possibly the complete run?) of Unzer Teater ("Our Theatre", 1921), the publication of the famed Yiddish Art Theatre in New York. Each issue's original illustrated softcover wrappers have been bound in. The issues discuss the current theatrical productions and theater trends of the day and include periodic b/w illustrations throughout, some showing set design and character sketches. Small contemporary newspaper clipping laid in at the interior back cover.

Contents are as follows:

Tealit: Text in Yiddish, with advertisements in Yiddish, English and Russian. Issue #1, November 1923. 48pp. Issue #2, December 1923. Cover by Saul Raskin. 48pp. Issue #3, January 1924. Cover and other illustrations by Boris Aaronson. 48pp. Issue #4, February 1924. Cover by Issachar ber Ryback, with additional illustrations by Saul Raskin. 48pp. Issue #5, March 1924. Cover and other illustrations by Nathan Altman. 48pp.

Unzer Teater (all issued?): Text in Yiddish, with English cover and advertisements on the back.

Issue #1, September 1921. Cover and other illustrations by Aaron Goodelman. 26pp. [1]. Issue #2-3, October-November 1921. Cover and other illustration By Zuni Moud, with additional illustrations by Aaron Goodelman and Saul Raskin. 34pp. [1]. In the case of both issues, the advertisements at the back are for the Yiddish Art Theatre's production of Ansky's the Dybbuk, which was the first American production of this famous work.

Binding with some light rubbing and bumping to extremities. Minor rippling to covers. Interior with sunning to the edges of the original wrappers, and some starting in some issues. A large closed tear on p.11-12 of the March issue of Tealit. Binding in good+, interiors in very good- to very good+ condition overall. Quite scarce. g+ to vg+. Hardcover. (45045) \$4,500

טאליט אוונזער / ליטעראטור און טיאטר: טאליט :Yiddish title

190. Reznik, Lipe; Joseph Chaikov (cover by). **Samet (Velvet) [Kleine Bibliotek 'Lyric']**. Kiev: Kultur-Lige, 1922. First edition. Small octavo. 39pp. [1]. Illustrated black

and white wrappers with black lettering on the front cover. Wrappers protected by white tissue paper covers. Illustrated publisher's device on the back cover. Modernist cover design featuring a snake, by artist and graphic designer Joseph Chaikov (1888 – 1979). Published by Kultur-Lige as part of their "little lyric library" series, this is a collection of Yiddish symbolist-influenced poems by Lipe Reznik (1890-1944).

Text in Yiddish.

Wrappers have been professionally repaired, but still contain some light rubbing and creasing to the extremities, including the along spine. Interior with a few minor water spots and an inscription from the previous owner in ink, on the title page. A number of pages throughout the text have sporadic markings in pen. Wrappers in very good, interior in good condition overall. Quite scarce. g to vg . Softcover. (46917) \$3,750

רַעֲנָנִיק לִיפָא סָמְעָנָה :Yiddish title

Lipe Reznik (b. Chernobyl 1890-1944) was a well known Yiddish translator, educator, writer and poet. In addition to his own writing which included poetry and plays, his earlier career was defined by his work as a teacher of Yiddish language and literature, as well has his works for children. Additionally he did translations of Russian classic literature and medieval Hebrew poetry into Yiddish. His own earlier work reveals a symbolist influence, for which he was criticized at the time but leftist figures, while his later works take on more nationalist and Zionist tones.

191. Shneour, Zalman; Hermann Struck. **Vilnah: Po'emah Metsuyeret [HEBREW].** Berlin: Hasefer, (1923). First edition. 1/1700. Quarto. 32pp. Original gold- and silver-stamped black cloth with gilt and silver lettering on front cover. This beautiful vocalized poem is complete with its ten full-page sepia-toned reproductions of drawings executed by Herman Struck during the First World War, while stationed in Vilna. The striking illustrations depict people and places described in the poem. One of 1700 copies of which this is No.478. Lower corners bumped, thus slightly affecting pages throughout. Spine slightly bumped at head and tail. Minor age-toning along paper margin. Previous owner's blind stamp (William A. Rosenthal) at rear endpaper. Text in Hebrew. Binding and interior in overall good+, plates in very good condition. g+. Hardcover. (24566) \$750

JUDAICA: Jewish Philosophy

192. Maimonides, Moses; Isaac Aboab III; Moses Aguilar; Georg Gentius (Gentz; trans.). **Hilkhot de'ot: sive Canones ethici R. Moseh Meimonidis, Hebraeorum sapientissimi.** Amsterdam: Joan and Cornelis Blaeu, 1640. First edition. Small quarto. [asterisk]-[2 asterisk]4 [3 asterisk]2 A-V4 X2 (= 92 leaves). [20], 160, [4, index]pp. Four letterpress charts; printed marginalia, lettrines. Modern half leather over pebbled boards, gilt labels at spine. Main text in parallel columns with Hebrew facing Latin translation. Darkening

about the edges of the outermost leaves; bottom corner slightly worn, else a very good, clean copy.

Among the earliest translations from Maimonides' Mishneh Torah into Latin. "Gentius, an Orientalist and diplomat, was born in Dhame, Saxony and studied at Leiden and with the rabbis of Amsterdam, who contributed commendatory poems to this edition. Gentius lavished great praise on Maimonides in his Hebrew and Latin prefaces. The volume also includes Gentius's commentary on the text and his own monograph on the several vices and virtues, together with a diagram of the relationship" (Chr. Heb. Cat.). Gentius also translated Solomon ibn Verga's Shevet Yehudah (1651). Regarding Isaac Aboab's (1631-1707) laudatory poem, Katchen notes that the Dutch sephardi scholar "would suggest quite openly, as would Moses Aguilar in a poem of his own on the opposite page, that Jewish teachers are indispensable for a sympathetic understanding of Jewish works."

Christian Hebraism Cat. (Harvard, 1998) 92. Fuks/Fuks-Mansfeld 201. For a full discussion of Gentius' edition of Hilkhot De'ot see A. L. Katchen, Christian Hebraists and Dutch Rabbis, pp. 247-259.

Provenance and annotations: Occasional early underlinings; note at the front paste-down indicating the binding was done in 1968. (48831) \$1,250

דעת הלכות :Hebrew title

JUDAICA: Philosophy

193. ben Israel, Menasseh (Manoel Dias Soeiro); Jacob ben Aaron Sasportas (postscript). **Sefer Nishmat Hayim/ Libri Quatour de Immortalitate Animae. In Quibus Multae Insignes & Jucundae Quaestiones Ventilantur, Ut Videre est, ex Argumento Operis.** Amsterdam: Samuel Abarbanel Soeiro (Samuel Ben Israel), 1651. First edition. Octavo. 7 3/4 x 6 1/4". [8 leaves] 174 leaves, [10 leaves in Latin]. Rebound in modern dark leather boards with decorative blind-stamped ruling and tooling on the cover. Spine with gilt lettering and tooling. Raised bands. The tail of the spine incorrectly lists the date as 1652. Woodcut illustrated title page in Hebrew. Lacking the scarce portait frontispiece and the rare hascamah leaf following the title, (9th leaf) with encomia by Benjamin Musaphia on the recto side and by Samuel, son of Dr. Abraham Jessurun de Mercado on the verso side, as well as an anonymous Hebrew accolade most likely the work of Gerbrandus Ansloo. With a few decorative initials in the Latin section. The first edition of Menasheh ben Israel's kabbalistic treatise on souls and reincarnation. The work was published by his son Samuel ben Israel, six year before the untimely death of both him and his father in 1657 and is considered among the last major works by Menasseh ben Israel to be published. Years earlier in 1626, the famed rabbi, scholar and Jewish community leader, had established the first Hebrew-langauge printing press in Amsterdam. The the main contents of the Hebrew are divided into four parts, each with decorative headpieces. Following the main text, there is a four page extensive section of errata and a poetic

postscript written by Jacob ben Aaron Sasportas, the famed rabbi who was a good friend and colleague of ben Israel. The publication concludes with a section of 8 unpaginated leaves in Latin, reading from left to right, with a separate title page. These leaves contain the title, letter of dedication and chapter summaries. Text in Hebrew and Latin. Hebrew title page with abrasion, Leaf 49 of the main pagination has a small crease and closed tear along the side edge. There is some light creasing and closed tears the corners and edges of a few pages throughout. Some worming to the top and bottom margins, with text mostly unaffected. Some light to moderate water staining throughout. Binding in fine, interior in good+ to very good- condition overall. g+ to fine. Hardcover. (44653) \$1,500

Idiosyncratic collection of biblical and supernatural accounts drawn from Jewish, Christian, Islamic and classical sources, selected to support Plato's idea of an eternal soul. Born a crypto-Jew in Portugal, ben Israel compiled an extensive inventory of demons, witches, dybbuks, incubi, etc. whose transmigrations prove the soul is independent of the body. The import of prophetic dreams, bird signs, holy names, astrology, amulets and physical maladies are covered in the treatise, which posits three requirements for proof: tradition, logic and sensory experience. He affirms free will, a providential god and the resurrection of the dead in messianic times. He established Amsterdam's first Hebrew-language press and published works for Christians in Spanish, Portuguese and Latin. Later, he helped convince Cromwell to allow the return of Jews to England.

Alternate title: *Nishmat Hayyim* Hebrew title: *הַיּוֹם נִשְׁמָת סִפְר* References: KAYSERLING (1890). p.69.

See also: Joseph Dan: "Manasseh ben Israel's *Nishmat Hayyim* and the Concept of Evil in Seventeenth-Century Jewish Thought" In Joseph Dan: *Jewish Mysticism - 4 volumes, The Modern Period*, pp.349-366.

JUDAICA: Prayer

194. Dangoor, Ezra (ed. and forward by). **Sefer Ha-Shirim**. Baghdad: Ezra Dangur/ Ezra Dangoor, 1906. First edition. Duodecimo. [2] 182 double-sided leaves. Rebound in modern red buckram boards, with gilt lettering on the spine. Title page with decorative woodcut border. The initial 6 leaves contain a foreword from the editor/publisher of the book Rabbi Ezra Dangoor, and an extensive table of contents. The work is a collection of 415 piyutim or Jewish liturgical poems (prayers) composed by Jehoseph Ezobi, Judah ha-Levi, Israel Najara, and a great number of other figures including various Baghdadi Rabbis. Each poem is numbered and titled.

Text in Hebrew and Judeo-Arabic.

Binding with some light rubbing and minor bumping to extremities. Interior with some light water stains and small holes to the title page, with no loss of text. Pages browned with a few sporadic minor smudges or small stains throughout. The final leaf

has been trimmed along the side margin, resulting in minor loss of text. The final leaf has been reinforced with japan tissue along the gutter. Binding in very good- interior in good+ condition overall. Extremely scarce. g+ to vg-. Hardcover. (46264) \$450

Ezra Reuben Dangoor (1848–1930) was a Baghdadi rabbi, scholar, printer and publisher. He was a leading and influential member of the Baghdadi Jewish community from the 19th - early 20th centuries, and served as Chief Rabbi of Baghdad from 1923–1926. In 1904 he opened the first publishing house in Baghdad, where he printed Jewish books in Hebrew and also printed textbooks in Arabic.

עוזרא דנגור: ושבחות שירים כולל : השירים ספר
Hebrew title: Hebrew
AuthorBibliographic Reference: Yaari. II, 148

195. Halevi, Moshe Rahamim (ed.). **Seder Mincha ve-Arvit, Le'Kol Yemot Ha-Shana.** Baghdad: Yehoshua Shelomoh Bekhor, 1912. 16mo. 60 double-sided leaves. Rebound in modern red cloth boards with gilt lettering on the spine. Title page with decorative woodcut border. This is a scarce siddur (prayer book) published for use in the Iraqi Jewish community. Includes afternoon and evening prayers for weekdays, the Sabbath and beginning of the new month (Rosh Hodesh). Text in Hebrew. Binding with light rubbing to extremities, and the spine. Interior with pages browned. Some small sporadic worming throughout resulting in a minimal loss of text. Some sporadic minor to light smudging and/or water stains. Binding in very good- interior in good- condition overall. Quite scarce. g- to vg-. Hardcover. \$350)46261(

וערבית מנחה סדר Minhah ve-'arvit. le-khol yemot ha-shanah : הלוי וחמים משה משות לבל
Hebrew title: Hebrew author

196. n/a. **The Parma Psalter: Palatina Library of Parma, MS. Parm. 1870 (Cod. De Rossi 510) [Facsimile] (Complete in 2 volumes).** London: Facsimile Editions, 1996. Limited edition. 16mo. Approx. 5x4". 1/500. Facsimile vol: 226 leaves. Commentary vol: 275pp. Marbled paper slipcase, containing both a facsimile volume and a commentary volume. The facsimile volume is bound in half brown leather over fine vellum boards, spine lettering and tooled in gilt with weathering and aging by hand to replicate the look and feel of the original manuscript. Gilt top edge of the book block. The commentary volume is in a brown calf binding, with gilt ruling and lettering on the spine. The original quire formation of the manuscript has been scrupulously observed. This is #106 from a limited edition of 500 copies, hand numbered on the colophon slip laid in at the back of the facsimile manuscript volume. The facsimile volume has been printed on specially milled parchment paper in up to nine colors, and the commentary volume has been printed on Fariano Ingres paper 90 gsm. Facsimile Editions are considered the foremost producers of elaborate facsimiles of illuminated manuscripts in the world.

Of all medieval Hebrew manuscript Psalters (tehillim), one of the earliest and most important to survive is the masterpiece Ms. Parm. 1870 (Cod. De Rossi 510), the treasure

of the Palatina Library in Parma, Italy. This profusely illuminated book of Psalms was written and decorated in about 1280, probably in Emilia in Northern Italy. Its 452 pages contain the biblical text in a clear, large vocalized Hebrew hand. Each psalm is illuminated and numbered, and many are exquisitely illustrated with musical instruments or with scenes described in the text. The accompanying volume contains commentary by Abraham ibn Ezra, the mediaeval Spanish Rabbi.

Text in Hebrew, commentary in English.

In fine condition. fine. Hardcover. (44071) \$1,750

197. n/a. **Tefilat Yisrael - Israels Gebete.** Basel: Jüdischer Gebetbuch, 1943. 8vo. iv. 332pp. Original pebbled black cloth. Jewish Sabbath prayer book including morning prayers for the weekday, according to the Ashkenazi rite printed in Switzerland during the Holocaust in 1943. Switzerland because of its neutrality was a safe zone for those Jews who could successfully flee there. Includes a forward as well as instructions and private prayers in German. Text in Hebrew with some German. Head and tail of spine bumped. Edges rubbed. Stamp from previous owner on front free endpaper. Age toning to leaves. Overall in good condition. g. (37254) \$375

198. Templo, Jacob Judah Aryeh Leon (trans. by). **Kodesh Hilulim. Las Alabancas de Santidad. Traducion de los Psalmos de David, por la Misma Phrasis y Palabras del Hebrayco. Ilustrada con su Paraphrasis Que Facilita la Inteligencia del Texto, y Annotaciones de Mucha Dotrina, Sacadas de los Mas Graves Autores [BOOK OF PSALMS/ TEHILIM/ PSALTER].** Amsterdam: NP , 5431 [1671]. First edition. Octavo. 7.5x5". [16 leaves] 458pp. [3 leaves]. Rebound in modern dark brown leather boards, with blind-stamped tooling on the covers, gilt-stamped ruling, tooling and lettering on the spine. Raised bands. Title page bordered by Hebrew text encircling the Spanish. The book produced by Amsterdam Rabbi Jacob Judah Aryeh Leon (Templo), contains the text of the biblical book of Psalms, with Spanish translation, paraphrases, rabbinic commentary and additional annotations in Spanish. It is known to be Templo's last published work.

The work is dedicated to the author's friend, Isaac Chaim Senior Teixeira (1631-1705), a successful Jewish merchant, community leader and financier to the Queen of Sweden, in Hamburg. The initial section of unpaginated leaves contains the dedication, approbations from various leading Rabbis of the Amsterdam Jewish community of the day (in Portuguese, Spanish and Hebrew), poems, and finally a forward by Templo. The content of the text is printed in a two column format, with the Hebrew and Spanish side by side. The running rabbinic commentary and annotations are in Spanish, in a single column format underneath. The text includes different font sizes and styles for these various sections. There are some decorative initials (in Spanish), at the beginning of each "book" (section). There is a decorative woodcut tailpiece at the bottom of p.458, and the last 3

double-sided leaves contain a table of contents.

Printing errors: p. 68 as 86, p.77 as 67, p. 208 as 109, p.240 as 140, p. 343 as 143, p. 374 as 174, p.448 as 458, p.449 as p.447.

Text in Spanish and Hebrew.

Interior with sporadic minor to light damp staining to some pages throughout. Age toning to some pages. Page 386 has a repaired diagonal tear, resulting in limited loss of text. There is a small hole on two pages of the forward. Text throughout clean overall. Binding in fine, interior in very good- condition overall. vg- to fine. Hardcover. (44625)\$1,500

Jacob Judah Aryeh Leon "Templo" (1603-1675) was a Dutch Sephardic Rabbi in Amsterdam. Among the numerous works and treatises he wrote on various Jewish subjects ranging from a Spanish translation of the Mishna, and a work on the cherubim ("Tratado de los Cherubim", 1653), he garnered the most notoriety for a famous model he built, reconstructing the Temple of Solomon, which became the source of his nickname.

Alternate titles: *Qodes hillulim, Kedosh hilulim, Qedosh hilulim* שְׁלֹלִים :Hebrew title

References: Vinograd, Amsterdam 393. Fuks, Amsterdam 628. Kayserling 58. Palau 135638

199. Wise, Isaac M. **Shiru La-Adonai Shir Hadash: Hymns, Psalms & Prayers, in English and German.** Cincinnati: Bloch & Co., 1868. First edition. Duodecimo. 263pp. Period burgundy cloth boards with blind-stamped tooling and ruling on the covers, gilt lettering and tooling on the spine. Edges of book block gilt. Published as the final piece of his magnum opus project for American-Jewish liturgy titled "Minhag America", this work offers the compilation of liturgical hymns, psalms and other prayers with text in English and German, as collected and edited by the pioneering German-born American Reformer Rabbi Isaac Mayer Wise (1819-1900).

The original two volumes of the Minhag America siddur (prayer book) had both been published in 1857, one with Hebrew-English text (Prayer Book for Public and Private Worship) and the other with Hebrew-German text (Gebet-Buch fur den offentlichen Gottesdienst und die Privat-Andacht). As stated by Wise in his introduction, this volume, rather than simply being a multi-lingual direct translation of that text, is a specifically designed and compiled collection of hymns, psalms and other prayers translated with care and consideration especially for this publication, in only the vernacular languages of English and German, with additional new writings by Wise himself and others. Text in English, with the corresponding German text on the facing page. Also includes detailed service instructions, religious notes, a table of torah readings and a table of contents. The influential Minhag America, would become the standard liturgy of American Reform congregations from its original publication until the introduction of the Union Prayer

Book in the 1890s.

Text throughout in English and German.

Binding with light rubbing to corners, some rubbing and light chipping to the head and tail of the spine. Covers lightly smudged. Starting at the gutter of the interior front cover. Some pages throughout with light creasing. Text still clean, bright and legible throughout. Book block tight overall. Binding in very good-, interior in very good condition overall. vg- to vg. Hardcover. (47609) \$7,500

חידש שיר ליהוה שיר :Hebrew title, *Singerman #2109

JUDAICA: Rabbinics, Theology

200. Belmonte, Moses (translation by). **Paraphrasis Caldayca, en los Cantares de Selomoh; con el texto Hebreo, y Ladino, traduzida en lengua Española [WITH] Perakim (Perkei Avot).** Amsterdam: Selomoh Props (Selomoh Proops), 5474 [1712]. Fifth printing. 16mo. 3.5x6". 134pp. Turquoise pebbled cloth over pebbled paper boards, gilt lettering on the spine. Marbled endpapers. The book is a complete Spanish-language translation of the biblical book Song of Songs (Song of Solomon), and Perkei Avot (Ethics of the Fathers), the famed collection Jewish ethical sayings taken from the Talmud. Both of these works feature Moses Belmonte's translations, which had been printed in Amsterdam since 1644. The translations are interlinear with each passage printed in Hebrew, followed by the Spanish, and in the case of Song of Songs the translation is followed by Spanish-language commentary. These works are related in their connection to the Jewish observance of Passover. Song of Songs is read on the Sabbath during Passover, and chapters from Perkei Avot are traditionally read one each week between Passover and Shavuot.

Pages 1-70 contain Song of Songs and 71-134 contain the text of Perkei Avot. As stated in the preface, this is the "Quinta Impresión" (Fifth printing) of the work, based on Belmonte's translation and that it was printed for the congregation of Rabbi Abraham de Chaves, in Amsterdam. Title page bordered with a decorative woodblock motif. Decorative head and endpieces at the beginning and end of sections.

Text in Spanish, with passages in Hebrew and some Ladino.

Binding with some rubbing and bumping to extremities, and some rubbing, scratches and/or light soiling to the covers and spine. Interior with sporadic light foxing to the text throughout. Rear free endpaper with some period notes and scribbling in pencil. Binding tight overall. Binding in good, interior in good+ condition overall.

g- to g+. Hardcover. (44045) \$2,750

Moses Belmonte (1619 – 1647, Amsterdam) was a poet and translator of Portuguese

Jewish origin.

Alternative titles: "Paraprasis Caldayca, en los Cantares de Selomoh, con el Texto Hebrayco, y Ladino, traduzida en lengua Española" "Paraphrasis Caldaica, en los cantares de Selomoh: con el Texto Hebrayco y Ladino, traduzida en lengua Española"

201. Coccejus (Koch), Johannes (trans.). **Duo tituli thalmudici Sanhedrin et Maccoth.** Amsterdam: Jan Jansson; Fredderik Heyns (University Printer at Franeker), 1629. First edition. Small quarto. [asterisk]-4[asterisk]4 A-3I4 (= 236 leaves). [xxxii], 436, [1, address to the reader], [3, addenda, emendanda and errata]pp. Text in two columns, interspersed with full-page commentary and printed marginalia. Contemporary calf, spine with raised bands and old paper library shelf labels, edges stained red. Mild rubbing at extremities; intermittent light embrowning; a few old underlinings and marginal annotations. A very good copy, with a notable provenance.

First edition of the young editor's first translation from the Mishnah. Along with Constantijn L'Empereur's editions of Middot (1630) And Bava Kamma (1637), Sanhedrin et Maccoth has the character of a teaching and practice text, and was "a sign of a new development in Hebrew studies... among the first editions of this sort published by Christian scholars in the 17th century" (Van Rooden). "Insofar as earlier translations of rabbinical literature were known at that time, they were difficult to obtain. Only after 1630 did there appear, especially in the [Dutch] Republic, translations of Mishna tractates, of Jewish historical works and of treatises by Maimonides and Abrabanel." Van Rooden goes on to note that the present edition "is a remarkable one, with a complicated variety of intentions expressed in the forewords and a much more sober practice in the book itself."

Johannes Coccejus (Koch; 1603-1669) was professor of theology at Leiden from 1650, during which time he was a leading figure amidst an increasingly divisive intellectual environment. He had a reputation as a brilliant student of Hebrew, Arabic, Turkish and, especially, Talmudic Aramaic when he came to Franeker to study in 1626. In 1630 he took a chair in his native Bremen, but returned to Franeker as professor of Oriental languages in 1636. In 1650 he moved on to the university of Leiden. His philological approach to Scripture led him into a vicious polemic with his Utrecht colleague Gisbertus Voetius, who read the New Testament as a succession of dogmas. When they crossed swords in 1659 over the issue of the Sabbath, feelings ran so high that the States General had to forbid preaching on the subject to prevent a new schism in the church.

Fürst 1, p.181. Steinschneider 4757: 2. Van Rooden, Theology, Biblical Scholarship and Rabbinical Studies in the Seventeenth Century, pp.110f.; 119. On Cocceius' theological and philosophical importance see J. Israel, Radical Enlightenment, 25; Cocceius is discussed at length in the latter part of J.C.H. Lebram's "Ein Streit um die hebraische Bibel und die Septuaginta", in: Leiden University in the 17th Century.

Provenance: from the Macclesfield Library at Shirburn Castle, with South Library bookplate. (48835) \$700

202. ha-Kohen, Elijah ben Solomon Abraham. **Sefer Shevet Musar (Book of the Moral Tribe).** Amsterdam: Hirts Levi Rofe, [1732]. Third edition. Octavo. [1] 199 leaves (double-sided), [2]. Rebound in 3/4 brown morocco over red marbled paper boards. Title page with decorative woodcut borders on the top and bottom. This influential work on Jewish ethics by noted Rabbi Elijah ben Solomon Abraham, ha-Kohen of Smyrna (aka Elijahu Ha-Kohen, c.1650-1729) was first published in Constantinople in 1712, and is today his most famous work. Divided into 52 chapters based on the weeks of the year, the writings and sermons included here draw heavily on previous works such as Moses Hagis' "Or Kadmon", the "Tokahot" of the Spanish poets, the "Orhot Hayyim," and the "Rokeah" by Rabbi Eleazar of Worms. This edition is notable in that it contains both the Hebrew of the original text, and a Judeo-German (Yiddish) translation underneath, printed in the traditional period Vaybertaytsh script.

Text in Hebrew and Yiddish.

Binding with some minor to light bumping and rubbing to extremities, including the spine. Small white label with handwriting on the spine. Interior front cover with a small white sticker and relevant bibliographic notes written in pencil. Title page detached but present. Pages throughout with sporadic light water stains. The first four leaves (including the title page) repaired and reinforced with tap along the edges. No loss of text. Book block tight overall. Binding in very good-, interior in good+ condition overall. Hardcover. (48367) \$950

Author: **האתMRI הכהן שלמה אברוחם בן אליהו**; Hebrew title: **מוסר שבת סוף**, Publication Alternate Transliterations: *Elijah ben Solomon Abraham, ha-Kohen of Smyrna*

Bibliographic references: Vinograd, p.62, Amsterdam #1400

203. L'Empereur, Constantijn. **Masekhet Midot mi-Talmud Bavli: hoc est, Talmudis Babylonici Codex Middoth, sive de mensuris Templi, unà cum versione latina.**

Leiden: Bonaventura and Abraham Elzevir, 1630. First edition. Small quarto. [asterisk]-5[asterisk]4, A-2C4 (= 124 leaves). [40], 194, [14, indices]pp., 1 folding letterpress plate, 1 folding engraved plan of the Temple at Jerusalem; title with woodcut printer's device; woodcut ornaments; lettrines. Mishnah with facing Latin translation, interspersed with extensive commentary; a few selections from the Gemara (in rabbinic font) also with Latin translation; occasional passages in Arabic, Syriac, and Greek. Nineteenth-century quarter vellum over mottled boards; endleaves renewed. Occasional mild, mostly marginal dampstains (a few leaves more heavily stained, but not impairing legibility of text), else a very good, crisp copy.

First Latin translation of the Mishnah tractate Middot, which deals with the dimensions and architecture of the Jewish Temple, and the first published work of Constantijn L'Empereur (1591-1648), professor of Hebrew and theology at Leiden. Van Rooden notes that it "has the character of a teaching and practice book. Its publication was a sign of a new development in Hebrew studies. L'Empereur's editions of Middot (1630) and Bava Kamma (1637) were, with Cocceius' Sanhedrin and Makkot (1629) the first editions of this sort published by Christian scholars in the 17th century.

The editor's excitement at being able to present this material is vividly illustrated at the start of the Dedication, here translated by Aaron Katchen: "This writing the Hebrews call Middot desires eagerly to rush away and come to you from the libraries where for fourteen hundred years and more it has lain concealed, read by few and understood by the utmost few. The book had to rush away and not be hidden any longer, [for] it sheds such important light on sacred things. And, indeed, not only does it elucidate the religious ceremonies of the Old Testament, when it places clearly before our eyes the place and the several areas of that place where those ceremonies were performed, but it also holds up a bright light before the Gospel narratives, when it shows those who until now did not know these things, exactly in which section our Savior did each thing in the Jerusalem Temple, and where therein he taught." With Latin commendatory poems by Daniel Heinsius and Gerhard Johannes Vossius.

Regarding the editor's deep interest in rabbinical literature, Van Rooden makes the provocative observation: "Even more markedly than is the case with Buxtorf [Johannes, 1564-1629, the most celebrated Hebraist of the 17th century] his [dismissive] verdict on rabbinical Judaism in his inaugural lecture is in complete contradiction to the attention which he had paid and would later pay to this literature.

Fuks/Fuks-Mansfeld 45. Katchen, Christian Hebraists and Dutch Rabbis, p.80. Van Rooden, Theology, Biblical Scholarship and Rabbinical Studies in the 17th Century, pp.93; 110f. Willem 339 (48840) \$650

בבלי מתלמיד מדות מסכת: Hebrew title

204. Maimonides, Moses; Isaac Abravanel; Conrad Vorstius. **Hilkhot yesodei ha-Torah: Constitutiones de fundamentis legis [AND] Sefer rosh amanah, Liber de capite fidei [With the MANUSCRIPT ENTRY of L. CAPPEL]**. Amsterdam: Willem and Joan Blaeu, 1638. First edition. Two parts, quarto. A-T4 V2 Aa-Qq4 (= 142 leaves). [8], 148; 118, [9, indices], [1, blank]pp. Woodcut printer's device at each title (Sefer Rosh Amanah with separate full title), woodcut lettrines; printed marginalia. Text of first work in two columns: Hebrew facing Latin translation. Separate index for each work. Contemporary vellum, title in manuscript at spine. Occasional oxidation or ink spot, else a clean, amply margined copy.

Latin translation of the first chapter of Maimonides' Mishneh Torah, with accompanying

Hebrew text; along with Vorstius' Latin version of Abravanel's *Sefer Rosh Amanah*. J. I. Dienstag, "Christian Translators of Maimonides' *Mishneh Torah* into Latin", in: Salo Wittmayer Baron Jubilee Volume, 30. Fuks/Fuks-Mansfeld 200 (Constitutiones), noting that some copies also contain the Abravanel. Roest 867.

Provenance: The contemporary manuscript entry of "L. Cappel" appears at the inner margin of the title, quite possibly that of the celebrated hebraist Louis Cappel (1585-1658); the House of Blaeu subsequently published Cappel's *Commentarii et notae criticae* in V.T. in 1689 (48864) \$1,250

205. Maimonides, Moses; Isaac Abravanel; Louis de Compiègne de Veil (ed.). **De sacrificiis liber, accesserunt Abarbanelis Exordium, seu prooemium commentariorum in Leviticum: et Majemonidae Tractatus de consecratione calendarum, et de ratione intercalandi.** London: Miles Flesher, 1683. First edition. Eight parts, quarto. A4 (blank A1) a-z4 2A-3L4 3M2 (blank 3M2) (= 234 leaves). [xiv], 450, [2, blank]pp. Text of Abravanel (pp. 226-337) in two columns, Hebrew with facing translation in Latin. Each of the eight treatises with divisional title page; register and pagination continuous. Early vellum boards, title stamped in gilt within coloured block in the style of a label. Light age toning, and occasional mild foxing, else a clean, fresh copy.

Edited by Louis-Compiègne de Veil (d. c.1710), an early Jewish immigrant to England and later convert to Christianity, the present work comprises eight treatises, the first six being Latin translations from the writings of the celebrated Jewish savant Moses Maimonides (Moshe ben Maimon; 1135-1204) on Jewish sacrifices (a portion of the 9th Book of *Yad ha-Hazakah*). These are followed by the Hebrew text of an introduction to a commentary on the biblical book of Leviticus, also dealing with the sacrificial cult, by the anti-Maimonidean scholar and statesman Isaac Abravanel (1437-1508), with Latin translation on the facing page. The collection concludes with Maimonides' treatise on the Jewish calendar.

De Veil was born Daniel de Weil in Metz. Despite his conversion to Catholicism under the influence of Bossuet (his Christian name reflects the fact that he was sponsored at his baptism by Louis XIV), De Veil arrived in England as a Calvinist. He appears to have been made sub-keeper of the Royal Library in 1678, and obtained a teaching-license in London in around 1685. At one stage he is mentioned as Lambeth Palace librarian. He was the brother of the Biblical commentator and fellow-convert and immigrant Charles Marie de Veil (1630-1685). The editor dedicates the book to Laurence Hyde, first Earl of Rochester (1641-1711). ESTC R25499. Oscott Catalogues (Bible) 934. Roth B11.6.

Wing M-2854. Provenance and annotations: Manuscript entry and Greek motto of Joh. Wandalinus, dated 1691 (likely the Danish orientalist and professor of theology, Hans Wandal, 1656-1710), with his bibliographical entry on p.338 noting that De Veil's Latin version of the Maimonidean treatise on the calendar was first published at Paris in 1669; engraved bookplate of I.M. Flies; stamp of Bibliotheca Puseiana, Oxon, 11 Jan 1954 (48833) \$1,750

206. Schonfield, Jeremy (Edited by); Malachi Beit-Arié, Jeremy Schonfield, Emile Schrijver (Companion volume by). **Perek Shirah. FACSIMILE EDITION.** London: Facsimile Editions, 1996. Limited edition.

Perek Shirah is a cosmic hymn to the Creator in which all of Creation, including the winds, clouds, all species of birds, mammals and fish sing praises for their very existence. It opens with the promise that those who recite it “are assured of a place in the World to Come” and ends with the hope that their study will be transformed into good deeds that will win heavenly reward. The praises are expressed in the form of scriptural quotations, reflecting the Jewish belief in the interdependence of study and prayer.

This 10th-century work also reflects an acute awareness of the spiritual dimension of nature and the environment.

This charming Hebrew and Yiddish manuscript was probably written by Aaron Wolf Schreiber Herlingen of Gewitsch, who worked in Vienna, one of the most famous Hebrew scribes of the 18th century. Its vellum leaves contain exquisite miniatures of many of the 'worshippers' within magnificent scenes from nature.

The facsimile is printed on a specially-milled paper in up to seven colors, bound in aged vellum, and tooled as the original.

The commentary volume, printed on Fabriano Ingres, contains a short introduction by Malachi Beit-Arié, Ludwig Jesselson Professor of Codicology and Palaeography at The Hebrew University of Jerusalem, explaining the origins of the Perek Shirah text; a translation of the text by Jeremy Schonfield, Lecturer at the Oxford Centre for Hebrew and Jewish Studies; and a description of the manuscript by Emile Schrijver, a specialist in 18th-century Hebrew manuscripts at the Institute of Jewish Studies in Amsterdam. The foreword is by Gideon Falter. The facsimile and commentary volume are housed in a hand-marbled slipcase.

This unique facsimile was printed in a strictly limited edition of 550 copies of which 450 are numbered 1 - 450 (ours is No. 40) and 100 Ad Personam copies are numbered I - C). Text in Hebrew and English. Slipcase and commentary volume in fine condition. Facsimile volume slightly starting at inside front cover. Number stamped to free back endpaper with penciled names of previous owner's and numbers. vg to fine. Hardcove. (47654) \$1,500

JUDAICA: Talmud

207. **Hymns Collected From Various Sources And Selections From the Psalms For The Use Of The Congregation And The Religious School Of Temple Israel of**

Harlem. New York: Press of De Leeuw, Oppenheimer & Co., 231 William Street, 1892. First edition. Octavo. 48 (1)pp. Original black cloth with gilt lettering and blind-stamped decorative ruling on covers, protected by modern mylar.

"In selecting from the numerous collections of Hymns we have been guided chiefly by simplicity of music, language and thought. In making the extracts from the Psalms great care has been exercised in the choice of such as expressed the purest aspirations of the soul, and that at the same time were best adapted for responsive prayers. In some instances extracts of two and even three short Psalms have been united, and some long Psalms divided, in order to make the selections uniform for worship." (Preface). Contains fifty-four hymns and twenty-six selections from the Psalms, with the Decalogue at rear. light wear along edges of binding, small chips. Inside front cover with residue from removed Ex-Libris. Front free endpaper with cutout of 1 1/2 x 3" in right lower corner. Starting at page 17, with small chip at bottom left of page, and starting at pages 35 and 47. Back endpaper with 1 x 2 1/2" chip at upper right corner. Block lightly age-toned. Overall in good condition. g. Hardcover. (40480) \$1,500

The Temple of Israel of the City of New York is a Reform congregation incorporated as Yod b'Yod ("Hand in Hand") by German Jews in 1873. Soon after that its Hebrew school "Gates of Learning" was established for 45 children. After renting and moving through a number of spaces to worship, the congregation purchased a building on 116th Street.

Initially lay-led, the congregation appointed its first Rabbi Maurice Harris (1882–1930). In the same year the congregations changed its name to "Temple Israel of Harlem." The successors of Rabbi Harris were William Rosenblum (1930–1963), Martin Zion (1963–1991), Judith Lewis (1991–2006), and David Gelfand since 2006. In 1887 the congregation purchased a building at Fifth Avenue and 125th Street and constructed its own synagogue building at 201 Lenox Avenue in 1907, and in 1920 into a Neoclassical building at 210 West 91st Street, designed by William Tachau. The name of the congregations was changed to "Temple Israel of the City of New York and by 1929, membership exceeded 950. When Martin Zion became Rabbi in 1930 and the trustees decided to relocate the synagogue to the Upper East Side of Manhattan in 1963 where construction of a new building began at 112 East 75th Street in 1964, designed by architect Peter Claman.

