



SLAVIC & TURKIC COUNTRIES AND THEIR BORDERLANDS: 1578-1992

MAY 2018

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antiquariat
Daša Pahor

CARINTHIA - LAW:

**DES ERTZHERTZOGTHUMBS KHÄRNDTEN NEW AUFGERICHTE
LANDTSSRECHTSORDNUNG**

A rare book of laws for Carinthia, was printed in Graz by a protestant printer Zacharias Bartsch, in the year he was arrested for his religious believes.

Author:

Place and Year: Graz: Zacharias Bartsch 1578.

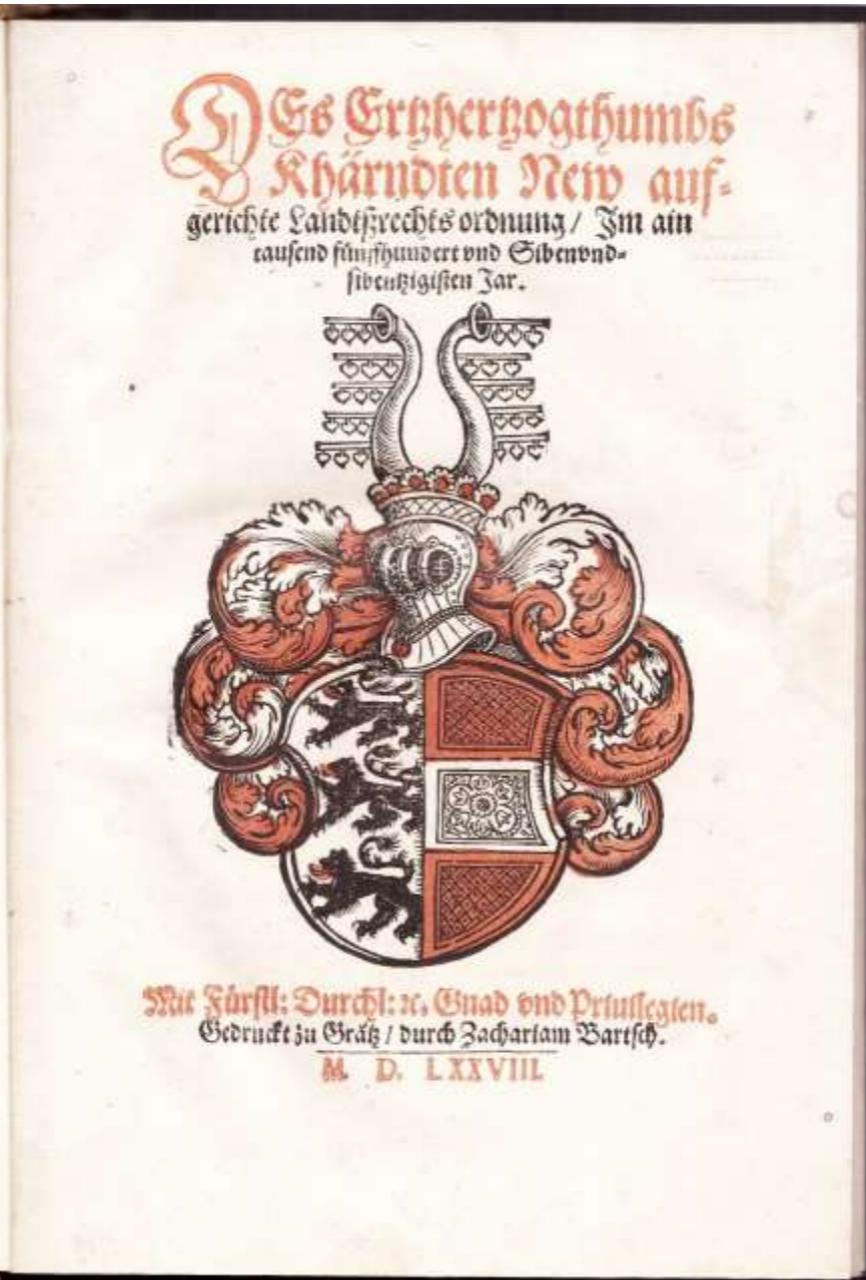
Technique: 4°: [3] title page in black and red and text in black, 29 pp., [1] printed text, half-calf black binding from ca 1900 with gilt embossed title on the spine, small gilt embossed stamp on the cover below, old bookplate, (Very Good, lacking last blank page, repaired small loss of paper on the title page, old cancelled stamps of the Harvard library on the back of the title page, embossed library stamp on p. 1, some pages with minor staining, spine slightly scuffed).

Code: 66038

A book of laws for Carinthia, Austria, with a highly decorative title page, printed in black and red, was printed in 1578 in Graz by a protestant printer Zacharias Bartsch.

Printer Zacharias Bartsch

Zacharias Bartsch (fl. 1563-1579) was, for a brief time, one of the most prominent Protestant publishers in the Habsburg Empire, yet little is known about his biography and all of his works are today very rare. In 1563, he opened a printing office in Graz in partnership with Tobias Lauterbach, although the latter died in 1566. During the 15 years of its operation the press issued 47 known separate works, generally consisting of calendars, law books and scholastic publications. The present book was by far Bartsch's most elaborate and important creation, especially with regards to Protestant history.



Bartsch is thought to have carved the woodcuts personally and the work was supported by wealthy local Protestants burghers. He was also highly regarded by the Protestant nobles who influenced the regional government for, in 1578, he was appointed as the official state printer of Styria.

However, in spite of the public recognition of his fine quality work, Bartsch became entangled in the fractious sectarian politics of the Counterreformation. In 1578, Charles II Francis convened a conference to discuss the threat of an Ottoman invasion of Inner Austria at Bruck an der Mur, to which he invited the leaders of Carinthia, Styria, Carniola and Gorizia. Several Protestant noblemen pledged to avail the emperor of significant funds to defend the region from the Turks. Notably, the great fortress city of Karlovac, Croatia was built the following year with this endowment. In return, the Archduke was to promise not to interfere with the practice of the Protestant denominations in Inner Austria. This included allowing the Protestants to hire their own builders (overriding the guilds) and to construct their own churches wherever they saw fit. However, the agreement also included the demand that every book printed by a publisher in Inner Austria had to submit their work, in advance, for approval by pastors sanctioned by the Archduke, under the order 'ohne Wissen und Einsicht des Pastors und der Subinspektoren nichts in Druck gefertigt werden darf und der Drucker mit Eidespflicht verhalten werden soll'.

Bartsch did not cooperate with the censorship provision, and this gave the Archduke the excuse he needed to silence Graz's most prominent Protestant printer. In December 1578, Bartsch was arrested and sent to prison. In order to regain his freedom, he had to agree to give up his printing business. He died in 1579, shortly after his release.

We could only trace 6 examples in Libraries worldwide.

€2,500.00

SARAJEVO, BOSNIA: A HAND-WRITTEN REPORT FROM 1870

An anonymous report on the situation in Bosnia was written in 1870 by a French agent, following the peace with the Ottoman Empire after the Treaty of Paris of 1856, when Bosnia was becoming a boiling pot of rebellion.

Author: Anon.

Place and Year: Sarajevo, Bosnia & Herzegovina: April 25th, 1870, & April 28th, 1870.

Technique: 4°: [2] manuscript in ink, cursive in French language on lined paper, last page blank (Very good, soft folds, tiny tears in margins).