LANGUAGE: Dictionaries

208. Aquin, Philippe d' (Aquinas; formerly Mordechai Cresque). **Ma'arikh ha-ma'arakhot: Dictionarium absolutissimum.** Paris: Antoine Vitré, 1629. First edition. Folio. a4, e2, A-3B6, 3C4 (= 298 leaves). [12], 584pp. Paginated from right to left. Full title and imprint in both Hebrew and Latin, with woodcut printer's device; title within decorative letterpress border; woodcut lettrines and head-pieces; printed marginalia. Text in two columns. Eighteenth-century calf, scuffed, especially at front cover; spine with raised bands and gilt morocco morocco labels; edges stained red; green silk ribbon

marker. Title leaf skilfully mounted on eighteenth-century paper. Text crisp and clean, with ample borders.

Only edition of this rare and highly unusual Hebrew and Aramaic dictionary, composed by the formerly Jewish convert to Catholicism, Mordechai Cresque of Carpentras, who derived his new name Philippus d'Aquin (or Aquinas) from the place of his baptism in Aquino (Italy). Printed almost entirely in the fine bold rashi characters ("grosse glose hebraicque") cut by Guillaume I Le Bé in 1592, only the vocalised quotations and the lemmata are in Le Bé's square Hebrew script. Apart from the Latin title, dedication, approbations, a poetic encomium, and the alpha-numeric leaf signatures, the work is printed entirely in Hebrew characters. It ends with a short notice in Latin and Hebrew on the printing errors, which are corrected on the last three pages. The author announces at the title that all Hebrew (biblical and rabbinic-talmudic) and Aramaic terms are to be found in Ma'arikh ha-Ma'arakhot, including many that do not appear in any existing lexicons, among Jews or Christians. D'Aquin notes in particular that rare and difficult terms in rabbinic and cabalistic literature, along with obscure abbreviations are all clearly explained.

"The work is called in Hebrew Maarik ha-maarikot, i. e. "Survey of the orders", a term which in the plural is also applied to "battle-lines" (Wolf 140 translates Disponens ordines sive acies). One cannot help wonder if there is not a connection with the political situation at the time, when the Huguenot town of La Rochelle had to submit to the French Crown in 1628. The privilege for our book has "Données au Camp devant la Rochelle le 19. Septembre 1628" and the work is dedicated to Cardinal Richelieu whose conquest of La Rochelle is also extolled in a Hebrew poem by the author... But the types are also reminiscent of war: did not Le Bé cut them "après le siège de Paris, pour passer l'ennui"? (see Carter & Vervliet p. 15). They were prominently displayed afterwards in Vitray's type-specimen of 1636" (Smitskamp). Among the eleven scholars whose approbations grace the present volume are Gabriel Sionita (1577-1645; professor of Arabic and Syriac at the College de France); Gilbert Gaulmin (1585-1665; Orientalist); Denis Petau (1583-1652; Jesuit theologian); and Jean Morin (1591-1659; theologian and Orientalist). Morin offers quite extravagant praise: "nihil hactenus in eo studii genere comparandum vidit Europa."

Provenance: A morocco label on the spine reads Me-izabin. Hirsch. Wolf Kola, i. e. From the legacy of Hirsch.

Baillet, Jugement de Scavans 3 (1685): 729. Fürst 1:47-48. Gesenius, Geschichte, 113: "umfasst auch das Chadaïsche und Rabbinische" (Hebrew title incorrectly transcribed without the definite article and indication of plural). Smitskamp, Cat. no. 611 (but, notably, not in Philologia Orientalis). Steinschneider (Handbuch) 129: "Früher sehr gesucht und selten. Heidenheim wollte se zuerst wieder ediren, s. Catal. p. 739." Wolf, Historia lexicorum, 140. For the interest of Richelieu in typographical matters, and his foundation of the Imprimerie Royale in 1640, see Updike 1:238-40. Not in Goldsmith. (48838) \$3,500

209. Coccejus (Koch), Johannes. **Lexicon et commentarius sermonis Hebraici et Chaldaici Veteris Testamenti... Accedunt interpretatio vocom Germanica, Belgica ac Graeca ex LXX. interpretibus.** Amsterdam: Joannes van Someren and Abraham Verhoef, 1669. First edition. Folio [aster.]4 2[aster.]6, A-7D4 (= 578 leaves). [20], 1037, [99, indices and errata]pp. Title in red and black, with large printer's device depicting a rustic scene (in which two farmers engage in what must surely be a theological debate). Engraved portrait; woodcut ornaments throughout. Text in single column: Vocalized Hebrew and Greek; Dutch and German translations printed in two different gothic types; Latin in italic. Nineteenth-century half calf (lightly worn at extremities) with raised bands and gilt morocco labels over faux tree calf paper-covered boards. Text with very ample margins, clean and fresh.

First edition of this beautifully printed concordance and lexicon of biblical Hebrew and Aramaic, with translation into Latin, German, Dutch, and Greek (with reference to the Septuagint version of the Hebrew Scriptures). A native of Bremen, Johannes Coccejus (Koch; 1603-1669) had already acquired a reputation as a brilliant student of Hebrew, Arabic, Turkish and, especially, Talmudic Aramaic when he came to Franeker to study in 1626. In 1630 he took a chair in Bremen, but returned to Franeker as professor of Oriental languages in 1636. In 1650 he moved on to the University of Leiden as professor of theology.

A liberal Calvinist, Coccejus developed and promoted the "Federal theology" and championed a strongly philological approach to Scripture which led him into a vicious polemic with his Utrecht colleague Gisbertus Voetius, who read the New Testament as a succession of dogmas. When they crossed swords in 1659 over the issue of the Sabbath, feelings ran so high that the States General had to forbid preaching on the subject to prevent a new schism in the church.

With a magnificent engraved portrait of Coccejus engraved by A. Blotelingh, after a painting by Anthonie Palamedes, facing the opening page of the Lexicon. The dictionary of Aramaic terms which appear in the Hebrew Scriptures appears separately at pp.985-1036, followed by the Index of scriptural citations. Separate indices of the Greek, Latin, German and Dutch lemmata round out the text.

Christian Hebraism Cat. (Harvard 1988), 7. Ekkart, Franeker professorenportretten, no. 103 (engraved portrait). Fuks/Fuks-Mansfeld 601: This work is part of the *Opera Omnia* of Coccejus for which the publisher received a privilege of the States of Holland and West-Friesland on 27 Nov. 1668. The *Opera* appeared from 1669-75. For more on Coccejus in the context of scholarly controversies around the Hebrew Bible and the Septuagint version, see Lebram, J.C.H., "Ein Streit um die hebräische Bibel und die Septuaginta", [in:] Leiden University in the 17th Century. For the printer/publisher see

Van Eeghen, Amst. Boekhandel 4:128-31.

Provenance: Bookplate of the Bibliotheca Seminarii Warmondani at the front paste-down.
(49237) \$650

210. de Pomis, David ben Isaac. **Tsemah David/ Dictionario Novo Hebraico, Molto Copioso, Dechiarato in Tre Lingue, con Bellissime Annotationi, e con L'indice Latino, e Volgare, de Tutti li Suoi Significati/ Lexicon Novum Haebraicum; Locupletissimum Quantum Nunquam Antea, Triplici Lingua Perspicuè Explanatum [HEBREW-LATIN-ITALIAN DICTIONARY].** [Venice]: Apud Ioannem de Gara (Giovanni di Gara), 1587. First edition. Large quarto. Paginated double sided leaves throughout: 5, [1], 5-62, 238 leaves. Recased in its original period vellum binding, and reinforced with new endpapers. Introductory text in Latin dedicates the book to Pope Sixtus V, and includes his elaborate engraved papal coat of arms, as well as large decorative initials. The initial text also gives biographical and historical background on the author and his roots. The Latin introduction is followed by a two-page Hebrew introduction.

This phenomenal volume is a pioneering trilingual Hebrew-Latin-Italian dictionary created by Italian Renaissance-Era Rabbi, linguistic scholar, and physician David ben Isaac De Pomis (1524-1594). De Pomis' aim with this work, being as he was a scholar of both Jewish as well as secular subjects, was to create a work which would have crossover appeal, and be useful to both Jewish and non-Jewish scholars alike. In many ways the work can be seen valuable outreach to the Christian and Italian communities of the period. Although De Pomis approaches this work from the perspective of Rabbinic/Biblical Hebrew, he also includes numerous additional medical and biological terms, given his background as a physician. The main body of the text consists of the dictionary which is organized alphabetically according to the Hebrew. What was originally bound in as a separately paginated concluding section at the end of the volume (leaves 5-62), here has been mistakenly rebound before the main pagination (238 leaves). These sections include a glossary of common Rabbinic abbreviations, a Italian-Hebrew Lexicon (containing the original Italian in Roman script facing the Judeo-Italian in Hebrew script, leaf 5-36), and a final alphabetical index of Latin words (leaves 36-62).

*There are original printing errors resulting in the mis-pagination of 6 leaves (#77, 79, 85, 112, 199, and #10 of the other pagination), but all content is present.

Text throughout in Hebrew, Latin and Italian, all printed in a two-column format.

Binding with some light rubbing and bumping to the edges. A strip of vellum has been torn away at the top of the front cover. Some additional period staining to the covers. Light water stains and foxing to the title page, which includes the period ink signature of the previous owner (J. Blacknell?) in the left margin. Text pages throughout with some light to moderate staining to the margins. Text mostly unaffected and overall clean and

vibrant. Bottom corners of the final two leaves including the blank with some light chipping. Book block tight. Binding in good+, interior in very good- condition overall. g+ to vg-. Hardcover. (47873) \$2,500

ומלה מלָה שׁוֹרֵשׁ כָל לְשׁוֹנוֹת בְּשִׁלְשָׁה בְּקֶצֶוּ הַיְטָב בָּאוּ וְפָרֵשׁ הַצְמִיחָה בָו : דָוד צָמָח
AuthorAlternate: **יצחק בן דוד, פומיס**: Hebrew title
Transliterations: *Tsemach David, Zemah Dawid, Tzemach David, Zemach*
References: Bartol. II. 37; Wolf, I. 311, III. 195, 196. Vinograd Venice 717. Roest 944. Zedner p.641. Cowley p.154

About the author: David ben Isaac De Pomis (1524-1594) was a noted Italian Rabbi, physician, linguist and scholar, born in Spoleto. De Pomis was respected as something of a savant in his time by both the Jewish and non-Jewish community, for his excellence across numerous fields of study. He traced his roots back to the original Roman Jewish community of the ancient era, who had first come to the Italian Peninsula during the first century. In 1587 he published this work "Tsemah David", which many consider to be his magnum opus.

211. Ludwikowski, Wiktor (Wiktor Wilczyński); Henryk Walczak (compiled by). **Zargon Mowy Przestepcow, "Blatna Muzyka". Ogolny Zbiór Slow Gwary Zlodziejskiej. (Criminal Jargon, "Blatna Musika". A General Collection of the Thieves' Dialect.** Warsaw: Ksiegarln F. Hoesicka/ Ksiegarln Hösicka, 1922 (1923)*. First edition. Duodecimo. (vi) [2] 11-126pp. [2]. Original grey-green photo-illustrated wrappers with black lettering on the front cover. This obscure and intriguing work offers a comprehensive compiled dictionary of hundred of words of jargon used by Polish criminals and prison inmates, known colloquially as "Batna Muzyka" (Bland Music). It was compiled and produced by Polish police inspector, forensic investigator and criminologist Wiktor Ludwikowski (aka Wilczyński, 1886-1959), with the help of Henryk Walczak. The work was printed for intended use as "a manual for use by judicial and prosecutorial authorities, state police, military police, customs guard and private detectives." Printed on the top of the front cover and the title page is the author's motto: "In order to understand the criminal world, you first have to speak their language". The second section is notable for the inclusion of quite a few instances of slang of specifically Yiddish origin (p.81-121). Ludwikowski is among many things considered one of the founding figures of the International Criminal Police Commission (the precursor organization to Interpol) around this same period. The final text pages contained the text of letters written in the jargon as an example for the reader of its use in practice.

Text throughout in Polish.

Wrappers with minor to light stains and sunning to the covers. Spine chipped at the head and tail. Front cover and title page with the name of a previous owner in ink at the top of the front cover and title page. Title page with light water stains. Interior with sporadic minor foxing and water stains throughout. Book block still relatively tight. Wrappers in

good-, interior in good condition overall. Protected in modern mylar. Quite scarce. g- to g.
Softcover. (48428) \$1,750

*Alternate tan wrappers exist.*Title page is dated 1922, but the font cover states 1923.

212. [Marcel, Jean-Joseph] (ed.). **Vocabulaire Francais-Arabe, Contenant les Mots Principaux et D'un Usage Plus Journalier (French-Arabic Vocabulary, Containing the Main Words and Those of More Daily Use) [FIRST PRINTED FRENCH-ARABIC DICTIONARY: Cairo during the Napoleonic campagin...1798]**. Cairo: Imprimerie Nationale, An VII de la Republique [1798]. First edition. Duodecimo. 80pp. Housed in a beautiful modern grey leather clamshell box with gilt tooling and lettering on the front cover and spine. In tan wrappers as issued, with title and publication information printed in black lettering on the front. Pages uncut. Published in Cairo in the "Seventh Year of the French Republic" (late 1798), during the time of the French Egyptian Campaign under Napoleon (1798-1801), this work is an extremely scarce pocket-sized French-Arabic dictionary, attributed to Jean-Joseph Marcel (1776-1854). It is likely the earliest individually published French-Arabic dictionary, and most definitely the first dictionary in any language to be printed in the Arab World. It is known to be the rarest and most historically important book printed in Egypt during the years of the French occupation.

The content of the dictionary can be divided into three sections. In the initial introductory section the author describes how to pronounce various Arabic letters and sounds. The second section contains the main dictionary and vocabulary text organized according to subject. The third and final section contains a selection of common phrases and their translations. The final leaf contains errata. There are a few interesting period annotations and additions to the dictionary in ink, from a previous owner, showing its utility at the time.

Even before his arrival in Egypt, Napoleon saw the technology of the printing press as an integral part of his conquest strategy. He established printing capability immediately upon his arrival in Alexandria, and shortly after initiated a branch of the French National printing house (the "Imprimerie Nationale") in Cairo. Not long after taking control of Cairo in July 1798, Napoleon called for the printing presses to be sent from Alexandria, under the direct supervision of the expedition's official printer Jean-Joseph Marcel. By October 1798 he was able to start printing, utilizing French, Arabic, and Greek type. During the conquest of Egypt Napoleon brought the technology of the printing press to Egypt for the first time; effecting the history of the traditional Arab World and bringing the tools for the modern dissemination of information and communication.

From the very moment Napoleon arrived in Egypt he utilized the press to propagandize and issue proclamations. The man initially responsible for translating these into Arabic was the French orientalist and linguist Jean-Michel de Venture de Paradis (1739 -1799).

However due to Paradise's lack of experience with utilizing the language on a practical daily basis and his unfamiliarity with the local Egyptian dialect and idioms, these first printed Arabic proclamations were rife with linguistic as well as printing errors. As a consequence of these issues, not to mention the cultural and ideological barriers, many of these publications were met with reactions ranging from bafflement and amusement to outrage, and were derided for their poor use of Arabic. As head of the printing press, Jean-Joseph Marcel, who was a colleague and pupil of Venture de Paradis, was well aware of this situation, and immediately expedited the publication of this dictionary. Given the general lack of knowledge of Arabic at the time among French military personnel and "the savants" of Napoleon's scientific expedition, this work was a very useful and necessary tool to communicate with the local population.

There were two previous attempts at a French-Arabic dictionary. In 1697 French orientalist Barthélemy d'Herbelot de Molainville (1625–1695) published his magnum opus "Bibliothèque Orientale" which included a lexicon of Arabic words translated into French. Additionally, the Bibliothèque Nationale du France, houses a manuscript from 1701 includes a French-Arabic vocabulary, titled "Grammaire arabe, en Français, avec un vocabulaire". However neither of these resulted in an individually published work with the distinct purpose of common everyday usage and translation.

Age toning as well as some light chipping and tears to some of the first and last pages. Pages throughout with some sporadic foxing, as well as some damp stains to the bottom margin of the first pages. Page 5 with a small hole resulting in minor loss of text. Page 31 with a closed tear in the lower margin. Final page chipping results in some very minor loss of text in the upper left corner. In good condition overall. Extremely scarce. Protected by modern mylar. g. Softcover. (48467) \$32,500

** Much of our information on this extremely scarce work is based on the scanned manuscript copy held in the Bibliothèque Nationale du France. Multiple institutions and bibliographies since have attributed the work to Jean-Joseph Marcel (1776-1854) the printer, linguist and engineer. Although the printed edition does not list an author or compiler, the manuscript copy contains "Marcel" handwritten at the bottom of the title page. The manuscript copy also shows various annotations and corrections to the text made by the author. When compared with the manuscript, the printer version incorporates many of these corrections, as well as additional subsequent changes that were made at the time of printing. Jean-Joseph Marcel was part of the group of "savants" and experts accompanying Napoleon's Egypt campaign (1798-1801), was an acclaimed linguist, and was the expedition's official printer. He is credited as being the first person to recognize that the middle text of the Rosetta Stone was not Syriac, but was in fact Egyptian Demotic script. During this period he is known to have released a number of other works on the Arabic language. In 1803, having returned to Paris, he was appointed Director of the Imprimerie Nationale, where he served until 1815. Many years later he published the more well known French-Arabic dictionary, "Dictionnaire Français-Arabe des Dialectes Vulgaires d'Alger, d'Égypte, de Tunis Et de Maroc" (1830).*

** The work is extremely scarce. We have found library holdings of complete printed*

copies at Cambridge, BM Lyon, Oxford (Bodleian Library) and the Qatar National Library. The Bibliothèque Nationale du France also has an incomplete copy of the work in addition to their manuscript.

Bibliographic References: Schnurrer (*Bibliotheca Arabica*) #141; "Arabic and the Art of Printing", Saudi Aramco World Magazine, 9/11/08; *The Printing of Arabic Books in the Arab World* (Gutenberg Museum Mainz, 2002); *Napoleon's Egypt: Invading the Middle East*. Palgrave Macmillan (Juan Cole, 2007); *Napoleon in Egypt: Al-Jabarti's Chronicle of the French Occupation, 1798* (Shmuel Moreh, 1995).

213. Munster, Sebastian. **Sefer ha-shorashim 'im nigzarim: Dictionarium Hebraicum.** Basel: Froben and Episcopius, 1564. Octavo. a-z8 A-Z8 aa-qq8 (= 496 [unnumbered?] leaves). Paginated from right to left. Contemporary roll tooled pigskin over beveled wooden boards. Publication date from colophon.

Fourth Latin edition of The Book of Word Roots with Derivations, a Hebrew/Latin dictionary first published by Froben at Basel in 1535. Arranged by word root (Heb. shoresh) as was common in Jewish lexicography from the beginning, this lexicon is adapted from the Sefer Mikhlol of David Kimchi (ca. 1160-ca. 1235). This work of the renowned Jewish grammarian is divided into two sections; the first, treating of grammar, was entitled Helek ha-Dikduk; the latter section, comprising a lexicon, was entitled Sefer ha-Shorashim. First published at Rome around 1470, the lexicon was among the very first printed Hebrew books. Prijs makes the interesting observation that the Hebrew prologue of the present edition gives evidence of the author's improving grasp of Hebrew prosody, when compared with the earlier version of 1535.

The celebrated polymath, cosmographer, astronomer, and Semitic language scholar Sebastian Münster (1489-1552) was born in Niederingelheim, Hesse, the son of a hospital master. Apart from some private instruction in Latin and later studies at Freiberg, along with attendance at lectures given by the Franciscans, he had no university education. After entering the Minorite order in 1506 was sent to study in Rufach under Konrad Pellikan. Münster assisted Pellikan in teaching at Pforzheim and occupied the chair of Hebrew at the University of Heidelberg from 1524 to 1529. After converting to Protestantism in 1529, he moved to Basel where he would occupy the chair of Hebrew for twenty-three years. "Sebastian Muenster was one of the first Hebraists who, by his numerous publications, firmly embedded Hebrew in protestant theology. Although he did not travel as widely as Reuchlin, Widmanstetter and, later, Masius, his unremitting industry in his home town Basle produced an astounding series of publications which provide a good view of the breadth over which the subject manifested itself" (Heide). "From about 1525, Muenster was a student of Elijah Levita, translating and editing his grammatical works. Muenster also translated a number of other Hebrew works into Latin... His jewish oeuvre, more than three-score publications, covered all aspects of Judaica, excepting Kabbalistic studies..." (Heller). Apart from his grammar books, M. was the author of no fewer than five dictionaries in which Biblical Hebrew is usually

combined with Aramaic and post-biblical Hebrew. The first three are a sequence of adaptations; together they are based on Kimchi's inescapable Sefer ha-Shorashim.

Adams M-1926. Burmeister 22. Cf. Heide (ed.), *Hebraica Veritas* Cat., 59f. Hantzsch, p.173 (note 228.8). Prijs 112. Steinschneider, *Handbuch*, 1384.6. VD16 M-6663. Cf. Heller (The 16th Century Hebrew Book), 187; 203 \$2,000)48823(

השורשים ספר : (*Full title (beginning with Hebrew Dictionarium hebraicum, ultimo ab autore Sebastiano Munstero recognitum, et ex Rabinis, praesertim ex Radicibus David Kimhi, auctum et locupletatum*

214. Pagnini, Sante (Santes Pagninus Lucensis). **Otzar leshon ha-kodesh: hoc est Thesaurus linguae sanctae.** Lyon: Sebastian Gryphius, 1529. First edition. Folio. [16]ff., 7152 [i.e., 2752] col., [2]ff. Woodcut historiated title border and large historiated initial at first page of the dedication; Hebrew lettrines at each section; printed marginalia; printer's device at colophon. Text in two columns. Modern leatherette (laminated over an earlier binding with stamped vignettes), hand-lettered title section from early vellum binding preserved at spine, discrete early inscription in neat hand at title, faint marginal embrowning, four minute worm holes at title, fading away to two by the sixth leaf, only one continuing throughout first half of text, with no significant loss, small clear tape repair at bottom margin title, other repairs at top corner and outer margin last three leaves, paper restoration at top corner final leaf. Overall a very good copy, crisp and clean.

Collation: [16 leaves, irregular signatures], a-z6, A-Z6, aa-zz6, AA-ZZ6, Aa-Zz6 (= 706 leaves; quire p with signature errors, but all catchwords in sequence).

First edition of this early Gryphius imprint, and "one of the first Latin dictionaries for the Hebrew of the Bible. Although it is partly based on [David] Kimchi's Sefer ha-Shorashim, it is certainly not a direct translation of it" (*Hebraica Veritas*). It was reprinted at Paris by Robert Estienne (1548); abridged versions were published by Plantin at Antwerp (1572) and at Leiden (1616). Born in Lucca, the Dominican friar Sante Pagnini (1470-1536) was "[o]ne of the leading philologists and Biblicalists of his day. At sixteen he took the religious habit at Fiesole, where he studied under the direction of Savonarola and other eminent professors" (Cath. Enc.). Skillful in Semitic languages as well as Latin and Greek, Pagnini was appointed professor of classical languages at the College of Oriental Languages, founded by Pope Leo X. He dedicated twenty-five years to his famous translation of the Bible from the original languages into Latin, which was first published at Lyon in 1527-1528. The present work was issued as a scholarly companion to that seminal Bible edition. While in Rome, Pagnini had already published in 1523 a Hebrew dictionary entitled *Enchiridion expositionis vocabularium Haruch*, which was partly based on the Arukh of Nathan ben Yechiel. Later, in 1526, he also compiled a Hebrew grammar based on the work of David Kimchi. In his various lexical works and manuals, Johann Buxtorf was later to draw heavily upon the pioneering work of Pagnini (Burnett, From Christian Hebraism to Jewish Studies, 122).

Adams P-36. Baudrier 8:52. Heide, Hebraica Veritas Cat. 23a. Schwarzfuchs (Lyon) 21.
Steinschneider BH 106-107/1510. (48830) \$2,750

הקדש לשון אוצר :Hebrew title

LANGUAGE: Grammar

215. Cappel, Louis; Thomas Erpenius (Van Erpe; ed.). **Sod ha-nikud ha-nigleh: Hoc est, Arcanum punctuationis revelatum.** Leiden: Joannes Maire, 1624. First edition. Two parts, small quarto. (a)-(b)4 A-2T4 (= 176 leaves). [16], 332 [i.e. 330, pp. 145-146 omitted from pagination; p. 149 mis-numbered 145, 153 as 149], [5, elenchus], [1, blank]pp. “Oratio de... tetragrammato” with caption title. Contemporary vellum; manuscript title at spine; remains of old silk ties. Spine tail worn. Text lightly toned, with occasional oxidation spots. A good copy, with crisp text.

First edition of a famous and highly controversial work of seventeenth-century Hebraic scholarship, published anonymously with an introduction by the celebrated arabist Thomas Erpenius. “In the second and third quarter of the 17th century the attitude which an orientalist took towards the antiquity of the vocalisation signs was to become a touchstone of his attitude towards the more strictly dogmatic opinions” (Van Rooden). The clarity and force of this seminal piece of scholarship is perhaps best described by William Orme, in his 1824 *Bibliotheca Biblica*: “This celebrated work, which first attacked the authority of the Masoretic points, stated all the arguments against them so fully and clearly, that it exhausted the subject at the first onset.” Here published anonymously, the Arcanum was reprinted in Cappel’s 1689 *Commentarii et notae criticae in Vetus Testamentum*. Van Rooden states that in the 1625 edition of his *Ius regium Hebraeorum* the Hebraist Wilhelm Schickhard was the first to reveal (amid the minutiae of an errata note) Cappel’s identity as the author of the Arcanum. The work concludes with Cappel’s 1614 oration on the correct pronunciation of the tetragrammaton. J. L. Blau, *The Christian Interpretation of the Cabala in the Renaissance*, 108-09. Breugelmans, Maire, 1624:3. Orme, *Bibl. Biblica*, 81f. Smitskamp, *Philologia Orientalis*, 285. Detailed discussions of Cappel and the present work may be found in: S. Burnett, *From Christian Hebraism to Jewish Studies*; A. van der Heide (ed.), *Hebraica Veritas* (catalogue for the exhibition at the Plantin-Moretus Museum), p. 34 “Excursus 2: The Age of Masoretic Vocalization”; and P. T. Van Rooden, *Theology, Biblical Scholarship, and Rabbinical Studies in the Seventeenth Century*.

Provenance and Annotations: An old hand has noted “a Ludovico Cappello” at the title; an earlier title faintly appears along the spine; bookplate of the Library of the Protestant Episcopal Theological School of Massachusetts, noting the

gift of Dr. George Perkins of Salem. (48829) \$1,250

הניגלה חניקוד סוד :Hebrew title

216. Cleynaerts (Clenardus), Nicolaes. **Luah ha-dikduk: Tabula in grammaticen hebraeam.** Paris: Charles Estienne, 1556. Quarto. A-K4 [blank K4] (= 40 leaves). 78, [2, blank]pp. Paginated from right to left. Large printer's device at title. Contemporary vellum, somewhat mottled by age. Early library ownership inscriptions at title; early manuscript notes at free-endpapers, otherwise a very good, clean, amply-margined copy.

First Estienne edition (reissued in 1559) of this well-printed manual for the study of Hebrew, "much praised for its succinct and clear rules" (Smitskamp), and the first published work by the Flemish theologian, grammarian, and traveller Nicolaes Cleynaerts (Clenardus; 1495-1542). Originally appearing at Louvain in 1529, the work is in fact an adapted extract from the Hebrew grammar prepared by Cleynaert's teacher, Johannes van Kampen. It would become one of the most popular Hebrew grammars of the sixteenth century: more than twenty editions and reprints appeared by the time of Franciscus Raphelengius' 1589 Leiden edition. Cleynaerts authored both Greek and Hebrew manuals while he was teaching at Louvain, before turning his attention to Arabic. In 1531 he journeyed to Paris before making his way to Spain, where he had great success as a teacher, and began to learn Arabic, perhaps from a muslim servant, in order to read the Qur'an and "to preach the gospel to Muslims in Morocco" (Heb. Ver., 54). He eventually made his way to Fez where, after fifteen months, his health was ruined. He died shortly after returning to Granada in 1542.

Index Aureliensis 141.340. Bakelants-Hoven (Clenard) 13. Renouard (Estienne) 1:110, no. 5. Schwarzfuchs, Le Livre hébreu à Paris au xvie siècle, 244. Cf. Adams C 2161-67. Cf. Smitskamp Cats. 592, no. 83 and 611, no. 105 (ed. Cologne, 1561).

Provenance: Ownership inscription of 'Sancti Martini a Campis', dated 1695; early manuscript annotations in at least two hands, with owner's entry "D. Richardo Potti[s?]" at the front endleaf. (48826) \$1,000

לְהַדֵּקְדֻּקָּה :Hebrew title

217. Danz, Johann Andreas; Johann Heinrich Michaelis. **Compendium grammaticae ebraeo-chaldaicae [BOUNDED WITH] Interpretis ebraeo-chaldaeis synopsis [AND] Paradigmata nominum sipplicium [AND] Rabbinismus enucleatus [AND] Aditus Syriae reclusus [AND] Grundlicher unterricht von den accentibus [COLLECTION with 46 PAGES of NOTABLE CONTEMPORARY ANNOTATIONS and ANALYSES].** Jena and Halle: various, 1704. Sammelband of six works published between 1704 and 1722, small octavo. [14], 178; 32, 236; [46], 129, [1 emendanda]; [12], 118, [29 index], [1 blank]; [10], 92; [16], 124, [12 index and addenda]pp. Last work on the Hebrew accents with 2 folding tables. Contemporary vellum (soiled), manuscript titles at spine (faded). Texts lightly toned, old library stamps and three eighteenth-century owner entries at title, else a very good little collection.

Later editions of five Semitic language manuals by J. A. Danz and a guide to the Hebrew accents by J. H. Michaelis, interleaved with copious and notable annotations by more than one eighteenth-century student: *Compendium grammaticae ebraeo-chaldaicae* (Jena, 1704); *Interpretis ebraeo-chaldaei synopsis* (Jena, 1706); *Paradigmata nominum siplicum* (Jena, 1706); *Rabbinismus enucleatus* (Jena, 1704); *Aditus Syriae reclusus* (Jena, 1722); *Gründlicher unterricht von den accentibus* (Halle, 1720).

Provenance and annotations: Three manuscript entries appear on the first title-page: Lucas Grafft; C.W. Súden (1743); H.W. Wigand (1757). A 26-page manuscript “Analysis in Cap. I. Geneseos secundam institutiones Grammaticas D. Danzii” precedes the first work, and comprises a grammatical study of the first chapter of the book of Genesis, referencing Danzius’ principles. A second interleaved section “Praeliminaria ad Doctrinam de accentibus, discursus...” comprises 18 pages of notes on the lectures of Johann Reichard Rus (1679-1738), professor of Oriental languages at Jena, concerning the Hebrew vowel points and accents. A revised edition of Rus’ *Dissertatio de accentuationis hebraicae usu* appeared at Jena in 1732. As professor Rus died in 1738 the two substantial addenda are likely from the hand of Lucas Grafft - perhaps a relative of Johann Grafft (1618-1695), professor of theology at Tübingen - who notes the cost of the books and binding work at the title. A single leaf inscribed in a different hand offers a 10-line metrical “*Versus Mnemonici de Investigatione Radicis*” to aid on mastering the triliteral Hebrew root system, along with additional notes.

For the first four manuals see: Steinschneider, *Handbuch zur Hebr. Sprachkunde*, nos. 452; 453; 455; 457; and no. 1318 for Michaelis’ *Gründlicher von den Accentibus*. (49207) \$2,500

218. Luqman, the Sage; Abu Tammam Habib ibn Aws al-Ta'i; Thomas Erpenius; Albert Schultens (ed. and trans.). **Grammatica arabica cum Fabulis Lokmani**. Leiden: Samuel and Johannes Luchtmans, 1767. Second Schultens edition. Three parts, quarto. a-r4 s2 t4 (-t4) A-4P4 (= 409 leaves). [14], cxxxii, 301, [302]-603, [1, blank], [68, indices]pp. Engraved printer’s device at title, heraldic cartouche at dedication; woodcut head- and tail-pieces, lettrines; divisional titles at 2C3 and 2P4, register continuous. Prize dedication at front endleaf. Library stamps and endleaf and title. Contemporary half calf over lightly rubbed marbled boards; spine with morocco lettering piece; partially detached green silk ties. A clean, fresh, amply-margined copy.

Second Schultens edition, a line-for-line reprint of the 1748 edition, with only the indices expanded. This Arabic grammar and chrestomathy, with a long excerpt from the Hamasa of Abu Tammam, edited by Schultens for the first time, embodies the collective scholarship of numerous early modern students of the Arabic language, spanning more than a century, including such notables as Joseph Scaliger (1540-1609); Thomas Erpenius (1584-1624); Jacobus Golius (1596-1667), and Albert Schultens (1686-1750). The *Grammatica arabica*, "the first scientific Arabic grammar written by a European scholar"

(Smitskamp), is the work of Thomas Erpenius and was first published in 1613; his edition of selections from the Fables of Luqman appeared in 1614. Later editions of the Grammatica were edited by Golius, Erpenius' successor to the chair of Arabic at Leiden. The selections of anonymous Arabic proverbs were first edited by Erpenius and Scaliger. The Schultens' editions expand the critical apparatus and add a long preface, along with selections from the ten-book anthology of Arabic poetry compiled in the ninth century by Abu Tammam (fl. 808-842).

The collection of ancient Fables traditionally ascribed to Luqman the Sage has long provided elementary reading material for young students of Arabic. In his classic anthology, Henry Coppée provides an English translation of the first fable in the present selection (p.207), The Lion and the Two Bulls: One day a lion attacked two bulls, but the two joined their forces and struck him with their horns; they thus prevented him from separating them. He then addressed one of them, and deceived him by promising that he would never undertake anything against him. He thus succeeded in separating him from his companion. Deceived by this promise, the two bulls left each other; whereupon the lion tore them in pieces, one after the other. Moral: When people of two adjoining towns unite in opinion and purpose, their enemies' efforts against them are vain; but when discord divides them, they both perish.

Annotations and Provenance: The front endleaf contains a prize inscription dated XIII ante Cal. Septembr. MDCCCXXXV [1835] for the achievement of Bartholomeus Joannes Westerbeek Van Eerten, signed by the curators of the Doetinchem gymnasium. Excerpts from Brill catalogues noting the 1636 and 1748 editions of Erpenius' Grammar are tipped-in at the front endleaf. Old library stamps of a Dutch theological school appear at the front endleaf and title.

Brunet 2, 1050. De Sacy 2765 (among the Arabic grammars noted in the NYPL priced copy, this was the stand-out lot going for 13 fr., most others selling for between 1-3 fr.) Schnurrer 106. Smitskamp, PO, 75. H. Coppée, The Classic and the Beautiful from the Literature of 3000 Years. (49062) \$750

Full title: Grammatica Arabica cum Fabulis Lokmani, etc. Accedunt excerpta anthologiae veterum Arabiae poetarum quae inscribitur Hamasa abi Temmam, ex. mss. biblioth. Academ. batavae, edita, conversa et notis illustrata... Praefatio imaginariam linguam, scriptionem, et lineam sanctam Judaeorum confutat. Ed. 2. cum indice locupletiore

219. Munster, Sebastian. **Dikduk de-Lishan Arami 'o ha-Kasda'a: Chaldaica Grammatica [The FIRST ARAMAIC GRAMMAR EDITED by a CHRISTIAN SCHOLAR].** Basel: Johann Froben, 1527. First edition. Quarto: a-z4 A-E4, 112 leaves pp. [8], 212, [4] (printer's device v. final leaf). Large woodcut Hebrew initials; historiated woodcut initials after Hans Holbein. Later vellum over flexible boards, manuscript title at spine. Contemporary manuscript annotations at nearly every page (slightly trimmed at the

fore-margins). Text lightly toned with occasional mild foxing at margins. Overall, a very good copy.

First edition of the first Aramaic grammar edited by a Christian scholar. Published three years after his Hebrew grammar (*Institutiones grammaticae in Hebraeam linguam*, Basel 1524), it appeared the same year as Münster's Aramaic dictionary (*Dictionarium Chaldaicum*), which was based upon the Arukh of Nathan ben Yehiel. The author treats not only the biblical Aramaic which appears in the Masoretic text, but includes the dialects of the Aramaic paraphrases (Targum) of the Hebrew Scriptures, along with the Aramaic of the ancient rabbinical commentaries (Midrash) on the Hebrew Scriptures. In his preface Münster takes pride in having to shift for himself in writing the book as there was no teacher to assist him. As a source for the encyclopedic part Münster used the useful Hebrew dictionary by the Dominican Orientalist, Sante Pagnini, which had been published at Lyon in 1523. While Münster says his purpose is to facilitate the reading of Hebrew Biblical commentaries, he goes beyond this purpose by including a comparison between Aramaic and Ethiopic, as well as four readings from the Aramaic of the Targums. The text incidentally includes the first use of Ethiopic type in Switzerland.