Code: 66061

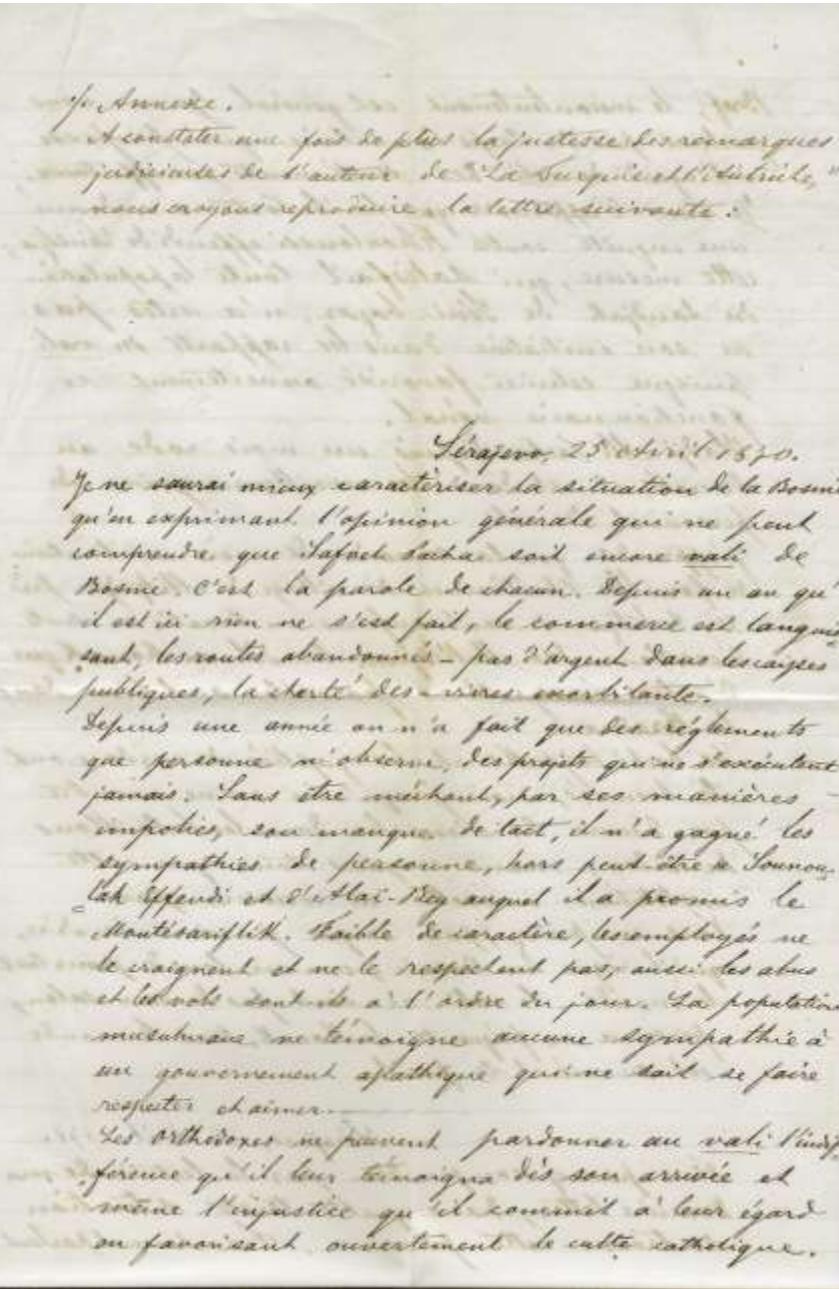
The letter consists of an introduction and two reports, written in Sarajevo and dated April 25th and April 28th, 1870, describing the political situation in Bosnia, which was at the time the northernmost province of the Ottoman Empire. This is an official secretarial manuscript copy, which was kept by the author, after the original letters were send off, probably to the Paris office.

At the beginning of the letter the author confirms the conclusions already made in a printed anonymous report on the situation on the Balkans, published in Genève in February 1860: La Turquie et l'Autriche: Réflexions sur la solution de la question d'Orient ([Klick here for a scan of the book](#)).

Annexe: A constater une fois de plus la justesse des remarques judicantes de l'auteur de "La Turquie et l'Autriche" nous croyons reproduire la letter suivant:

[Annex: To note once again the correctness of the judicent remarks of the author of "Turkey and Austria" we believe to reproduce the following letter:...]

The following text reports on the disputes inside Bosnia between the Muslims and Orthodox inhabitants, on the dysfunctional infrastructure and uncooperative people, who are following leaders by their own choice and not the ones appointed by the state.



The letter also mentions Serbia and Belgrade, where at the time was without any news, and a Polish reporter César Arnold, who before lived in Istanbul, and appeared in Sarajevo with plausible recommendations.

Historical Background

Sanjak of Bosnia was the northernmost part of the Ottoman empire since 1463 until the so call Vilayet law of 1864, when it was renamed to Bosnia Vilayet, a first-level administrative division. The inner tensions in Bosnia led to numerous rebellions, which were mostly suppressed by 1850, yet the disputes in the region continued.

In 1875, agrarian unrest eventually sparked the Herzegovinian rebellion, a widespread peasant uprising, which involved several neighbouring countries. In 1878, Bosnia was occupied by the Austria-Hungary.

This report in French language was written in this unstable time, to present the situation in this in the West misunderstood region on the border between the Ottoman Empire and Austro-Hungary.

The unsigned letters were probably written by a French diplomat or agent during the Second Empire Period, when France sought to become a major powerbroker in the Balkans.

€350.00

IZMIR, TURKEY:

CASINO EUROPÉEN DE SMYRNE. RÈGLEMENT. [EUROPEAN CASINO OF IZMIR. REGULATIONS].

A rare book of regulations and lists of members was made in French language for a club for Europeans in Izmir, Turkey. The example belonged to a French consul Gabriel Aubaret.

Author:

Place and Year: Izmir, Turkey: L'Impartial 1870.

Technique: Large 8°: [6] letterpress, original green wrappers with printed title, manuscript owner's annotation on the cover (Very Good, very light foxing).

Code: 66126

A rare pamphlet, printed in French language list the rules of the European Club in Izmir, Turkey, and lists all the members for the year 1870. Izmir at the time only had two clubs, one of them being the Frank Casino or Casino de Smyrne, situated close to the British consulate.

Almost contemporary report describes the club:

The society of Smyrna, consisting of the European merchants and their families, who mixed together on the most friendly footing, was very agreeable: the public rooms, called the Casino, handsomely fitted up, were open at eight o'clock every evening, and possessed a reading- room; and travellers and strangers from all parts met there to take refreshments, and enjoy the society ; and balls were occasionally held.

(The New Monthly Magazine, 1824, p. 352)

The example belonged to Gabriel Aubaret

Gabriel Aubaret: A Life of Adventure and High-Level Diplomacy

Louis Gabriel Galdéric Aubaret was one of the most consequential figures in the shaping of the diplomatic and economic affairs of the Balkans and the Ottoman Empire during the second half of the 19th Century, having held

various important military and political appointments in the region over a period of forty years. On another track, he is also famous as perhaps the person most responsible for ensuring that Vietnam came under French rule.

Aubaret was born in 1825 in Montpellier to a respected family of lawyers. Uninterested in the law and restless in a provincial city, he longed to see the world. In 1841, he joined the *École Navale (Brest)*, joining the Navy in 1844. He served on a variety of vessels, visiting places throughout the Mediterranean and the West Indies.

As a lieutenant, he served with distinction during the Crimean War (1853-56), commanding his own vessel on several occasions, notably at the Siege Sebastopol (1854-5). Around this time, he gained a fascination for the Ottoman Empire and its many cultures; he quickly picked up Turkish and Arabic. He forged friendships with several influential Turkish officers and politicians, connections which would become useful later in his career.

In 1856-7, Aubaret was appointed the chief science officer (and second-in-command) of a prestigious expedition to explore the headwaters of the Nile, backed by the Khedive of Egypt. The expedition, led by the eccentric Comte d'Escayrac, was very well funded and included international scientists and explorers of distinction. However, the main body of the expedition never got past Cairo, as Aubaret lost patience with Escayrac's dictatorial and erratic behaviour.

After the failure of the mission in Egypt, Aubaret returned to France where he had a highly public relationship with Rachel Félix (1821-58), better known as 'Mademoiselle Rachel', a world famous French actress, which ended shortly before her untimely death.

In 1860, Aubaret, as captain of his own vessel, sailed to China as part of the French involvement in the Second Opium War, and was present at the taking of Peking. There he impressed his superiors with his amazingly quick masterly of Chinese and his excellent diplomatic skills. This led to his appointment as senior French envoy to the Vietnamese court at Hué, and as the Consul General at Bangkok. In these roles Aubaret was instrumental in securing France's annexation of the southern third of Vietnam as the French colony of *Cochinchina*, in 1862. Aubaret also wrote the first French-Vietnamese dictionary, *Vocabulaire Français-Annamite-Français* (Bangkok, 1861).

Aubaret was a major figure at the Siamese court of King Mongkut, during the period immortalized in *The King and I*. Aubaret succeeded in making France the dominant foreign player in Indochina, and the Quay d'Orsay considered him to be one of the most tactful and successful drivers of Napoleon III's expansive foreign policy. In 1867, Aubaret returned from Bangkok, eager for a posting to the Balkans/Ottoman Empire, which despite his love of East Asian cultures, remained his true passion. Shortly after his return home, he ended his long run as a bachelor, marrying *Thérèse Granier*, with whom he would have had a happy union.

In February 1868, Aubaret was appointed as the French Consul General at Scutari (Shkodër), Ottoman Albania. That such a highly respected ‘star’ diplomat was given this post was a sign of how important Albania and Montenegro figured in French foreign policy. Moreover, the post was so challenging, that only an envoy of uncommon ability and enthusiasm for the Balkans could handle the endeavour. After serving for two incredibly dramatic years in Albania, Aubaret was hastily recalled to France for military service, due to the Franco-Prussian War (1870-1).

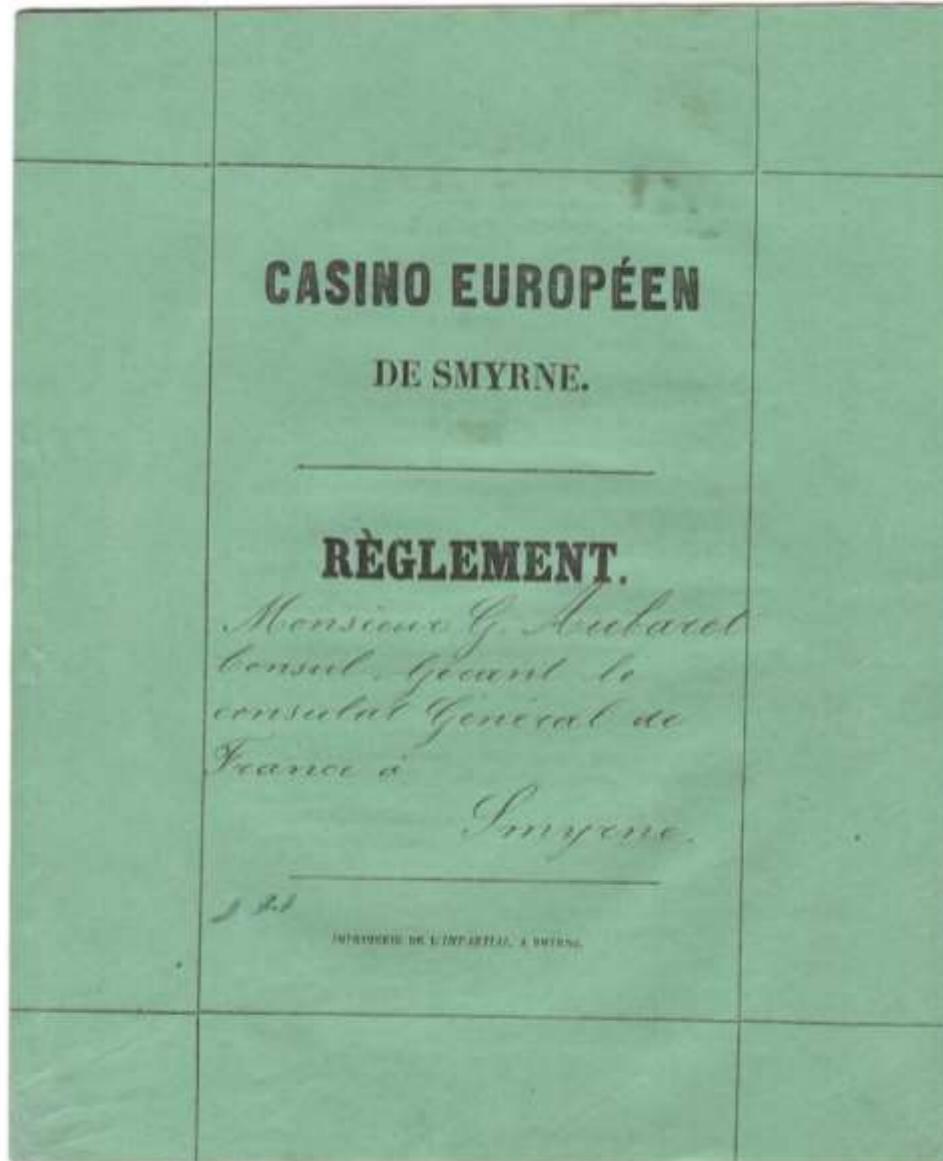
After the dust had settled from the war, Aubaret re-entered the diplomatic service, in 1872 being appointed as the Consul General to Smyrna (İzmir), the second most important posting in Turkey proper. While honourific, Aubaret found the Izmir boring, as he largely handled matters of shipping trade, with little of the political melodrama that he relished.

In 1873, Aubaret was transferred to become Consul General in Ruse, Bulgaria, a major port city on the Danube. Bulgaria was then a directly-ruled part of the Ottoman Empire, and its Slavic people were seething with revolutionary sentiment. Ruse, full of Russian and Austrian spies, was hotbed of intrigue and melodrama. Just as Aubaret loved the tension and challenge of his posting in Shkodër, he deeply enjoyed his time in Ruse, where his mandate was to counteract Austrian and Russian schemes and to forge alliances with the Bulgarians whom Aubaret knew would shortly be the masters of their own country. Aubaret served in Bulgarian until the start of the Russo-Turkish War of 1877-8, when Russia invaded the country, successfully securing its independence (while severely diminishing France’s interests).

Aubaret’s next assignment was to serve as the Commissioner of the Serbian-Ottoman Boundary Survey, largely conducted along the Serbo-Bosnian border. Following that, in 1880, Aubaret was appointed as a French Minister Plenipotentiary to the Ottoman Empire, with special responsibility for affairs in the Bulgarian borderlands... [Click here for a longer description.](#)

We could not trace any examples in institutions worldwide nor on the market.

€550.00



ISTANBUL OPERA BROADSIDE / ARMENIAN-OTTOMAN PRINTING:

**TEATRO NAUM IN PERA IN COSTANTINOPOLI / PER LA SERA DI MERCOLEDÌ 16 MAGGIO 1855
/ SERATA STRAORDINARIA DEVOLUTA A TOTALE BENEFICIO. DEL PRIMO BUFFO COMICO
ASSOLUTO. VINCENZO GALLI PRIMA ...**

An amazing survivor – an early Istanbul opera broadside advertising the 1855 single-show performance of Gaetano Donizetti's 'Don Pasquale' at the famous Naum Theatre in Pera (Beyoğlu), Constantinople, headlined by the legendary basso buffo singer Vincenzo Galli, published locally in Italian, Ottoman Turkish, Greek, Armenian and Armenian printed in the Ottoman Alphabet!

Author:

Place and Year: Constantinople (Istanbul): Tip. A. Domenichini, 1855.

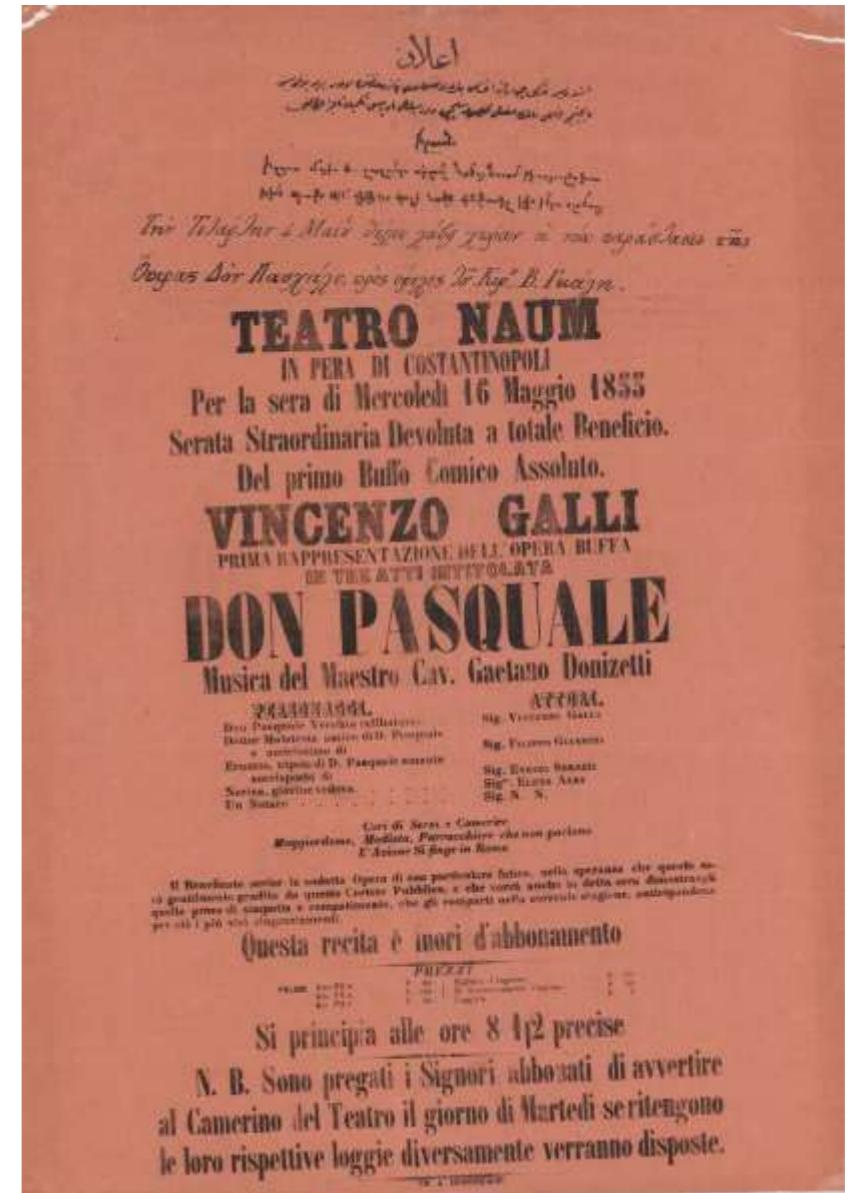
Technique: Broadside (50 x 35 cm / 19.5 x 13.5 inches): lithograph on rose-coloured paper (Very Good, some short tears and slight remains of tape in outer blank margins, some light folds).