The celebrated polymath, cosmographer, astronomer, and Semitic language scholar Sebastian Münster (1489-1552) was born in Niederingelheim, Hesse, the son of a hospital master. Apart from some private instruction in Latin and later studies at Freiberg, along with attendance at lectures given by the Franciscans, he had no university education. After entering the Minorite order in 1506 was sent to study in Rufach under Konrad Pellikan. Münster assisted Pellikan in teaching at Pforzheim and occupied the chair of Hebrew at the University of Heidelberg from 1524 to 1529. After converting to Protestantism in 1529, he moved to Basel where he would occupy the chair of Hebrew for twenty-three years. "Sebastian Muenster was one of the first Hebraists who, by his numerous publications, firmly embedded Hebrew in protestant theology. Although he did not travel as widely as Reuchlin, Widmanstetter and, later, Masius, his unremitting industry in his home town Basle produced an astounding series of publications which provide a good view of the breadth over which the subject manifested itself" (Heide). "From about 1525, Muenster was a student of Elijah Levita, translating and editing his grammatical works. Muenster also translated a number of other Hebrew works into Latin... His Jewish oeuvre, more than three-score publications, covered all aspects of Judaica, excepting Kabbalistic studies..." (Heller).

Adams, M-1903. Burmeister 3. Hantzsch, p.182 (note 264). Cf. Heide (ed.), *Hebraica Veritas Cat.*, 59f. Cf. Heller, *The 16th Century Hebrew Book* 1:187. Prijs 23.
Steinschneider 2014.6 (Handbuch 1377). VD 16, M-6648. STC (German), 632 (48854)
\$3,750

220. Opitz, Heinrich. **Syriasmus Facilitati & Integritati suae Restitutus, Simulque Hebraismo et Chaldaismo Harmonicus, Ac Regulis Qvinqvaginta absolutus. Exemplis & Singularibus qvibusvis Versionis Syriacae Vet. & Novi Test. summo studio annotatis.** Leipzig: Johann Caspar Meyer, 1691. Second edition. Octavo. 4 leaves, 268pp., 32 leaves, 3 folding tables. Contemporary vellum-backed boards with lettering on spine. Red edges. Title page in Syriac and Latin, printed in red and black with black double border. Historiated headpieces, decorative initials. Grammar of the Syriac language with three folding tables on conjugation and other rules. Text in Syriac and Latin. Binding with wear along edges, lettering on spine fading and heavily rubbed. Short inked notes at top of inside front cover. Worming in margins of first twenty-five pages, diminishing and only minor loss of text. Binding in overall fair, interior in good+ to very good condition. fair to vg. Hardcover. (47035) \$950

221. Widmannstetter, Johann Albrecht. **Syriacae linguae. Iesu Christo, eisque Matri Virginis atque Iudaeis omnibus, Christianae redemptionis evangeliaeque pradicationis tempore, vernaculae [et] popularis, ideoque à Novi Testamenti scriptoribus quibusdam hebraicae dictae. Prima elementa. Quibus adiectae sunt christianaे religionis solemnes, quotidianque precationes.** Vienna: Michael Zimmermann, 1555/1556. First edition. Small quarto: A-G4 (= 28 unnumbered leaves). Later light weight rustica boards, with exposed cords. Faint foxing and dust soiling about the edges, but still a fine, crisp copy, uncut and unopened.

First edition of this Syriac alphabet and syllabary (15pp.), accompanied by a selection of prayers; it is sometimes found bound with the editor's 1555 editio princeps of the Syriac New Testament. This is a notably early example of Syriac printing, and an early publication of Michael Zimmermann, a native of Zurich, active in Vienna from 1553-1565, who was the first printer in that city to have a foundry. The splendid serto Syriac types are the first to be used in Germany, and were cut by Kaspar Kraft from Ellwangen. Nestle observes that the handwriting of Moses Mardenus, the Syrian priest who aided Widmannstetter in his Syriac studies, bears a striking resemblance to the types cut for the New Testament, and employed here in the present Alphabet. Smitskamp notes that the first Syriac grammar to employ Syriac types was published at Pavia in 1539 by Theseus Ambrosius.

The four-column format of the liturgical readings (in Syriac type; in Hebrew type; transliteration into the Latin alphabet; Latin translation), as it employs Hebrew types, is therefore among the very earliest (and rare) examples of Hebrew typography in Vienna: Pannonius' 1544 *De bello Turcis in ferendo* reproduces in woodcut only a few Hebrew lines from Proverbs; the selections from the biblical book of Jonah which appear in Planck's 1552 Hebrew grammar occupy only eight pages; the second edition of Weidner's *Loca praecipua*, which contains the author's substantial letter to the Jews, does not appear until 1562. According to Freimann, after these few examples Hebrew typography does not resume in Vienna until 1793, with the appearance of Anton Schmidt's edition of the

Mishnah. Vinograd's listing of (substantial) Hebrew imprints in Vienna begins only in the eighteenth century.

Adams W-138. ADB 42, 360: "zählt zu den frühesten Pflegern der orientalischen Studien in Deutschland, das Syrische ward hier geradezu durch ihn begründet". Darlow & Moule M-8948. Mayer, Wien 1:71. Nestle (Syriaca) 3; Zur Geschichte der syrischen Typen 57 (pp.16-17). Moss 1142. Smitskamp, PO, 92 (cf. 91 for Widmannstetter's Syria NT). VD16 W-2490. Strothmann 16. Zenker 2:1525. For Zimmermann (active 1553-1565) see: Benzing, Beiträge, 455.7 (48866) \$4,750

LITERATURE

222. Erasmus, Desiderius. **Apophthegmatum opus cum primis frugiserum, iugilanter ab ipso recognitum auctore, e Graeco codice correctis aliquot locis, in quibus interpres Diogenis Laertii sesellerat.** Lugduni (Lyon, France): Apud Seb. Gryphium, 1537. Later edition.

Octavo. 609, [37]pp. Original blind-stamped pigskin binding, with hand-written title on spine. Raised bands. Decorative metal clasps. Publisher's device on title page. Decorative initials.

Originally published in 1531, "Apophthegmatum opus" is a translation of Plutarch's "Apophthegmata" by Erasmus of Rotterdam. It contains a collection of apophthegms (short cryptic remarks containing some general or generally accepted truth) from classical antiquity. Many classical apophthegms repeated ideas of Socrates, Plato, and Alexander the Great.

Here are a few samples of Erasmus' Apophthegms:

"While on the march with his army one winter, Alexander the Great was sitting by a campfire, watching the army as it marched by. He noticed an old warrior shivering from the cold, trying to find a place near the fire. Alexander bade the man sit in his own chair, saying, "If you had been born a Persian, it would cost you your head to sit in the king's chair, but you are a Macedonian, not a Persian. Sit."

"Metellus once accused Cicero of having caused more people to die through his personal testimony than he had saved through his representing them in court. Cicero responded, "Indeed, for my integrity exceeds my eloquence.""

"A certain young gentleman who had come to Rome from the provinces was found to bear an astonishing resemblance to Augustus Caesar. Hearing this, Augustus had the man brought before him. Perceiving the close resemblance, Augustus asked him, "Tell me, did your mother ever spend any time in Rome?" The quick-witted provincial shot back, "My mother, never; my father, often.""

"One of Socrates' lessons was that men should abstain from foods that might provoke a man to eat when he has no hunger, and drinks that might provoke him to drink when he has no thirst. He went on to say that the best sauce in the world is to be hungry."

Moderate rubbing and darkening to binding. Title lettering on spine partly faded. One clasp missing. Upper part of front free endpaper neatly cut-out. Offsetting to title page. Previous owner's name on title. Light water-staining throughout. Last leaf of the Index missing. Text in Latin. Binding in overall good- to good, interior in good- to good+ condition. g- to g+. Hardcover. (39736) \$1,250

223. Fedorov, Alexander Mitrofanovich (А.М. Федоров); Mikhail Solomonov (Михаил Соломонов, cover design by). **За Океан Za Okean (Over the Ocean)**. St. Petersburg (Санкт-Петербург): Prometei (Прометей), 1909. First edition. Octavo. 211pp. [13]. Original illustrated tan wrappers re-backed, retaining original printed spine laid down on modern tan paper. Cover with decorative motifs in gilt and multicolor illustrations. Beautiful cover design and illustration by artist Mikhail Solomonov (1879-1942).

The first and only edition of this scarce non-fiction work of documentary journalism examining the experiences and 111

effects of the massive waves of immigrations from the Russian empire occurring in the late 19th and early 20th centuries. There is a specific and large focus on the experiences of Jewish immigrants fleeing to America in the wake of persecution and pogroms. The author, Alexander Fedorov (1868-1949) who was known as a poet, but also a prolific prose writer as well, traveled with some of these immigrants via ship to New York. In this work he documents the harsh journey and difficulties faced by these people, and draws complex human portraits of their lives, backgrounds, and experiences. The book is illustrated throughout with a number of relevant b/w photographic reproductions (both in-text and on separate plates), many showing locations in America. The final 13 unnumbered pages contain publisher's advertisements.

Wrappers professionally repaired and re-backed, but still lightly creased, with some staining as well. Library ink-stamp and some markings in pen on the back wrapper. Closed tears on p.115-118 repaired. A few sporadic instances of light stains, smudges and/or underlining in pencil on a few pages throughout. Most pages still quite clean and bright. Wrappers in good+, interior in very good condition overall. Wrappers protected in modern mylar. g+ to vg . Softcover. (49924) \$1,250

Alexander Mitrofanovich Fedorov (1868-1949) was a Russian poet, playwright, prose writer and literary translator. He was born in Saratov into a peasant family, was orphaned at a young age, and had a difficult and tumultuous youth. Since his early twenties, he was engaged exclusively in literary activities and was influenced by the work of Ivan Bunin. He traveled extensively in the first decade of the 20th century, and wrote about his experiences. In 1920 he emigrated to Bulgaria and taught literature.

LITERATURE: Essays

224. Gomringer, Eugen (ed.); Max Bense, Will Grohmann et al. **Max Bill [INSCRIBED]**. Teufen, Switzerland: Arthur Niggli, 1958. First edition. "Für mausi mit allen guten wünschen Max Bill am jahresende 1958" on front free endpaper. Octavo. 84pp. Original cream wraps with black lettering on cover and spine, in original glassine dustwrapper. Publication in appreciation of the Swiss architect, artist, painter, typographer and designer Max Bill. Contributions by Max Bense (Arguments for Max Bill), Will Grohmann (Tendency towards Synthesis), Richard P. Lohse (Unity of the Design Principle), Kurt Marti (The Second Commandment and Concrete Art), Annie Müller-Widmann (Dear Max Bill), Carlos Flexa Ribeiro (The Fiftieth; in French), Ernesto N. Rogers (The Unit of Max Bill; Italian), Ernst Scheidegger (Visual Report 1944–1958 on Max Bill) and Eugen Gomringer (Max Bill and Concrete Poetry). Illustrated with eight b/w photographs of Max Bill in professional and personal situations. Contains biographical data from 1928 to 1958 on Max Bill and short biographical sketches of the contributors at rear. Texts in German, one each in French and Italian. Near fine condition. Softcover. (48693) \$275

LITERATURE: Fairytales, Folktales, Legends

225. Andersen, Hans Christian; Der Nister (trans.); El Lissitzky (cover by). **Mayselekh (Fairy Tales)**. Warsaw: Kultur-lige, 1921. Second edition. 1/3500. 8x6". 315pp. [4]. Rebound red-brown cloth over textured-paper boards. Original blue and black cover with black lettering pasted on the front. This book is a collection of 21 fairy tales from Hans Christian Anderson, translated into Yiddish by Der Nister (Pinchus Kahanovich) the noted Yiddish-language author, philosopher and translator. The book is illustrated throughout in b/w and notably features constructivist cover art from acclaimed Russian avant-garde artist El Lizzitsky (he is credited on the verso of the title page). The final page contains a table of contents, listing the stories. This second edition was originally printed in a limited run of 3500 copies. Text in Yiddish. Scarce.

Binding with rubbing and chipping to extremities. Spine rubbed along the hinges, and at the head and tail. Some cracking, scratches and abrasions to the front cover. Some water stains on the back cover. This book is ex-library with ink stamps in the margins of the title page, and p.3. Chipping along the top edge of the final pages (table of contents). Closed tears at the top of the title page and front free endpaper. Starting at the verso of p.315. Pages browned. Binding and interior in good- condition overall. g-. Hardcover. (45071) \$4,750

Alternate title: *Andersens Mayselekh* (*Andersen's Fairy Tales*)
מײַס : מעשהלעך
אנדערסן, הילויסטראציעס : In Yiddish
הנְדָרֶסְן אַנְדָרֶסְן :

LITERATURE: Fiction

226. Brontë, Charlotte (as Curer Bell). **The Professor, A Tale (2 vols.)**. London: Smith, Elder & Co., 1857. First edition. Octavos. Vol.1: (viii) 294pp. 2pp. Vol.2: 258pp. [1] 8pp. Original period brown morocco boards, spine with gilt lettering on red labels and raised bands. Gilt dentelles and marbled endpapers. A very nice copy of the first edition of the first novel written by Charlotte Brontë. Although written before the author's breakout success with Jane Eyre, this novel was originally rejected by publishers at the time, and was not published until two years after her untimely death in 1855. Both volumes are complete with the original period publisher's advertisements on numbered pages at the rear. Noted printing errors in this true first issue copy are the transposing of the last letters on the first two lines of p.21 in volume 1, the periods missing at the end of the headlines of pages 58 and 221 of volume 2, and the "p" at the beginning of the third line of p. 99 (vol.2) missing.

Bindings with some light rubbing to extremities, and some minor scratching, abrasions and/or stains to the covers. Minor chipping to the head of the spine of the second volume. Book blocks tight. Interior with a very few minor instances of smudges or tiny water stains. Light pencil notes on the initial blank of the first volume. Bindings in very good-, interior in near fine condition overall. vg- to near fine. Hardcover. (50002) \$1,250

227. Jabotinsky, Ze'ev (Жаботинский, Владимир); Arthur Szyk (illus. by). **Разсказы Razskazy (Stories) [SIGNED]**. Paris: Vladimir Jabotinsky, 1930. Limited first edition. 1/200. Octavo. 29pp. [1]. Half pebbled dark green leather over green-brown marbled paper boards. Title on with stamped raised band and VJ at bottom of spine. Gilt ruling and lettering on the spine. Marbled endpapers. With half title and b/w photographic frontispiece of the author. This is copy #75 from a limited run of 200 self-published copies, hand-numbered and signed by the author. On the limitation leaf at front. A scarce first edition of this collection of 15 short stories written during his period in Paris, by influential political activist, literary figure and Revisionist Zionist thinker Vladimir "Ze'ev" Jabotinsky (1880-1940). The collection contains a few small lithographic illustrations in black from acclaimed Polish-Jewish artist and illustrator Arthur Szyk (1894-1951).

Text throughout in Russian.

Binding with sunning to the spine and some light rubbing and bumping to extremities. Minor rubbing to the hinges of the spine. Interior with sporadic light foxing throughout. Ink stamp of a previous owner on the colophon. Starting at the gutters of the endpapers, with one of the rear endpapers loose but present. Book block still fairly tight overall. Binding and interior in good+ condition overall. g+. Hardcover. (47250) \$2,500

* A slightly more common second edition, also self-published by the author, followed in 1931.

228. Kosinski, Jerzy. **The Painted Bird [SIGNED, W/ AN ORIGINAL DRAWING]**. Boston: Houghton Mifflin, 1965. First edition, first printing. Octavo. 272pp. Illustrated dust jacket, with brown and black lettering on the front cover and spine. Brown cloth boards with blind-stamped lettering on the front cover and black lettering on the spine. This true first edition copy of the famed novel by Jerzy Kosinski, is signed on the title page with an interesting abstract drawing of a bird, by the author. This copy has the same line of text printed at the top of both p.230 and p.231, which distinguishes this as a true first issue of the book. The successful novel tells the powerful story of a young Polish-Jewish boy's struggle for survival during the Holocaust. The book was famously surrounded in controversy for claims that the author lied about its content being autobiographical, and that it in fact was plagiarized from other sources and/or not entirely written by the author himself.

Dust jacket with some light chipping to extremities. A small closed tear to the top of the front of the jacket, as well as some minor smudges and stains. Flap of jacket price clipped. Binding with minor bumping/ rubbing to extremities. Starting at the interior gutters, but book block is tight overall. Jacket in very good-, binding and interior in very good+ condition overall. vg- to vg+. Hardcover. (49919) \$1,250

229. Remarque, Erich Maria; Isaac Bashevis Singer (trans. by). **Ojfn Marew-Front Kein Neis (All Quiet on the Western Front)**. Vilna: B. Kleckin, 1930. Second Yiddish edition. Octavo. 241pp. Original illustrated beige cloth with black and red lettering on cover, black on spine. Housed in a dark blue cloth slipcase, with white lettering in English on the spine. Publisher's debossed blind-stamped device on the back cover. Beveled edges. Decorative brown endpapers. Duo-tone frontispiece portrait. Yiddish translation of the acclaimed novel from the original German, by Isaac Bashevis Singer. Novel on the subject of soldiers' difficulties to reintegrate into normal life after having experienced extreme combat situations. Adapted for the screen by Maxwell Anderson, George Abbott, Del Andrews and C. Gardner Sullivan. The film was directed by Lewis Milestone, nominated in three categories, cinematography, best writing achievement, and was awarded the Oscar for best film for producer Carl Laemmle Jr. in 1930. Other adaptations were commissioned for television, radio, music, and theater.

Text in Yiddish.

Binding with light rubbing to extremities, and spine lightly sunned. Back cover with some scratches. Interior with starting and loosening of the book block at the interior covers. The first few pages, including the front endpaper, half-title and title with chipping, tears and starting along the gutter. Chipping at the side edges repaired with scotch tape.

Age toning to pages throughout, with p.174-204 with small chips at the top corner of the pages. Binding in overall very good-, interior in good condition overall. g to vg . Hardcover. (47025) \$300

נִירָע קַיִן מִעֲרֵב-פֿרָאנְס אֹוּפָן :Yiddish title *The first Yiddish edition was published the previous year, in Warsaw, by the same publisher.

230. Steinbeck, John. **John Steinbeck Collection: Five First American Editions (Of Mice & Men, Of Mice & Men: A Play in Three Acts, To A God Unknown, The Pearl, and The Forgotten Village) [WITH] To Two First British Editions (Of Mice & Men, and Cup of Gold) (7 vols.)**. New York/ London: Covici Friede/ Viking Press/ William Heinemann, 1935-1947. First American and British editions. The content of the collection is as follows:

1) Of Mice and Men. New York. Covici-Friede. 1937. First edition, first printing, in an original illustrated first state jacket. Beige, cloth boards with orange and black. Top edge of book block in blue. Price on jacket \$2.00. Has all the points of a true first printing, including the "pendula" line near the bottom of page 9, as well as the bullet point between the two 8s of page 88. Jacket with some light rubbing and/or closed tears to extremities as well as some staining at the top of the front. Book block is lightly cocked, with a small stain on the front cover. Interior covers with small light damp stains. Booksellers stick on the back flap. Dj in good+, binding in very good-, interior in very good+ condition overall. g+ to vg+.

2) Of Mice and Men: A Play in Three Acts. New York. Covici-Friede. 1937. First edition, first printing, in a first state 114

jacket. Gray cloth boards with black lettering on the front cover and spine. Top edge of book block in blue. Price on jacket \$2.00. A nice copy of the play version of the classic novel. Dj with minor rubbing to extremities, and a small scratch on the back. Binding with light stains on the covers. jacket in very good+, binding in very good-, interior in near fine condition overall. vg- to near fine.

3) To A God Unknown. New York. Covici-Friede. 1933 [1935]. First edition, second issue. Green and tan printed dust jacket, with a price of \$2.50 on the flap. Gray cloth with green lettering on the spine. Top edge of book block in blue. Pages uncut. Dj with minor sunning and smudges to the covers, jacket spine with a few small abrasions and light rubbing to the head and tail. Binding with some foxing to the covers. Dj in very good, binding in good+, interior in near fine condition overall. g+ to near fine.

4) The Pearl. "Published by the Viking Press in December 1947". New York. First edition, first printing, in a first state jacket. Red and blue graphic dust jacket with white lettering on the front cover and spine. Price of \$2.00 on jacket flap, with an image of Steinbeck looking to his left on the back cover of the jacket. Red-brown illustrated buckram boards with gold lettering over black on the spine. Top of book block in blue. Illustrated by Jose Clemente Orozco. Jacket with light rubbing to extremities and covers,

closed tear on the front hinge of the spine, and light water stains and few closed tears on the back of the jacket. Binding with minor bumping/rubbing to corners. Top of book block with a few minor stains. Dj in very good-, binding in very good, interior in near fine condition overall. vg- to near fine.

5) *The Forgotten Village*. With 136 Photographs from the Film of the Same Name. By Rosa Harvan Kline and Alexander Hackensmid. Story by John Steinbeck. New York. The Viking Press. "First published May 1941". First edition, first printing. Photo-illustrated dust jacket in green, yellow and black. Top edge of book block in green. The work shows the narrative from the ethnographic documentary film of the same name (1941) directed by Herbert Kline and Alexander Hammid (Alexander Hackensmid), gorgeously printed in b/w photogravure, using stills from the film. Dust jacket with minor rubbing to extremities, as well as minor smudges and a few small closed tears on the back. Binding with tiny stain on the front cover. jacket in near fine, binding in very good+, interior in near fine condition overall. vg+ to near fine.

6) *Of Mice and Men*. London. William Heinemann Ltd. 1937. First British edition, first printing, in first state jacket. Variant issue with endpapers and top edge of book block both in pink. Blue illustrated jacket in blue and black. Includes original publisher's printed yellow belly band. Blue cloth boards with gilt lettering on the spine. Closed tears to the belly band. Jacket with the most minor smudges and water spots. Spine of jacket lightly sunned. Jacket in very good+, binding and interior in near fine condition overall. vg+ to near fine.

7) *Cup of Gold*. London. William Heinemann Ltd. 1937. First British edition, first printing. Green and white printed dust jacket. Blue cloth boards with gilt lettering on the spine. Jacket with sunning to the spine, as well as some minor chipping and/or closed tears to extremities. Dj in very good, binding and interior in near fine condition overall. vg to near fine. Hardcover. (49732) \$9,500

LITERATURE: Illustrated

231. Barbier, George (Illustrated by); René Boylesve, Albert Flament, Gérard d'Houville, René Bizet, and George Barbier (Text by). **La Guirlande des Mois - 5ème Année 1921 [WITH POCHOIR PLATES]**. Paris: Meynial, 1921. First edition. 12mo. [4], 137, [1]pp. Original illustrated dust-jacket over decorative silk cloth. All edges gilt. Decorative endpapers. Hand-colored illustration on title page. Illustrated headpieces, and decorative tailpieces. Book housed in its original illustrated cardboard slipcase. Published by Jules Meynial between 1916 and 1921, "La Guirlande des Mois" was a delightful five-issue series of almanacs, embellished with striking in-text drawings and pochoir plates by George Barbier. Filled with calendars, poems, articles and fiction by noted cultural figures of the period, they evoke a privileged world of elegant splendor. Illustrated with five in-text drawings and six splendid pochoir plates by George Barbier, this fifth and last

issue of "La Guirlande des Mois" contains a poem by René Boylesve (*Vers l'Absente*), and four short stories (La Sphère Enchanté; La Guêpe; Madame Fleur; L'"Imbroille" de l'Opéra) by, respectively, Albert Flament, Gérard d'Houville, René Bizet, and George Barbier. This volume is complete with its 12-page 1921 calendar at rear, as well as its eight Note pages (left blank). Age-toning to slipcase. Dust-jacket sunned along spine, with minor offsetting to covers. Binding slightly frayed at head and tail of spine. Text in French. Slipcase and dust-jacket in overall good, binding in good+, interior in very good, pochoir plates in near fine to fine condition. Protected in modern mylar. g to vg.
Hardcover. (39602) \$650

232. Fitzgerald, F. Scott; Michael Graves (illus.). **The Great Gatsby [SIGNED] [W/ ADDITIONAL EPHEMERA]**. San Francisco: Arion Press, 1984. Limited edition. 1/350. Quarto. 179pp. [1]. Housed in an illustrated brown paper over green cloth slipcase, with red lettering on the covers and spine. 3/4 green cloth over brown illustrated brown paper boards, with red lettering on a paper label on the spine. Pages uncut and printed on French rives paper. One from a limited edition of 400 copies hand signed by the illustrator on the colophon at the rear, of which 350 were issued in a slipcase. This deluxe and beautifully-produced fine press edition of F. Scott Fitzgerald classic American novel, is illustrated with countless in-text drawings by architect and designer Michael Graves (1934-2015). Graves also illustrates the slipcase and covers of the book with images interpreting various locations and views of Gatsby's mansion from the novel.

[WITH]

Four additional pieces of relevant ephemera are housed in an Arion Press illustrated envelope: - "Michael Graves Draws Gatsby", the finely produce 8-page prospectus for this edition, with information about the novel, the illustrator and printing/edition details. Illustrated with a few small images to be used in the book, and a b/w photographic reproduction of Graves on the front cover. Softcover. - A signed handwritten letter from someone involved, discussing the edition, and praising its quality and printing. Signature cannot be deciphered. Dated Dec., 26th 1985. - A promotional pamphlet for the Arion Press advertising various publications, with images. - A small leaflet written by Andrew Hoyem, director of the Arion Press, announcing the move to a new address.

Book, slipcase, and envelope all protected in modern mylar. Near fine condition overall.
Hardcover. (49666) \$2,000

233. Jones, Owen; Henry Warren; A. Warren (illustrators). **The History of Joseph and His Brethren. Genesis Chapters XXXVII, XXXVIII, XL**. London: Day & Son, [1865]. First edition. Large quarto. Unpaginated. 26 double-sided leaves. Rebacked in red pebbled buckram. Retaining beautifully-designed period red pebbled buckram covers, elaborately decorated with gilt embossed Egyptian motifs and geometric patterns. Period

spine with gilt lettering laid down. Beveled edges. Gilt edges. Both front and back cover are decorated in full color and gilt. Modern endpapers.

A recounting of the biblical story of Joseph and his brothers taken from the book of Genesis, Chapters 37-39. This work is gorgeously illustrated throughout with chromolithographic plates including printing in gold, by British illustrators Owen Jones (mostly known as an architect, 1809-1874), Henry Warren (1794-1879), and his son Albert Henry Warren (1830-1911). The images take inspiration from both the tradition of illuminated manuscripts and Egyptian hieroglyphics. Each scene from the story is shown on the page opposite the corresponding text passage, printed in landscape orientation. The text pages are also beautifully decorated chromolithographically, with gilt and elaborate borders and motifs. Both the initial title page and the final artist credits page are also beautifully designed.

Binding with some rubbing and light bumping to corners. Cover with some smudging and light stains. Binding tight. Interior with foxing, water stains, and/or smudges to pages. Most images still quite clean, with the flaws limited to the edges of the plates. Binding and interior in very good- condition overall. vg-. Hardcover. (49991) \$375

LITERATURE: Letters

234. Rilke, Rainer Maria. **Lettres À Une Amie Vénitienne (Letters to a Venetian Friend)**. Verona: Officina Bodoni, 1941. Limited first edition. 73/350. Quarto. 83 (1)pp. Original vellum covered boards with gilt lettering on spine, protected by modern mylar, in light plum paper-covered slipcase. Top edge gilt. Title page with etching by Mario Vellani-Marchi. Top and bottom edges uncut.

Thirty-four unpublished Rilke letters to Mimi Romanelli, written from 1907–1912, thirty-two in French, two in German. Printed in Griffon italics on the hand press of Officina Bodoni in an edition of four hundred and twenty copies on vellum paper of which fifty copies, numbered I-L, are reserved for the owner of the letters, M. E. Aeschlimann in Milan. Of the copies numbered 1-350, one hundred and fifty have been reserved for the publisher Johannes Asmus in Leipzig. Twenty copies are not numbered. No changes have been made to the original text, but some spelling errors have been corrected. Inscription inked to top of front free endpaper. Binding very lightly rubbed. Slipcase lightly faded in good, binding in very good, interior in fine condition. Good to fine condition. Hardcover. (48813) \$500

LITERATURE: Memoir, Diary

235. Fucik, Julius (Julio Fucik); Diego Rivera (cover illus.); Libuse Prokopova (trans.). **Reportaje al Pie de la Horca (Notes from the Gallows)**. [Mexico City]: Fondo de

Cultura Popular A.C., 1952. First Mexican edition. Octavo. 128pp. Illustrated white, black and red paper wrappers, with black and red lettering on the front cover and spine. Original cover designed for this edition by acclaimed Mexican artist Diego Rivera. Scarce first Mexican edition of the book commonly known in English as "Notes from the Gallows", published by the printing house of the Communist Party of Mexico.

The work is a memoir by Czech journalist Julius Fucik (1903-1943) detailing his imprisonment by the Nazis. Fucik, an ardent communist and anti-fascist, was arrested by the Gestapo in Prague in 1942. During his detention he was frequently interrogated and tortured. He was subsequently brought to Germany to stand trial on charges of treason, where the Nazi criminal court convicted him, and sentenced him to death by hanging in 1943. This memoir recounts the author's horrific experiences while detained in Prague's Pankrác Prison. The work was written down on scraps of cigarette paper and smuggled out by one of the prison guards. The work was heavily used in subsequent years as a valuable propaganda tool by communists.

Includes 5 interleaved plates throughout the text (including frontispeice portrait) containing b/w photographic reproductions of images of the author and pages of the original manuscript. Contains a tribute poem to the author by Chilean poet pablo Neruda. Text in Spanish.

Wrappers with foxing as well as light bumping and creasing along edges. Minor age toning to the edges of pages throughout. A few pages with light creasing. Book block tight. Wrappers in good, interior in near fine condition overall. Scarce. Wrappers protected in modern mylar. g to near fine. Softcover. (48691) \$650

**This is the third known Spanish language edition of the work, following two extremely scarce editions published in Argentina, 1950-1951.*

236. Le Clerc, Jean; Joannes Georgius Graevius; Ezechiel Spanheim. **Vita et opera ad annum MDCCXI. Amici ejus opusculum, philosophicis Clerici operibus subjiciendum.** Amsterdam: Jean Louis de Lorme, 1711. First edition. Two parts, duodecimo. A-L12 (= 132 leaves). 264pp. Engraved frontispiece, title in red and black with engraved vignette; second part with half title. Contemporary polished calf, double-ruled in gilt, gilt-tooled spine with raised bands and morocco lettering piece; marbled endleaves; silk ribbon marker. Light rubbing at joints and extremities, text lightly toned, occasional mild foxing. A very good, clean copy, handsomely bound, with a finely executed portrait of the author.

First edition of Jean le Clerc's (1657-1736) autobiography. The theologian, critic, biblical scholar, and celebrated man of letters parted with Calvin over his theological interpretations, left Geneva, and settled in the Netherlands. Le Clerc was an outstanding promoter of historico-critical methods of biblical exegesis, and was a primary conduit of scholarly communication between England and the Netherlands, especially through his

various journalistic endeavors. With a selection of letters by Joannes Georgius Graevius (6) and Ezechiel Spanheim (5), followed by a bibliography of le Clerc's opera. An English version appeared at London in 1712. Brunet 30867 (49061) \$450

237. Weizmann, Chaim. **Trial and Error: The Autobiography of Chaim Weizmann [SIGNED] (2 vols. complete).** New York: Harper & Brothers, 1949. Limited first edition. 1/500. Octavos. Vol.1: (viii) 264pp. Vol.2: (v) 265-493pp. Tan dust jacket with black and red lettering on the spine. Dark blue buckram boards with tan paper labels on the spines. Pages uncut. #415 from a limited edition of 500 copies numbered and signed on the colophon by Chaim Weizmann. This famous autobiography of the first president of the State of Israel Chaim Weizmann covers the entirety of his fascinating life and career in candid detail. The book was published the same year as he took office as the country's first president, serving until his death in 1952.

Dust jackets with minor sunning and stains, as well as light creasing and rubbing to extremities. Light chipping to the heads and tails of the spines. Bindings with minor bumping and rubbing to extremities. Interior of vol.1 with the signatures of previous owners on the front free endpaper. Djs in good+, bindings and interiors in near fine condition overall. g+ to near fine. Hardcover. (48610) \$1,250

LITERATURE: Poetry

238. Claudel, Paul; Rihakou Harada (Illustrations). **Dodoitzu. Poèmes.** Paris: Librairie Gallimard, 1945. First edition. 786/4,000. Quarto (11 x 8 1/2"). Unpaginated (4) 64pp. Original wraps with color lithograph on cover in Seihon (Japanese) stab binding, protected by modern mylar. Half-title in English and Japanese printed in red and black. Vignette on title page. The first bilingual edition of Claudel's poems, four poems in French only. Illustrated with fine reproductions of thirty watercolors by Rihakou Harada, including cover, plus title page vignette.

Seventy-five copies of this work printed on white foamed vellum, in pure rag, from the Navarre paper mills, numbers 1 to 75, and 20, noncommercial, numbered I to XX; four thousand copies numbered from 76 to 4075 and thirty for the trade numbered from XXI to L. This is No. 786. Text in French and English. Very light age-toning and almost imperceptible staining on front cover. Very good+ condition. Softcover. (48688) \$375

239. Cocteau, Jean; Man Ray (photograph). **L'Ange Heurtebise [W/ PHOTOGRAM].** Paris: Librairie Stock, 1925. Limited first edition. 1/300. Large folio. 15pp. [2]. (+ print). Housed in a beautiful custom clamshell box in blue pebbled leather, with white lettering on the spine, and a finely rendered inlaid illustration in white leather, based on the

famous face designed by Cocteau, on the front cover. White loose leaf portfolio, with black lettering. Pages uncut and un-opened. #202 of 250 printed on "velin d'arches" paper from a total of 300 copies, numbered on the colophon.

This finely printed work contains the complete text of Jean Cocteau's poem "L'Ange Heurtebise" (The Heurtebise Angel), based on the angelic/demonic figure, who reappears numerous times throughout the artist's work, and was sometimes noted as a reincarnation of the artist's former lover Raymond Radiguet. Cocteau claimed that he first encountered the figure when he spoke to Cocteau in an elevator, manufactured by the company Heurtebise, and thus was named as such. Following this, the artist composed the poem in a haze, lasting seven days.

The work is accompanied by an original b/w heliogravure print of a photogram by acclaimed modern artist Man Ray (also known as a "Rayograph"). It was said to be a depiction of Heurtebise, although the figure was said to be inscrutable. These types of photographic images are created without the use of a camera, by directly placing objects onto a light sensitive surface, and exposing the assemblage to light.

Portfolio with minor damp staining to covers, as well as sunning sunning to the right side of the back cover. Interior with 118

some sporadic and very minor smudges, mostly to the margins. Light age toning to the spine of the portfolio and top of the blank preceding the half-title. Minor smudging to the bottom margin of the print, with image unaffected and clean. Box in near fine, portfolio and interior in very good+ condition overall. vg+ to near fine. Softcover.
(49348) \$3,000

240. Crosby, Harry. **Sonnets for Caresse**. Paris: Editions Narcisse, 1927. Fourth edition. 30/44. Quarto. Unpaginated 36pp. Original plain wraps with tan stiff dustjacket with red and black lettering and frames on cover, red vignette and black frame on back cover. Title page printed in red and black. This fourth and last edition contains twenty-four sonnets with red initials printed to Japan paper with limitation page, numbered by hand at rear. The first edition contained 30, the second 37, and the third edition 48 poems. Dustjacket with some wear along edges, small chips and tears along spine and top edge of back cover. Reinforced with transparent tape at lower third of spine, rubbed. Six inch closed tear along top of inside flap of dustjacket, three inch closed tear at top of flap at back cover. Illustrated Ex-Libris on inside front cover with signature of owner James S. Furr. Note by Furr above Ex-Libris. Block age-toned. overall in good condition. g. Softcover. (46427) \$950

Henry Crosby (1898–1929) was the heir to one of the richest Boston banking families. Profoundly affected by his experience in the American Field Service during World War I, he abandoned all pretense of living the expected life of a privileged Bostonian. With his wife Mary Phelps Jacob he moved to Paris, enjoying the decadent lifestyle of the period,

Les années folles (Crazy Years), became friends with some of the most famous individuals, including Salvador Dali, Ernest Hemingway, and Henri Cartier-Bresson. Mary (Polly) took the name Caresse and together they founded the Black Sun Press, becoming part of the so-called "Lost Generation Writers" and the first to publish authors including James Joyce, Ernest Hemingway, D. H. Lawrence, T. S. Eliot, and Ezra Pound.

241. Deutch, Mattes; Ben-Sholem; Shloime Schwartz (eds.); Todros Geller (illus.); Mitchell Siporin (illus.). **From Midwest to North Pacific: Anthology of Yiddish Verse / Anthologie. Di Idishe Poezie fun Mitvest un Mayrev, Biz di Letste Teg fun Moyshe Leyb Halpern.** Chicago: Farlag Ceshinsky/ M. Ceshinsky, 1933. First edition. Quarto. (xxiv) 200pp. Light brown buckram boards with gilt lettering on the front cover and spine. Decorative floral endpapers. Illustrated title page and contributors list at the front. This publication is an anthology of work from Yiddish poets in the Midwest and Western United States from 1932-1933, beautifully illustrated, most notably by Todros Geller. The collection was also published to honor the memory of the recently deceased Yiddish poet Moyshe-Leyb Halpern (1886-1932), with the initial section of poetry dedicated to him.