Code: 66036

This incredible survivor is a broadside bill advertising a performance of Gaetano Donizetti's opera buffa (comic opera) masterpiece *Don Pasquale*, headlined by the legendary basso buffo singer Vincenzo Galli, performed on the night of May 16, 1855, at the Naum Theatre, one of the most important cultural centres of Tanzimat Era Constantinople (Istanbul). The Naum Theatre was in the heart of the Pera District (modern Beyoğlu), a culturally vibrant neighbourhood that had for centuries been the nexus of western and eastern cultures, and which during the 19th Century was enjoying a renaissance.

The Naum theatre, and its featured opera performances in particular, were considered be major events on the Constantinople social calendar, as well as a major nexus of cross-cultural exchange. Accordingly, the broadside features the title printed in Italian, Ottoman Turkish, Greek, Armenian and Armenian printed in the Ottoman Alphabet (a mode of communication preferred by a small number of Constantinople's residents)!

The broadside was commissioned by the Naum Theatre and lithographed locally by the house of A. Domenichini, who is recorded as having printed several other promotional works for the theatre.



We cannot trace another example of the present broadside. Indeed, all such ephemeral works from mid-19th Century Constantinople are exceedingly rare, with original documents relating to the Naum Theatre being especially so, as both the theatre and much of Pera neighbourhood burned to the ground in 1870.

The Naum Theatre & Pera during the Tanzimat Era

The Naum Theatre, and the Pera District in which it was located, occupied the epicentre of a movement of transformative cultural change that swept Constantinople during the mid-19th Century. Pera, located above the northern bank of the Golden Horn, had for many centuries been home to foreign traders. During the last period of the Byzantine Era, from 1273 to 1453, Pera was a Genovese Colony. While the Ottomans removed the neighbourhood's extraterritorial status, they permitted a large permanent community of Western Europeans, called 'Levantines', to reside in the district, where they were largely permitted to live as they chose if they did not offend the area's Turkish residents. Pera was always multi-ethnic, liberal and lively; far more so than the majestic, but very formal Fatih District across the Horn. This all being said, for many generations there were limitations on the types of establishments that Europeans in Pera could open to the public, as well as restrictions on the types of social interaction that would generally occur between Westerners and Turks. Some of these limitations were due to cultural custom, where others were a matter of law. Notably, while Westerns were permitted to hold theatre and musical events in private homes, to be enjoyed by invited guests, public theatres were not permitted. Sultan Abdülmecid (1823 - 1861; *reigned* 1839 - 1861) initiated what is known as the Tanzimat ('Reformation') Era, which lasted from 1839 to 1876. This period brought about sweeping changes to the Ottoman bureaucracy, economy, military and cultural laws. The aim was to modernize the empire, and while the goal was not to completely overturn the established social order, it embraced many aspects of Western cultural and liberalization. Key to the Tanzimat programme was to integrate Turkey's massive Armenian, Greek, Arab and Slavic minorities into mainstream Ottoman society and to encourage cross-cultural exchange with Western Europeans. This was especially significant in Constantinople, in which most of the residents were not ethnically Turkish or Muslim.

During this period, Pera flourished as the one of the most economically prosperous and culturally diverse and vibrant places in the world. It was home to foreign embassies, trading houses, shops, merchants' mansions, restaurants, private clubs, hotels, schools, churches, synagogues and mosques. The nucleus of social life in the district was the Grande Rue de Péra (today's İstiklal Avenue), while the financial centre of the Ottoman Empire was on Bankalar Caddesi (Bank Street). Indeed, in 1856 (the year after the present broadside was issued), the *de*

facto centre of the Ottoman government was moved from the Topkapi Palace to Dolmabahçe Palace, located near Pera.

During the Tanzimat Era, Western cultural activities, such as theatre, music, visual art, design and literature, while always a part of the scene in Constantinople, were henceforth not only to be permitted in Pera, but were openly encouraged and patronized by the Ottoman government at the highest levels. French became the language of commerce and the Western arts scene, while opera, and Italian opera in particular, was held to be the height of cultural sophistication, counting Sultan Abdülmecid as an avid fan. Importantly, The Tanzimat reforms saw the rise of a sizable bourgeoisie class who, in addition to the elite classes, could afford to patronize cultural activities.

A major driver of the acceptance of Western music, and particularly Italian opera, in the Ottoman Empire was Giuseppe Donizetti (1788 - 1856), the eldest brother of the famous opera composer Gaetano Donizetti (and the creator of *Don Pasquale*), and formerly the music director of the court of Sultan Mahmud II (*reigned* 1808-39). Donizetti succeeded in making opera a beloved feature of the repertoire at the Topkapi Palace; however, he was for years frustrated that such music was not permitted to reach a broader audience in Constantinople. In 1831, prior to the Tanzimat reforms, he wrote home to Italy that "in this country we are deprived of all the entertainments like theatre, opera and plays provided by civilised societies. I am sure if you were here [in Constantinople] ...you would be bored stiff".

Pursuant to the reforms, in 1840, the Sultan Abdülmecid granted the Italian magician and impresario Bartolomeo Bosco the exclusive license to open the first Western Style public music hall in Constantinople. The Théâtre Bosco, located on the Grande Rue de Péra, immediately across the street from the Imperial School of Medicine (today's Galatasaray Lisesi), was a relatively modest Ottoman-style wooden building. Beginning with the theatre's maiden performance, of Verdi's *Norma*, its shows were almost always sold out.

In 1844, the theatre was bought by the brothers Michel (c. 1800 - 1868) and Joseph Naum (c. 1814 - 1874), Christians from Aleppo, who renamed it the Théâtre de Pera, although it would always be popularly known as the Théâtre Naum. The Naum brothers were curious characters who worked in many different trades until settling upon showbusiness. Michel was, in his youth, the translator and favoured assistant of Lady Hester Lucy Stanhope, the eccentric archaeologist and adventurer, before manufacturing fez hats for Sultan Mahmud II's court.

In 1847, a fire struck Pera and the old wooden theatre burned down. The Naums engaged William James Smith, the architect of 'Pera House', Britain's grand embassy, located only a few blocks away, to design the new premises. The proposed cost was immense, so the brothers approached Sultan Abdülmecid for financial assistance, which was happily granted. The new theatre was opened in 1849, and could seat 1,000 people, on three tiers of boxes, under a grand chandelier imported from London. Appropriately, the Sultan was given his own crimson and gold-lined box.

The Naums were able to attract several of Europe's most important singers to make the trek to Constantinople, where the repertoire was anchored in the masterpieces of Verdi, Bellini, Rosselli and Donizetti. The theatre also featured many popular non-operatic performances, as well as maintaining outreach programmes to bring in audience members from *Üsküdar* who were not otherwise familiar with Western music.

The opera performances became prime events of Constantinople's social calendar. Notably, Sultan Abdülmecid frequented the theatre, often on Friday evenings after prayers, a tradition that was followed by his successor Abdülaziz.

Importantly, the theatre's shows provided an opportunity for figures from diverse ethnic and professional backgrounds to socially engage each other on an informal level. For instance, Jewish merchants had conversations in the lobby with Turkish Muslim government officials, while Armenian writers shared drinks with French bankers; the theatre was an incredibly enlightened social experiment. The Naum Theatre's role in the regard was prophesised by a local French language newspaper, the *Journal de Constantinople*, which commented that the "theatre is one of the greatest achievements of mankind, may be one of these days we will have the Muslim population and the Europeans watching performances together, side by side" (*Journal de Constantinople*, November 4, 1848).

During the Crimean War (1853-56), when the present broadside was issued, the Naum Theatre was often patronized by French and British military officers, who were otherwise engaged in buttressing the Ottoman Empire's (successful) efforts against Russia. These officers, upon their return home, did much to solidify the theatre's international reputation.

However, it appears not everyone was a fan of the Naum Theatre. Charles Dickens, who patronised the establishment shortly before the present broadside was made, recalled: "*It is about seven o'clock in the evening of a pouring December day, and the polite or impolite world of Pera are going as best they can to the opera. I cannot say that the opera of Pera absolutely claims a visit from the connoisseur. There is an unhealthy smell of dead rats about it; a prevailing dampness and dinginess; a curious fog; a loudness; a dirtiness, which induces me generally to prefer an arm chair and a dictionary - a cup of tea and a fire [...] I shall not have half so much fun in the theatre, where an English autumnal prima donna is tearing one of Verdi's operas into shreds, and screaming in a manner which is inconceivably ear-piercing*" (Charles Dickens, 'The Roving Englishman at the Pera Theatre', *Household Words*, 1854, vol. 10, pp. 570-2).

The Naum Theatre remained a cultural centre point of Constantinople until the Great Fire of Pera (1870) completely swept it away in flames. Joseph Naum, then without the partnership of his older brother (Michel died in 1868) decided not to rebuild, and the prime land plot was sold to the local Greek banker Hristaki Zografos

Efendi. Zografos commissioned the architect Kleanthis Zannos to design the Çiçek Pasajı (Flower Passage) building, which completed in 1876, remains as one of Beyoğlu's most beloved landmarks. Today, the only physical reminder of the Naum Theatre is a marble plaque on the current edifice.

Istanbul Opera Imprints by the Domenichini House

The present broadside was lithographed by the printing house of A. Domenichini, one of several local European-run publishers and stationers. Domenichini seems to have had a contract to print the Naum Theatre's promotional materials from at least as early as 1851 to at least as late as 1857. These works would have included playbills, invitations and pamphlets with musical lyrics. However, due to the ephemeral nature (and often low print runs) of these pieces, only a few examples of what were probably many titles have survived to the present day. Indeed, the present broadside advertising *Don Pasquale* is the only known example.

Other known surviving Domenichini imprints include a broadside bill similar to the present piece, *Teatro Naum in Pera in Costantinopoli / Sabato 10 Novembre 1855 / Lucrezia Borgia: Musica del Maestro Cav Gaetano Donizetti / Poesia di Felice Romani*. [Constantinople], 1855, that was sold in Britain some years ago (current whereabouts unknown); a 20-page pamphlet of lyrics, *Una Notte di terrore: melodramma giosco divisive in due atti posto in musica dal basso comico Carlo Duchalot e dedicato all'egregia artista di canto signora Adelina Murio-Celli* (1857) (Albert Schatz Collection, Library of Congress, 2010658209. Libretto. ML48 [S2827]); and a 105-page work, *La bibbia: canto di Giuseppe Regaldi* (1851) (University of Vermont, George Marsh Library: PQ4730.R3 B5 1851).

References: N/A – Apparently Unrecorded. Cf. [Re: the Naum Theatre:] Emre Araci, 'Naum Theatre: The Lost Opera House of Istanbul', *Turkish Area Studies Review*, Spring 2011, issues 17 and 18.

€7,700.00

THEATRE, ORIENTALISM:

SOIRÉE DE LA CHOURBAH. FRAGMENTS D'“ANTAR“

A rare pair of invitations for a theatre play Antar and a menu of the dinner for May 13 1904 was designed by a French French orientalist painter Nasreddine Dinet.

Author: Etienne Alphonse DINET (1861-1929).

Place and Year: Paris: G. Kadar 1904.

Code: 66040

2 prints: each 19 x 27,5 cm (7.5 x 10.8 inches):

1. Lithograph in brown with green lithographed text on the back (Very Good).

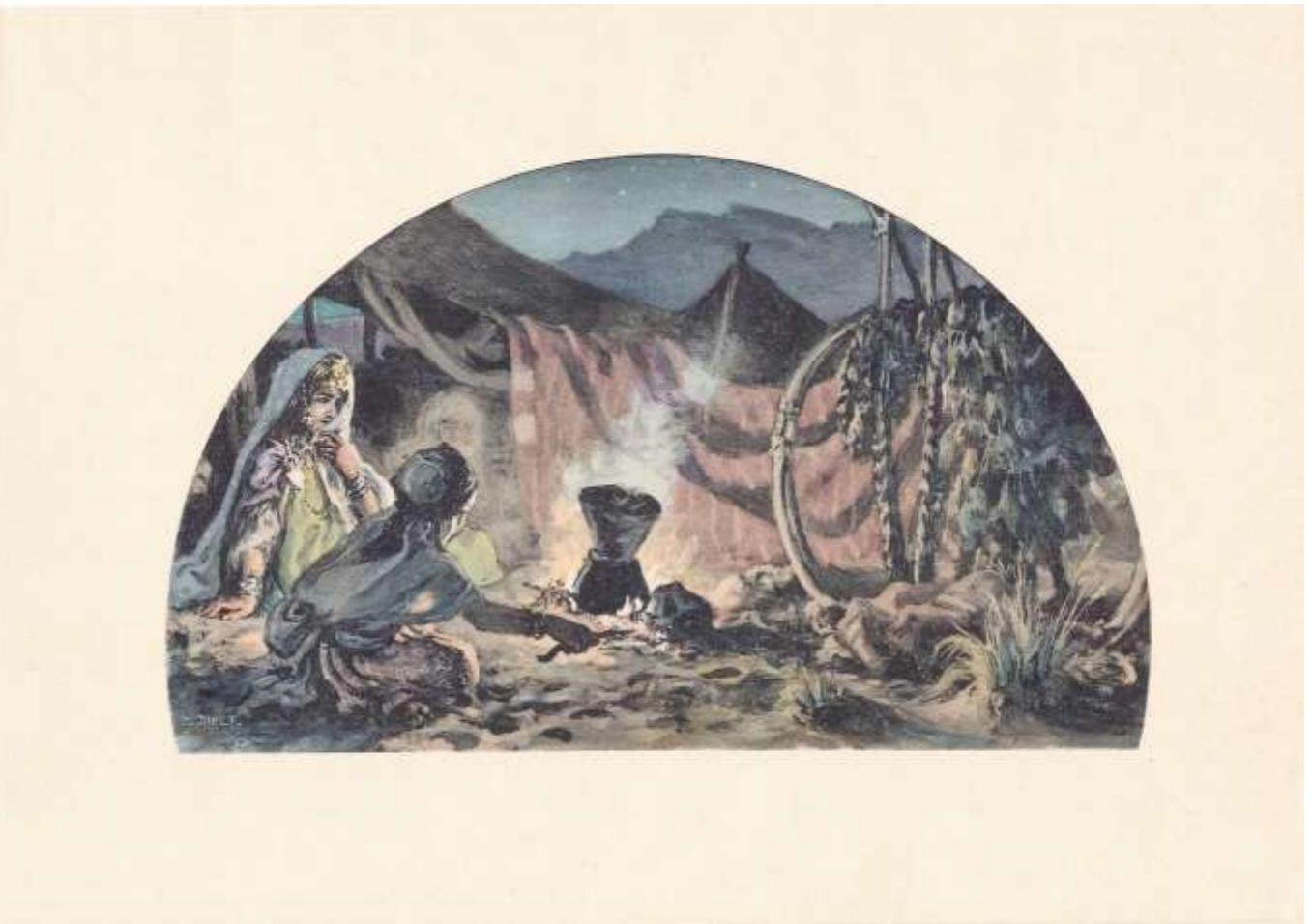
2. [2] with cover lithographed in colour, text inside lithographed in purple, text verso lithographed in green (Very Good).

A rare pair of prints with Art Nouveau decoration includes an invitation and a folding menu for an Orientalist theatre performance *Antar* and a dinner on May 13, 1904. The theatre play *Antar* in five acts was written by a French Lebanese author Chékri Ganem .

Antar, with a real name Antarah ibn Shaddad (525–608), was a pre-Islamic Arab knight and poet, famous for his adventurous life. He was born in Nadj, to an Ethiopian slave woman Zabūba. His poetry and adventures are a mixture of a heroic life, chivalrous values, heroism, and unfulfilled love for his cousin Ablah' .

The author of the lithographs as well as of the theatrical scenery, Nasreddine Dinet (1861 – 1929) was a French orientalist painter. Born to an affluent family in Paris as Alphonse-Étienne Dinet, he studied painting at École nationale supérieure des Beaux-Arts and Académie Julian. In 1884 he made his first trip to Algeria, where he later spent most of his life, painting oriental scenes and female nudes. After he converted to Islam and changed his name to Nasreddine, his motives became more religious. As a connoisseur of Arabic Culture and language he had an active role in translation of this 13th century novel about *Antar* to French.

€750.00



LWÓW ANTIQUARIAN BOOK RADE:

KATALOG KSIĄŻEK POLSKICH I OBCYCH ZNAJDUJĄCYCH SIĘ
W ANTYKWARNI M. HÖLZLA [CATALOG OF POLISH AND
FOREIGN BOOKS LOCATED IN THE ANTIQUARIAN SHOP OF M.
HÖLZL]. NR. 4, 5, 6, 7.

A rare set of four catalogues by a Jewish antiquarian book dealer Marek Hözl from Lwów in Galicia, with hundreds of Polish and other titles were published between 1894-1914.

Author: Marek HÖLZL.

Place and Year: Lwów (Lemberg, today Lviv in Ukraine): Marek Hözl 1894-1914.