The work is illustrated throughout in b/w, most notably with 7 full-page expressionist woodcut engravings by acclaimed artists Todros Geller (1889-1949) and Mitchell Siporin (1910–1976). Siporin created the evocative title page with woodblock printing in black and red as well as two others. Geller contributes the table of contents with avant-garde typography as well as 3 other large images, plus an additional smaller woodcut. Geller's contributions include proletarian and Jewish themes.

Poets who contributed to this collection are Moyshe Bogdanski (1889-1938), Shloyme Belski (1890-1972), Ben-Sholem (Shimen Shneyder, b.1890, also ed.), Pinhes Berman (1892-1974), Yankev Brodski (1892-1980), H. (Hirsch) Goldovsky (1892-1948), Borekh Goldhart (1897- 1950), L. Gorelik (1889-1941), Yehude Leyb Dashevski (aka Yalbiz or Louis Dashevski, 1890-1974), Mattes Deutch (1894-1966, also ed.), Pesi Hershfeld-Pomerants (1900-1978), Shifre Weiss (1889-1955), Malka Heifetz Tussman (1893-1987), L. Miler (1889-1967), Alter Esselin (1889-1974), Ezra Korman (1888-1959), Yitskhok-Elkhonen Rontsh (1899-1985); and Shloyme Shvartz (aka Selwyn S. Schwartz, 1907-1988, also ed.) among others. Many of these contributors were born in Eastern Europe and had later settled in the Chicago area. The content is organized by poet (alphabetically), with each contributing multiple poems, and many accompanied by a b/w photographic portrait. There is an additional printed table of contents on the final page.

Binding with light rubbing and sunning to the spine. Tail of spine lightly bumped. Front board slightly bowed. Pages throughout (including images) clean and bright, with the occasional small stain or smudge, mostly in the margins. Starting at interior front gutter, but binding fairly tight overall. Binding in very good, interior in very good+ condition overall. Hardcover. (49841) \$2,500

לֵיבּ מַשָּׁה פּוֹן טַעַג לְעִצְמָעָדִי בִּיז : מִיְרָעָו אָוָן מִינְטוּוּסֶטּ פּוֹן פֿאָזְיעַ אַידִישָׁעָדִי : אָונְטָאָלָאנְגִיעַ
בָּעַן; **מַאֲטָעַם, דִּיטֶשׁ** Publication: **צְעַשְׁינְסְקי** פָּאָרְלָאָג, שִׁיקָּגָע: **הַאלְפָרָנוֹ**
מַצְפָּרְעִין; **טָאָדְרָעָס,** גַּעַלְלָעָר; **שְׁלוּיְמָעָש,** שְׁוֹוָאָרָץ; **שָׁאָלָעָם**
transliteration: Farlag Tseshinski

242. Gleize, Jean-Marie; Henri Maccheroni (Gravure and Photography. **Nu Dénudé [SIGNED LIMITED EDITION WITH ORIGINAL PHOTOGRAPH AND THREE ENGRAVINGS].** Vernon, France: Manière Noire Editeur, 2000. Limited edition. Signed by Gleize and Maccheroni on colophon, and hand-numbered 9/67. Quarto. (4) 37 (1), (6)pp., 3 engravings with tissue guards. Velin BFK Rives wraps with black lettering on cover and spine, protected by modern mylar. Frontispiece photograph (9 1/4 x 6 1/4") tipped in.

"Jean-Marie Gleize was born in Paris in 1946. He was thus of an age to be a Maoist and militant in 1968, identifications he retains to this day. He published his first book (on Francis Ponge) in 1981, and became a professor at l'Université d'Aix-en-Provence as well as at the prestigious l'École normale supérieure de Lyon where he would direct the Centre d'études poétiques from 1999-2009. In addition to his scholarly work on modern and contemporary French, Arabic, and American poetry, he would enter the first rank of French poets (or "post-poets," as is sometimes said), aesthetically affiliated with peers such as Emmanuel Hocquard, Anne-Marie Albiach, and Claude Royet-Journoud." (Kenning Editions)

"Jean-Marie Gleize (b. 1946) is among the most influential theoreticians of contemporary experimental French poetry. He calls postpoésie attempts to write poetry as if from the outside, leaving behind lyrical verse, prose poetics, and all forms of essentialism. In the 1990s he developed and applied in his own writing concepts of littéralité and nudité that aimed at quietening down figures, expressivity and subjectivity to let the workings of language and discourse surface as more objective and potent poetic enigmas." (University of Minnesota)

Nu Dénudé by Jean-Marie Gleize is augmented with a photograph and three original engravings by Henri Maccheroni. It was set in Dodoni body 12 by Monique Roncerel. Printed on Velin BFK Rives 189g in seventy-five copies including sixty-seven numbered from 1 to 67 and eight out of commerce numbers from I to VIII. Printed by Michel Roncerel in Reviers in August 2000. Fine condition. Softcover. (49866) \$1,250

243. Greenberg, Uri Zvi. **Ezor Magen u-Ne'um Ben Ha-Dam.** Jerusalem: Sadan, [1929]. First edition. Quarto. 31pp. [1]. Tan paper wrappers, with red lettering and avant-garde modernist typography on the front cover. Pages unopened. The work is comprised of two lengthy poems, "Ezor Magen" (A Sheild of Defense) and "Ne'um Ben Ha-Dam" (The Address of the Son of Blood) by acclaimed Israeli poet Uri-Zvi Greenberg (1896-1981).

The works came in the wake of the infamous 1929 Palestine riots and reflect a period in the poet's career when he was starting to become more militant and moved politically to the right. Printed in an edition of 2000 copies. Cover design credited to Leon Fin. Text in Hebrew. Wrappers with some creasing to extremities. Soiled along the spine, continuing through the gutters of the first 8 pages. Starting at the interior back cover. Book block fairly right overall. Wrappers in good-, interior in very good- condition overall. g- to vg-. Softcover. (48611) \$275

סלאן ירושלים, Hebrew title: גלינברג צבי אורן, Author: חdem-בן ונאות מגן איזור, Publication: ג'ת

244. Ibn Ismail, Ibrahim; James V. Hatch; Camille Billops (illus.); David du Bois (introduction by). **Poems for Niggers and Crackers [INSCRIBED & SIGNED] [PIONEERING ANTI-RACIST, AFRICAN-AMERICAN POETRY]**. [Cairo]: Published by the authors, 1965. First edition. Octavo. 54pp. Printed staple-bound tan paper wrappers with black lettering on the front cover. Inscribed and signed on the front free endpaper by author James v. Hatch and artist Camille Billops in pen. This shockingly-titled work is a scarce collection comprised of 31 poems from two American expatriate poets, one black (Ibrahim ibn Ismail, b.1934) and one white (James V. Hatch, 1928-2020). The poetry is accompanied by a total of 5 compelling and thematically relevant lithographic illustrations, finely-printed in black by multidisciplinary artist Camille Billops (1933-2019), who was Hatch's wife. This was the first time the couple had collaborated.

In a way the work acts as a poetic dialogue between the two men, expressing their outrage and disillusionment with the state of race-relations in the United States, with both men having "grown to manhood in a society in which each submitted to the emotions which seemed the best defense against total destruction." The work was born out of "this uncontrollable hatred and despair of the black poet... and the unwanted guilt of the white poet... and the attempts of each to purge himself of these negative emotions through joint poetic experience." In addition to the expected poetic polemics against the socio-cultural institutions and philosophy of racism in United States, the poets also target their ire towards the capitalist system and also as the black bourgeoisie class in America. It is also important to note that this work was published only one month after the assassination of Malcolm X, a personal friend of Ibn Ismail, and there is poem dedicated to his memory. Two illustrative examples of the poets' perspectives can be found in these excerpts from the poems "Epitaph for Malcolm X" and "Some Black-American Faces", respectively:

- 1) "Your fight was meritorious and not in vain. You've inspired and put fire, into the black-man. Your life was exemplary, your death in pain, but we will carry-on your hopes and become free-men."
- 2) "Forget not in your escape, the unemployed of your brothers whose bellies scrape their

backbone, while yours pokes out from ham and steak, making it hard for you to steer your Cadillac coupe, on the slimy street, past your brother in the stoop in despair, the holes in his shoes, the nits in his hair, making you shame you black."

The poetry is powerful and sometimes satirical and sarcastic, but always crackling with deep emotions and lived personal experiences. The two men met and collaborated while both living in Cairo, Egypt and its assumed that the book was published there, although no publisher's location is mentioned in the book.

The front of the book contains a fascinating introduction to the work by David du Bois, discussing the thought process behind this notable collaboration, as well as a table of contents. The back of the book contains short biographies on ibn Ismail, Hatch and Billlops.

Minor staining and smudging along the spine of the wrappers. Interior clean and vibrant. Wrappers tight. Wrappers in very good+, interior in near fine condition overall. A very nice copy of the this scarce and powerful poetry collection. vg+ to near fine. Softcover. (49392) \$2,250

About the authors:

American poet and activist Ibrahim ibn Ismail (b.1934) was born in Elizabeth, New Jersey. He spent much of his childhood in hospitals battling serious health problems. Later, he took to the road, and hitchhiked through the United States, becoming a traveling free spirit, and holding a variety of jobs along the way. He became politically active, was involved in the Black Muslim movement, and at the time of the publication of this work he was studying Arabic in Cairo, at the Al Azhar University. Malcolm X visited the city in 1964, while Ismail was there and the two men purportedly became friends.

James V. Hatch (1928-2020) was a writer and scholar, and a professor of English and Drama at a number of institutions, most notably at the City College of New York. He was known as a prominent historian of African American theater, and a promoter of black culture in the United States. With his wife, artist Camille Billlops, he amassed an impressive collection of materials relating to the subject of black performance, letters, and the arts, numbering the thousands of pieces. The collection is has become known as the Hatch-Billlops collection, and is an invaluable resource for academic study, currently held at the Stuart A. Rose Manuscript, Archives, and Rare Books Library, at Emory University

Camille Billlops (1933-2019) was a pioneering and award-winning African American sculptor, printmaker, filmmaker, archivist and educator. Born in Los Angeles, she graduated from California State University, Los Angeles with a B.A. in education, in 1960. After meeting scholar and writer James V. Hatch in 1959, who was then a professor at UCLA, they subsequently married. At various points the couple lived and traveled abroad, with a notable multi-year period in Cairo, Egypt. By the late 1960s the couple had settled back in the the U.S. and were living in Manhattan, where Hatch got his position at City College of New York. There they started to amass the notable

collection that now bares their name. As a visual artist Billups has exhibited internationally, and starting in 1982 started her career as a filmmakers. Among her work in the short-form and documentary fields, her autobiographical 1991 film "Finding Christa" was awarded the Grand Jury Prize for documentaries at the 1992 Sundance Film Festival.

David du Bois (1925-2005) was an American journalist, activist, scholar and professor of African American studies. During WWII he served in the United States infantry. Later, he worked for many years as a foreign correspondent, most notably in Cairo. In the 1960s also he served as a consultant to the government of Ghana, and in the 1970s he served for a time as the spokesperson for the Black Panther Party. His mother was Shirley Graham Du Bois (1896-1977) an award-winning author, playwright, composer, and activist. She married the famous W. E. B. Du Bois in 1951, and her son David took his new stepfather's name out of respect.

245. Kjersmeier, Carl. **Negerdigtning: Fortællinger og Sagn (Negro Poetry: Tales and Legends)** [INSCRIBED]. Copenhagen: Andr. Fred. Host, 1922. First edition. Inscribed to Alfred Flechtheim by Carl Kjersmeier 9/4 1931 on front free endpaper. Duodecimo. 60pp. Original decorative wraps, printed lithographically, with black lettering on illustrated label on cover, protected by modern mylar. Decorative cover signed "Zoe." in plate. Illustrated with seven full page offset reproductions of photographs depicting African sculptures.

"This little book, which is based on the works of German, English and French researchers, does not pretend to give an overview of a continent's undiscovered literature. Its purpose is only to draw attention to the monumental simplicity of the poetry of the African indigenous people as it appears to be liberated from the Arab, Persian and Indian influences of the North and the East. The attached pictures are photographic reproductions of African wooden sculptures, belonging to the Translator..." (Author) Laid in a 1931 photo-illustrated article on African sculptures by Carl Kjersmeier. Text in Danish. Light wear along edges of cover, small chip at head of spine. Block uncut at bottom and foredge. Very good condition. Softcover. (48815) \$950

246. Kvitko, Leib. **Gerangl: 1917-1929 (Struggle)**. Kharkiv: Tsentriforlag, 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 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) \$3,750

246. Millay, Edna St. Vincent. **Huntsman, What Quarry? [SIGNED]**. New York and London: Harper & Brothers Publishers, 1939. First edition. Signed and numbered by author on colophon. 501/551. Quarto. xii, 108 (2)pp. Original light gray half cloth over pigeon blue boards with black lettering and ruling on paper label of spine, housed in light purple slipcase with black lettering and decorative ruling on paper label of cover, both protected by modern mylar. Title page printed in red and black with publisher's device.

Collection of poetry by the American poet and playwright Edna St. Vincent Millay. She is known for using her verse as a medium for feminist activities and was a prominent part of the Greenwich Village poetry scene of the early days. Millay's career as a poet was meteoric. In 1923 she became the first woman to be awarded the Pulitzer Prize in poetry. Light wear and sunning along edges of slipcase. Two small stains from removed tape, no abrasion, on front free endpaper. Some signatures in last third of block unopened at top edge. Very good condition. Hardcover. (48807) \$250

248. Novak, Mili (Shmuel); Emanuel Shechtman (cover by). **Ga'ash (Eruption)**. Kiev: State Trust Printing, Kiev/ Svetlyatsek Bookstore, Mosow/ "Science" Bookstore, Kiev, [1923]. First edition. Octavo. 47pp. Printed tan wrappers with black and red text on the front cover. Front cover with modernist typography designed by Emanuel (Manuil) Shechtman (1900-1941). This is a scarce first edition of Mili Nowak's collection of modernist Hebrew poems. The poetry is inspired by the ideals of the October Revolution, and the style of Vladimir Mayakovsky and Alexandre Blok. The book was printed in Kiev, and sold/ distributed (published) in limited quantities by two bookstores, one in Kiev and one in Moscow.

Text in Hebrew.

Cover has been professionally restored, but still with some minor creasing, age toning and smudges. Interior with age toning to pages. Interior front cover and title page with a few light smudges. Previous owner's signature and ink stamp on the title page. Minor worming to bottom left corner, through page 38. Text unaffected. Wrappers in very good, interior in good+ condition overall. g+ to vg. Softcover. (46923) \$3,500

נובק מייל, געש : שפטמן עמנואל : Hebrew title : Cover By

249. Paz, Octavio. **Blanco**. Mexico: Joaquín Mortiz, 1972. Limited Second edition. 1/1100. Quarto. Unpaginated. Original tan cloth over decorative paper covered boards, with black lettering on spine. Book housed in its original decorative paper covered slipcase. Captivating poetic work by Octavio Paz, the famed Mexican Nobel laureate, whose poetry was influenced by Marxism, surrealism, and existentialism, as well as religions such as Buddhism and Hinduism. "Bianco" is designed in highly figurative language to present the philosophy of India's equally metaphoric Yoga. Age-toning and minor rubbing along edges of slipcase. Spine and edges of binding slightly age-toned. Text in Spanish. Slipcase in overall good, binding in good+ to very good, interior in very good condition. g. Hardcover. (28970) \$600

250. Rilke, Rainer Maria. **Das Stundenbuch enthaltend die drei Bücher: Vom moenchischen Leben / Von der Pilgerschaft / Von der Armut und vom Tode** [INSCRIBED by Walter Reich]. Leipzig: Insel Verlag, 1921. First Limited Edition. 9/440. Inscribed to producer and agent Paul Kohner "Dear Paul Merry Xmas 1964 from Lisl and Walter" on blank preceding title page. Quarto. (6) 105 (5)pp. Original gilt-stamped cream leather with gilt lettering on cover and spine. Gilt fillets and top edge. Red endpapers. Title page in two colors by Walter Tiemann with red header. Black ribbon-marker. Sarkowski 1360. First publication of the famous Insel Press in Gothic script selected by Carl Ernst Poeschel and printed on Van Gelder paper by Poeschel & Trepte, Leipzig. "The Book of Hours (Das Stundenbuch)" is next to "...Christoph Cornet" Rilke's most important early work. It was his first completely structured cycle and it is written in a suggestive, melodic form that became the hallmark of Rilke's poetry and established his reputation as a "religious poet." Full leather variant binding in small but unknown number. Text in German, Gothic script. Binding with light wear along edges, small chips and scuffing, few light marks on front cover and small stain on spine. Red endpapers slightly darkened at foredge. Pages 44 and 45 with fan-like offsetting from black ribbon marker, colophon and opposite page with light offsetting from tail end of ribbon marker. Binding in overall good+, interior in very good condition. g+ to vg. Hardcover. (42612) \$1,500

251. Spenser, Edmund. **The Works Of that Famous English Poet, Mr. Edmond Spenser. Viz. The Faery (Fairy) Queen, The Shepherds Calendar, The History of Ireland, &c. Whereunto is added, An Account of his Life; With other new Additions Never before in Print. Licensed, October 24th 1678. Roger L'Estrange.** London: Printed by Henry Hills for Jonathan Edwin at the Three Roses in Ludgate-Street, 1679. Third edition. Folio. (12), 339 (1), 16, (8), 1-2, 10-11, 9-11, 10-11, 14-258 (Calen- in brackets, w/o advertisement leaf), 369-391 (1)pp. Rebound in 19th century full calf with gilt lettering and ruling on spine and raised bands. Gilt edges. Marbled endpapers. Frontispiece engraving, signed R White sculp, depicting Spenser's funeral monument. The title page is printed in double-framed red and black lettering. Decorative initials. (The editorship has been attributed, probably erroneously to Dryden. See: Johnson, F.R. "A critical bibliography of the works of Edmund Spenser," 1933, p. 53-56... Includes "Brittain's Ida" (First appears in the third edition)... The title words "The feary... &c" are gathered by a left brace / ESTC R7177/ Wing S4965). Despite erroneous pagination text printed continuously.

Contents: A Summary of the Life of Mr. Edmond Spencer (half-title); The Fairy Queen, books 1-3 (three half-titles); The Second Part of the Fairy Queen: Containing the Fourth, Fifth, and Sixth Book (title page with three half-titles); Two Cantos of Mutability: Which both for Form and Matter, appear to be parcel of some following Book of the Fairy Queen (half-title / Seventh book of the Fairy Queen); Prosopopoia: or, Mother Hubberds Tale (title page); The Shepherds Calendar: Containing Twelve Aeglogues, Proportionable to the Twelve Months (title page); Colin Clouts Come home again (title page) incl. Astrophel. A Pastoral Elegy Upon the Death of the most Noble and Valorous Knight, Sir Philip Sidney (half-title); The Mourning of Thestylis (half-title); A Pastoral Aeglogue Upon the Death of Sir Philip Sidney, Kt. etc. (half-title); An Elegie; or, Friends Passion For His Astrophel (half-title); Prothalamion; or, A Spousal Verse Made (title page); Amoretti and Epithalamion (title page); Epithalamion (title page); Four Hymns (title page); Daphnaida: An Elegy Upon the Death of the Noble and Vertuous Douglas Howard (title page); Complaints Containing sundry small Poems Of The Worlds Vanity (title page); The Ruines of Time (half-title); The Tears Of The Muses (title page); Vigils Gnat (half-title); The Ruines of Rome: By Bellay (half-title); Muiopotmos; Or, The Fate Of The Butterfly (title page); Visions Of The Worlds Vanity (half-title); The Visions of Bellay (half-title); The Visions of Petrach (half-title); A Letter of the Authors... (half-title); A Vision Upon this Conceit of the Fairy Queen (half-title); Brittain's Ida (half-title); A View Of the State of Ireland (half-title); Calendarium Pastoral (half-title); Glossary. (Thirteen title pages)

Exquisite 17th century edition compiling the works of Edmund Spenser (c. 1552-1599), one of the premier craftsmen of Modern English verse in its infancy, and one of the greatest poets in the English language. This volume contains Spenser's masterpiece, "The Faerie Queen", an epic poem and fantastical allegory celebrating the Tudor dynasty and Elizabeth I. Also included in this work, the author's controversial "A View of the State of Ireland", in which Spencer argued that Ireland would never be totally pacified by the

English until its indigenous language and customs had been destroyed, if necessary by violence. The author even recommended scorched earth tactics, such as he had seen used in the Desmond Rebellions, to create famine.

Later binding with light scuffing along edges, front joint with 3/4 closed tear at head, back joint with 1/8 inch. Ex Libris of Seymour Nebenzahl and two bookplates of K. Perrin on inside front cover. Some faint inked names on main title page. Few short penciled notations in block. Light sporadic spots and light age-toning along edges in block. Good to very good condition. Hardcover. (49455) \$1,500

252. Spenser, Edmund; John Upton (ed.). **Spenser's Faerie Queene... A New Edition, with a Glossary, and Notes Explanatory and Critical [FIRST CRITICAL EDITION]**. London: Printed for J. and R. Tonson, 1758. First Critical Edition. Two volumes, quarto. xlvi, [68, glossary], 673, [1, blank]; 673, [1. blank]pp. Contemporary diced calf, elaborately tooled in gilt; spine with raised bands, red and green gilt morocco labels, covers with gilt-tooled borders (extremities lightly rubbed, slight chipping at spine heads both vols.). Marbled endleaves, gilt dentelles, a.e.g., green silk ribbon markers (with offsetting to leaves 2H2 verso and 2H3 recto in vol. 1; 2R3 verso and 2R4 recto in vol. 2). Occasional light marginal foxing and dust smudges. Clean, half-inch tear at foremargin leaf 4Q3 in vol. 2. A nearly fine set of an important critical work, printed on heavy stock, with very ample margins, beautifully bound and fully intact.

First critical edition of this celebrated English epic poem by Edmund Spenser (ca.1552-1599), dedicated to Elizabeth I. "The Faerie Queene was a new departure in the history of English poetry, being a combination of Italian romance, classical epic, and native English styles, principally derived from Chaucer" (Andrew Hadfield, in: ODNB online). The Church of England clegyman, John Upton (1707-1760) was an accomplished classical and literary scholar. Apart from the present work, "he published an excellent edition of Arrian's Epictetus in two volumes (1739-41)... and some critical observations on the plays of Shakespeare and Ben Jonson" (E.C. Marchant, in: ODNB online). Upton's edition of The Faerie Queene marks an epoch in Spencer scholarship, as he makes a first attempt to present the original spelling of the text, and is the first editor to provide extensive annotations which trace sources and identify historical personages. "[A]ll later annotators are indebted to Upton's erudition" (Radcliffe).

Alston 3:101. Carpenter, Reference Guide to Edmund Spenser, 116. ESTC T134641. Evans, Edmund Spenser, a Bibliographical Supplement, 55, no.5. Radcliffe, Spenser and the Tradition, English Poetry 1579-1830 (online database via Virginia Tech).

Provenance: Printed label of Anthony Godwin Hail, a contributor to the Blake Estate Oral History Project (UC Berkeley); 18th-century engraved armorial bookplate William Adair, Esq. (49292) \$1,000

MANUSCRIPT, OBJECTS: Original

253. Maes, Petrus. **Prooemium in Logicam Aristotelis [17th-CENTURY Aristotle SCHOOL CURRICULUM Illustrated MANUSCRIPT]**. Louvain: P. Maes, 1632.

Twelve parts, quarto (20.5 by 15 cm). Dated manuscript on paper, 571 leaves; ca. 30 lines per page. Manuscript title in red on blank oval within engraved leaf with historiated borders. Neat cursive text in dark brown or black ink; red ink and elaborate calligraphic initials employed for the main sectional titles and further subdivisions. Contemporary calf (expertly rebacked), lettered in gilt, with stamped vignettes (dated 1632) at both boards. Green silk ties partially preserved. Occasional mild soiling. Leaves 17/18 and 259/260 partially stuck together due to offsetting of the titles; leaves 565-570 separated with some paper damage and minimal obscuring of the text. Overall, text about fine, composed in a neat hand on good quality paper, crisp and clean.

Early seventeenth-century manuscript interpretation of lectures in Aristotelian logic given at the Falcon College of Louvain University, penned by Petrus Maes, originally from the Brabant village of Zichem. Relatively few such manuscripts survive from this era; the universities of Leiden and Louvain hold several dozen. Given the insight which they provide into prevailing philosophical ideas and pedagogical practices, the two universities have formed a study circle for the purpose of publishing these courses.

Leaf 7 - Leaf 72 - Leaf 152 - Leaf 184 - Leaf 242 - Leaf 250 - Leaf 293 - Leaf 358 - Leaf 432 - Leaf 446 - Leaf 485 - Leaf 550 -

Commentarius in Isagogen Porphirii - De Ar[istote]li Partib[us] Logicae. Liber praedicamentorum prooemium. Liber postpraedicamentorum Liber primus priorum prooemium

Liber secundus priorum analiticorum Liber primus posteriorum analiticorum prooemium Praefatio in librum pro di dogmatum Prooemium in libros periermenias Liber secundus periermenias Liber primus topicorum Prooemium in reliquos libros topicorum Prooemium in libros elenchorum.

The engraved leaf, which provides a blank oval for lettering, depicts at the top a coat of arms with crowned falcon, surrounded by two angels, and above two scholars or sages, each holding a book, at the bottom. The iconography refers to the Pedagogie De Valk. (Falcon College).

Final Leaf 571 contains the chronogram: FIneM totIVs LI/bris posVIIt DIVI/IgnatI VIgILIa. (48965) \$12,000

254. n/a. **Collection of 3 Rare Anti-Jewish Austrian National Socialist Ephemera dealing with Jewish Property and Rights.** 1938 - 1944. 1) Four by six-inch postcard with canceled green stamp, addressed to Dr. Heinrich Reif, Rechtsanwalt, Wien III, /3,

Lothringerstr.12. Reichseagle (Hohheitszeichen) with "Ein Volk hilft sich selbst" above address. Stamp with profile of Hindenburg. Sender's business stamp with his name and address on left margin of postcard: "Josef Hochradt, Linz, Bromenadestr. 20." Verso of card dated "Linz, 17. März 1939," with typewritten note by Hochradt informing Dr. Reif that he knows of serious buyers that are interested in purchasing property which was previously owned by Jews: "Euer Wohlgeboren! Ich habe sehr ernste Kaufinteressenten für verkaufliche Häuser aus jüdischem Besitz an Hand. Sollten Sie ein solches Haus wissen und mir der Verkauf gelingen, würde ich Ihnen selbstverständlich den Kaufvertrag zukommen lassen. Falls Ihnen ein solches Objekt bekannt ist, wollen Sie mir bitte, die Adresse desselben mitteilen. Heil Hitler! (signed) Jos. Hochradt" (I have buyers which are very interested in houses for sale that previously were owned by Jews. If you are aware of any such houses, and in the event that I would succeed in selling them, of course I would get the sales contract to you. If you know of such properties, please forward the address to me. Heil Hitler! Jos. Hochradt). Typewritten address crossed out with pencil, new address written next to it (also in pencil). Very good condition.

2) 4" x 5 3/4" postcard with canceled green stamp, addressed to Herrn Notar Dr. Reichert, Wien I / I, Salztorgasse 7. Stamp with profile of Hitler. Sender's business stamp with his name and address on left margin of postcard: "Josef Reiniger's Nachfolger M. Gr. v. Tassul, Strick-, Strumpf- u. Wirkwarenfabrik, Wien IX/66, Servitengasse 15, Telephon A 16-2-65 nach Betriebsschluß A 13-0-42." Verso of card dated "Wien, den 20. Juli 1944", with typewritten note to Reichert, giving him permission to take ownership of a piece of machinery which was in the possession of a company previously owned by Jews: "Wien, den 20. Juli 1944. Lieber Parteigenosse! Die jüdische Firma Brüder Gutmann hatte bis nach dem Umbruch eine Strumpfwaren Fabrik in Wien 21 (Strebersdorf Baracken an der Donau). Da sie die ungarische Staatsbürgerschaft besassen, durften sie ihre Maschinen nach Ungarn ausführen bis auf eine Cottonstrumpfmaschine, die zur Ausfuhr nicht freigegeben wurde. Diese Maschine liegt heute noch bei einem Spediteur in Wien. Ich ersuche Sie hie(r)mit den Spediteur zu erheben. Es dürfte ein Akt bei der Gestapo existieren. Heil Hitler! (signed) M. Gr. v. Tassul (Dear party comrade! The Jewish firm Brüder Gutmann, located in Wien 21..., ran a company until the annexation. Since they had Hungarian citizenship they were able to export their machines to Hungary with the exception of a hosiery (cotton) knitting machine, for which exportation was refused. The machine is still in storage with a freight company in Vienna. I hereby request that you collect the item from the freight agent. A file in regards to this should exist with the Gestapo. Heil Hitler!). Notes and annotations in pencil and blue crayon on recto and verso of postcard. Interestingly the postcard is dated 20. July 1944, the very day General Stauffenberg attempted the ill-fated assassination attempt on Hitler at the Wolfsschanze. Very good condition.

3) 4" x 5 3/4" referendum identity card, addressed to (handwritten name unreadable), Wien 13, Diabelligasse 1. Left margin of card with "Gemeindeamt: XIII. / WS. 113. Sie sind in der Stimmliste unter Nr. 15 eingetragen. Ihr Stimmlokal ist 35. Wien, 13., Hietzinger Hauptstr. 168" (Municipal office: XIII... You are number 15 on the voting list.

Your Stimmlokal(?) is 35). Original stamp below: "Volksabstimmung für Groß - Deutschland am 10. April 1938. Abgestimmt" (Plebiscite for Greater Germany on 10 April, 1938. Voted). Verso of card with printed text in German, gothic script: "Volksabstimmung und Wahl zum Großdeutschen Reichstag am 10. April 1938. Wahlausweis für die in der Anschrift benannte Person. Abstimmzeit ist am 10. April 1938 von früh 8 Uhr bis nachm. 17 Uhr. Dieser Wahlausweis ist zur Abstempelung bei der Stimmabgabe vorzuweisen. Er wird als Nachweis der vorgenommenen Abstimmung zurückgegeben. Frühzeitig zur Wahlurne gehen! Der Bürgermeister. Wer das Stimmrecht ausübt, trotzdem er vom Stimmrecht ausgeschlossen oder Jude ist oder ihm bekannt ist, da er von mindestens drei volljüdischen Großeltern abstammt oder aber als Mischling (mindestens zwei jüdische Großeltern) mit einer jüdischen Person verheiratet ist, hat diesen Wahlausweis sofort an das Gemeindeamt zurückzusenden und hat von der Wahl fernzubleiben. Andernfalls setzt er sich schwerer Bestrafung aus" (Plebiscite and election to the Greater German Reichstag on 10. April 1938. Election ID for person named. Election (time) takes place on 10. April 1938 from 8am - 5pm. This ID must be shown when voting and will be stamped and returned. Show up early! The Mayor. Whoever votes, after being excluded or being a Jew, or is aware of being a descendant of three Jewish grandparents, is a mixed breed (at least 2 Jewish grandparents), is married to a Jew, must at once return this election ID to the municipal office and must stay away from the election. Otherwise he (she) is subject to severe punishment). A few weeks after Austria's annexation into the Third Reich, Hitler staged an 'election' (referendum) on April 10th to show that the Austrian's fully approved to be part of the Greater German Reich. It was virtually impossible to vote anonymously and the results showed that supposedly 99.73% of the population voted for the Führer. Small stain on upper corner on both sides, otherwise in very good condition. (29408) \$3,500

PHOTOGRAPHY

255. **David Ben-Gurion [INSCRIBED ORIGINAL PHOTOGRAPH].** Matted (15 3/4 x 11 3/4") Silver Gelatin Print (8 x 6"), mounted on cream paper. Portrait photograph of David Ben-Gurion inscribed "To Günther Freiherr von Gall with best wishes. D. Ben-Gurion 23.12.70 Sdeh-Boker, Israel."

David Ben-Gurion (1886-1973) was Israel's first Prime Minister and the founder of the Social Democrat Workers Party in Israel. He was the party chairman from 1948-1963. The Kibbutz Sde Boker was his retirement home and he was buried nearby. First word of inscription slightly blurred. Else in fine condition. Fine condition. Matted. (49882) \$950

256. Moholy-Nagy, L.; Walter Gropius. **Malerei Fotografie Film - Bauhaus Bücher 8.** München: Albert Langen Verlag, 1927. Zweite veränderte Auflage, Drittes bis fünftes Tausend (Second revised edition). Quarto. 140pp. Original yellow cloth with red lettering on cover and spine, in original illustrated dustjacket, white lettering at spine. Black endpapers. Dustjacket, typography, design and layout by Moholy-Nagy. An influential

publication of experimental photography, which asserts that the photographic medium can create new ways of looking at the world. This seminal Bauhaus treatise is comprised of images, text and charts advancing The New Vision of objective visual communication developed in reaction to the subjectivity of the pictorialist and expressionist schools. Illustrated with 33 b/w photographs utilizing a range of innovative forms and techniques: photograph, photo montage (often combined with type), x-ray, double exposure, long exposure, reverse printing, sequential frames (animation & live action), darkroom manipulation, macro, micro, lighting and mirrors, along with some documentary images, portraiture and advertisements. Essays include a graphic analysis of dozens of images and their tempos. Others cover topics such as optical design, photos with words, the photographic process, reproduction and color. Bold constructivist typography in text sections. Much of the work is by Moholy-Nagy. Also: Man Ray, Renger-Patzsch, Hannah Höch, Georg Muche; and Lucia Moholy, F. M. Duncan, Riebicke, Charlotte Rudolf, J. B. Polak, Muche / Bauhaus, Citroen / Bauhaus, Berliner Illustrierte Zeitung, UfA, and others. Includes photographs from the films *Tatjana*, *Fridericus Rex*, Arnold Fanck's *Wunder des Schneeschuhs* and *Dr. Mabuse*. Introduction by Aleksey Fedorov-Davydov.

Text in German. Dustjacket rubbed with light wear along edges and 1/2" chip at top of spine. Binding with light foxing due to water exposure, visible starting at front endpapers with one inch at bottom across page, diminishing throughout publication to page fifty-nine. Dustjacket, binding and interior in overall good- to very good condition. Scarce. Volume 8 of the "Bauhausbücher" series. Softcover. (48218) \$1,500

Contents: Einführung / Von der Pigmentmalerei bis zum reflektorisch geworfenen Lichtspiel / Die Schlagwortproblematik optischer Gestaltung / Über das gegenständliche und Gegenstandslose / Tafelbild, Architektur und "Gesamtkunstwerk" / Die statische und kinetische optische Gestaltung / Haus - Pinakothek / Fotografie / Produktion Reproduktion / Fotografie ohne Kamera: Das "Fotogramm" / Die Zukunft des fotografischen Verfahrens / Typofoto / Das simultane oder Polykino / Von technischen Möglichkeiten und Forderungen / Abbildungen (illustrated section)

"In this theoretical treatise in text and pictures Moholy-Nagy condemns the subjectivity of pictorialism (using an Alfred Stieglitz picture as a punchbag), and sets out the framework of what he calls the 'New Vision', featuring his own work and that of others. The New Vision thesis put forward in this book argues that the camera should be left alone to record whatever happens to be before the lens: 'In the photographic camera we have the most reliable aid to a beginning of objective vision'. This is a typically modernist call to respect the inherent qualities of a medium - form follows function - but is very different from the American purist dogma of the 'straight' photography variety. Moholy-Nagy, heavily influenced by the Constructivists, embraces film, montage, typography, cameraless photography, news and utilitarian photography. Throughout, the pedagogical, utopian tone of the Bauhaus is in evidence. The images selected display all the formal innovations of New Vision photography - dramatically angled chimneys, patterns of flight and movement and so on. But Moholy-Nagy stresses the medium's distinctions from fine art. Photography, especially combined with type, would be a new 'visual literature'. Objectivity, clarity, communication rather than transcendental subjectivity were the

*primary goals of the new photography. The modern photographer would be a worker, adept at displaying his skills in the service of society, and equally at home in the related fields of photomontage, typography or film. The photographer of the future would be a contemporary renaissance man or woman - and none fitted the bill better than Moholy-Nagy - the renaissance sparked this time not by the printing press but by the camera: "The traditional painting has become a historical relic and is finished with. Eyes and ears have been opened and are filled at every moment with a wealth of optical and phonetic wonders. A few more vitally progressive years, a few more ardent followers of photographic technique and it will be a matter of universal knowledge that photography was one of the most important factors in the dawn of a new life." (Parr & Badger, *The Photobook*, vol. 1, p. 92/93).*

257. Pécsi, József (Photographs by). **A fényképező művészete (The Art of the Photographer)**. Budapest: A Fény, [1928]. Second revised.

Small octavo (7 1/2 x 5"). 120, [2]pp. Original photo-illustrated wrappers, with white lettering to front cover. Decorative title page, head-, and tailpiece.

This splendidly produced study on artistic photography was originally published in 1917 by József Pécsi (1889-1956), a renown Hungarian photographer, innovator, and educator. In 1930, Pécsi published the influential book "Photo und Publizität" (Photography and publicity) to promote the blending of typography, design, and photography in avant-garde advertising. The publication marked his crossover from the Pictorialist style of his early work to the ascendant international modernism of the interwar period.

"A fényképező művészete" (The Art of the Photographer) is illustrated with 12 full-page photogravures, as well as three pages of b/w illustrations.