Technique:

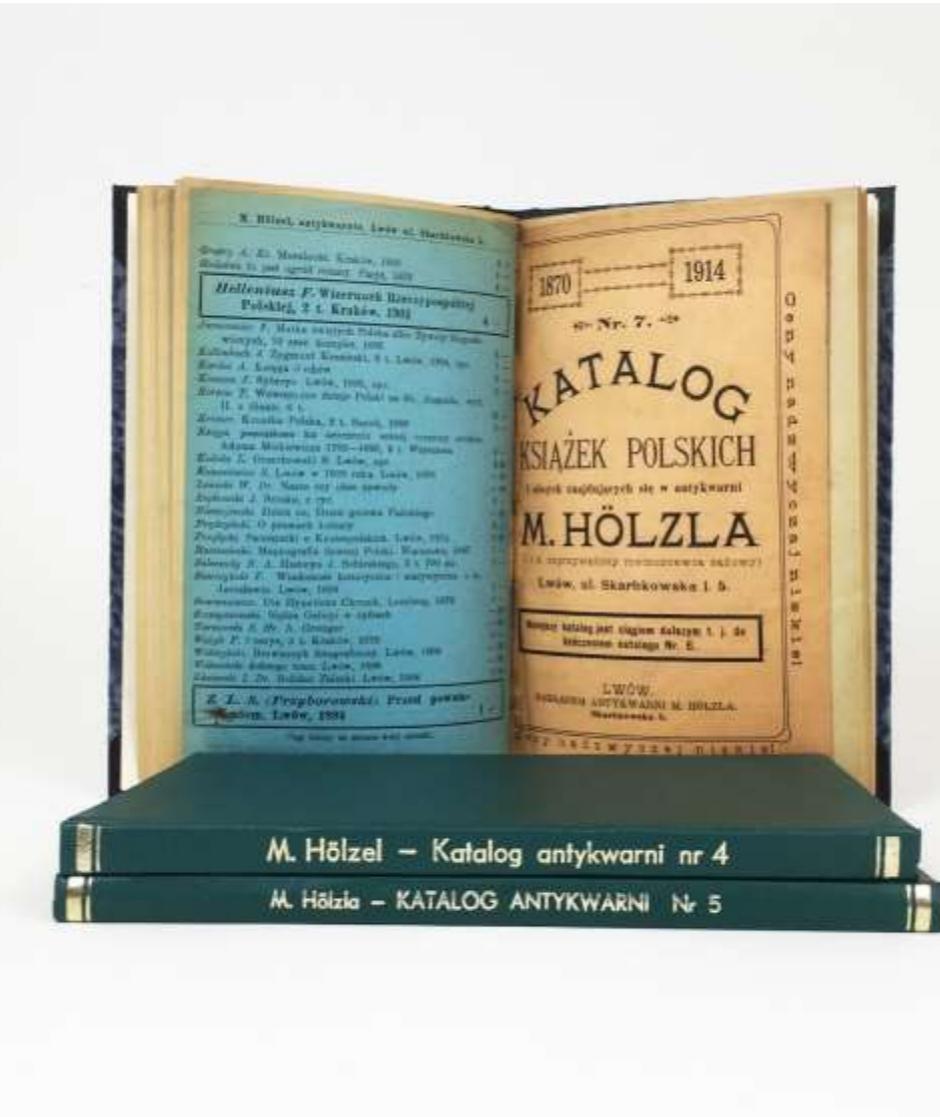
Code: 66107

No. 4: Printed in Złoczów by Wilhelm Zukerkandel, 1894. 8°: 70 pp. with pasted down errata on the title page, [1] blank page, original pink wrappers with printed title, bound in modern green binding with gilt title on the spine, no modern book-plate pasted down on the inner side of the binding (Very Good, tiny tears in the margins of wrappers).

No. 5: Printed in Lwów by St. Kossowisky [between circa 1900-1910]. 8°: 111 pp. bound in modern green binding with gilt title on the spine, modern book-plate pasted down on the inner side of the binding (Very Good, tiny tears in the margins first pages, lacking wrappers, pages 81-96 bound upside down).

No. 6: Printed in Lwów by Holzl, 1913. 8°: 103 pp., original printed blue wrappers.

Bound together with no. 7: Printed in Lwów by Holzl, 1914. 8°: 75 pp., original printed pink wrappers. Bound in modern half leather binding with marbled boards and red tag on the spine, modern book-plate pasted down on



the inner side of the binding (Very Good, original wrappers with tiny tears and narrow trimmed edges without loss of lettering, old stamp on the first cover).

A rare set of 4 (of ?) catalogues with hundreds of titles of books in Polish and other languages, was published between 1894-1914 by an antiquarian book dealer Marek Hözl, who was running a shop in the center of the city.

The book trade in Lwow was run almost entirely by Jews.

The printer of the first catalogue Wilhelm Zukerkandl (1851-1924) was a Galizian printer and bibliophile, born and active in Złoczów, in Austrian Galicia (today Zolochiv in Ukraine). In 1904 he opened his publishing house in Lwów, where he was publishing popular unexpensive books, intended to spread knowledge among common people.

Lviv became a part of Poland after WW I and belonged to the country until the beginning of the WW II in 1939. By that year two thirds of the population was Polish and the city had a large Jewish population.

On September 1 1939 Germany invaded Poland, and by 14 September Lviv was completely encircled by German units. Three days later, the Soviets invaded Poland on 17 September, and Soviet Union annexed the eastern part of Second Polish Republic including the city of Lviv which capitulated to the Red Army on 22 September 1939.

The catalogues are extremely rare. We could only find a single example of catalogues nr. 3, 4, 6 and 7 in the National Library of Poland in Warsaw.

References: *Słownik biograficzny pracowników książki polskiej*, pod red. I. Treichel, PWN Warszawa, 1962 i wyd. nast.; Martin Pollack, Galizien: Eine Reise durch die verschwundene Welt Ostgaliziens und der Bukowina.

€750.00

**BAGHDAD RAILWAY:
DIE BAGDADBAHN.**

The first edition of an early German publication on the Baghdad Railway, accompanied with a large map, printed by Dietrich Reimer.

Author: Paul ROHRBACH (1869-1956).

Place and Year: Berlin: Wiegandt & Grieben, map by: Dietrich Reimer (Ernst Vohsen) 1902.

Technique: 8°: 61 pp., original printed blue wrappers, folding lithographed map in colour map (46 x 56 cm / 18.11 x 22 inches) inserted at the back (Very Good, map not bound with a tiny tear on the left hand side, wrappers slightly age-toned with tiny tears in margins).

Code: 66116

The pamphlet includes contemporary information on so the Baghdad Railway. The detailed accompanying map showcases the area of the Ottoman Empire with planned railways to Kuwait and Georgia (black lines), as well as a variation of a railroad track to the Holy Land. Red lines mark the problematic areas, caused by the rivers and flooding.

The Baghdad Railway, commonly known as the Berlin-Baghdad Express, or *Bagdadbahn*, which would run from Europe, through Istanbul and Konya, across Anatolia and then into Mesopotamia, reaching Baghdad (and then hopefully the port of Basra, near the head of the Persian Gulf) was planned by Ottoman and German engineers. The *Bagdadbahn* was formally commenced in 1903, working across Anatolia towards Iraq, with the intention of including a branch linking southwards to join the Hejaz Railway. The project was financed by Deutsche Bank and undertaken by Philipp Holzmann. Political turmoil, including the Young Turk Revolution (1908) and the toppling of Sultan Abdulhamid II, in 1909, greatly retarded progress. Moreover, cutting tunnels through the Taurus and Amanus (Nur) Mountains proved to be exceedingly difficult, such that the uninterrupted rail passage across Anatolia remained unrealized at the beginning of WWI. The incompleteness of the railway severely hindered the German-Ottoman ability to battle the British-Arab forces in Levant and Iraq, and precluded any hope of gaining access to oil supplies near the Persian Gulf. Had the line been completed in time, the war in the Middle Eastern theatre may have very well have turned out differently.

Parts of the Hejaz Railway were famously disrupted during the war by Lawrence of Arabia and his Arab allies. In 1920, owing to political conflicts in the wake of WWI, the railway was partially closed, and henceforth only operated in sections. The Baghdad Railway was only completed in 1940.

While the dream of a seamless rail connection from Western-Central Europe directly into the heart of the Middle East was never fully realized, as envisaged by its German and Ottoman sponsors, the various rail lines and sections that were completed had transformative socio-economic effects upon modern Turkey and the other nations which the lines traversed, a legacy that, in many areas, lives on to the present day.

€120.00



WWI GERMAN-TURKISH ARMY DICTIONARY:

**MARS-SPRACH-FÜHRER. ZUM PRAKTISCHEN GEBRAUCH FÜR SOLDATEN AN DER FRONT
BEI DER ETAPPE. NR 7. DEUTSCH-TÜRKISCH [MARS LANGUAGE GUIDE. FOR THE
PRACTICAL USE FOR SOLDIERS AT THE BATTLEFRONT].**

A very rare ephemeral pocket German-Turkish dictionary, printed especially for the Imperial German Army during WWI.

Author:

Place and Year: Berlin: Mars Verlag. Printed by Siwinna, Katowice (today Poland) [1915].

Technique: 12°: 40 pp., original printed green wrappers, stapled (Very Good).

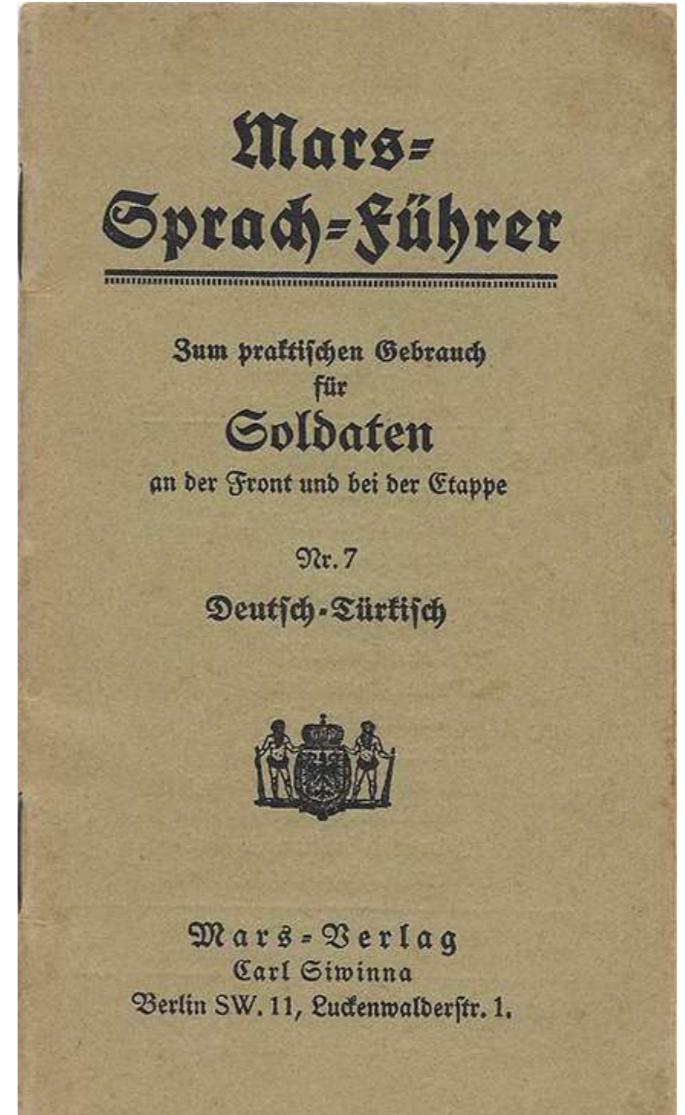
Code: 66085

This very rare pocket German Turkish dictionary was made during WWI for the Imperial German Army. It includes words and phrases, which would come useful in finding directions, offices and institutions, as well as in providing repairs, medical and veterinarian help.

Communications (or lack thereof) was a major factor in the German – Ottoman war effort. Very few Germans spoke any Turkish and very few Turks spoke a word of German. During the heat of battle a great deal of confusion often ensued due to confused communication. This pocket dictionary would have been vitally useful to German soldiers to break the log-jam.

We could only trace one example in libraries worldwide (Deutsche Nationalbibliothek, Frankfurt am Main, OCLC 73158987).

€220.00



WWI MIDDLE EAST:

TAGESBERICHT ARMEE-ZEITUNG JILDIRIM. 1ST YEAR. NR. 94 [DAILY ARMY NEWSPAPER JILDIRIM]

A scarce daily newspaper was published in 1918 in Damascus, Syria, in German language for the soldiers of the Yildirim Ottoman army group.

Author: Various authors.

Place and Year: Damascus, Syria: Armeezeitung Jildirim, June 26, 1918.

Technique: 4°: [2] (Very Good, two punch holes on the left hand side, small tears and minimal loss of paper in margins, otherwise in a good condition).

Code: 66054

This uncommon newspaper was published in Damascus for German troops during WWI, for less than a year in 1918 until the Capture of Damascus in the late September 1918. It was issued as a daily of a newspaper Yildirim. The daily includes news from the war worldwide, as well as local news from Germany, and weather reports for European and Middle Eastern cities.

Yıldırım, which in Turkish translates to Thunderbolt, (also called Army Group F) was an army group of the Ottoman Empire, formed during World War I, and was assigned to the German Asia Corps. It was first lead by the former Prussian Minister of War and Chief of Staff Erich von Falkenhayn, from February 25, 1918 by General of the Cavalry Otto Liman von Sanders and in the last couple of days before the dissolution of the corps in the late October by Mustafa Kemal.

€100.00



OTTOMAN-GERMAN MAGAZINE:

HANDE, حنده: TÜRKISCH-DEUTSCHE HUMORISTISCH-SATIRISCHE WOCHENSCHRIFT [HANDE. TURKISH-GERMAN HUMOUR-SATIRICAL MAGAZINE].

A number 10 of the 1st year of a rare satirical magazine, printed in Istanbul during WWI in German and Ottoman Turkish language.

Author: Pera Asmali Mesdschid.

Place and Year: Pera, Istanbul: Asmali Mesdschid October 5th, 1916.

Technique: Small 4°: 2 pp., 1 pp. (reverse pagination) letterpress with illustrations within text, original illustrated covers on both sides (Very Good, soft horizontal fold, light pencil annotation on the cover).

Code: 66128

An issue of a rare magazine, issued in Pera, Istanbul, was published in Ottoman Turkish and German language, during WWI, when the Ottoman Empire and Germany cooperated as allies.

The cover showcases a caricature of a British foreign minister Sir Edward Grey (1862-1933), writing a letter of peace "Dear Mr. President! Our terms of treaty are very simple: Repeating the state of war and then a new declaration of war right away).

We could only trace some separate examples of the magazine in the Berlin State Library and Leipzig National Library (OCLC 649371172).

€120.00



EGYPT, SUEZ CANAL, SINAI:

مصر سفری [MISIR SEFERİ / EGYPT TRAVEL].
[تایمیس(اک تاریخ حربدن ترجمہ اونمشدر...] (TAYMS) IN TARIH-I
HARB'INDEN TERÇÜME OLUNMUŞTUR... / TRANSLATED
FROM THE HISTORY OF ...]

A rare pamphlet and map in Ottoman language showcasing the Sinai Campaign of 1915 and 1916, was published by a government press in Istanbul.

Author:

Place and Year: İstanbul : Matbaa-yı Âmire, 1332 [1916]

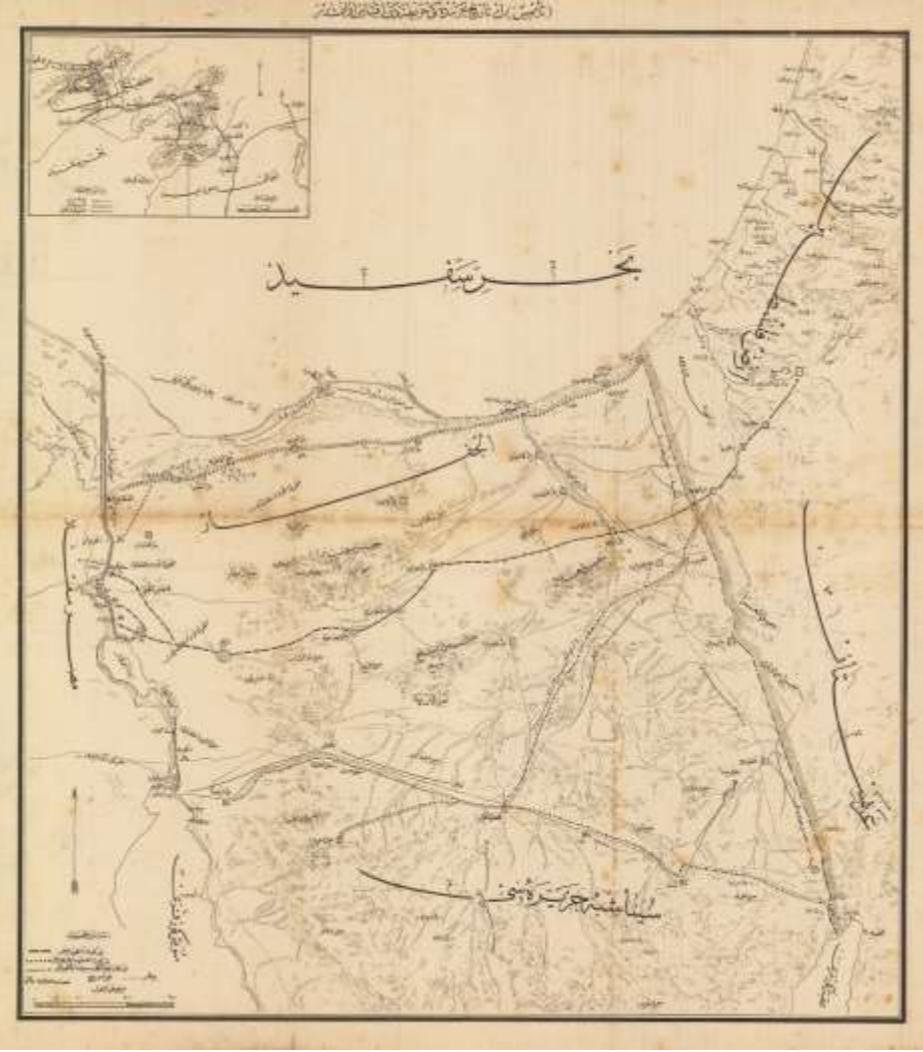
Technique: 8°: 45 pp. in Ottoman Turkish, folding map 50,5 x 45 cm (20 x 17,7 inches), stapled (Very Good, light foxing, lacking cover with printed title i. e. pp. 1-2, old annotation on the last blank page).