Wrappers rubbed along edges. Moderate age-toning along paper margin. Text in Hungarian. Wrappers in overall good-, interior in good to very good condition. g- to vg. Softcover. (44600) \$950

258. Tmej, Zdenek (photographs); Alexandra Urbanová (text). **Abeceda Dusevniho Prázdná (Alphabet Of Spiritual Emptiness)**. Praha (Prague): Zádruha, 1946. First edition. Quarto. Unpaginated. 81 leaves. In original photo-illustrated dust-jacket, white lettering on the front cover, black lettering on the spine. Stiff beige paper wrappers. Housed in light gray clamshell box.

"Abeceda Dusevniho Prázdná" (The Alphabet of Spiritual Emptiness) offers an extraordinary look inside a German forced labor camp in Breslau, Germany, where Zdenek Tmej was forced to work for the Nazi war effort from 1942 to 1944. It is remarkable that Zdenek Tmej, a Czech citizen was able to photograph at all, let alone produce such a poetic response to the horrors of the war.

Armed with a concealed camera, Tmej portrays the experience of captivity through images loaded with furtiveness and despair. The book's cover photograph establishes the claustrophobic, end-of-the-road ambience: A young man sleeps among other men, their heads resting not on pillows and beds but on cloth valises and a bare wooden table. Inside, we peer first into empty, anonymous interiors, then into institutional rooms crowded with men. "Abeceda" ends with pictures of prostitutes and several brothel scenes straight out of a George Grosz drawing. As these houses were restricted to foreigners, there is not a trace of Brassai's nighttime naughtiness or underworld romance, only a messy heap of lost illusions. (Andrew Roth's The Book of 101 Books, pp.124-125.) Illustrated with 45 striking photogravures, this work stands today as an ever-relevant symbol of survival and resistance.

Text in Czech.

Light creasing to the front wrapper. Dj with some wear along edges, two by three quarter inch triangular chip at bottom corner of front cover, four and a half by one inch chip at bottom of back cover. In addition a few small closed tears and very small chips and some foxing of back cover. Dustjacket reinforced with library tape on inside. Interior in near fine condition overall. Clamshell box fine. good to fine. Softcover. (48892) \$4,500

PHOTOGRAPHY: 19th Century

259. Bédollière, Émile de la; Ildefonse Rousset (photography). **Le Bois de Vincennes. Décrit et Photograpié (Le Bois de Vincennes. Described and Photographed).** Paris: A. Lacroix, Verboeckhoven et Cie. Librairie Internationale, 1866. First edition. Folio. (3 leaves), 71 (4)pp. 22 plates with full page Albumen prints, including frontispiece, 2 in-text prints, 1 on title page, 1 b/w map. Original pebbled blue cloth with gilt-framed, gilt-illustrated cover and spine, both with gilt lettering, and gilt-stamped coat of arms on back cover, protected by modern mylar. Coated yellow endpapers. Frontispiece silver print. Title page printed in red and black with silver print.

Le Bois de Vincennes is the largest public park in Paris, created between 1855 and 1866 by Emperor Napoleon III. The park is located next to the Chateau de Vincennes at the eastern edge of Paris. At the 1900 Summer Olympics in Paris most of the events took place in the park. In 1931 the Paris Colonial Exposition was held here for six months and during the Battle of France in 1940 it became the headquarters of the French General Staff.

The descriptive text by Émile de la Bédollière is illustrated with twenty-two full page albumen silver prints by Ildefonse Rousset, pasted into debossed frames, each with a protective blank page, two in-text silver prints and a silver print on the title page.

The Albumen silver prints by Rousset include views of the waterfalls of Lake Minimes, the park from the Plateau de Gravelle, the plateau of the Kiosk de Gravelle, a sheep pen,

a paddock, the waterfalls at Lake Minimes, Lake Minimes, the entrance of Fontenay, the dungeon of Vincennes, a recreational "cat and rat game," the Lake St. Mandé, the Pompadour River, the Imperial Castle, the caves and the Temple of Diane, Lake Charenton and other views of the park.

A map of the Bois de Vincennes, the table of content, a list of plates and two pages of advertisements for publications by the author and photographer at rear. Text in French. Binding with light wear along edges, small chips at corners and head and tail of spine and lightly rubbed. Two inches of plate following page 42 detached from cloth at bottom, page and plate perfectly intact. Some minor damp-staining at free endpapers. Binding in overall good+, interior in very good to near fine condition. g+ to fine condition.
Hardcover. (48285) \$2,250

260. Cameron, Julia Margaret; Henry Herschel Hay Cameron (photographs and introduction); Anne Thackeray Ritchie (reminiscences by). **Alfred, Lord Tennyson and His Friends. A Series of 25 Portraits and Frontispiece [W/ AN ORIGINAL PHOTOGRAPH OF TENNYSON BY Julia M. Cameron].** London: T. Fisher Unwin, 1893. Limited first edition. 1/400. Elephant folio. 16pp. (+ 26 plates). Dark blue pebbled buckram boards with gilt lettering and ruling on the front cover and spine. #151 from a limited edition of 400 copies, numbered on the colophon at the front. We have not been able to determine based on our binding whether this is a British copy or one of the 150 (from the 400) which were for sale in the United States.

This finely produced work contains images taken by pioneering British Victorian portrait photographer Julia Margaret Cameron (1815-1879), and includes images of the acclaimed English Romantic poet Alfred, Lord Tennyson (1809-1892) as well as his family, his circle of friends, and his professional contemporaries, who were also all close friends of the photographer and her family. Other images include various notable, mostly-British, figures of the period, with whom they were aquatinted. Five of the portraits are images after original paintings by George Frederic Watts (1817-1904). A few of the photo-portraits were shot by Cameron's son Henry Herschel Hay Cameron (1852 - 1911), who also writes the introductory text. All the portraits are printed as gorgeous large scale sepia-toned photogravures on heavy cotton rag paper and are protected with captioned tissue guards. This work contains some of the photographer's most famous images.

There are a total of 26 plates, 25 of which are portrait photographs, plus one initial frontispiece plate designed by W. A. Smith. There are 4 images of the poet himself, as well as images of his wife, his two sons, Lionel and Hallam, and an image of the sculpted bust of Arthur Henry Hallam, the close friend of Tennyson for whom he dedicated the famous work "In Memoriam". The other figures shown are Thomas Carlyle, Robert Browning, the artist George Frederic Watts, author and editor James Spedding (1808-1881), Charles Darwin, the American "fireside" poets Henry Wadsworth Longfellow

(mistakenly credited as W.H. Longfellow) and James Russell Lowell (1819-1891), British politician William Ewart Gladstone (1809 -1898), scientist and polymath John Herschel (1792-1871), clergymen and academics Benjamin Jowett (1817-1893), Henry Montagu Butler (1833-1918), and George Granville Bradley (1821-1903), Lady Thackeray Ritchie, daughter of writer William Makepeace Thackeray (1837-1919), Frederick Temple Hamilton-Temple-Blackwood the 1st Marquess of Dufferin and Ava (1826-1902), Irish historian William Edward Hartpole Lecky (1838-1903) and British actor Henry Irving (1838-1905). There is also a photograph after a painted portrait of the photographer herself.

[WITH]

Laid in at the interior front cover is an original mounted silver albumen photograph of Tennyson by Julia Margaret Cameron. This famous photo-portrait, titled "The Dirty Monk", from 1865, is the same image as the third plate in the book (although the image in the book is cropped tighter). This is an alternate printing of the image with some type of dark vignetting at the bottom and some other original printing artifacts, one of which slightly distorts the image in the upper right corner, producing a rippling effect. The image measures approx. 11x9" and is mounted on tan cardstock measuring by 13.5 x 11". The photograph is protected in modern mylar.

Binding with some minor scratches and smudges to the covers (more on the back), with minor to light rubbing to corners. Although the interior covers retain their original stitched linen gutters, they are loosening slightly. Front endpapers with light creasing and rubbing. Light smudging to the colophon. Sporadic minor to light smudges and small stains to the pages, mostly in the margins and versos of the plates. All images still clean and bright. Binding in very good-, interior in very good+ condition overall. vg- to vg+. Hardcover. (49105) \$9,500

261. Jackson, John P. **Album of the Passion-Play at Ober-Ammergau. Being Sixty Albumen Prints of the Scenes and Tableaux of the Passion-Play, Taken by Command of His Majesty King Ludwig II. of Bavaria, by the Court-Photographer Albert, of Munich; A Series of Etchings, in Heliotype, from the Pen and Ink drawings of "The Homes of Ammergau," by Eliza Greatorex, and Engravings on Wood. (Being the first complete photo documentaiton of the "Passion Play").**

Munich and London: Joseph Albert, 1874. First edition. 1/200. Folio. 4 leaves, iv (i), 194 (2)pp., 60 Albumen prints, including frontispiece. Original purple pebble-grain cloth, rebacked with brown pigskin, spine lettered and ruled in blind and gilt, blind paneling to covers, front cover lettered and ornately paneled in gilt, and beveled edges. Gilt edges. Silk moire endpapers. Frontispiece. Contemporary penciled ownership signature of Colonel Jams M. Wilson on front free endpaper. Laid in small (2 x 3 1/2") silk "card" with decorative gilt-frame paper, and red lettering printed to silk "Die besten Glückwünsche (With best compliments)" on front, and inked handwritten text on back:

"Unsern folgsamsten Gönern: Herrn u. Frau U.S. Consul Wilson von E. und F. Schlegel
(To our most compliant patrons: Mr. and Mrs. U.S. Consul Wilson from E. and F.
Schlegel)," protected by modern mylar.

Contents include chapters of the rise, development and decline of religious drama, the historical background of the passion-play, the village and people of Ober-Ammergau; the story of the play, a description of the Ammergau Theater, and a photographic documentation, including the text and songs of the chorus by John P. Jackson.

First edition of the first photographic testimony of the Oberammergau passion play. Every ten years since 1634 the villagers of Oberammergau have staged a dramatization of the New Testament story, having pledged to do so in a bid to secure divine protection from the plague. By the later nineteenth century it had become a major tourist attraction, with visitors from across Europe making the journey to the Bavarian Alps to witness the play, which ran for several hours and involved many hundred actors, drawn entirely from the town. The present work, one of the earliest photo series, captures the event of 1871 in all its size and spectacle, with sixty scenes from the play illustrated with 60 Albumen prints. The photographs were taken by the publisher Joseph Albert, the personal photographer of Louis II. of Bavaria.

Albert had invented the Albertype in 1868, a collotype process in which the bichromated gelatin adheres to a finely ground glass plate using a ground-coat of the same substance, hardened by exposure to light. The method allowing the printer to produce over two-hundred copies a day, and two thousand without deterioration of the gelatin, this discovery allowed collotypes to be produced commercially for the first time. In 1873 Albert began operating a high-speed press for collotype printing. However, this group was produced in the conventional way of producing Albumen prints, as it was introduced by Louis Désiré Blanquart-Evrard in 1847. The work also includes an account of the passion play's history and development by John P. Jackson, and a translation of the text of the play and its lyrics.

Text in English. With some penciled markings and underlining in text. Lightly refurbished, rear cover faintly discolored. Very good+ condition.. Hardcover. (47251)
\$7,500

The plates: [1].; Christ foretells his betrayal. Royal photograph 18a. Ober-Ammergau passion-play. Scene; (frontispiece ; 34 x 26 cm) --; [2].; The Ammergau stage, with the chorus of Schutzgeister. Royal photograph 1. Ober-Ammergau passion-play; (page no. 90[A] ; 34 x 26 cm) --; [3].; The Fall. Adam and Eve expelled from Paradise. Royal photograph 2. Ober-Ammergau passion-play. Tableau I, Prologue; (page no. 92[A] ; 34 x 26 cm) --; [4].; Redemption: the adoration of the cross. Royal photograph 3. Ober-Ammergau passion-play. Tableau II, Prologue; (page no. 94[A] ; 34 x 26 cm) --; [5].; The triumphal entry of Christ into Jerusalem. Royal photograph 4. Ober-Ammergau passion-play. Scene, Act I; (page no. 96[A] ; 34 x 26 cm) --; [6].; The buyers and sellers of the Temple. Royal photograph 5. Ober-Ammergau passion-play. Scene, Act I; (page no. 98[A] ; 34 x 26 cm) --; [7].; Jacob's sons conspire against their brother Joseph. Royal

photograph 6. Ober-Ammergau passion-play. Tableau, Act II; (page no. 100[A] ; 34 x 26 cm) --; [8].; The high-priests in council, the Sanhedrim. Royal photograph 7. Ober-Ammergau passion-play. Scene, Act II; (page no. 104[A] ; 34 x 26 cm) --; [9].; Tobias takes leave of his mother. Royal photograph 8. Ober-Ammergau passion-play. Tableau I, Act III; (page no. 106[A] ; 34 x 26 cm) --; [10].; The lamenting bride of the Song of Solomon. Royal photograph 9. Ober-Ammergau passion-play. Tableau II, Act III; (page no. 108[A] ; 34 x 26 cm) --; [11].; Mary Magdalene anoints the Saviour's feet. Royal photograph 10. Ober-Ammergau passion-play. Scene, Act III; (page no. 110[A] ; 34 x 26 cm) --; [12].; Christ's departure from Bethany. Royal photograph 11. Ober-Ammergau passion-play. Scene, Act III; (page no. 112[A] ; 34 x 26 cm) --; [13].; King Ahasverus rejects Vashti and elevates Esther. Royal photograph 12. Ober-Ammergau passion-play. Tableau, Act IV; (page no. 114[A] ; 34 x 26 cm) --; [14].; Christ's last journey to Jerusalem. Royal photograph 13. Ober-Ammergau passion-play. Scene, Act IV; (page no. 116[A] ; 34 x 26 cm) --; [15].; Judas tempted to the betrayal. Royal photograph 14. Ober-Ammergau passion-play. Scene, Act IV; (page no. 118[A] ; 34 x 26 cm) --; [16].; The rain of manna in the wilderness. Royal photograph 15. Ober-Ammergau passion-play. Scene, Act V; (page no. 120[A] ; 34 x 26 cm) --; [17].; The grapes brought by the spies from Canaan. Royal photograph 16. Ober-Ammergau passion-play. Tableau II, Act V; (page no. 122[A] ; 34 x 26 cm) --; [18].; Christ washes the feet of his disciples. Royal photograph 17. Ober-Ammergau passion-play. Scene, Act V; (page no. 124[A] ; 34 x 26 cm) --; [19].; The sacrament of the Last Supper. Royal photograph 18. Ober-Ammergau passion-play. Scene, Act V; (page no. 126[A] ; 34 x 26 cm) --; [20].; Joseph sold to the Midianites. Royal photograph 19. Ober-Ammergau passion-play. Tableau, Act VI; (page no. 128[A] ; 34 x 26 cm) --; [21].; Judas receives the blood-money. Royal photograph 20. Ober-Ammergau passion-play. Scene, Act VI; (page no. 130[A] ; 34 x 26 cm) --; [22].; Adam tilling the ground. Royal photograph 21. Ober-Ammergau passion-play. Tableau I, Act VII; (page no. 132[A] ; 34 x 26 cm) --; [23].; Joab's treacherous kiss to Amasa. Royal photograph 22. Ober-Ammergau passion-play. Tableau II, Act VII; (page no. 132[B] ; 34 x 26 cm) --; [24].; Christ's agony in the Garden of Gethsemane. Royal photograph 23. Ober-Ammergau passion-play. Scene, Act VII; (page no. 134[A] ; 34 x 26 cm) --; [25].; The betrayal. Royal photograph 24. Ober-Ammergau passion-play. Scene, Act VII; (page no. 136[A] ; 34 x 26 cm) --; [26].; Christ reveals himself to the soldiers. Royal photograph 25. Ober-Ammergau passion-play. Scene, Act VII; (page no. 138[A] ; 34 x 26 cm) --; [27].; The prophet Micaiah before King Ahab. Royal photograph 26. Ober-Ammergau passion-play. Tableau, Act VIII; (page no. 140[A] ; 34 x 26 cm) --; [28].; Christ before the High-Priest Annas. Royal photograph 27. Ober-Ammergau passion-play. Scene, Act VIII; (page no. 142[A] ; 34 x 26 cm); [29].; Naboth falsely sentenced to death. Royal photograph 28. Ober-Ammergau passion-play. Tableau I, Act IX; (page no. 142[B] ; 34 x 26 cm) --; [30].; Job in affliction. Royal photograph 29. Ober-Ammergau passion-play. Tableau II, Act IX; (page no. 144[A] ; 34 x 26 cm) --; [31].; Christ before the High-Priest Caiaphas. Royal photograph 30. Ober-Ammergau passion-play. Scene, Act IX; (page no. 144[B] ; 34 x 26 cm) --; [32].; Peter's denial of Christ. Royal photograph 31. Ober-Ammergau passion-play. Scene, Act IX; (page no. 146[A] ; 34 x 26 cm) --; [33].; Peter's penitence. Royal photograph 32. Ober-Ammergau passion-play. Scene, Act IX; (page no. 146[B] ; 34 x 26 cm) --; [34].; Christ abused by the soldiers. Royal photograph 33. Ober-Ammergau passion-play. Scene, Act IX; (page no. 148[A] ; 34 x 26 cm) --; [35].; The death of Abel. Royal photograph 34. Ober-

Ammergau passion-play. Tableau, Act X; (page no. 150[A] ; 34 x 26 cm) --; [36].; Christ sentenced to death by the Sanhedrim. Royal photograph 35. Ober-Ammergau passion-play. Scene, Act X; (page no. 152[A] ; 34 x 26 cm) --; [37].; The despair of Judas. Royal photograph 36. Ober-Ammergau passion-play. Scene, Act X; (page no. 154[A] ; 34 x 26 cm) --; [38].; The prophet Daniel falsely accused. Royal photograph 37. Ober-Ammergau passion-play. Tableau, Act XI; (page no. 156[A] ; 34 x 26 cm) --; [39].; Pilate declares Christ to be innocent. Royal photograph 38. Ober-Ammergau passion-play. Scene, Act XI; (page no. 160[A] ; 34 x 26 cm) --; [40].; Samson destroys the Philistines. Royal photograph 39. Ober-Ammergau passion-play. Tableau, Act XII; (page no. 162[A] ; 34 x 26 cm) --; [41].; Christ before King Herod. Royal photograph 40. Ober-Ammergau passion-play. Scene, Act XII; (page no. 164[A] ; 34 x 26 cm) --; [42].; Joseph's bloody coat exhibited to Jacob. Royal photograph 41. Ober-Ammergau passion-play. Tableau I, Act XIII; (page no. 166[A] ; 34 x 26 cm) --; [43].; The ram appointed in place of Isaac. Royal photograph 42. Ober-Ammergau passion-play. Tableau II, Act XIII; (page no. 166[B] ; 34 x 26 cm) --; [44].; The scourging. Royal photograph 43. Ober-Ammergau passion-play. Scene, Act XIII; (page no. 168[A] ; 34 x 26 cm) --; [45].; The crowning with thorns. Royal photograph 44. Ober-Ammergau passion-play. Scene, Act XIII; (page no. 170[A] ; 34 x 26 cm) --; [46].; Joseph made ruler over Egypt. Royal photograph 45. Ober-Ammergau passion-play. Tableau I, Act XIV; (page no. 170[B] ; 34 x 26 cm) --; [47].; The scape-goat. Royal photograph 46. Ober-Ammergau passion-play. Tableau II, Act XIV; (page no. 172[A] ; 34 x 26 cm) --; [48].; Pilate arguing with the people. Royal photograph 47. Ober-Ammergau passion-play. Scene, Act XIV; (page no. 174[A] ; 34 x 26 cm) --; [49].; Christ sentenced to death by Pilate. Royal photograph 48. Ober-Ammergau passion-play. Scene, Act XIV; (page no. 176[A] ; 34 x 26 cm) --; [50].; Isaac bearing the altar-wood. Royal photograph 49. Ober-Ammergau passion-play. Tableau I, Act XV; (page no. 176[B] ; 34 x 26 cm) --; [51].; The plague of fiery serpents. Royal photograph 50. Ober-Ammergau passion-play. Tableau II, Act XV; (page no. 178[A] ; 34 x 26 cm) --; [52].; Moses sets up the brazen serpent. Royal photograph 51. Ober-Ammergau passion-play. Tableau II, Act XV; (page no. 178[B] ; 34 x 26 cm) --; [53].; Christ bears his cross to Golgotha. Royal photograph 52. Ober-Ammergau passion-play. Scene, Act XV; (page no. 180[A] ; 34 x 26 cm) --; [54].; The crucifixion. Royal photograph 53. Ober-Ammergau passion-play. Scene, Act XVI; (page no. 182[A] ; 34 x 26 cm) --; [55].; The taking down from the Cross. Royal photograph 54. Ober-Ammergau passion-play. Scene, Act XVI; (page no. 184[A] ; 34 x 26 cm) --; [56].; The sepulchre. Royal photograph 55. Ober-Ammergau passion-play. Scene, Act XVI; (page no. 186[A] ; 34 x 26 cm) --; [57].; Jonah cast upon the dry land. Royal photograph 56. Ober-Ammergau passion-play. Tableau, Act XVII; (page no. 188[A] ; 34 x 26 cm) --; [58].; Pharaoh's hosts engulfed. Royal photograph 57. Ober-Ammergau passion-play. Tableau, Act XVII; (page no. 188[B] ; 34 x 26 cm) --; [59].; The Resurrection. Royal photograph 58. Ober-Ammergau passion-play. Scene, Act XVII; (page no. 190[A] ; 34 x 26 cm) --; [60].; The Ascension. Royal photograph 59. Ober-Ammergau passion-play. Scene, Act XVIII; (page no. 192[A] ; 34 x 26 cm). OCLC: 1110188341

PHOTOGRAPHY: 20th Century

262. Álvarez Bravo, Manuel. **Fotografías. Limited Edition (Including 3 Original Photographs) [WITH] the First Trade Edition [AND ORIGINAL EXHIBITION FLIER] [2 COPIES]**. Mexico City: Sociedad de Arte Moderno, 1945. Limited first edition. 1/100. Quarto. 93pp. Housed in a custom black leather clamshell box with gilt lettering and ruling on the front cover, raised bands and ruling on the spine. Original grey, black and white pictorial wrappers with white and black lettering on the front cover and spine.

This collection includes both the special limited edition and first trade edition of this acclaimed work by pioneering Latin-American photographer Manuel Alvarez Bravo (1902-2002). The special edition is nearly identical to the trade edition in most respects, but is limited to 100 copies (this copy is out of series) and includes an additional section of 4 leaves, containing 3 tipped-in original silver gelatin photographs* by Alvarez Bravo, preceding the main section of photographic reproductions. Each original print is protected with a tissue guard, mounted on heavy cardstock, and is captioned on the opposite page. The trade edition is limited to 1000 copies.

Issued in conjunction with exhibition held at the Sociedad de Arte Moderno in Mexico City, the book serves, in part, as a catalog of the work shown there. Of the total of 109 of the photographer's images shown at that exhibition, 30 appear in this book as b/w photographic reproductions, each captioned on the opposite page. The initial 31 pages are comprised of fascinating text sections including; an initial essay by Alvarez Bravo himself, short essays on the photographer by acclaimed artist Diego Rivera and writer Xavier Villaurrutia (1903-1950), an essay on the art of photography by acclaimed Mexican cinematographer Gabriel Figueroa (1907-1997), a timeline of the history of photography, biographical text on Alvarez Bravo, and a full list of the photographs shown at the exhibition, as well as a photographic portrait of the photographer taken by his wife Doris Heyden. An original copy of the printed promotional flier for the exhibition is laid in at the interior front cover.

This publication had a profound influence on the history of photography in Latin America, and would become very influential for a younger generation of photographers. As a single statement this powerful and intriguing collection of images serves as the photographer's exploration of "Mexicanidad" (Mexicaness) - "what it means physically, historically, psychologically and spiritually to be Mexican" as well as a very subtle and metaphoric examination of the ever present "historical tensions arising from the Spanish conquest" (Parr & Badger, p.95).

Text in Spanish.

Wrappers of the limited edition with the most minor of rubbing to extremities and a tiny stain on the front cover. Trade edition wrappers with a few minor smudges to the wrappers and a few small crease to the upper righthand corner of the front cover. Limited edition in near fine, trade edition in very good+ to near fine condition overall. Limited edition wrappers protected in modern mylar. vg+ to near fine. Softcover. (50060) \$35,000

* The three photographs are "El Ensueno" (no.18 in the exhibition list), "Luz Restirada" (no.88), and "Dia de Todos Muertos" (no.71)

Bibliographic reference: Parr & Badger, p.95.

263. Clark, Larry. **Teenage Lust [SIGNED]**. New York: Larry Clark, 1983. First edition. Signed Larry Clark on title page. Quarto. Unpaginated. Original photo-illustrated stiff wraps with black lettering on spine. Larry Clark publication with portraits of family members and photographs from Tulsa, his hometown in Oklahoma, incl. nude photographs, scenes and portraits from the lives of junkies, prostitutes and thieves in New York; Clark had settled in New York in the 1960s. The book includes an essay by Larry Clark and reproductions of court and newspaper documents. The photographs were taken between 1958 and 1980. Minor imperfectiona along edges of front cover, else in fine to fine condition. Very good+ to fine condition.. Softcover. (49664) \$950

264. Fukase, Masahisa (Photographs); Akira Hasegawa (Text). **Karasu (Ravens)**. Yokohama: Sokyu-sha, 1986. First edition. Quarto. 131 (1)pp. Original black cloth, image of raven blind-stamped to both boards, lettering blind-stamped to spine, in original glassine dustjacket, protected by modern mylar, in tan slipcase with black lettering on cream label, protected by modern mylar. Designed by Kazuyuki Goto. Fukase's masterpiece is considered to be one of the greatest modern photobooks. Parr & Badger Vol. I, page 306. Heiting, page 31. Anne Tucker's copy, signed A. Tucker on glassine flap. Glassine jacket with light wear along top and bottom edge and lightly rippled. Else in fine condition. Fine condition. Hardcover. (49703) \$5,000

265. Fukuhara, Shinzo (photographs); Higashine Tokuo (ed.). **The Old Town Of Matsue [LIMITED EDITION]**. Tokyo: Nihon Shashinkai (Japan Photographic Society), 1935. First edition. 1/500 (Heiting, page 63). Quarto. 10 leaves, incl. 5 half-titles; 30 (1) plates. Original tan paper-covered boards with black lettering on brown label of cover, black lettering on spine, housed in screen printed slipcase with blue lettering on cover, both protected by modern mylar. Frontispiece photograph with descriptive text. The painterly quality of Fukuhara's photographs is said to be influenced by his time in Paris, where he settled in 1913 after travels in England and Germany. It was here where he viewed exhibitions of postimpressionist, particularly Seurat, taking photographs that became later the collection of "Paris and the Seine."

Collection of thirty b/w photographs of the old town of Matsue, the oldest as well as an important castle town at the coast of the Japan Sea near the Tsushima channel, state of Isumo, San-in district, the west of Japan; today capital city of the Shimane Prefecture. The photographs are separated into five groups, showing six images each of the Arisawa Villa, the Town (Matsue), the House of Lafcadio Hearn, the Lakeside, and the Tenrin-Ji Temple. Text in Japanese and English. Slipcase with light wear along edges, light

chipping. Boards of book with some foxing, one small stain on front free endpaper. Very good condition. Hardcover. (49680) \$2,000

266. Goldin, Nan; Marvin Heiferman; Mark Holborn; Suzanne Fletcher (eds.). **The Ballad of Sexual Dependency.** New York: Aperture, 1986. First edition. Oblong Quarto. 144pp. Original blue half-cloth over blue boards with gilt lettering on spine, in original photo-illustrated dustjacket, light orange lettering on spine. Blue endpapers. Half-title with orange lettering on blue. Frontispiece color photograph. Photo-illustrated title page. Parr & Badger, vol. 2, page 39; Roth pages 252-253.

"Intensely personal, The Ballad of Sexual Dependency is Nan Goldin's visual diary. For more than a decade , Goldin has chronicled her life and that of her extended family in Boston, Berlin, London, and New York's Lower East Side. Along the way, she has created a portrait of her world and our times." (Publisher). Illustrated throughout with full page color photographs. Minor wear along edges of binding and dustjacket. Very good + condition. Hardcover. (49897) \$200

267. Hoffmann, Heinrich (ed.). **Hitler wie ihn keiner kennt: 100 Bild-Dokumente aus dem Leben des Führers.** Berlin: Zeitgeschichte Verlag und Vertriebs-Gesellschaft m.b.H., 1933. First edition. Quarto. 96pp. Original photo-illustrated wraps with white lettering on cover, protected by modern mylar. With a preface by Baldur von Schirach. Dedication page: "That is what's the greatest about him: that he isn't just our leader and the hero of many, but he is himself: straight, firm and modest. The roots of our world rest in him and his soul touches the stars but he remains human, just like you and I..." (Baldur von Schirach). The photogravures in this collection are mostly unknown and assembled by the photographer Heinrich Hoffmann. They were intended as an illustrated supplement to Hitler's "Mein Kampf." The full-page photogravures include a portrait of Hitler holding his dog whip, Hitler's birthplace, Hitler's first photo as a baby, Hitler's parents, Hitler in school and with his comrades at the front line during the war, Hitler drawings, Hitler portraits from 1921, various photos of Hitler during speeches and on vacation in the Alps, one photograph of Hitler's hands, Hitler during hospital visits to meet with wounded soldiers, Hitler and his sister, and numerous other photographs showing Hitler in mostly unofficial situations. All photographs are captioned. Quick Magazine article entitled "Hitlers Schwester spricht" (Hitler's sister talks) dated March 21, 1959, laid in. Text in German. Light wear along edges of wraps. Wraps in overall good+, interior in very good condition. g+ to vg. Softcover. (43276) \$325

268. Iturbide, Graciela (photographs); Luis Carrión (text). **Avándaro.** Mexico City: Editorial Diogenes, S. A., 1971. First edition. Small Octavo. Unpaginated (148pp). Original wraps designed in blue red and white with same color lettering on cover, blue lettering on spine, protected by modern mylar; housed in custom-made black slipcase.

Graphic design by Antonio Serna, photo-editing by Vicente Rojo. Printed at the workshop of Manuel Quesada Brandi.

Extraordinary photo-documentation of the "Primer Festival de Rock y Ruedas de Avándaro" of September of 1971 in Valle de Bravo by Graciela Iturbide, a Mexican photographer: "Visual images of a youth delivered to all grades of beauty and ugliness, united by the double bind of their innocence and until now their inexorable subordination to the 'rastaquero' establishment, but armed and dense, which binds it, manipulates and exploits it" (Horacio Fernández; *El Fotolibro Latinamericano*. Editorial RM, 2011)).

Iturbide's work has been shown internationally and is part of many collections, e.g. San Francisco Museum of Modern Art and the J. Paul Getty Museum. The photo-documentation is accompanied by a fierce critical text by Luis Carrión accusing the participants of the festival of being instrumental in perpetuating the agenda of the government of Luis Echeverría. Text in Spanish. Very light wear along edges of wraps with block lightly age-toned. Previous owner's name inkend to top of first page and top of inside back cover, here dated 29-1-72. Very good condition. Softcover. (49682) \$2,250

By the time the festival was held, the repression of the student movements of October 2, 1968, and June 10, 1971, was recent and was still and open wound in Mexico. A youth counterculture had emerged that expressed itself intensely in various fields; particularly the Mexican rock groups were no longer satisfied with singing cover and risked composing their own songs frequently in English. Iturbide portrayed the perplexity of a society that was recognized for the first time outside the cultural margins of nationalism, or of a demure modernity designed by cultural elites. The artist observed, with the necessary mixture of curiosity, distant closeness and visual poetics, a youth who did not resemble the preceding generations in anything; for the first time globalized and akin to the concerns of young people from other latitudes, in search of a liberating ecstasy.

269. Kertesz, Andre (photos by); George Davis (ed.). **Day of Paris**. New York: J.J. Augustin Publisher, 1945. First edition. Octavo. 148pp. Original scarce b/w photo-illustrated dust jacket, with black lettering on the front cover and spine. Beige cloth boards, with black lettering on the front cover and spine. The famous work is an evocative photographic survey of Paris in black and white by renowned Hungarian photographer, Andre Kertesz. The book assembles a collection of photographic reproductions after original b/w images taken by the photographer during his period in Paris, from 1925-1935, showing all facets of daily life in the city, in all its vitality and atmosphere. The images are organized loosely in progression from morning to afternoon and then into the evening. These images evoked a sense of nostalgia for a lost era, as the book was published at the end of the war, at a time when the city had been hit hard by the Second World War.

As stated by the publisher: "When Andre Kertesz, famed as a master of avant-garde photography, left Paris, he took with him only some of his favorite pictures among the thousands that he produced there over a period of ten years. Day of Paris brings them together, as a uniquely and deeply moving documentation." Images throughout are

accompanied by descriptive and fanciful captions from American fiction editor and novelist George Davis (1906 -1957).

Dust jacket with some light rubbing and some creasing to extremities, light chipping to the head and tail of the spine, as well as some minor stains to the back cover of the jacket. Price clipped at the top of the front flap. Binding with minor bumping to the head and tail of the spine. Interior with a few small instances of notes in pen on the interior cover, as well as the front free endpaper, as well as the name of the previous owner in pen. Dj in very good-, binding and interior in very good+ condition overall. A very nice copy. vg- to vg+. Hardcover. (49039) \$1,250

About the photographer: André Kertész (1894 – 1985) born Andor Kertész, was a Hungarian-born photographer distinguished by his photographic composition and by his early efforts in developing the photo essay. In the early years of his lengthy career, his then-unorthodox camera angles, and his unwillingness to compromise his personal photographic style, prevented his work from gaining wider recognition. Even towards the end of his life, Kertész did not feel he had gained worldwide recognition. The first photographer to have an exposition devoted to his work, he is recognized as one of the seminal figures of photojournalism, if not photography as a whole.

Bibliographic references: Roth 101, p. 114-115; Parr and Badger, Vol. I, p. 200.

270. Kohei, Yoshiyuki. **Koen [Park]**. Tokyo: Seven Sha, 1980. First edition. Quarto. Unpaginated. [114]pp. Original photographic dust-jacket over stiff wraps. A controversial volume of 74 photographs taken by Japanese photographer Kohei Yoshiyuki, who, using a 35mm camera, infrared film, and flash, documented people who gathered in several of Tokyo's parks at night for romantic rendezvous and the many spectators that lurked in the bushes to watch and sometimes participate. The photos are raw, voyeuristic and uncomfortable. Photographer Martin Parr commented that they perfectly capture "the loneliness, sadness, and desperation that so often accompany sexual or human relationships in a big, hard metropolis like Tokyo." True first edition with red bellyband / obi. Upper edge of dust-jacket partly creased and chipped. Minor rubbing along edges. Text in Japanese. Dust-jacket in overall good- to good, wraps in good, interior in very good condition. g. Softcover. (32035) \$1,250

271. Kolli, N. (H. 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. g+ to vg-. Softcover. (48495) \$1,500

**No copies listed on OCLC.*

272. Mulas, Ugo (Photography); Alan Solomon (Text); Michele Provinciali (Design). **New York: The New Art Scene (SIGNED BY JIM DINE).** New York: Holt, Reinhart and Winston, 1967. First edition. Folio. 337 (6)pp. Original tan cloth with black lettering on spine in original photo-illustrated dustjacket with white lettering on spine. Photographic endpapers, recto and verso. Frontispiece photograph.

Groundbreaking look into the New York art scene of the 1960s. "New York has been the center of the international art for the past fifteen years. Such diverse artists as Marcel Duchamp, Barnett Newman, Robert Rauschenberg, Jasper Johns, Larry Poons, Kenneth Noland, John Chamberlain, Jim Dine, Frank Stella, Lee Bontecou, George Segal, Jim Rosenquist, Tom Wesselman, Roy Lichtenstein, Andy Warhol and Claes Oldenburg have lived and worked in and about New York, making the city the medium and the axis of their world. In more than 500 superb photographs, the brilliant Italian photographer Ugo Mulas has captured the environment and habitat of these artists. Alan Solomon, whose incisive comments introduce the volume, says of Mulas' work: A work of love coming out of his consuming personal passion for art..." (Publisher). An extraordinary documentation of one of the most vibrant times and places in the dominant art center of the world. Dustjacket with light wear along edges, small chips and small closed tears. Binding with light foxing in lower corner of front, lesser on back cover. Light browning along gutter of inside front cover. g+ to very good condition. Hardcover. (48273) \$1,500

273. Rodchenko, Aleksander; Varvara Stepanova (design and photographs by). **Moscow.** Moscow/Leningrad: State Art Publishers, 1939. First edition. Quarto. Unpaginated (126 pages). Textured maroon cloth boards with embossed gilt lettering on the front cover. Gilt ruling on the spine. Color illustrated endpapers. Frontispiece. Illustrated title-page. This English-language Soviet propaganda publication is profusely illustrated with countless reproductions of photographs, finely printed in b/w photogravure. These images,

mostly shot by pioneering Soviet photographer Aleksander Rodchenko (1891-1956), though uncredited, show the full spectrum of life in Moscow, including architecture & street scenery, parades, Stalin and other Soviet officials, citizens, workers, culture and entertainment, and countless other subjects. Includes text and captions throughout. Two tipped-in fold-out plates in rear, as published. One shows images of "Moscow of the Past", the other depicts "Buildings preserved by the Soviet Government for their historical value". Design and layout by Rodchenko as well. This work was part of a group of three Soviet propaganda photo-books, created by Rodchenko and his wife Varvara Stepanova (1894-1958), especially published for the 1939 New York World Fair. Two relevant press clipping are laid in at the interior front cover.

Binding with minor to light rubbing to extremities, included the front hinge of the spine. Minor bumping to corners. A small scratch to the bottom of the back cover. A few pages throughout have some light smudging in the margins, and 2 facing pages contain light offsetting from a clipping laid in. Binding tight. Binding in very good, interior in near fine condition overall. vg to near fine. Hardcover. (49451) \$450

274. Salisbury, John Patrick; Jack Woody (Ed.). **Drew and Jimmy [SIGNED WITH ORIGINAL SIGNED AND NUMBERED PHOTOGRAPH / 39/50]**. Santa Fe, New Mexico: Twin Palms Publishers, 1995. First limited edition. Signed John P. Salisbury on first title page. Original photograph (9 7/8 x 1 7/8") laid in; signed "J. P. Salisbury Summer 1992 Untitled No. 25 (Ophelia) Edition # 39 of 50" laid in, protected by archival plastic bag. 1/3000. Large Quarto. Unpaginated. Original illustrated black cloth with red lettering on spine, protected by modern mylar, housed in matching black cloth slipcase, red lettering on cover. Black endpapers. Rilke poem on half-title. Three frontispieces. With autobiographical text by Salisbury. Illustrated throughout with photographs of Salisbury's cousins, the brothers Drew and Jimmy, reproduced using the sheet fed gravure method on uncoated Japanese paper. Text edited by Robin Jacobson. Designed by Jack Woody. Slipcase and mylar slightly rubbed. Near fine to fine condition . Hardcover. (49564) \$300

275. Sandburg, Carl (Text by); Edward Steichen (Photographs by). **Steichen The Photographer [SIGNED BY AUTHOR AND PHOTOGRAPHER]**. New York: Harcourt Brace, 1929. Limited edition. 648/925 signed by Sandberg and Steichen on colophon. Folio. 70pp. Unpaginated part with photogravure plates. Original black cloth with gilt ruling and lettering on cover, gilt lettering on spine. Frontispiece photogravure. First major monograph devoted to Steichen with fourty-nine photogravures, incl. frontispiece. Extraordinary portraits of Gloria Swanson, Fred Astaire, Charlie Chaplin, Isadora Duncan, the iconic portrait of Greta Garbo, to name a few, plus still lives, nature shots, and a variety of other scenarios, incl. advertising. Lacking slipcase. Binding with some wear along edges, some fraying at bottom corner at foredge, lesser at top and tail of

spine. Horizontal tear through leaf with pages 23 and 24, no loss of text. Block with some age-toning, not affecting images. Binding in overall good, images in near fine condition. Good to near fine condition. Hardcover. (49613) \$2,000

276. Stieglitz, Alfred (ed.); Alice Boughton; James Craig Annan; George Davison (photography by). **Camera Work, No. 26. An Illustrated Quarterly Magazine Devoted to Photography (INCLUDING 6 IMAGES BY ALICE BOUGHTON)** [SIGNED & INSCRIBED TO AGNES ERNST MEYER]. New York: Alfred Stieglitz, 1909. First edition. Folio. 42pp. [14 pages including publisher's ads]. Original grey paper wrappers with white lettering on the covers, specially mounted on grey cloth boards for Stieglitz. Pages uncut. This copy contains a dated and signed inscription by Stieglitz to Agnes Ernst Meyer (as "AS"), in pencil at the top of the second initial blank. Cover design by Eduard Steichen.

This is issue #26 (April, 1909) of the seminal quarterly art photography publication edited and published by pioneering photographer Alfred Stieglitz (1864-1946). It contains a total of 8 photographic plates by photographers Alice Boughton (1866-1943), James Craig Annan (1864-1946) and George Davison (1854-1930). Both Annan and Davison were pioneering British photographers who were both founders of the Linked Ring photographic society, which is seen as the British counterpart of American Photo-Secession movement. Also included are various essays and articles on photography and aesthetic theory from a number of notable and historically important contributors to the field, including photographers and art critics, many of whom were members of or associated with the Photo-Secession.

Alice Boughton contributes the acclaimed works, "Danish Girl", the famous image "Dawn", and "The Seasons", as well as "Sand and Wild Roses", "Nature" and "Nude". James Craig Annan contributes "Ex Libris", a striking portrait of a female academic, and George Davison contributes the evocative landscape of "Harlech Castle" in Wales. All photographic plates are finely printed in b/w or sepia toned photogravure, on tissue paper, each backed and protected by heavy stock paper.

Text content includes an essay on art photography by Alice Boughton herself, "Caricature and New York" by essayist and art critic Benjamin De Casseres (1873-1945), "Modern Chiaroscural Deficiencies and Their Influence on Pictorial Art" by A. Chameleon, "Irresponsibility in High Places" by art critic Charles H. Caffin (1854 -1918), and an article on the Photo-Secession by photographer Paul B. Haviland (1880-1950), among others. The final 14 un-numbered pages contain a full list of Photo-Secession members and beautifully printed period advertisements for photography-related businesses.

Binding with minor rubbing to extremities. Minor smudges to the covers, with scratches and sunning to the spine. Interior starting at the second blank (containing inscription). Binding in very good+, interior in near fine condition overall. vg+ to near fine. Hardcover. (49996) \$3,250

* Agnes Ernst Meyer (1887-1970) was an American journalist, philanthropist, civil rights activist, and art patron. She was a close collaborator and friend of photographer Alfred Stieglitz, with whom she publishing the arts and literary magazine "291" (from 1915-1916). She first encountered the work of photo-secession group, when she chanced upon Stieglitz's Gallery 291, while work as a reporter for the New York Sun newspaper. She was one of the first female journalists to work at the paper. Due to this fact Stieglitz often referred to her as the "Sun Girl". Along with Katharine Rhoades and Marion Beckett she was known as the one of "The Three Graces" of the Alfred Stieglitz artistic circle. She is well known for her political activism throughout her life on behalf many causes, including public education and racial equality in America.

277. Stieglitz, Alfred (ed.); Anne Brigman; Ema Spencer; C. Yarnall Abbott; Frank Eugene (photography by). **Camera Work, No. 25. An Illustrated Quarterly Magazine Devoted to Photography (Including images by Annie Brigman and Frank Eugene)** [SIGNED & INSCRIBED TO AGNES ERNST MEYER]. New York: Alfred Stieglitz, 1909. First edition. Folio. 48pp. [16]. Original grey paper wrappers with white lettering on the covers, specially mounted on grey cloth boards for Stieglitz. Pages uncut. Dated January, 1909. Cover design by Eduard Steichen. This copy contains a dated and signed warm inscription by Stieglitz (as "AS") to Agnes Ernst Meyer, in pencil at the top of the second initial blank.

This is issue #25 of the seminal quarterly art photography publication edited and published by pioneering American photographer Alfred Stieglitz (1864-1946). It contains a total of 9 photographic plates by celebrated California photographer Anne W. Brigman (1869-1950), Ema Spencer (1857-1941), C. Yarnall Abbott (1870-1938), and Frank Eugene (1865-1936). Brigman is notable in that she was the only member of the photo-secession group from the western United States. Also included are various essays and articles on photography from a number of notable and historically important contributors to the field, including photographers and art critics, many of whom were members of or associated with Alfred Stieglitz's Photo-Secession movement.

Brigman contributes the acclaimed works "The Soul of the Blasted Pine", "The Dying Cedar", "The Brook", "The Source" and "The Bubble". Spencer contributes "Girl with a Parasol", Abbott contributes "Sentinels", and Eugene contributes the portraits "Mr. Alfred Stieglitz" and "The Lady of Charlotte". Each image is beautifully reproduced from the original photograph in b/w or sepia-toned photogravure, and printed on tissue paper. In the case of the final two images from Frank Eugene, they are printed on smaller tissue and mounted on the full size tissue plates.

Written text includes the articles "Henri Matisse and Isadora Duncan" by Charles Caffin (1854 -1918), "The Home of the Golden Disk", an article about the closing of the Little Galleries at 291 Fifth Ave, written by Paul B. Haviland (1880 -1950), "Impressions of the Linked Ring Salon of 1908" by Joseph Keiley (1869-1914), "Personality in Photography - With a Word on Color" by Frederick Evans (1853-1943), "Henri Matisse; A

Retrospective" by J.B. Kerfoot (1865-1927) and a short essays on the the work of Annie Brigman, by J. Nilsen Laurvik, among others. The final 16 unnumbered pages contain a full list of Photo-Secession members and beautifully printed period advertisements for photography- related businesses.

Binding with minor rubbing to extremities, light fraying to the head and tail of the spine. Spine sunned. A few minor examples of foxing to the edges of pages, with a few instances of smudges in the margins. Binding and interior in very good+ condition overall. vg+. Hardcover. (49999) \$6,500

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

278. Stieglitz, Alfred (ed.); Eduard Steichen (photography by). **Camera Work, No. 2. An Illustrated Quarterly Magazine Devoted to Photography (W/ 12 IMAGES BY EDUARD STEICHEN) [FROM THE LIBRARY OF AGNES ERNST MEYER*]**. New York: Alfred Stieglitz, 1903. First edition. Folio. 54pp. [18 pages of publisher's ads]. Original grey paper wrappers with white lettering on the covers, specially mounted on grey cloth boards for Stieglitz. Pages uncut. Dated April, 1903. Cover design by Eduard Steichen.

This is the second issue of the seminal quarterly art photography publication edited and published by pioneering photographer Alfred Stieglitz (1864-1946). The entirety of the issue's photographic content is devoted to the work of Eduard Steichen (1879-1973), and it contains a total of 11 plates of images by the pioneering art photographer (with an addition reproduction in the ads section). Also included are various essays on Steichen as well as other articles on photography and aesthetic theory from a number of notable and historically important contributors to the field, including photographers and art critics, many of whom were members of or associated with Alfred Stieglitz's Photo-Secession movement.

Among the 12 b/w or sepia-toned images present, are some of Steichen's most acclaimed images, all finely printed: "Rodin", an atmospheric and silhouetted portrait of famed French sculptor Auguste Rodin (photogravure on tissue paper), the natural scene "The Pool" (gravure on tissue), his famous "Self-Portrait" (gravure on tissue), "Dawn-Flowers" (gravure on tissue), "Bartholomé" (gravure printed on heavy stock paper), "Dolor"

(gravure on tissue), "Lenbach" a portrait of German painter Franz von Lenbach (gravure of tissue), "Besnard" a portrait of French painter Paul-Albert Besnard (offset reproduction on paper), "Portrait" (1903) (offset reproduction on paper), "Nude with Cat" (offset reproduction on paper), and "The Judgment of Paris - A Landscape Arrangement" (offset on paper). The final Steichen image is an offset reproduction printed on one side of an advertising page at the rear. No title for the image is given, but it seems to be a self-portrait of the photographer, from a side profile.

The text content includes two essays on Steichen's work, "An Appreciation" by art critic Charles H. Caffin (1854-1918) and "A Visit to Steichen's studio by Sidney Allan (Carl Sadakichi Hartmann, 1867-1944). Also included are an essay on color photography by R. Child Bayley, an essay on photographic salons by photographer Eva Watson-Schütze (1867-1935), and others. The final section of 18 unnumbered pages contain beautifully printed period advertisements for photography-related businesses, one of which contains the final Steichen image, serving as promotion for Kodak's photographic film stock.

Binding with light scratches, stains, and/or smudges to the covers. Corners with minor rubbing. Spine sunned with light bumping, rubbing and closed tears to the head and tail of the spine. Minor damp staining to endpapers and interior covers. Starting at the initial table of contents, p.21 and a few other pages throughout. A number pages (including plates) with minor to light foxing, mostly in the margins. "Portrait" plate with some creases to the corner of the image. Most images still clean and unaffected. Binding and interior in very good condition overall. vg. Hardcover. (50000) \$6,500

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

279. Stieglitz, Alfred (ed.); Eduard Steichen (photography by). **Camera Work, No. 22. An Illustrated Quarterly Magazine Devoted to Photography (WITH 3 AUTOCHROMES BY EDUARD STEICHEN) [FROM THE LIBRARY OF AGNES ERNST MEYER*]**. New York: Alfred Stieglitz, 1908. First edition. Folio. 44pp. [16 pages of publisher's ads]. Original grey paper wrappers with white lettering on the covers, specially mounted on grey cloth boards for Stieglitz. Pages uncut. Dated April, 1908. Cover design by Eduard Steichen.

This is issue #22 of the seminal quarterly art photography publication edited and

published by pioneering photographer Alfred Stieglitz (1864-1946). It contains a total of 3 beautiful color photographic plates (autochromes) by acclaimed photographer Eduard Steichen (1879-1973). Also included are various essays and articles on photography and aesthetic theory from a number of notable and historically important contributors to the field, including photographers and art critics, many of whom were members of or associated with the Photo-Secession.

The images included here are: "G. Bernard Shaw", "On the House-boat - The Log Cabin" and "Portrait - Lady H." All are reproduced in high quality offset printing (four-color reproductions) on heavy stock paper, tipped-in onto the full-page plates. The printing of the plates are credited to the German photography firm Bruckmann, in Munich. These images and their reproductions are both considered quite early examples of both taking and reproducing color photographs for the general public. The pioneering Lumière brothers had first patented their early color photographic process known as Autochrome Lumière (using the principle of additive color), in 1903, and at the time of this publication, the process had only been on the market for a year (first marketed in 1907).

Text content includes a comparatively lengthy article on color photography by Eduard Steichen himself, an article discussing Stieglitz recent expulsion from the The Camera Club of New York (including a reproduction of text of the letters sent to Stieglitz), "Rumpus in A Hen House" by art critic Charles H. Caffin (1854 -1918), and reviews of Auguste Rodin drawings at 291, among other articles. The final 16 un-numbered pages contain beautifully printed period advertisements for photography-related businesses, including a relevant advertisement for Autochrome Lumière.

Binding with minor rubbing and bumping to corners, light smudges to the covers. Minor creases to the top right corner of the front cover. Spine sunned with light scratches and some light rubbing to the head and tail. Interior with starting at the list of plates and p.14. Sporadic light foxing and/or damp staining to the edges and margins of some pages as well some of the initial leaves, including the interior covers, front free endpapers and the title. Binding and interior in very good- to very good condition overall. vg- to vg.
Hardcover. (49998) \$2,500

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

280. Stieglitz, Alfred (ed.); Frank Eugene (photography by); Maurice Maeterlinck (essay by). **Camera Work, No. 31. An Illustrated Quarterly Magazine Devoted to**

**Photography (WITH IMAGES BY FRANK EUGENE) [MISSING 2 PLATES]
[FROM THE LIBRARY OF AGNES ERNST MEYER*].** New York: Alfred Stieglitz, 1910. First edition. Folio. 68pp. [14 pages of publisher's ads]. Original grey paper wrappers with white lettering on the covers, specially mounted on grey cloth boards for Stieglitz. Pages uncut. Dated July, 1910. Cover design by Eduard Steichen.

This is issue #31 of the seminal quarterly art photography publication, edited and published by pioneering photographer Alfred Stieglitz (1864-1946). It contains a total of 12 photographic plates by acclaimed photographer Frank Eugene (1865-1936). Also included are various essays and articles on photography from a number of notable and historically important contributors to the field, including photographers and art critics, many of whom were members of or associated with Alfred Stieglitz's Photo-Secession movement.

The 12 images by Frank Eugene are comprised of an initial 8 portraits of "H.R.H Rupricht, Prince of Bavaria", German painters "Fritz von Uhde", "Prof. Adolf Hengler" and "Prof. Franz von Stuck", his famous image of painter Willi Giger, "Prof. Adolf von Seitz", world chess champion "Dr. Emmanuel Lasker and His Brother", and German writer "Dr. Georg Hirth". The final 4 images are "Kimono - Frl. v. S", "Frau Ludwig von Hohlwein", "Nude - A Child" and "Direktor F. Goetz". Unfortunately the images "Hortensia" and "Nude - A Study" (which are listed) are missing. All images are finely printed in b/w or sepia-toned photogravure on tissue paper. Some of these images are among photographer's more famous works.

Text content includes, "The New Thought Which is Old", by art critic Charles H. Caffin (1854 -1918), "The Four Dimension From A Plastic Point of View" and "Chinese Dolls and Modern Colorists" by American painter Max Weber (1881-1961), "The Brain and the World (Dedicated to Eduard Seichen)" by American journalist, critic, essayist Benjamin De Casseres (1873-1945), and "What is Beauty?" by photographer, writer and art critic Joseph T. Keiley (1869-1914), among other interesting essays. The final 14 un-numbered pages contain a full list of Photo-Secession members and beautifully printed period advertisements for photography-related businesses.

Spine sunned, with light rubbing and a few small closed tears to the head and tail of the spine. Light smudges to the back cover. Interior with the title page and the photographic plates for Rupricht, Prince of Bavaria and Emmanuel Lasker are detached but present. Starting at after the front endpapers and p.22. All images clean and vibrant. Binding in in very good, interior in very good- condition overall. vg- to vg. Hardcover. (49997) \$1,500

* Agnes Ernst Meyer (1887-1970) was an American journalist, philanthropist, civil rights activist, and art patron. She was a close collaborator and friend of photographer Alfred Stieglitz, with whom she publishing the arts and literary magazine "291" (from 1915-1916). She first encountered the work of photo-secession group, when she chanced upon Stieglitz's Gallery 291, while work as a reporter for the New York Sun newspaper. She was one of the first female journalists to work at the paper. Due to this fact Stieglitz often referred to her as the "Sun Girl". Along with Katharine Rhoades and Marion Beckett she

was known as the one of "The Three Graces" of the Alfred Stieglitz artistic circle. She is well known for her political activism throughout her life on behalf many causes, including public education and racial equality in America.

281. Stieglitz, Alfred (ed.); George Davison; Sarah Choate Sears; William B. Dyer (photography by). **Camera Work, No.18. An Illustrated Quarterly Magazine Devoted to Photography [FROM THE LIBRARY OF AGNES ERNST MEYER*]**. New York: Alfred Stieglitz, 1907. First edition. Folio. 50pp. [16 pages including additional plates and publisher's ads]. Original grey paper wrappers with white lettering on the covers, specially mounted on grey cloth boards for Stieglitz. Dated April, 1907. Cover design by Eduard Steichen.

This is issue #18 of the seminal quarterly art photography publication edited and published by pioneering photographer Alfred Stieglitz (1864-1946). It contains a total of 10 photographic plates by photographers George Davison (1854-1930), Sarah Choate Sears (1858-1935), and Chicago photographer William B. Dyer (1860-1931). Davison was a founding member of the Linked Ring photographic society, which is seen as the British counterpart of American Photo-Secession movement. Also included are various essays and articles on photography from a number of notable and historically important contributors to the field, including photographers and art critics, many of whom were members of or associated with the Photo-Secession.

Included here are 6 images by Davison; his famous landscape "The Onion Field" (1890), "In A Village Under the South Downs", "A Thames Locker", "Wyvenhoe on the Colne in Essex", "The Long Arm" and "Berkshire Teams and Teamsters". Sarah Coate Sears contributes the expressive portraits "Mrs. Julia Ward Howe" and "Mary". William B. Dyer contributes the nude studies "The Spider" and "L'Allegro". Each image is beautifully reproduced from the original photograph in b/w or sepia-toned photogravure, and printed on tissue paper.

Text content includes "Symbolism and Allegory" by art critic Charles H. Caffin (1854-1918), "Pictorial Photography" (reprinted from *The Complete Photographer*) by R. Child Bayley, a poem about photography by J.B. Kerfoot (1865-1927), "The Straight and Modified Print" by French pictorial photographer Robert Demachy (1859-1936), and an essay on Demachy's work with contributions from George Bernard Shaw as well as British photographers Frederick H. Evans (1853-1943), and Francis Meadow Sutcliffe (1853-1941). The final section of 13 unnumbered pages contain beautifully-printed period advertisements for photography-related businesses.

Binding with some minor rubbing, and light bumping to extremities. Spine sunned with light bumping and rubbing to the head and tail. Back cover bumped with creasing along the bottom. Interior with the pages between the initial list of Davison plates at the front and p.18 loosening from the book block but not fully detached. Plates all clean and vibrant overall with some having minor to light foxing, mostly in the margins. Binding

and interior in very good- condition overall. vg-. Hardcover. (49994) \$2,500

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

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

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

Käsebier, one of the central figures of the Photo-Secession movement, contributes six images: "Dorothy", "Serbonne", and the acclaimed works "Blessed Art Thou Among Women", "The Manger", her portrait of Evelyn Nesbit, and "The Red Man". Alfred Stieglitz contributes "The Hand of Man", one of his most famous images. The final image by Arthur Radclyffe Dugmore is titled "A Study in Natural History" and shows four birds on a branch. Nearly all the images are beautifully reproduced from the original photograph in b/w or sepia-toned photogravure, and printed on tissue paper, except for Käsebier's "Serbonne", which is printed in offset reproduction and pasted on cardstock. "The Red Man" and "The Hand of Man" are both finely printed in gravure but are printed heavy stock paper rather than tissue, one pasted on and one tipped in onto cardstock. In the case of "A Study in Natural History", the image is printed onto the tissue paper, which has then been pasted onto heavy stock paper. Additionally there are two offset

photographic reproductions after original landscape paintings by D.W. Tyron and Puvis de Chavannes, as part of the essay 'Repetition, with Slight Variation'.

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

Binding with some light to moderate rubbing to corners, most notably the head and tail of the spine. Spine lightly sunned with some scratches and stains. Smudging on the back cover. Minor damp staining to interior covers and endpapers. Light foxing to a number of pages throughout, including some of the photographic plates, mostly confined to the margins. The only plate with foxing lightly affecting the image is Käsebier's "The Manger". The plate containing offset reproductions of the paintings (at p.30) is detached but present. Binding in very good-, interior in very good condition overall. vg- to vg. Hardcover. (50001) \$12,000

* *Agnes Ernst Meyer (1887-1970) was an American journalist, philanthropist, civil rights activist, and art patron. She was a close collaborator and friend of photographer Alfred Stieglitz, with whom she publishing the arts and literary magazine "291" (from 1915-1916). She first encountered the work of photo-secession group, when she chanced upon Stieglitz's Gallery 291, while work as a reporter for the New York Sun newspaper. She was one of the first female journalists to work at the paper. Due to this fact Stieglitz often referred to her as the "Sun Girl". Along with Katharine Rhoades and Marion Beckett she was known as the one of "The Three Graces" of the Alfred Stieglitz artistic circle. She is well known for her political activism throughout her life on behalf many causes, including public education and racial equality in America.*

283. Stieglitz, Alfred (ed.); Gertrude Stein (text by); Pablo Picasso; Henri Matisse (artwork by). **Camera Work, Special Number (1912) (Matisse, Picasso & Gertrude Stein) [SIGNED & INSCRIBED TO AGNES ERNST MEYER] [WITH] "I Believe" essay by Maurice Maeterlinck.** New York: Alfred Stieglitz, 1912. First edition. Folio. 30pp. [14 pages including publisher's ads]. Original grey paper wrappers with white lettering on the covers, specially mounted on grey cloth boards for Stieglitz. Cover design by Eduard Steichen. This copy contains an extensive and intimate inscription, dated and signed by Stieglitz ("the Old War Horse") to Agnes Ernst Meyer ("the Sun Girl") in pencil, at the top of the second initial blank. Unidentified small photograph laid in at front free endpaper.

This is the second special issue of the seminal quarterly art photography publication edited and published by pioneering photographer Alfred Stieglitz (1864-1946), issued

August, 1912. This special issue was the second un-numbered issue of the magazine, and unusually, is devoted not to photography, but to exploring the work of pioneering modern artists Henri Matisse and Pablo Picasso. It contains a total of 14 plates of high quality b/w offset photographic reproductions of artwork by the two artists, including paintings, sculpture and drawings (here called halftone reproductions). The images are accompanied by two essays on the work of these artists by famed writer and arts patron Gertrude Stein. These writings date from a time before her work was well known in the United States. This together with the previous issue (No.39) reflects Stieglitz exploration of major trends in modern art from the time when Camera Work began. He make note of this in his lengthy inscription.

The works by Matisse are the paintings "Blue Nude" (1907), "The Joy of Life" (1905), "Bathers with a Turtle" (1907-08), "Statuette and Vases on an Oriental Carpet" (1908), and "Hair-Dressing", as well as the sculptures "Reclining Nude 1" (1906-07), and "Figure décorative" (1908). The works by Picasso are the paintings "The Wandering Acrobat" (aka Acrobat on a Ball, 1905), an unidentified cubist face (possibly a portrait of Fernande Olivier), "The Reservoir" (1909, here mis-titled as "Spanish Village"), and "Portrait of Daniel-Henry Kahnweiler" (1910), as well as an unidentified cubist drawing, and two final images of his cubist sculpture "Head of a Woman (Fernande)". Many of the titles of these artworks are not mentioned in the issue. The images of the Matisse works are credited to Druet Photographs (Paris), images of the four Picasso paintings are by Kahnweiler Photographs (Paris) and the two last images of the Picasso sculpture are credited to Alfred Stieglitz himself. The final six un-numbered pages contain beautifully printed period advertisements for photography-related businesses.

Binding is quite clean with a few minor smudges to the covers. Spine sunned and scratched, with light rubbing to the head and tail. Interior with starting after the endpapers. Initial introductory text page preceding the official title page, is detached but present. Binding and interior in very good condition overall. vg. Hardcover. (49995) \$1,750

* *Agnes Ernst Meyer (1887-1970) was an American journalist, philanthropist, civil rights activist, and art patron. She was a close collaborator and friend of photographer Alfred Stieglitz, with whom she publishing the arts and literary magazine "291" (from 1915-1916). She first encountered the work of photo-secession group, when she chanced upon Stieglitz's Gallery 291, while work as a reporter for the New York Sun newspaper. She was one of the first female journalists to work at the paper. Due to this fact Stieglitz often referred to her as the "Sun Girl". Along with Katharine Rhoades and Marion Beckett she was known as the one of "The Three Graces" of the Alfred Stieglitz artistic circle. She is well known for her political activism throughout her life on behalf many causes, including public education and racial equality in America.*

* *Laid in at the interior front cover is a loose 4-page insert by Belgian playwright, poet, and essayist Maurice Maeterlinck (1862-1949), originally written as an essay for the special Steichen issue of Camera Work (April, 1906), but not included. The short untitled essay on art theory, know as "I Believe", is finely-printed in lithographic reproduction of the original French handwritten manuscript in grey on the first three pages, followed by*

the typed English translation on the final page.

284. 井手傳次郎 Ide, Denjiro (Photographs by). 写真画集長崎 **Shashin gashu / Souvenir du Nagasaki / A Sentimental Night in Japan**. Nagasaki: Hibiki Shashin-kan, 1931. Third edition. Folio (12 1/8 x 9"). [11] leaves (Text), 114 leaves (Plates). Original full velvet yapp binding with debossed titles in Japanese and French, and gilt illustrated mounted leather plate to front cover. Back cover with checkered pattern and embossed publisher's name. Published by the Hibiki Shashin-kan, a commercial studio run by Ide Denjiro in Nagasaki during the 1920s and 30s, this scarce work is Denjiro's own creative vision of Nagasaki.

Ide Denjiro experimented with the various printing techniques to produce soft, pictorialist, emotionally laden images. The famed Japanese photographer here shows soft focus and melancholic views of a city that would be changed forever on that fateful day of August 9, 1945, when an atomic bomb was dropped, wiping out over 80% of the city, and killing between 39,000 to 80,000 people.

The 114 numbered plates show primarily photographs in photogravure and collotype process, as well as illustrations, including several multi-colored block prints.

See: Manfred Heiting and Kaneko Ryuichi's "The Japanese Photobook, 1912-1990," Steidl, 2017. p.58.

Some age-toning and fading to velvet. Spine rubbed. Some minor to moderate foxing throughout, mostly to very first and very last pages. Binding in overall good-, interior in good+ to very good condition. g to vg. Hardcover. (45144) \$3,250

285. 土門拳 (Ken Domon) (Photographs by). 筑豊のこどもたち **Chikuho no kodomotachi (The Children of Chikuho)** [WITH] るみえちゃんはお父さんが死んだ Rumie-chan wa otosan ga shinda (Rumie's Father is Dead). 2-vol. set (Complete). (東京)Tokyo: パトリア書店 (Patoria Shoten), 1960. First edition.

Domon's work was defined by many as "Social Realism", although when asked he said his work was in fact "Socialist Realism". He considered the camera merely a tool and that the mind of the photographer was where the art comes from. He shot the photos in these works with a Leica M3 with a Leica Summicron 50mm f/2 lens.

- 筑豊のこどもたち Chikuho no kodomotachi (The Children of Chikuho): Quarto (10 x 7 1/8"). 95, [1]pp. Original photo-illustrated wrappers and title page. Ken Domon's classic book documenting the bitter life of coalminers, is a classic example of the photo-realism that the Japanese photographer advocated. The images show the appalling conditions in the impoverished coal-mining region of Chikuho where sulphur gases

constantly leak from a huge slagheap causing a variety of bronchial infections. Some sporadic foxing and age-toning to pages. Text in Japanese. Wrappers in overall very good, interior in good to very good condition.

- るみえちゃんはお父さんが死んだ Rumie-chan wa otosan ga shinda (Rumie's Father is Dead): Quarto (10 1/8 x 7 1/4"). 96pp. Original photo-illustrated wrappers and title page. Also published in 1960 "Rumie's Father is Dead" is the sequel to "The Children of Chikuho" by Ken Domon. It tells the story of Rumie and Sayuri, two sisters who were sent to an orphanage after their father - a coalminer in Chikuho - died from a bronchial infection caused by the poor working conditions. Slight creasing along spine. Moderate age-toning to pages. Text in Japanese. Wrappers in overall good+ to very good, interior in good+ to very good condition. g to vg. Softcover. (41625) \$950

* *Photographer (北沢勉) Tsutomu Kitazawa (1936-2000) was Domon's trusted assistant on Chikuho no kodomotachi (The Children of Chikuho), as well as a number of Domon's other projects. Kitazawa who had studied under Domon, was consider among the leading landscape photographers in Japan.*

286. 恩地孝四郎 (Koshiro Onchi) (Text and Photographs by). 博物志 : 隨筆・写真 / **Hakubutsushi: zuihitsu shashin (Records of Nature: Essays and Photographs)**. 東京 (Tokyo): 玄光社 (Genkosha), 1942. Limited First edition. 1/1500. Quarto (10 1/4 x 7 1/2"). [2], 141, [3]pp. Original red-lettered illustrated dust-jacket over silver-lettered tan cloth. Title page in orange and black lettering. Book housed in its original printed cardboard slipcase, itself housed in a later olive cloth slipcase.

Scarce and unusual work by Onchi Koshiro (1891-1955), a noted Japanese print-maker, photographer, and one of the fathers of the Sosaku-hanga movement* in the early decades of 20th-century Japan.

Lavishly illustrated throughout with 107 b/w in-text photographic reproductions, "Hakubutsushi" (Records of Nature: Essays and Photographs) is a stunning tour de force, as it shows the author's incredible ability to see abstract and surreal beauty in the natural environment. The first 83 pages show photographs of various plants, followed by photographs of insects, reptiles, fishes, birds, cats and cows (pp. 84-130), and ends with pictures of animals in a zoo (pp.131-139). Some of the stark close-up portraits of plants are reminiscent of Karl Blossfeldt's work. Onchi's accompanying text is comprised of contemplative essays and childhood reminices on his various subjects, also describing their meanings for him. The work was printed in a limited number of 1500 copies, and has been considered quite unusual for a book of this type to have been published in Japan during the WWII period.

The front free endpaper contains a an inscription written in black marker, in Japanese, to the previous owner of the book.

Original cardboard slipcase sunned. Light water-staining along joints and spine of dust-jacket. Upper corners bumped, thus slightly affecting pages throughout. Text in Japanese. Modern slipcase in very good, original slipcase in good-, dust-jacket in good- to good, binding and interior in very good condition. Quite scarce. g- to vg. Hardcover. (42263)
\$1,250

* *Sosaku-hanga* (創作版画 "creative print") was an art movement in early 20th-century Japan. It stressed the artist as the sole creator motivated by a desire for self-expression, and advocated principles of art that is "self-drawn" (自画 *jiga*), "self-carved" (自刻 *jikoku*) and "self-printed" (自刷 *jizuri*). As opposed to the *shin-hanga* ("new prints") movement that maintained the traditional *ukiyo-e* collaborative system where the artist, carver, printer, and publisher engaged in division of labor, creative print artists distinguished themselves as artists creating art for art's sake. (From Wikipedia)

PHOTOGRAPHY: 21st Century

287. Diettes, Erika. **Drifting Away [SIGNED LIMITED EDITION WITH SIXTEEN ORIGINAL PHOTOGRAPHS]**. Bogota, Colombia: Studio / Taller, 2008. First edition, limited. Signed E. Diettes on front cover label. 11/250. Quarto, 19 Japan folded leaves, 16 with original photographs laid to paper. Original textured black paper-covered boards with blind-stamp and black and red lettering on white label of cover. Black endpapers. No slipcase.

"In Drifting Away my intention is to draw attention to some of the victims of forced disappearances of the Colombian armed conflict. The project is a response to a number of press reports and news broadcasts which explain how the paramilitary and the guerrillas torture people, mutilate them and make them disappear by throwing their bodies into a river. This is the source of the saying that the rivers of Colombia are the world's largest graveyard. I started by looking for clothing or objects belonging to people who had disappeared in Bogotá, and then I went out to the areas of conflict in visits to Eastern Antioquia, Caquetá and Medellín, amongst other places. During these macabre visits I was able to talk to the families of the victims, who are indeed the voice of all Colombia, clamoring not only for the respect for life, but also for the right to be able to bury their dead. From a technical point of view, I decided to represent the idea of the river literally, submerging the clothing or objects in water, in order to highlight the way in which the turbulence of the water is also a leading feature of the image. I also decided to print on glass to give the feeling of ethereal and fragility character of the image - and so therefore, of life in those parts of our country." (E. Diettes).

Illustrated with sixteen prints of digital photographs showing images from the series "de la serie" in various sizes as described above, with captions. Publisher's and Diettes contact info printed to last page. Fine condition. Hardcover. (49622) \$450

Visual Artist Erika Diettes lives and works in Bogotá, Colombia, exploring issues of

memory, pain, absence and death. Her most recent work, Sudarios, was showcased in the 2012 Fotofest Biennial, the Festival de la Luz in Buenos Aires, the Ex Teresa Arte Actual in Mexico City, and the Ballarat Foto Biennale in Australia, among others. Diettes' photographic works are part of the permanent collection of major museums, including the Museum of Fine Arts Houston, and has been exhibited at the Museums of Modern Art of Bogotá, Cali, Medellín and Barranquilla; the National Museum of Colombia; the Museum of Contemporary Art in Santiago de Chile; the Museum of Fine Arts in Houston and others.

288. Templeton, Ed. **The Golden Age of Neglect [SIGNED WITH ORIGINAL DRAWINGS ON FRONT COVER & INTERIOR]**. Rome: Drago Arts & Communications, 2004. Second edition. Quarto. 103 (1)pp. Original photo-illustrated wraps with black lettering on cover, red and white on spine. Photo-illustrated endpapers. Frontispiece. Illustrated title page. Signed Ed Templeton on photo-illustrated endpaper, with doodle and text "Damage!," and with elaborate captioned drawing on front cover. The first few pages also have original drawings by Templeton. In creating one of the illustrations he damaged the page, and writes "damage!" and on the verso writes "A tear in the social fabric". A unique copy.

Photographs documenting youth culture in joyous, passionate and exuberant as well as desolate settings. Includes drawings by and an interview with Templeton by Jerome Sans; "Waiting for the earth to explode (French and English); and text by Aurélie Voltz in English translation: forever young. Templeton "A fixture of the Los Angeles skateboarding scene, Ed Templeton has been producing photographs, documenting a real story of his life, international tours, and encounters in the skateboarding world for over 10 years. Fueled by incredible raw energy, irreverence, and spontaneity, his work is comprised of an extraordinary number of photographs and canvases, as well as a body of graphic work from drawings, sketch books and collages to montages and correspondence." (Roberts Projects). Minor wear at corners of wraps. Fine condition. Softcover. (49569) \$1,500

289. Tichy, Miroslav (Photos); Carolyn Christov-Bakargiev (Essay); Roman Buxbaum (Essay & Ed.); Harald Szeemann (Introduction). **Tichy: Dedicated to the Women of Kyjov**. Köln: Walter König, 2008. First edition. Octavo. 204 (16)pp. Wraparound photographic obi band for tan half cloth over unadorned plain cardboard with author's name stamped in blue at top of cover, blue lettering on back cover. Graphic design by Élise Mougin. Profusely illustrated with b/w photos in photogravure. With essays by Roman Buxbaum and Carolyn Christov-Bagargiev. Twenty pages of photos of Tichy, mostly in color, at front before Buxbaum text. "Photography is something concrete, a perception, what you see with your eyes. And it happens so fast that you may not see anything at all! To photograph is to paint with light! The flaws are part of it. That's what makes the poetry. And for that you need a bad camera. If you want to be famous, you have to be worse at something than everyone else in the world!" (Miroslav Tichy) Fine condition. Hardcover. (49539) \$225

PHOTOGRAPHY: Industrial

290. Hipman, Vladimir (photog.); Oskar Federer. **Menschen Arbeit im Eisenwerke.** Moravská Ostrava: Eisenwerk Witkowitz, 1938. First edition. 8vo. Unpaginated. Printed wraps in original attached stiff dust wrapper, printed in red and white. Dj protected by mylar jacket. Illustrated with 25 full-page photographs by Vladimir Hipman printed in rich gravure showing workers of the Eisenwerk Witkowitz (Witkowitz Ironworks). During the 19th and 20th centuries the company was an important part of the Moravian-Silesian steel industry. The company's grounds were divided into coal mining, iron making, steel refining and processing. Each photograph protected by clear mylar. Graphic design by Hugo Steiner - Prag. Gravure printing by Nebert & Söhne, Prag-Smichov. Minor age wear and creasing on dj. Small stain front of dj. Ex-libris of "Reindl" on inside of front cover. One of the most important 20th century publications on Czech industrial photography. Softcover. (32024) \$2,500

291. Lenotre, G.; Paul Reboux; Marcel Prevost; Pierre Mac-Orlan (Text). **Confort.** Paris: Edité par "SOC" pour la Société Générale de Fonderie, 1931. Limited First edition. 1/1000. Folio. Unpaginated. Uncut. Original gilt decorated green wrappers. Exquisite trade catalogue printed on filigraned Montval paper, and edited for the French Société Générale de Fonderie. This work is profusely illustrated with 4 color tipped-in, 1 color vignette, and 30 modernist photographic reproductions in heliogravure, a number attributed to Germaine Krull. About 1/3 of the stunning photographic reproductions are photomontages. Most of the photographs depict iron factories, gas appliances, water-heaters, and other appliances manufactured by the Société Générale de Fonderie. Moderate shelf wear with tiny closed tears on lower edges of wraps. Gold decoration slightly faded. Text in French. Wrappers in overall good+, interior in very good condition. g. Softcover. (29244) \$650

PHOTOGRAPHY: Monographs

292. Blossfeldt, Karl. **Wunder in der Natur: Bild-Dokumente schöner Pflanzenformen.** Leipzig: H. Schmidt & C. Günther. Pantheon-Verlag für Kunstmwissenschaft, (1942). First edition. Large 4to. [5],120pp. Dark blue cloth with lettering and publisher's emblem in gold on cover and spine in original photographic dust jacket. Dj protected by modern mylar. Tipped-in frontispiece portrait of Karl Bloßfeldt. Introduction by Otto Dannenberg. Along with "Urformen der Kunst," many photographic art experts consider this to be Bloßfeldt's masterpiece. Profusely illustrated with 120 b/w reproductions in photogravure of various plants. Bottom right corner of frontispiece slightly creased. Minor rubbing to edges of boards and head and tail of spine. Age wear and creasing on dust jacket. Four small pieces on rear of dj missing, protected from further tearing by tape. Inside of head and tail of spine, top- and bottom edges of dj

repaired with clear tape. Text in German. Dust jacket in fair, binding in overall very good, interior in near fine condition. Scarce in dj. vg. Hardcover. (30045) \$1,500

"Professors Bloßfeldts Buch wirkt auf jeden Naturfreund wie eine überwältigende Offenbarung. Auf 120 vorzüglich ausgeführten Bildtafeln werden eine Überfülle der erstaunlichsten Naturformen in Vergrößerungen angeboten, die der dekorativen Kunst neue Wege weisen. Die Bilder, die für jeden künstlerisch interessierten ein Erlebnis sind, bieten mehr als nur eine Freude am Schönen. Ihre ewige Gesetzmäßigkeit zwingt den Künstler, nicht Nachbilder, sondern Gestalter zu werden. In diesem Sinne ist das Werk eine reiche Quelle der Anregungen."

293. Nerval, Gérard de (Text by); Germaine Krull (Photographs by). **Le Valois.** Paris: Firmin Didot & Cie, 1930. First trade edition.

Folio (13 x 10"). [10], 26, [4]pp. Original printed wrappers, with burgundy lettering to front cover. Frontispiece.

Splendidly illustrated throughout with 48 striking photographs reproduced in heliogravure, Gérard de Nerval's "Le Valois" is a testimony of his love and attachment for the Picardy region where the famed French writer and poet spent his childhood years. The ponds and forests of this region will forever mark his imagination and influence his work (particularly in "Sylvie").

To accompany the author's beautiful and lyrical text, Germaine Krull's stunning photographs captures the serenity, simple beauty, and various bucolic aspects of the Valois region.

Wrappers rubbed, partly water-stained, age-toned along edges, with sporadic creasing and closed tears. Text in French. Wrappers in overall good, interior in good to very good condition. g to vg. Softcover. (43827) \$350

About the photographer: Germaine Luise Krull (1897-1985) was a celebrated photographer and political activist. Described as "an especially outspoken example" of a group of early 20th-century female photographers who "could lead lives free from convention," she is best known for photographically-illustrated books such as her 1928 portfolio "Métal." (From Wikipedia)

294. Renger-Patzsch, Albert (Photographs); Fritz Schumacher (Introduction). **Hamburg. Photographische Aufnahmen (Hamburg. Photographies).** Hamburg: Gebrüder Enoch Verlag, 1930. First edition. "Zum freundlichen Gedenken! Lotte Vettin Hamburg, den 19. August 1935" inscribed on front flyleaf. Quarto. 8pp (text), 80 plates. Original red cloth with modern design, white lettering on spine, in original photo-illustrated dustjacket. Printer's device on flyleaf. Title-page in red and black lettering with black double frame.

First edition of this work on pre W.W.II Hamburg, profusely illustrated with 80 full-page b/w photographic reproductions by Albert Renger-Patzsch. All plates with captions in German, English, French, Spanish and Portuguese. Text in German. Dustjacket with light wear along edges, 1 inch triangular chip at inside bottom of back cover at spine, and minor chips and light creasing at head and tail of spine. Binding with minor wear. g+ to fine condition. Hardcover. (48219) \$750

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

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

"Der Auswahlband 'Antlitz der Zeit' gewährt einen kleinen Einblick in die Art des Sanderschen Sehens von Menschen und Festhaltens von Menschen. Er kann naturgemäß nur einen schwachen Begriff von dem außerordentlichen Ausmaß der Sanderschen Gesamtleistung vermitteln. Was er aber zeigen kann, ist vor allem die seltene Fähigkeit des Photographen, die Menschen, die er vor sein Objektiv bringt, zu lösen, jede Pose und Maske auszuschließen, sie vielmehr in einem vollkommen natürlichen, selbstverständlichen Bilde zu fixieren." (The selection 'Antlitz der Zeit' offers some insight into the way Sanders sees human being and how to capture them in a photograph. Naturally it can convey only a small part of the tremendous scale of Sander's overall achievement. What it can show is most of all the rare ability of the photographer, to get people in front of his camera, relax them, eliminate all posing and masks, and fixate them in an absolute natural picture). *Antlitz der Zeit* contains portraits from Sander's series "Menschen des 20. Jahrhunderts" (People of the 20th Century).

Text in German. DJ with light wear long edges, one inch closed tear at top of front cover and minor closed tear next to it. Three small bumps at binding, one at tail of spine, the others at lower back cover. Dj in overall good+, binding in very good, interior in near fine condition. g+ to near fine. Hardcover. (43605) \$9,500

296. [Tanaka]. **[Pretty Pictures, Pretty City].** NP: NP , 1981. First edition. Quarto. Unpaginated (64pp.) Original printed wrappers with silver lettering on front cover. Remarkable photographic work on the Dekayama (Floats) Festival, in Northern Ishikawa, which is one of the biggest festivals in the Noto. Dekayama are huge festival floats that

are carried through the streets of Nanao. The Dekayama are around 40 feet high and weigh almost 20 tons. This work is magnificently illustrated with numerous b/w photographic reproductions. Text in Japanese. Wrappers and interior in very good condition. vg. Softcover. (33949) \$500

297. Warhol, Andy. **Andy Warhol's Index Book [W/ ORIGINAL PUBLISHER'S BAG]**. New York: Random House, A Black Star Book, 1967. First edition, first printing. Quarto. Unpaginated. Black buckram over off-white buckram boards, with a striking b/w 3-D illustration pasted on the front cover. Silver lettering on the spine, with the binding protected in modern mylar. Housed in a modern custom-made clamshell box with silver lettering on the spine. Photo-illustrated endpapers. The original publisher's bag, inside which the book was originally issued (including the original price sticker), is present, folded, and protected separately in mylar. This copy is complete containing all content, pop-ups and fold-outs (including the melted balloon). As stated on the title page, the work was produced with the assistance of Stephen Shore, Paul Morrissey, Ondine, Nico, Christopher Cerf, Alan Rinzler, Gerald Harrison, Akihito Shirakawa and David Paul. Includes photographs by Nat Finkelstein, with the majority of Factory images throughout taken by Warhol collaborator and archivist Billy Name (1940-2016).

This influential and acclaimed pop-art work, was Andy Warhol's first publication in which he made use of photography and text. It has been seen as a work geared towards his in-crowd, as none of the high-contrast photographic images in b/w are captioned. However many of the key figures and Warhol superstars from this period of The Factory can be easily identified in the images, including Edie Sedgewick, Paul Morrissey, Ondine, Nico, Gerald Malanga, and members of the Velvet Underground. The work is playful and full of inside jokes, appearing in the form of pop-up images, physical inserts, and fold-out images throughout the book. Text throughout includes various interviews with Warhol, as well as the Velvet Underground, and discussion of ongoing activities at the Factory. Contains an inserted "spinner" advertising Warhol's recently released film "Chelsea Girls". Includes a flexi-disk record insert with a printed image of Lou Reed, containing a sound recording of Factory figures discussing the book, while the Velvet Underground plays in the background.

Binding with a small abrasion to the back cover, otherwise in near fine condition. Interior in fine condition overall. A phenomenal copy of this highly sought-after work. near fine to fine. Hardcover. (49075) \$3,500

Bibliographic reference: Roth 101, p.188.

298. Wicki, Bernhard (photog.); Georg Ramseger (Hrsg.). **Zwei Gramm Licht (Two Grams of Light)**. Zürich: Interbooks Zürich, (1960). First edition. 4to. 104pp. Black paper-covered boards with printed paste-down in original pictorial dust jacket.

Photographic endpapers. Captivating dramatic work by Austrian (Swiss) actor, director and photographer, Bernhard Wicki (1919-2000). Wicki became famous with his 1959 anti-war film "Die Brücke". In this publication he proofed that he also was a fine photographer. "Zwei Gramm Licht is a fine photobook, an urban mood piece that chronicles the photographer's wanderings across the postwar European landscape. Opening with three shots of caravan shanty towns, the journey is a gloomily romantic one. This mood is emphasized by the ravishingly dark gravure printing, craggy urban portraits, a wrecked car, grizzled tramps." (Parr / Badger, v 1, p. 215). Profusely illustrated with full-, and double-page reproductions in photogravure. Foreword by Friedrich Dürrenmatt; afterword by Georg Ramseger. Text in German. Name of previous owner , dated Nov. 66, handwritten on blank leaf preceding title-page. Very minor chipping on head of spine on dj, slight soiling on dj flaps, otherwise tight copy in near fine to fine condition. vg. Hardcover. (24963) \$750

299. Телингатер, С.; С. Третьяков (Solomon Telingater; S. Tretyakov) (Designed and Text by); Alexander Rodchenko (Photographic portrait of John Hartfield by). **Джон Хартфилд. Монография (John Heartfield. Monograph)**. Москва (Moscow): Государственное издательство изобразительных искусств (Gosudarstvennoe izdatel'stvo izobrazitel'nykh iskusstv), 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 Campaigne)", 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) \$15,000

"Heartfield himself regarded Tretjakov's study as the best exposition of his work." (John Heartfield AIZ: *Arbeiter-Illustrierte Zeitung, Volks Illustrierte 1930-38* by David Evans; Anna Lundgren (ed), New York, 1992, Kent Fine Art, Inc. page 36).

300. 森山 大道 (Daido Moriyama). 蟬蛉 **Kagero (Dayfly / Mayfly)**. 東京都 (Tokyo): 芳賀書店 (Haga Shoten), 1972. First edition.

Quarto (10 1/2 x 7 1/2"). Unpaginated. [190]pp. Original glassine over printed wrappers, with black lettering to spine. Book housed in its original photo-illustrated slipcase, complete with its obi. Publisher's printed material laid in. Daido Moriyama's fourth monograph is a collection of numerous full-page photographs (including six in color) of nude Japanese women in various settings but mainly in some form of rope bondage.

This work is the only nude photo collection of the renown Japanese photographer. Rumor says that it was produced due to the high cost of traveling to New York.

Very minor age-wear along edges of slipcase. Some foxing and age-toning to glassine. Text in Japanese. Slipcase,

wrappers and interior in overall very good condition. vg. Softcover. (43836)

PHOTOGRAPHY: Nude

301. Bayard, Emile (Photographs by); J.-L. Gérôme (Preface by). **Le Nu Esthétique: L'Homme, La Femme, L'Enfant**. [Paris]: [E. Bernard], [1904]. First edition.

Folio. 45 loose leaves (Plates). Contemporary 3/4 red cloth portfolio over paper covered boards, with original photo-illustrated cover pasted to front board. String ties.

First issued in 1902, and sold by subscription, this monthly illustrated journal contained a large selection of photographed nude studies of men, women and children in various poses, and primarily in neoclassical and baroque style. Most of the 45 full-page collotype plates contain multiple photographs of nudes for artists, but 4 are dedicated to a single image. Each plate measures 14 5/8 x 10 7/8".

Portfolio rubbed along edges, and partly water-stained on covers. Contemporary German bookseller's sticker pasted to front board. No title or text pages. Plates slightly age-toned along margin. Some with minor and sporadic creasing (not affecting images). Portfolio in overall fair, plates in good+ to very good, images in very good condition. f to vg.
Hardcover. (39871) \$1,250

302. Drtikol, Frantisek (Photography); J. R. Marek (Introduction). **Žena ve Světle: Výběr 46 Aktů (Women in Light. 46 Selected Nudes)**. Prague: Nakladatelství E. Beaufort A. S., 1930. First edition. Quarto. (14)pp., (1) 46 (1) plates. Original orange cloth with printed paper label affixed to cover. Textured endpapers. Title page printed in brown. Rights reserved and printed by E. Beaufort A. S.

This work is Drtikol's seminal collection of nude studies. "Although influenced early in his career (while studying photography in Munich) by the decorative trend of Jugendstil or Art Nouveau, Drtikol moved, with Žena ve Světle, into his own modernist style of photography that prefigured and influenced the emerging Bauhaus aesthetic. He built sets and props out of plywood and used an arc lamp to cast strong shadows. The graphic presentation of the book is striking with the gum prints on thin paper, one to a page, set off by large page numbers. By 1935 Drtikol was creating wholly abstract works, in which the nudes were replaced by figurines or geometric shapes made from painted plywood. At age 52, at the peak of his international fame, Drtikol abandoned photography altogether to concentrate on painting, meditation, and oriental philosophy until his death in 1961." (Andrew Roth, *The Book of 101 Books*, page 64ff.) (Parr/Badger, Vol. 1, page 79)

Text in Czech. Very light wear along edges of binding and lightly rubbed. Very good+ condition. Hardcover. (49764) \$2,500

303. Masclet, Daniel (Ed.); Man Ray, George Platt Lynes, Moholy-Nagy et al. (Photographs by). **Nus: La Beauté de la Femme, Album du Premier Salon International du Nu Photographique, Paris 1933**. Paris: Daniel Masclet, 1933. First edition.

Folio (12 3/8 x 9 1/2"). [6], 96, [4]pp. Original string bound printed wrappers, with black lettering to covers.

This delightful album was published at the occasion of the first International Salon of Nude Photography (Salon 150

International du Nu Photographique), which took place in Paris, in 1933. It contains a suite of 96 striking photographs of nude women reproduced in photogravure.

Contributing photographers include Jean Moral, Carlo Leonetti, Drtikol, Dr. J.

Schuwerack, Andreas Feininger, Gilchrist, Denes Ronay, Manasse, Dr. Peter Weller, Christian Aegerter, Ewald Hoinkis, Ludwig Harren, Bruno Schultz, Dr. Alfred Grabner, Ing. Alois Zych, Jan de Meyere, Willy Zielke, Pietro Sacchi, Pierre Boucher, Frank Davis, Ergy Landau, Bernard Leedham, Hans Robertson, Forman Hanna, Richardson-Cremer, Pecsi, Walter Sussmann, H. Von Perckhammer, Charles Hurault, A. Keith Dannatt, J. Capstack, Nickolas Boris, Baccarini, Franz Fiedler, Franz Feiler, Walden Hammond, Marcel Meys, J. Dudley-Johnston, L. Caillaud, Fred P. Peel, Mme. Laure Albin-Guillot, Yva, Man Ray, Moholy-Nagy, Harold Orne, Bertram Park, Maurice Beck, Evansmith, E.-O. Hoppe, Daniel Masclet, William Mortensen, George Platt Lynes, Kalman Szollosy, and Verneuil.

Minor shelf wear. Slight creasing mark at lower corner of front cover. Text and captions in French. Wrappers in overall good+, interior in very good condition. g+ to vg. Softcover. (43796) \$1,250

PHOTOGRAPHY: Original Prints

304. Stiehm, Johann Friedrich. **Berlin.** Berlin: Self published, 1880. First edition. 8vo. Unpaginated. Leporello-accordion fold of 12 mounted albumen prints by J. F. Stiehm of Berlin architecture and monuments. Photographs: Das Königliche Schloss. Das Palais des Kaisers. Das Palais des Kronprinzen. Die Schlossbrücke. Das Königliche Opernhaus. Das Brandenburger Thor. Der Gendarmen-Markt. Denkmal Friedrich des Grossen. Denkmal Friedrich Wilhelm III. Das Luisen-Denkmal. Das Rathaus. Das Sieges-Denkmal. In the mid-nineteenth century, Johann Friedrich Stiehm (1826-1902) came to Berlin as a trader of wine and colonial goods. Around 1860 he established a photographic studio. During that time he founded a publishing house which produced titles such as this in limited numbers. His photographs often depict monuments and public buildings. He was famous for his photos of the majestic Gendarmenmarkt in Berlin, of which one image is present in this work. Captions in German. Leporello fold bound in red cloth, richly decorated in black and gold on front cover. Decorative blind-stamped border on back cover. Minor rubbing on corners and head and tail of spine. Inside of rear board lined with silk-moiré. Rare in a stunning binding. Very good condition. vg. Hardcover. (24032) \$425

PHOTOGRAPHY: Stereoview

305. n/a. **Mr. and Mrs. Newlywed's New French Cook #7253. Complete set of 10 Stereoviews.** New York: Underwood & Underwood, 1900. First edition. Oblong stereoview cards. Each card measures 7 x 3.5". A complete set of 10 humorous stereoscopic views mounted on heavy cardstock from the renowned American photographic company Underwood & Underwood. This set depicts a humorous sequence of events wherein a newlywed husband is caught cheating on his wife with their new French cook. The set's catalog number is #7253. Each card contains printed captions in

the margins. Cards with minor rubbing to extremities. All images clean and bright. In very good+ to near fine condition overall. vg+ to near fine. Original photographs. (47129) \$950

RELIGION, PHILOSOPHY: Christianity

306. Acquaviva, Claudio; Ignatius of Loyola, et. al.; Bernardo Angelis (ed.). **Epistolae Praepositorum Generalium ad patres et frates Societatis Iesu [BOUNDED WITH] Instructio [AND] Industriae.** Rome: Collegio Romano, 1615. Three jointly issued works in sammelband, octavo. [8], 396, [4, blank]; [4], 48, [4, index]. [8], 119, [7, index]pp. Lacks final blank leaf. Titles with elaborate woodcut borders and device; woodcut lettrines, head- and tailpieces; printed side notes. Contemporary vellum, ruled and tooled in blind; spine with raised bands, manuscript titles. Old library label at pastedown, shelf labels at spine tail and front endleaf, stamps at verso first two titles. Occasional mild foxing and marginal dampstains; title of first work lightly soiled, with slight marginal tear. A very good, amply margined collection with crisp text.

Sammelband of Jesuit letters and two works by Claudio Acquaviva (1543-1615), all jointly issued at Rome in 1615. The fifth General of the Society of Jesus, and the youngest ever to occupy the post, Acquaviva is regarded as “the greatest administrator, after St. Ignatius, the Society ever had” (CE).

I. Epistolae. Collation: [dagger]4, A-2B8 (= 204 leaves; blank 2B7-8). Early augmented edition, first appearing in Italian at Rome in 1606, and in Latin at Toulouse in 1609, the first to contain all the letters of Acquaviva. Preface signed Bernardus de Angelis 5 Dec. 1606. There are 21 letters: two from St. Ignatius Loyola, one each by D. Laines, F. Borja, and E. Mercurian, and 17 by C. Acquaviva. The first is on the virtue of obedience, by St. Ignatius (April 1553); the last (May 1613) is on the formation of preachers. As General, Acquaviva wrote many encyclical letters, “and he is the author of nearly all the “Ordinationes Generalium” which were printed in 1595, with the approbation of the Fifth General Congregation” (CE). Sommervogel 1: 482 / 5: 113. McCrank 1140.

II. Instructio. Collation: A-C8, D4 (= 28 leaves). Early edition, first published at Florence in 1604. Preface dated kalends of January 1604. Sommervogel 1:484, no. 6.

III. Industriae. Collation: [dagger]4, A-G8, H7 (= 67 leaves; lacks blank H8). Early edition, first published at Florence in 1600. Preface dated 15 April 1600. Sommervogel 1:480-481, no. 2 Hardcover. (49064) \$650

Full titles: Epistolae Praepositorum Generalium ad patres et frates Societatis Iesu [BOUNDED WITH] Instructio. Pro superioribus ad augendum, conservandumque spiritum in Societate [AND] Industriae. Pro superioribus eiusdem Societatis, ad curando animae morbos.

307. Klausner, M. A.; Judith Klausner (Ill.). **Die Gedichte der Bibel in deutscher Sprache II. Teil Der Psalter (Poems of the Bible in German Part II The Psalter, The Complete Book of Psalms) [INSCRIBED BY RABBI LEO BAECK]**. Berlin: S.

Calvary & Co., 1904. Second and third edition. Inscribed "Dem Quintaner Erich Kassel in Anerkennung seines Fleißes und... Oppeln, den 1. Nissan 5664 [1904]. Dr. Bäck Rabbiner" on verso of front free endpaper. Leo Baeck was the Rabbi in Oppeln from 1895–1905. Duodecimo. (2) 306pp. Original orange cloth with red and black decor and black lettering on cover and spine. Blue endpapers. Decorative head and endpiece. The Psalter with ornamentation by Judith Klausner. Text in German. Binding with light wear along edges and lightly rubbed. Address label glued to upper right corner of front free endpaper. Very good condition. Hardcover. (48411) \$750

308. Newton, Isaac. **The Chronology of Ancient Kingdoms Amended... A New Edition**. London: Printed for T. Cadell, 1770. Second edition. Quarto. A1 *A-*B4, A2-4 a4 B-3B4, (= 204 leaves; blank *B4). [ii], 14 (a letter relating to the publication, with caption title), [2, blank], [iii]- xiv (dedication), [2, contents and advertisement], 376pp. Printed marginalia, 3 folding plates; several extensive passages in Greek. Recent golden brown morocco over tan cloth boards, spine lettered in gilt. Fine, amply-margined copy, printed on heavy stock, attractively bound.

Second edition. The present work originally appeared the year after its author's death, and is, perhaps surprisingly, characteristic of the direction in which Newton's musings tended, especially in his later years. Indeed, the thoughts of the scientist whose theories transformed the modern conception of the physical universe were from the outset focused on theological and chronological/eschatological concerns: "All of Newton's studies were animated by one overwhelming desire, to know God's will through His works in the world" (Manuel). "Some time between 1705 and 1710 he returned to the subject he had largely ignored for two decades, and theology formed the principal staple of Newton's intellectual life from that time until his death". The Chronology ultimately derives from a Latin manuscript penned by Newton while he was a young don in Cambridge. "The most radical of his theological endeavours," the *Theologiae gentilis origines philosophicae* contained speculations which Newton did not think it politic to share with the princess of Wales, who in the mean time had heard about his chronological ideas through the Abbé Antonio Schinella Conti. To safely satisfy the royal curiosity Newton prepared an "Abstract" of the manuscript which consisted of little more than a list of dates. In his later years, Newton transformed the original Latin version into an English manuscript with the intent of obscuring its radical thrust. Meanwhile, a French version of the abstract (later known as the "Short Chronology") appeared at Paris in 1725, immediately followed by another edition containing a series of refutations by Étienne Souciet (Paris: Rollin, 1726). "Thus Newton was drawn into another controversy, which was not as bitter and not as prolonged as the priority dispute but was sufficiently sharp nevertheless. When he died his heirs found the completed manuscript of the Chronology, which they immediately sold to a publisher for £350" (R. S. Westfall, in: ODNB).

In the present copy “An account of what related to the publishing of Sir Isaac Newton’s Chronology” is bound preceding the main text. ESTC T-82180. Cf. Gray (2nd ed.) 309, ed. 1728. Manuel, The Religion of Isaac Newton, p.103. See, as well, R. Markley, Fallen Languages, on the present work and Newton’s theology generally. (49060) \$950

Full title: The Chronology of Ancient Kingdoms Amended: To Which Is Prefixed a Short Chronicle from the First Memory of Things in Europe to the Conquest of Persia by Alexander the Great... A New Edition...

309. Philo of Alexandria; Athenagorus of Athens; Aeneas of Gaza; Sigmund Gelen (ed.); Pieter Nanninck (trans.); Johannes Wolf (trans.). **Lucubrations Quotquot Haberi Potuerunt... His Accessit Propter Argumenti Similitudinem Athenagoras De Mortuum Resurrectione... Aeneas Gazaeus De immortalitate Animarum et Corporum Resurrectione. Tomus II: Philonis Iudai Commentariorum.** Basel: Nikolaus Episcopius the Younger, 1558. Two volumes, octavo. I: a-z8 (blank a8) A-Z8 [alpha]-[gamma]8 [delta]4, 396 leaves, pp. [14], [2, blank], 774, [1, blank] [1, printer’s device]. II: Aa-Zz8 AA-ZZ8 Aaa-Ggg8 (blank Aaa8) Hhh4, 428 leaves, pp. [2], 779-1526, [2, blank], [103, index] [1, colophon], [1, blank], [1, printer’s device]. Imprint from colophon vol. 2. Woodcut printer’s devices at titles and final leaves both volumes; woodcut historiated initials open each book. Contemporary paneled pigskin over beveled wooden boards, tooled in blind. Spines with raised bands in four compartments (library tickets at bottom compartment). Brass clasps and caches intact. Spines cleaned, with later library shelf marks, and traces of older manuscript titling. Very occasional faint touches of marginal foxing or soiling. A fine, amply-margined set of an uncommon edition.

Second Episcopius edition, and the first Latin version of Philo’s complete works, here in octavo format and augmented with treatises on the resurrection of the dead by Athenogorus of Athens and Aeneas of Gaza. Sigmund Gelen’s (1497-1554) version had first appeared from the press of Episcopius as a single folio volume in 1554. The first volume contains no imprint data apart from the device’s at the title and final leaf. The colophon of the second volume provides the complete information, while the imprint at the title omits Episcopius’ name. Adams P-1029; Fürst 3:89; Goodhart & Goodenough 451. Hofmann 3:70. VD16 ZV 12448/12449 (total of only 5 libraries located between the two entries).

Provenance: Old manuscript entries of “Bibliotheca Eccta Scaph. ad D. Joan.” at titles both volumes. (48886) \$2,500

310. Thomas Aquinas; Giuseppe Maria Ciantes (trans.); Juan Caramuel y Lobkowitz. **Summa contra Gentiles quam Hebraice eloquitur: Kitzur me-ha-Kadosh Tomas me-Akino Makat ha-Darshanim neged ha-Goyim.** Rome: the Sons of Jacob Phae Andrea, 1657. First Hebrew edition. Folio. [6], 44, [4, contents], 196; 270 [2, blank]; 391, [1, errata]pp. Title in Latin and Hebrew. Main text in two columns (Hebrew and Latin). Woodcut initials, head- and tailpieces. Printed marginalia in Caramuel’s opening essay. Recent calf, paneled in blind; spine with raised bands and gilt lettering piece; endpapers

renewed. Title professionally mounted. Lacks the six-page translator's forward.

First Hebrew edition of the first three parts of the *Summa contra Gentiles*, translated from the Latin of Thomas Aquinas (ca.1225-1274), and dedicated to Pope Alexander VII. Originally written at Rome between 1259 and 1264 at the request of Raymond of Penafort (1175-1275), a Dominican professor of canon law, the present work addresses a wide range of doctrinal and moral problems. This "Treatise on the Truth of the Catholic Faith against Unbelievers" is similar in its systematic exposition to Thomas' magnum opus, the *Summa Theologica*, but here the work is addressed to non-Christians. Raymond of Penafort, best known for his monumental codification of canon law at the behest of Pope Gregory IX, founded institutes at Barcelona and Tunis for the study of Oriental languages. The *Summa contra Gentiles* fulfilled his desire "to have a philosophical exposition and defense of the Christian Faith, to be used against the Jews and Moors in Spain" (Cath. Enc. 12:672). Thomas' original work is divided into four books: Of God as He is in Himself; Of God the Origin of Creatures; Of God the End of Creatures; Of God and His Revelation; only the first three are translated in the present Hebrew version. "Until the present this remains the only significant translation of a major Latin scholastic work in modern Hebrew" (Schwartz).

Like Penafort, the translator, Giuseppe Maria Ciantes (1602-1670), was also a Dominican, a theologian who "devoted himself to the study of Oriental languages, and had the opportunity of applying his knowledge of Hebrew (augmented with the assistance of formerly Jewish converts to Catholicism) for the conversion of the Jews, to whom Urban VIII had appointed him preacher [Predicatore degli Ebrei] in Rome" (McClintock & Strong).

Written by the Cistercian ecclesiastic and polymath Juan Caramuel Lobkowitz (1606-1682), the 44-page essay which precedes the main work deserves special notice. A precocious child with a gift for mathematics, Caramuel wrote numerous works on science, law, philosophy, and language. His *Theologia moralis ad prima atque clarissima principia reducta* (Louvain, 1645) "tried to solve theological problems by mathematical rules" (Cath. Enc. 3:330). "Caramuel was asked by Raimondo Capisucchi, master of the sacred palace, to judge [Ciantes' translation] and justify it against critical voices raised in Rome... According to Antonio Tadisi it was Caramuel who, after examining and approving Ciantes' work, asked Ciantes for permission to include one of his own works, which he claimed had been published earlier in Rome under the title *Cabalae Theologicae Excidium*, as introduction to the Summa. Ciantes agreed, according to Tadisi, because Caramuel's work seemed to him to be highly effective for converting the Jews by using their own principles" (Schwartz). Indeed, the concluding section then considers how best to convert the Jews.

Enc. Jud. 3:229–31. Vinograd (Rome) 31. Wolf, *Bibliotheca*, 664. For discussion of Caramuel Lobkowitz' introductory treatise, see Yossef Schwartz, "Kabbalah and Conversion: Caramuel and Ciantes on Kabbalah as a Means for the Conversion of Jews," [in:] *Un'altra modernità Juan Caramuel Lobkowitz (1606-1682)*: encyclopedia e

probabilismo, a cura di Daniele Sabaino e Paolo C. Pissavino, (Pisa: Edizioni ETS, 2012).

Binding light rubbing to extremities, as well as some light scratches to the covers. Interior with minor to light sporadic water and/or damp stains to some pages, although many of the pages are generally quite clean throughout. Binding in very good, interior in very good- condition overall. A very good, though incomplete, copy. vg- to vg. Hardcover. (47007) \$2,750

הגויים נגד הדרשנים מכת מאקינו תומאס מהקדוש קייזר :Hebrew title

RELIGION, PHILOSOPHY: Philosophy, Western

311. Brucker, Johann Jakob. **Institutiones historiae philosophicae, usui academicae iuventutis adornatae. Editio secunda auctior et emendatior.** Leipzig: Bernhard Christoph Breitkopf, 1756. Second revised. Octavo. [20], 884, [16, indices]pp. Woodcut printer's device at title, head- and tailpieces throughout, printed marginalia. Contemporary half tree calf over marbled boards, gilt morocco lettering piece at spine, speckled edges. Covers lightly rubbed at extremities; occasional mild, mostly marginal, foxing. A very good, clean copy, attractively bound.

Second, revised edition. First appearing in 1747, this condensed version of the author's five-volume Historia critica philosophiae (1742-67) was long employed as the standard "Philosophy 101" textbook in German schools throughout the later eighteenth century. A follower of Leibniz, the German protestant minister Johann Jakob Brucker (1696-1770) is generally credited with establishing the history of philosophy as an academic discipline in Germany. The sections on Spinoza and the Spinozists (pp. 675-679) present a relatively objective, if not novel, account. Brunet 1:1284. Ziegenfuss, Philosophen-Lexikon 1:150. Cf. Bamberger, Spinoza, 413.

Annotations: A laid-in leaf contains two pages of notes in Latin, citing a discussion of the cabalistic doctrine of the transmigration of souls found in De resurrectione mortuorum (1636), a work by the celebrated Amsterdam rabbi, Menasseh ben Israel.

Provenance: From the library of Gerard Schimmelpenninck, with his engraved bookplate. (49063) \$450

SCIENCE

312. Kimura, Toshinori (木村俊徳); Tomoyoshi Murayama (村山知義); Masamu Yanase (柳瀬正夢); Kenishi Yamashita (山下 謙一) (illustrators). 小學科學繪本 **Shogaku Kagaku Ehon (Elementary School Science Picture Books) (12 vols. complete).** 東京 (Tokyo): 東京社 (Tokyo-sha), Showa 12 [1937]. First edition. Square octavos. 12 volumes. Unpaginated. Original multicolored illustrated dust jackets, with

printed text on the covers and spines. Every volume is bound in pebbled buckram boards of a different color, with debossed text and individualized illustrations printed on paper and pasted down in the center of the cover. Illustrated thematic endpapers and title pages for every volume. All dust jacket illustrations are by Toshinori Kimura (木村俊徳) and contain his printed signature "Kim". Illustrated advertisements on the flaps of the jackets.

This scarce collection is a lavishly illustrated series of science books for elementary school children, and was the first of its kind to be published in Japan. The collection contains the complete 12-volume run of the series, comprised of Vol.1: "Gold" (金), Vol.2: "Iron/Steel" (鐵鋼), Vol.3: "Airplanes" (飛行機), Vol.4: "Trains" (汽車), Vol.5: "Steamship" (汽船), Vol.6: "Clothing" (衣服), Vol.7: "Food" (食物), Vol.8: "Houses" (家), Vol.9: "Coal" (石炭), Vol.10: "Oil/Petroleum" (石油), Vol.11: "Rice" (米), and Vol.12: "Sugar" (砂糖). Each volume is focused on a different integral technology, natural resource, or product of the modern world with a discussion of its evolution, historical use and/or manufacturing processes. The texts are written and edited by a numbered educators and experts in the various fields of study, using straight forward language, easily understood by elementary school-age children.

The text accompanies multicolor illustrations on every page, with many rendered beautifully in color lithographs. The images are often charming with inventive imagery used to communicate the information; many in striking modernist styles. The series employed a team of top Japanese artists and illustrators throughout the volumes, including Toshinori Kimura (木村俊徳) for volumes 1 & 3, acclaimed multidisciplinary artist Tomoyoshi Murayama (村山知義, 1901-1977) for volume 4, Kaoru/Kunji Yokoyama (横山薰次, 1907-1991) for volumes 2 & 6, Kenishi Yamashita (山下 謙一) for volumes 5, 8, 9 & 10, as well as Jiro Kurita (栗田次郎) for volumes 7 & 12. Volume 11 was illustrated by the acclaimed Japanese modern artist Masamu Yanase (柳瀬正夢, 1900–1945) under the pseudonym Natsukawa Hachiro (夏川八郎).

Text in Japanese.

Dust jackets with sunning to spines. Four of the jackets with tears, only vol.2 resulting in minor loss of image at the bottom. A few of the other jackets have minor to light sunning, stains, chipping and/or closed tears, but overall the jackets are still in great shape and are clean and vibrant. A few of the bindings with minor to light rubbing or bumping to extremities. Interiors quite clean overall safe for the occasion minor to light damp staining. Book blocks tight overall. Images clean and vibrant. Jackets in good+ to very good+. Bindings and interiors in very good- to near fine condition overall. All volumes protected in modern mylar. g+ to near fine. Hardcover. (50082) \$5,000

* This science education series, is part of a larger series of finely-illustrated childrens books from Tokyo-sha, called "Kodomo no Kuni" (コドモノクニ), published between 1922-1944. * The series is quite scarce, with only two holdings of the complete series found worldwide on OCLC (only one in the United States).

SCIENCE: Medicine

313. n/a. **Variola. (Smallpox) A Series of Twenty-One Heliotype Plates Illustrating the Progressive Stages of the Eruption of Smallpox over a period fourteen days.**

Boston: Samuel A. Powers, 1882. First edition. Octavo. (4)pp., 21 heliotype plates (6 x 3 3/4"). Original brown cloth with gilt lettering on cover, blind-stamped double ruling on covers, protected by modern mylar. Twenty-one plates reproduced on thick cotton card stock in heliotype (an early photo-lithographic process) representing the appearance of Variola (Smallpox) at different stages of the eruption. The finely detailed plates have a dimensionality where one can clearly see the raised lesions and other distortions to the skin. The first sixteen pictures show its appearance on the same patient, from the third to the fourteenth day, when it began to disappear. The remaining five plates are of other patients in the same hospital under the professional care of the City Physician of Boston, Samuel A. Powers, Superintendent at the Smallpox Hospital, Boston. The main case study presented here covers the time from day three to day fourteen of the hospitalization of the patient's thirty-two day stay at the hospital. The remaining five plates show a child, two plates of a middle-aged woman, and two plates of close-up photographs of the illness, including one showing the actual size of the pustules. Binding with light wear along edges, light scuffing, small chips, including head and tail of spine. Binding and block expertly repaired at gutter. Small chip at foredge of each lightly age-toned text pages. Binding and interior in good, heliotypes in very good+ to near fine condition. g to near fine. Hardcover. (47534) \$1,750

SOCIAL SCIENCES: Anthropology

314. Wasson, R. Gordon. **Soma: Divine Mushroom of Immortality.** New York: Helen & Curt Wolff/ Harcourt, Brace & World, 1968. Limited first edition. 1/680. Small folio. 381pp. [1]. Half dark blue pebbled leather over blue buckram boards, with gilt ruling, and gilt lettering on the spine. Housed in the original blue buckram slipcase. Top edge in gilt. Pages uncut. This is #187 from a limited edition of 680 copies, numbered on the colophon at the rear.

A nice copy of the deluxe limited first edition of this acclaimed entheogenic monograph by R. Gordon Wasson. The seminal scholarly work, which has become famous in the ethnomycological and psychedelic communities, posits as its main thesis that the psychoactive mushroom *Amenita Muscaria* (also known as the Fly Agaric) is the true identity of the fabled Soma of the ancient Vedic religions of South Asia. The author's extensive research, which among other things relates Soma usage to the Shamanic traditions of central Asian, truly shows in this fascinating and comprehensive work on the subject. Text throughout is accompanied by more than 20 plates (including color photographic reproductions and pochoir), in text illustrations, and maps. Spine with

minor sunning, and rubbing. Slipcase with some light scratches and smudges. Interior with a few minor instances of sporadic smudges. Slipcase and binding in very good, interior in near fine condition overall. vg to near fine. Hardcover. (49947) \$950

SOCIAL SCIENCES: Archaeology

315. Loftie, W. J.; Flinders Petrie (Ill.). **An Essay of Scarabs.** London: Field & Tuer, Ye Leadenhalle Presse, 1884. First limited edition. 20/125 (Number and year in pencil) xxxii, 62 (2)pp. Original full vellum with small gilt-stamped hieroglyphic image and lettering on cover, gilt lettering and ruling on spine and back cover. Vignette on title page. Publisher's device on verso of title page. A delightful read with drawings by Flinders Petrie.

"The religion of the ancient Egyptians has been too often treated of as a thing which did not change. But when we come to look closely at the evidences which remain, we find many differences between the ritual described on the oldest monuments, and the ritual of Ptolemaic times. A still closer survey shows us that even between periods not nearly so remote from each other, great discrepancies may be observed..." (Loftie).

In this essay Loftie ventures to introduce his contested view of Osiris and Horus being ancient Egyptian rulers, not representations of the powers of nature, ancient principles or gods. This entertaining book on the representation of Egyptian rulers on scarabs in particular, but also other mediums like cylinder beads and rings, is a careful rendering of Egyptian history by W. J. Loftie, supported by Petrie's drawings in the "Dynasty of the Gods," from the first to the thirty-third Dynasty. No copies listed at OCLC. Binding rubbed along edges. Three quarter inch closed tear at top of front joint. Half an inch pen line at middle of front bottom edge. Starting at pages XVII and 32. Very good condition. Hardcover. (48698) \$1,500

William John Loftie (1839–1911) was educated at Trinity College in Dublin, served curacies at Corsham, Wiltshire, St. Mary's, Peckham, and St. James's, Westmoreland Street, London. He was assistant chaplain at the Chapel Royal, Savoy, from 1871 to 1895, when he retired from clerical work... During many winter vacations in Egypt he visited out of the way parts of the country, and described one tour in 'A Ride in Egypt from Siout to Luxor in 1879, with Notes on the Present State and Ancient History of the Nile Valley' (1879). He sent papers on Egyptology to the 'Archeological Journal,' and described a fine collection which he formed of scarabs in an 'Essay on Scarabs: with illustrations by W. Flinders Petrie' (1884)." (Dictionary of National Biography. Supplement January 1901 – December 1911. page 474.). Loftie was a prolific writer on British art and architecture, the history of London and published numerous articles in magazines like the "National Observer," the "People's Magazine", the "Guardian" and occasionally contributed to the 'Quarterly' and other reviews.

SOCIAL SCIENCES: Education

316. n/a. **Rechenbuch für Volksschulen Berlin: Heft 1, 1. Schuljahr.** Leipzig: Ferdinand Hirt & Sohn, 1941. First edition. Small Quarto. 39 (1)pp. Original gray wraps with illustrated border and b/w lettering on cover, protected by modern mylar. Beautifully color illustrated first mathematics book for the elementary school in Germany. The color illustrated part of 32 pages contains numerous different approaches to teach the children the basics of adding and subtracting with numbers up to One Hundred. Eight pages in b/w at rear with arithmetic problems for the children to practice their newly acquired skills.

The symbols used to teach these basic mathematical skills are taken from everyday life, e.g. bicycles, glasses, pets, puppets, birds, spinning tops and coins, etc., but also military imagery, e.g. soldiers, war ships and tanks. Next to the publisher Ferdinand Hirt & Sohn a number of other publishers are credited with the publication: Velhagen & Klasing, Bielefeldt, L. Oehmigke's Verlagsbuchhandlung, Berlin, Union Deutsche Verlagsgesellschaft, Berlin, and Roth & Co., Berlin. Text in German. Light sunning of front cover and spine. Wraps and interior in overall very good condition. vg. Softcover. (43534) \$175

SPORT, RECREATION: Olympics

317. Moberg, Gustaf (Text); Arthur Sjögren (Ill.). **Gymnastik. Den Femte Olympiadens Del 8. Olympiska Spelen Stockholm 1912 I Bild Och Ord (Gymnastics. The Fifth Olympiad Part 8. Olympic Games Stockholm 1912 In Pictures and Words).**

Stockholm: Jacob Bagges Söners, 1912. First edition. Oblong Quarto. (1) 114-128pp. Original color-illustrated wraps with black and orange lettering on cover, protected by modern mylar. Illustrated title page. Decorative initial. Part eight of twenty-four documenting the Olympic Games in Stockholm. With an introductory text by Gustaf Moberg entitled "The gymnastics competitions and performances of the Olympic Games." Cover illustration by Arthur Sjögren. Each of the twenty-four parts were devoted to different themes.

Illustrated with thirteen pages of b/w photographs introducing the Swedish (two full page photos), Finnish, Danish and Norwegian men and women's gymnastics teams during the opening parade of the games (each with two panorama photographs per page) and various photographs depicting competitions and performances of these teams as well as German, English, Italian and Hungarian teams. Text in Swedish, captions in Swedish and English. Wraps with light wear along edges, some light chipping, small closed tears and rubbed. Title page rubbed. Some pencil numbering of pages. Good condition.. Softcover. (48900) \$350

318. n/a. **40 Anni Di Olimpiadi Moderne Atene 1896 Berlino 1936 (40 Years Of Modern Olympics Athens 1896 Berlin 1936)**. Milan: La Gazzetta Dello Sport, 1936. First edition. Quarto. 79 (1)pp., 3 folding plates. Original black photo-illustrated wraps with white lettering. Tipped in a slip of the Exclusive advertising agency for the Italian Advertising Union Palazzo Della Borsa - Milano, printed in two colors. Photo-illustrated title page. Published in advance of the 1936 Berlin Olympics featuring the Los Angeles Oplympics in 1932. With contributions by Pierre de Coubertin, Henri de Baillet-Latour, Theodor Lewald, Emilio Colombo, Cesare Bonacossa, Luigi Ferrario and others. Profusely illustrated with b/w photographs of dignitaries, including Adolf Hitler and staff, sports events and Olympic facilities. The photographic folding plates feature the Olympic stadium and the Olympic Village, the eight men scull competition in Los Angeles in 1932 as well as the inaugural celebration of the Los Angeles Coliseum in 1932. The issue contains various photo-illustrated tables comparing the development of various competitions from Athens to Los Angeles. Extensive part with results of Olympic competitions from Athens to Los Angeles at rear. Contains various full page photo-illustrated advertisements, incl. photomontages. Text in Italian. Light wear of wraps along edges, small chips and very light creasing and lightly rubbed. Very good condition. Softcover. (48901) \$500

319. **Olimpiadi. Numero Speciale Della Gazzetta Dello Sport Dedicato Ai Giuochi Di Berlino (Olympic Games. Special Issue Of The Gazzetta Dello Sport Dedicated To The Berlin Games)**. Milan: La Gazzetta dello Sport, 1936. First edition. Folio. 79 (1)pp., 1 folding plate. Original illustrated pink wraps with black and white lettering on cover. Profusely illustrated with b/w photographs of the opening ceremony, sport competitions and facilities of the XIth Olympiad 1936 in Berlin. Includes numerous b/w photographs with overprinted diagrams showing the improvement of the competition results from Athens in 1896 to Berlin in 1936. Photographs are credited to Paul Wolff (Alfred Trischler), Zeiss, Max Schirner and A. Bonacossa. Contains a five-wing panorama photograph showing the Olympic Stadium in Berlin and various smaller pictures of the opening ceremony. With various text contributions on the Olympic Games, including an article on the "German-American Duel" by Riccardo Moranzoni. The photo-illustrated Golden Book with results of the XIth Olympiad at rear. Text in Italian. Light wear along edges of wraps, small chips, a little more pronounced at head and tail of spine. Lower foredge corner with light bump. Covers lightly rubbed. Good+ to very good condition. Softcover. (48902) \$650

TRAVEL, GEOGRAPHY: Africa

320. Browne, W. G. **Nouveau Voyage dans la Haute et Basse Égypte, en Syrie, et dans le Dar-Four, Contreé où aucun Européen n'avoit encore pénétré; Fait Depuis 1792 Jusqu'en 1798 (New Voyage to Upper and Lower Egypt, Syria, and Dar-Four, a Country where no European had been, made from 1792 to 17980) [PAUL LEGRAVE'S COPY]**. Paris: Dentu, Imprimeur – Libraire, 1800. Octavo. xxxviii, 371, 1

folding engraving, 2 folding maps, (3) 391 (1)pp., one plate. Rebound in modern aubergine calf, light brown at spines, with decorative blind-stamped frame, gilt lettering on red leather label and gilt ruling on spine. Speckled edges. Cream endpapers. Illustrated bookplate of French architect Paul Legrave (1864-1933) on the interior front cover

Containing curious details of the government, customs, commerce, production and geography of various parts of the interior of Africa; as well as on Natolia, on Constantinople, on Paswan-Oglow. With critical notes on works by Savary and Volney. Translated into French by J. Castéra.

The frontispiece engraving depicts the temple of Luxor as described by Strabo. Contains two folding maps, one of Egypt and Darfur, a second of Darfur in volume one, and an engraving showing the plan of the residence of the Sultan of Darfur in volume two.

Browne's travelogue "contains the earliest information in English about Darfur (Sudan)...[and he was the] first European to describe Darfur, which he had reached with a Sudanese caravan in 1793" (Blackmer 219). The appendices contain explications of the maps, the itineraries, a meteorological table for the year 1794, passages of the works of Savary and Volney on Egypt, and observations on some facts contained in the correspondence of the French officers who accompanied Bonaparte in Egypt.

Text in French. Contains illustrated bookplates of Paul Lagrave, one undefined coat of arms plate with "Viritus Semper Veridis" descriptor and a seal on circular paper plate of front free endpaper. Small dealer stickers on inside back cover. Blocks with some age-toning at endpapers, else light, very light sporadic foxing, small water stain in margins of frontispiece, not affecting image. Front free endpaper in volume one with small chip at upper foredge. Very good condition. Hardcover. (48733) \$475

321. [Tully, Miss]. **Narrative of a Ten Year's Residence at Tripoli in Africa: From the Original Correspondence in the Possession of the Family of the Late Richard Tully, Esq. The British Consul.** London: Printed for Henry Colburn, 1816. First edition. Quarto. xiii, (2) 370pp., 5 aquatints, 1 folding map. Bound in half calf over decorative paper-covered boards. Marbled edges. Color frontispiece. Two plates are signed engraved by R. Havell & Son. 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) \$1,500

322. Walsh, Thomas. **Journal of the Late Campaign in Egypt: including Descriptions of that Country, and of Gibraltar, Minorca, Malta, Marmorice, and Marci; with an Appendix; Containing Official Papers and Documents.** London: Printed for T. Cadell and W. Davis, 1803. Second edition. Quarto. viii, (18) subscribers, (2) directions to binder, 275 (1), (4) 163 (1)pp., 43 plates, including folding maps and views. Bound in modern brown leather over marbled boards, with gilt lettering and ruling on spine. Marbled endpapers. Frontispiece folding map. The 43 plates include six colored aquatints of costumes, 10 folding maps and views, and various antiquities, views, plans and military positions, most of them signed S. Neele below image. The order of the plates is inconsistent with the printed directions to the binder, e.g. following page 236, a document in Greek with English translation relating to Pompeii is bound in w/o reference, or plate no. 4, not mentioned in printed list of directions though a map of the Mediterranean Sea is bound in w/o reference. Conceivable that during rebinding some of the errors in placing the plates occurred.

Account of the 1800–1801 British campaign against Napoleon's remaining troops in Egypt. Thomas Walsh served as Captain in his Majesty's Ninety-Third Regiment of Foot, Aide-de-Camp to Major-General Sir Eyre Coote. His journal "is distinguished by a wide interest in topography, antiquities, and social conditions, as well as purely military topics" (Prideaux 223). Contains subscriber's list and directions to binder at front, errata page and appendix at rear. Binding with light wear along edges. Previous owner's name inked to top right corner of title page. Foxing and water staining of block lightly affecting most of the plates. Binding in very good, interior in very good- to good+ condition. g- to vg. Hardcover. (46071) \$1,000

TRAVEL, GEOGRAPHY: Asia

323. Barrow, John. **Travels in China, containing Descriptions, Observations, and Comparisons, Made and Collected in the Course of a Short Residence at the Imperial Palace of Yuen-Min, and a Subsequent Journey Through the Country from Pekin to Canton.** London: Printed for T. Cadell and W. Davis, 1804. First edition. Quarto. ix (i), (1) 632pp., 8 plates, two of them double-paged, incl. frontispiece. Rebound in orange leather over marbled boards with gilt lettering and ruling on spine, raised bands. Frontispiece. Five plates in colored aquatints, three uncolored line-engravings. Contains various musical scores. "It will be noticed that Barrow, like William Alexander, was in the suite of the Earl of Macartney's embassy of 1792 to the Emperor of China. The

expedition provided the material for a number of interesting works on China, of which the above book, and Alexander's "The Costume of China," 1805, are notable examples." (Abbey 531). Some foxing of first and last few pages of block, affected the uncolored line-engravings. Binding in overall very good+, interior in very good condition. vg to vg+. Hardcover. (46079) \$1,750

324. Burton, Richard F. **Scinde; or, The Unhappy Valley. 2 Vols.** London: Richard Bentley, 1851. Second edition. Octavo. viii, 297 (1), vi, 309pp. Rebound in three-quarter blue leather over marbled boards with gilt ruling on covers, gilt lettering, tooling and ruling on spines; raised bands. Gilt top edges. Marbled endpapers. An account on Pakistan and India, written by Burton while on active duty. Light wear along edges of binding, spines somewhat sunned. Overall in very good condition. vg. Hardcover. (46076) \$2,000

325. Comte, Lovis le. **Memoirs and Observations Topographical, Physical, Mathematical, Mechanical, Natural, Civil and Ecclesiastical. Made in a Late Journey Through the Empire of China. And Published in Several Letters.** London: Printed for Benj. Tooke, 1698. Second edition. Octavo. (20) 517 (10)pp., 5 plates, incl. frontispiece and 3 of them folding, 1 folding map. Bound in three-quarter reddish brown leather over marbled boards with gilt lettering and blind-stamped tooling on spine; raised bands. Marbled endpapers.

"The best account of China previous to Dunhalde's work, though in many particulars extremely partial to the Chinese" (Lowndes p. 1330) highlighting Chinese pottery and varnishing, silk and other manufactures, pearl fishing, the history of plants and animals, with descriptions of their cities and public works, the number of people, their language, manners and commerce, their habits, economy and government, the philosophy of Confucius, the state of Christianity and other curious and useful topics.

Illustrated with four plates of engravings depicting the Chinese Emperor, his throne, the observatory of Peking, and Outom-Chu tree and an in-text engraving of the Isle of Sanciam. Contains a hand-colored folding map of China and a folding plate of Chinese words. Contains ten page index at rear.

With an inscription by Robert Lee DD, the first Professor of Biblical Criticism at the University of Edinburgh and Dean of the Chapel Royal serving Queen Victoria: "Robert Lee DD, Edinb. 1852, I read this book with much distraction & pleasure about the year 1829 or 30 - it is a very complete and rich account of the celestial empire."

Binding with light wear along edges, light scuffing, incl. joint of lightly sunned spine. Small sticker of Eggeling Bindery on inside front cover. Title page browned, in part from offsetting of frontispiece. Small closed tears and light creasing of folding plates. Block browned in some parts, light sporadic foxing and page 481 with very light staining. Numerals of pages 313 through 320 printed out of sequence though the text is consecutive. Overall in very good condition. vg. Hardcover. (46161) \$1,250

326. Home, Robert. **Select Views in Mysore, The Country of Tippoo Sultan; from Drawings Taken on the Spot by Mr. Home; with Historical Descriptions.** London: Mr. Bowyer, Historic Gallery, Letter-Press by T. Bensley, from Figgins's types, 1794. First edition. Folio. vii, (1 leaf) 48pp. (13 leaves of Urdu script), 29 plates, 4 folding maps, one in color. Original green textured paper-covered boards with gilt lettering on red label of spine. Urdu frontispiece and twelve additional plates with Urdu scripture starting each section of the publication. Wide margin copy in original paper boards. Illustrated with 29 copperplate engravings from drawings by Robert Home, a portrait painter by trade, also known for his historic scenes and landscapes during his travels. Includes four folding maps: one of Ootradroog taken by the English Army, a color map of the Carnatic and Mysore, a plan of the position of the confederate Armies, under the direction of Earl Cornwallis before Seringapatam, and a plan of Bangalore (with the Attacks) taken by the English Army. Cox calls for five maps though it is often only bound with four.

A collection of fine views, providing an excellent visual supplement to Major Dirom's book on the war in Mysore. Includes several views in Bangalore, including a view of the English cemetery there and a list of 7 monuments erected to British soldiers who fell during the taking of Bangalore. There are views of Savendroog, Ootradroog, Oliahdroog, Seringapatam and others. The letterpress gives brief descriptions of the military actions taking place at the various sites depicted. 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 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. His "Select Views in Mysore..." were published in London and Madras in 1794. 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. See Archer and Lightbown, *India Observed: India as Viewed by British Artists 1760–1860*, page 41. Text in English with Urdu plates. Binding with wear along edges, bumps at corners, small chips, some staining and rubbing. Spine with larger chips and tears of front joint at tail. Edges uncut. Starting lightly after front free endpaper and the plate "South East View of Oliahdroog." Some foxing on Urdu plates and water staining of text plates towards rear. Engravings in very good condition. fair to very good. Hardcover. (46055) \$1,750

327. n/a. **The Chinese Traveller. Containing a Geographical, Commercial, and Political History of China. 2 Vols.** London: Printed for C. Dilly, 1775. Second edition with large additions and amendments. Octavo. vii, 267, two folding plates; iii, 299 (1)pp., two plates, one folding. Rebacked with beige leather spine retaining original calf boards, with gilt lettering on red label and gilt ruling on spine; raised bands. Frontispiece. With a particular account of their customs, manners, religion, agriculture, government, arts, sciences, ceremonies, buildings, language, physick, trade, manufactures, shipping,

plants, trees, beasts, birds, etc., to which is prefixed, *The Life of Confucius*, the celebrated Chinese philosopher. Collected from du Halde, le Compte, and other modern travellers. Frontispiece engraving of Confucius, volume one, frontispiece map of China in volume two. Decorative initials and endpieces. Includes folding plate of Chinese vocabulary in volume one. Bindings with light wear along edges, some light staining and rubbed. Ex-Libris on inside front cover of volume one. Brief inked inscription and name above and below Ex-Libris of volume one, on front free endpaper in volume two. Bindings in overall good+, interiors in very good condition. g+ to vg. Hardcover. (46075) \$2,000

328. Staunton, Sir George (Text by); Samuel Seymour (Engravings by). **An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China; Including Cursory Observations made, and Information obtained, in Travelling through that Ancient Empire and a small Part of Chinese Tartary; Together with a Relation of the Voyage undertaken on the Occasion by His Majesty's Ship the Lion, and the Ship Hindostan in the East India Company's Service, to the Yellow Sea, and Gulf of Pekin; as well as of their return to Europe; with notices of the several places where they stopped in their way out and home; being the Islands of Madeira, Tenerife, and St. Jago; [t]he port of Rio de Janeiro in South America; the islands of St. Helena, Tristan d'Acunha, and Amsterdam; the coast of Java, and Sumatra, the Nanka Isles, Pulo-Condore, and Cochin-China.** Taken chiefly from the papers of His Excellency the Earl of Macartney, Knight of the Bath, His Majesty's ambassador extraordinary and plenipotentiary to the Emperor of China; Sir Erasmus Gower, commander of the expedition, and of other gentlemen in the several departments of the embassy. 2-vol bound in one (Complete). Philadelphia: Robert Campbell, 1799. First American edition. Large octavo (8 1/2 x 5 1/2"). xxiii, [1], 297, [1]pp (Vol. 1); 267, [1], xxivpp (Vol. 2). Modern brown cloth, with gold 162 lettered leather title label to spine. Engraved frontispiece to both volumes. Lacking the separately printed atlas, as usual.

First American edition of this official report on the British Macartney Embassy to China that took place between 1792 and 1794. It was written after the return to England by the Secretary to the mission Sir George Leonard Staunton, 1st Baronet (1737-1801), based on his own observations and notes from other crewmembers, including his twelve-year-old son Sir George Thomas Staunton, 2nd Baronet.

"The account offers rich insights into the beginnings of British Imperialism in China and thus makes it an important primary source for the historiography of Sino-Western relations. There is an academic dispute whether the account marks a sudden turning point in British-Chinese dynamics or reflects a slow and complex divergence.

While the political and economic ambitions of the embassy failed, the account by Staunton brought back detailed descriptions of and observations on the Chinese culture

that were received with curiosity in the West and led to the commercial success of the book and the publication of several translations and subsequent writings on the Macartney Mission." (From Wikipedia)

This work is splendidly illustrated throughout with eight stunning engravings by Samuel Seymour, two in volume one, six in volume two, including the frontispieces as called for in the directions to the binder. The xxiv page appendix contains detailed tables and charts dealing with population and socio-economic information.

Previous owner's stamp (E. W. Sage) at verso of first frontispiece, and at upper margin of first title. Moderate and sporadic foxing / age-toning throughout. Binding in very good, interior in good+ to very good condition. g+ to vg. Hardcover. (46241) \$750

TRAVEL, GEOGRAPHY: Europe

329. Hobhouse, J. C. **A Journey Through Albania, and Other Provinces of Turkey in Europe and Asia, to Constantinople, During the Years 1809 and 1810.** London: Printed for James Cawthorn, 1813. First edition. Quarto. xix, (1)1152 (5)pp., 21 plates, 2 folding maps. Rebacked in three-quarter calf over marbled boards with gilt lettering, ruling and tooling on spine. Frontispiece engraving. Includes two folding maps, one of Albania and the Western Half of the Hellespontine Phygia, engraved frontispiece, one plan, two facsimiles, two sheets of music, seventeen hand colored aquatint plates, seven of them double-paged, ten colored single-paged and seven of those are costume plates which are heightened in gilt. (Abbey 202).

Experiences of J. C. Hobhouse traveling through Albania and Turkey presented in fifty-one letters. "The sheets of the Albanian part of the Tour were composed and printed when the Writer was absent from England, and had it not in his power to correct his notions and increase his knowledge, by communicating with intelligent friends and consulting extensive libraries; the remaining part of the Journey was sent page by page to the press, and not previously collected in one entire manuscript volume, so as to enable the Author to revise and polish the whole work by a collation and comparison of its separate part." (Author). Illustrated with seventeen extraordinary hand colored aquatint plates, seven of them outstanding architectural jewels, single plates of landscapes and intricate costumes of people encountered during the journey. "Hobhouse, who succeeded to a baronetcy in 1831 and was created Baron Broughton in 1851, made this journey in company with Byron, whose friend, and later executor, he was." (Abbey 202). Famous account of Hobhouse's tour with Byron as it is an important source for that period of Byron's life, the intellectual movement of the time in Greece and the court and character of Ali Pasha.

Binding with some wear along edges, some scuffing and rubbing of marbled boards. Ex-Libris of Francis Hugo Lindley Meynell on inside front cover. Starting at inside front cover. Frontispiece with some water staining in upper left corner with offsetting to

opposing title page. Water staining visible at foredge throughout, but not extending to pages with some exceptions. Maps with some foxing and sporadic light foxing in block throughout. Last few pages, including facsimiles and musical sheets, with water staining in lower right corner and foxed. Binding in overall good, interior in good to very good condition. g to vg. Hardcover. (46064) \$6,000

330. Holland, Henry (Text and Illustrations by); George Cooke, John Byrne, Robert Sands, John Le Keux, and 163

Elizabeth Byrne (Plates engraved by). **Travels in the Ionian Isles, Albania, Thessaly, Macedonia, &c. during the Years 1812 and 1813.** London: Longman, Hurst, Rees, Orme, and Brown, 1815. First edition.

Large quarto (11 1/4 x 9"). x, [2], 551, [1]pp. Modern half brown morocco over brick cloth, with gold lettering to spine. Raised bands. Large engraved frontispiece map.

"Sir Henry Holland (1788-1873) was a passionate and intrepid traveller from a young age. In addition to a distinguished career as court physician - first to Caroline of Brunswick, then to Queen Victoria and Prince Albert - he sought to keep two months of each year free to travel. His trip to Greece formed part of a European tour that Holland undertook in 1812-13 after having taken his medical degree at Edinburgh. Holland focuses on the lesser-known islands and parts of Macedonia and Albania, and gives a unique first-hand account of the Albanian vizier Ali Pasha (1740-1822), whom he befriended while visiting his court.

The publication of Holland's travelogue in 1815 enhanced his reputation greatly and he was elected Fellow of the Royal Society that year. The book contributed to the early nineteenth-century fascination with Greece that would later lead Lord Byron to join the Greek War of Independence." (From Cambridge University Press).

This work is complete with its thirteen engraved plates (including the frontispiece map). The plates are engraved by George Cooke, John Byrne, Robert Sands, John Le Keux, and Elizabeth Byrne after illustrations by the author.

Minor to moderate foxing and age-toning throughout. Binding in overall very good, interior in good to good+ condition. g to vg. Hardcover. (46143) \$950

331. James, J. T. **Journal of a Tour in Germany, Sweden, Russia, Poland, During the Tears 1813 and 1814.** London: Printed for John Murray, 1816. Quarto. viii, (4), 527 (1)pp., 18 plates, incl. frontispiece. Rebound in ochre three quarter morocco over marbled boards, with gilt ruling on covers, gilt ruling and tooling on spine with gilt lettering on red leather label of spine; raised bands. Marbled endpapers. Frontispiece engraving and

vignette on title page. Journal of travels through Germany, Sweden, Finland, St. Petersburg, Moscow and Smolensk, the South of Russia and Poland. Illustrated with 12 aquatints by I. Clark and 6 etchings by Heneage Legge, after sketches by the author. "(Abby 16). Binding with minor wear along edges, interior washed with some light remaining water staining and foxing lightly affecting four plates. Some offsetting of aquatints to facing pages. Binding in overall near fine, interior in very good condition. vg to near fine. Hardcover. (46080) \$650

332. 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 or 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

333. Benjamin (ben Jonah) of Tudela; Benito Arias Montano (Latin trans.); B. Gerrans (English trans.). **Itinerarium Beniamini Tudelensis in Quo Res Memorabiles, Quas Ante Quadringentos Annos Totum Ferè Terrarum Orbem Notatis Itineribus Dimensus vel Ipse Vedit vel à Fide Dignis Suæ ætatis Hominibus Accepit, Breviter Atque Dilucidè Describuntur [BOUNDED WITH] Travels of Rabbi Benjamin, Son of Jonah, Of Tudela [THE TRAVELS OF BENJAMIN OF TUDELA, BOTH THE FIRST LATIN AND FIRST COMPLETE ENGLISH EDITIONS].** Antwerp/London: Ex officina Christophori Plantini [Christophe Plantin]/ Rev. B. Gerrans, 1575. First Latin edition/ First complete English-language edition. Duodecimo. Latin edition: 114pp. [13]. (1575) English edition: (xiii) [1] 171pp. (1783) Rebound in modern tan morocco boards,

with blind-stamped tooling along the edges of the covers. Spine with black label as well as gilt lettering and tooling. Raised bands. Red edges of the book block. Marbled endpapers. Woodcut publisher's device on the Latin title page. The Latin edition also contains a few large decorative woodcut initials. A single bound volume containing both the first Latin and the first complete English printed editions of the famed and influential medieval chronicle of the travels of Benjamin of Tudela. This Latin edition was the earliest translation of any kind of the work to be published.*

The original manuscript work of the 12th century, written in Hebrew, serves as a written account by Benjamin, a Spanish Jew of Tudela, in Northern Spain, of his eight-year round trip journey (ca. 1165-1173), which took him from the Iberian peninsula, through Southern Europe, the Mediterranean, Asia Minor, the Levant (including the Holy Land), Egypt, Baghdad, the Arabian peninsula and as far east as the Persian Gulf. The work in addition to being a vivid travelogue, has been viewed by scholars over the centuries since, as an invaluable window into the trade, commerce, geography, politics, history, culture, religion and most notably, the Jewish communities of these areas during the period directly preceding the third Crusade. Scholars starting in 16th century have taken keen interest in this piece of travel literature and it has been translated into most major European languages.

Along his travels Benjamin visits many of the important European cities and centers of commerce, historical and religious pilgrimage sites for all of the Abrahamic religions, and recounts many firsthand conversations with locals that he encounters. Ancient sites encountered by Benjamin are related back to their original historical or biblical context providing a wondrous and tangible connection to the past. Locations visited and described by Benjamin include: Saragossa, Tarragona, Barcelona, Girona, Marseilles, Genoa, Lucca, Pisa, Rome, Thessaloniki, Constantinople, Corycus, Tyre, Jerusalem, Mosul (and the site of ancient Nineveh), Baghdad, Basra, Khaybar, Tayma, Cairo and Alexandria. Although Benjamin is believed not to have traveled any further east than the region of present day Iraq, he does include accounts of the peoples, places and cultures of locations such as Persia, India, Ceylon and China. Very scant definitive information on the life, background and motives of Benjamin himself (who has been referred to by others as a Rabbi on many occasions) is known or can be directly gleaned from his work, however there are quite a number of details in the text that can elucidate some of these matters.

Among the most notable aspects of the original text is its presentation of Jews in the Diaspora, who are diverse in certain aspects but possessing of a common ancestry, dignity, tradition and perhaps a common destiny. Being a rather worldly, curious and learned man of Muslim Spain, during its Golden Age, the author presents a picture of the Jewish communities he encounters, regardless of location, as a part of a larger global culture and narrative. Rather than the common theme of a ghettoized people whose lives, observances, practices, world view and power-structures are separate from the larger communities within which they lived - which was the dominant narrative in traditional Jewish literature up until this point - here they exist as part of the broader civilization - a

people who lives were inextricably linked to their surrounding environments, not in contrast to them. Benjamin highlights the equality of Jews, speaking of them as merchants, businessmen, diplomats, learned scholars, royal advisors, warriors, and other respected authority figures. It is through these detailed descriptions of interactions between the Jews and their non-Jewish neighbors that the work distinguishes itself. Benjamin also describes in detail the social, religious and political structures within the various Jewish communities themselves, shedding light on Jewish self-governnace, and tracing a continuum of religious heritage and spiritual connection going back to biblical times.

Benjamin's work provided hope and consolation of his readers and their communities, and fortified them in their belief in the self-worth, dignity and nobility of Jews, as well as continued belief in the viability of a Messianic return to the Land of Israel after their nearly millenium-long exile. The information provided by the author can also be seen as giving a somewhat comparative picture of the quality of Jewish lives in various regions, and may have served as a helpful resource and possible immigration guide in the face of the often shifting winds of religious persecution.

The Latin edition contains an index at the end, and includes some printed marginal notes, including some Hebrew text. The English edition contains a full list of subscribers, and numerical table of numbers of Jews recorded in each location mentioned throughout the work.

Binding some smudges and light stains to the back cover. Save for some minor age toning and some minor loss of marginal text in a very few instances due to cutting error, the interior in near fine condition. Binding in very good, interior in overall near fine condition. vg to near fine. Hardcover. (47820) \$12,500

**Notes on the editions: The very earliest printed edition of the work was in the original Hebrew of the manuscript, being the extremely scarce 1543 Constantinople edition from Eliezer b. Gershon Soncino, of the famed family of printers/publishers. The 1575 Latin edition included here was the very first translation of any kind from the original Hebrew. Translated by Spanish orientalist Benito Arias Montano (1527–1598), it was this edition that was the first to introduce the work to a learned Christian audience. The 1783 edition, was the first full English translation of the work to be published, although there had been two previous small excepts translated, one in 1625 and the other in 1744, both of which were parts of larger literary collections. Although this 1783 edition claims on the title page to have been newly translated from the original Hebrew, scholars have pointed out that, as evidenced by the mistakes in translation and the Hebrew terminology included, the translator Rev. B. Gerrans was not actually knowledgeable in Hebrew, and likely translated from and was influenced by the previously published Latin and French editions.*

Bibliographic references: Voet, The Plantin Press, no.641; RDB, pp. 164-165; Morales no.36.

334. Carne, John. **Syria, The Holy Land & Asia Minor. 3 Vols.** London: Fisher, Son & Co., 1842. Later printing. Quarto. (8), viii, 80; 76; 100pp., 120 plates. Original orange-brown calf with decorative tooling and ruling on covers and spine, gilt lettering on spines; raised bands. Gilt edges. Yellow endpapers. Frontispiece and three vignette titles. Illustrated in a series of 120 steel plate engraving drawn from nature by W. H. Bartlett, William Purser and Thomas Allom. The author, John Carne, left England in 1821, and spent much time traveling in Israel/Palestine as well as in Constantinople, Greece, the Levant and Egypt. It is one of the few works of that time to include what is present-day Lebanon. This work is complete and contains 2 full-page maps and steel-engraved plates depicting views throughout Syria and Asia Minor. Each plate is protected with a tissue guard. Some wear along edges, some scuffing and chipping along joints of spines. Previous owner's name plate on inside covers. Tissue guard of frontispiece in volume one with closed three-quarter page horizontal tear. Sporadic foxing, affecting images on a few plates. Binding and interior in overall good+ to very good condition. g+ to vg. Hardcover. (46072) \$1,250

335. Zionistisches Informationsbüro für Touristen in Palästina (ed.). **Führer durch das jüdische Palästina [Inscribed by Chaim Weizman].** Jerusalem: Zionistisches Informationsbüro für Touristen in Palästina , 1930. Fifth edition. Inscribed "Mit bestem Gruß Ch. Weizman, dated 15/1/31" on inside front cover. Large Octavo. 72pp., 1 fold-out map. Original stapled color illustrated wraps with black lettering, protected by modern mylar. Guide through the Jewish Palestine. Typical travel guide with descriptions of various cities and regions, including suggestions to particular trips and information on currency, etc. The second part gives an overview of the Zionist Movement, its organization and activities. Illustrated with sepia-toned photographs of places of interest and landmarks. Cover design by "Graphica" Jerusalem. Includes a color fold-out map of Palestine on the scale of 1:700,000 at rear. Contains 23 pages with advertisements of various businesses. Wraps with light wear along edges, small tears, chips and light creasing. Previous owner's name on inside front cover. Cover in overall good, interior in very good condition. g to vg. Softcover. (44919) \$3,750

TRAVEL, GEOGRAPHY: South America

336. Burton, Richard F. **The Highlands of the Brazil. 2 Vols.** London: Tinsley Brothers, 1869. First edition. Quarto. xii, 443, viii, 478 (2)pp., 1 folding map. Original green cloth with gilt-stamped illustrations and blind-stamped decorative borders on covers, gilt lettering and ruling on spines. Frontispiece engravings. Illustrated title pages. Preface by author's wife. "In this classic work Burton describes his journey from Rio to Minas via Tres Barras, the River Velhas, Penedo, and the Paulo Alfonso Falls." (Borba). Light wear

along edges of binding, small chips at head of spine, Ex-Libris plates on both inside front covers. Light foxing of dedication, preface, content page and last six pages of vol. 1, minor sporadic foxing in volume two. Bindings in overall good, interiors in very good condition. g to vg. Hardcover. (46068) \$2,000