Code: 66141

The map shows the north side of the Sinai Peninsula, with the Suez Canal on the left and the border on the right. Different lines mark the routes of the attacks of the German-led Ottoman army, during the so called Sinai Campaign in WWI, when from the beginning of 1915 the Ottoman force invaded the Sinai Peninsula, then part of the British Protectorate of Egypt, to unsuccessfully raid the Suez Canal.

The attached pamphlet, issued in 1916, in Ottoman Turkish explains the events in the first two years of the Sinai Campaign.

The pamphlet with the folding map was issued by the government press Matbaa-i Amire in Istanbul.



Darüttibaa - Matbaa-i Amire Printing Press

The first press in the Muslim world, called Darüttibaa, was founded in Istanbul by İbrahim Müteferrika in 1727, with a permission of Sultan Ahmet III. It was located in Müteferrika's house. The first book was published in 1729 and until 1742 sixteen other works followed.

After Müteferrika's death the press was suppressed for printing, as printed books were considered dangerous.

In 1796 the press was purchased by the government and moved to Üsküdar in Istanbul, and in 1831 finally to Beyazit, where it was renamed to Matbaa-i Amire in 1866.

The press was closed in 1901 and was reopened in 1908 under the name Millî. In 1927 the name changed to State Printing House. The press still exists and is known for publishing school and educational books.

The pamphlet with the map is very rare. We could only find one example in libraries worldwide (University of Michigan, OCLC 945473593).

€650.00

CZECHOSLOVAK LEGION / RUSSIAN CIVIL WAR / MUSIC:

PROGRAM CESKOSLOVENSKÉHO VECERA 16. XII 1918, OMSK, SIBIR. / PROGRAMM[E] OF THE
CZECHOSLOVAK EVENING GIVEN 16TH OF DECEMBER 1918, OMSK, SIBERIA

An apparently unrecorded concert programme, printed in four languages, made by members of the legendary Czechoslovak Legion, elaborately lithographed in Omsk, Siberia, in December 1918, during the height of the Russian Civil War.

Author:

Place and Year: Omsk (Russia): December 1918.

Technique: Single leaf, measuring 75.5 × 30 cm (30 x 12 inches), printed on both sides, folding ‘accordion style’ to form a concert programme creating 8 compartments of lithographed text and designs (Very Good, mild toning and light wear along original folds, very slight separation along top of one of the folds).

Code: 66165

This seemingly unrecorded survivor is an elaborately designed programme for an evening of musical concerts in Omsk, Russia, on December 16, 1918, organised by the members of the legendary Czechoslovak Legion, an extraordinary military force that assumed control of large parts of Siberia during the Russian Civil War. The Legion grew into a great army out of an initially small coterie of Czechs and Slovaks who signed up to fight on the Russian side, against the Austro-Hungarian Empire, in the hopes of securing the independence of Czechoslovakia upon an Entente victory in World War I. Following the October 1917 Revolution, upon which the Bolshevik assumed control of the national government, the Czechoslovak Legion sided with the White side in the Russian Civil War. The story of the Legion’s two year-long fight along the route of the Trans-Siberian Railway, before sailing home from Vladivostok, is an epic drama that would be unbelievable, if it was not demonstrably true.

The present concert programme was lithographed on a professional press in December 1918, in Omsk, Siberia, the capital of the main White Russian resistance entity, then a safe distance from the battle front. The programme features elaborate patriotic Czechoslovak imagery and illustrated initials, with text in four languages (Czech, Russian, French and English), so as not to cater only to the Czechoslovaks and Russians, but also the Western



‘advisors’ (spies) who were then present throughout Siberia. The programme features an international repertoire of pieces by the likes of Dvorák, Schumann, Smetana, Rubinstein and Verdi, to be followed by dancing. The evening seems to have been an oasis of civility and cultural sophistication amidst what was a long and brutal conflict.

Most of the prints made by the Czechoslovak Legion were ephemeral in nature and are today very rare, and some titles, such as the present programme, are seemingly known in only a single surviving example. Indeed, we have not been able to trace even a reference to the present work, let alone the location of another example.

The Extraordinary Adventures of the Czechoslovak Legion

The story of the Czechoslovak Legion is both more impressive and stranger than fiction; one could be forgiven for initially questioning whether it actually transpired.

In 1914, during the early days of World War I, a small group of ethnic Czechs and Slovaks residing in the Russian Empire (in today’s Ukraine) proposed that the Tsar establish a special armed force comprised of their number to fight for Russia against the Austro-Hungarian Empire. The quid pro quo would be that, following an Entente victory in the war, Russia would support Czechoslovak independence from Austria-Hungary.

The “Czech Companions” (*Česká družina*) was formed, being a single battalion of troops whose members were seconded to fight on the Eastern Front, attached to various Russian divisions. While a small and dispersed force, Russian generals were impressed with the *Družina* members’ zeal and martial skills. However, for some time, the Czechoslovak endeavour remained a marginal force.

In September 1915, the *Družina* received additional legitimacy, as it came to report to the newly-formed Czechoslovak National Council, an exile government-in-waiting led by the distinguished Moravian intellectual, Tomáš Garrigue Masaryk, subsequently the founding President of Czechoslovakia.

In 1916, the *Družina*’s ranks were reformed and augmented, and the force was renamed the Czechoslovak Rifle Brigade (*Československá střelecká brigáda*). Importantly, the Czechoslovaks could fight as a united, coherent unit for the first time. However, the Brigade’s growth was limited, as it was still prevented from freely recruiting new members from Russian POW camps. The Tsar’s men feared the emergence of a large army of foreigners with questionable loyalty to Russia, so sought to limit the Brigade to a manageable size.

The overthrow of Tsar Nicholas II in the February (March, New Style) Revolution 1917, and the establishment of the Russian Provisional Government, saw improvements in the Czechoslovaks’ prospects. The Brigade distinguished itself by overrunning the Austro-Hungarian lines at the Battle of Zborov (July 1-2, 1917).

The Provisional Government was impressed with the Czechoslovaks military capabilities and in desperate need of manpower. In a transformative move, they allowed them to form themselves into a semi-autonomous army, the Czechoslovak Legion (*Československá legie*). Critically, the Legion was permitted to exponentially grow its ranks by freely recruiting thousands of new members from the Czechs and Slovaks held in Russian POW camps. Moreover, the Legion was supported by a small, but organizationally separate, corps of Yugoslavs (please see No. 1 above).

In November 1917, the Bolsheviks assumed control of the Russian government, presenting major problems for the Legion. The new regime sought to quickly make peace with the Central Powers, eventually signing the Treaty of Brest-Litovsk (March 3, 1918), so ending the war of the Eastern Front. Worryingly, this geographically blocked the Legionnaires from travelling westwards to engage the Central Powers (and to return towards home), and, for a time, imperilled the prospect of Czechoslovak independence. Moreover, relations between the Legion and the Bolsheviks promised to be at best complicated, as most the Czechoslovaks were not naturally sympathetic to Communism, and the two parties did not trust each other.

The Legion’s new plan was for them to vacate Russia by travelling eastwards 6,000 miles (9,700 km) across the country to Vladivostok, on the Pacific, and then sailing to France, to re-join the Entente war effort against the Central Powers, so securing Czechoslovak independence. Masaryk, who was personally present in Russia, employed his great diplomatic skills to securing an, albeit uneasy, agreement with the Bolsheviks to this effect.

By early 1918, the Legion’s ranks had swelled to over 40,000 fighters, and the logistical challenges of transporting the force across Eurasia by the Trans-Siberian Railway were hindered by a severe lack of rolling stock. It was at this point that the German army mounted a lightning strike against the main bulk of the Legion, who were encamped in the Ukraine. However, the Legion secured its integrity by defeating the Germans at the Battle of Bakhmach (March 5-13, 1918).

The Legion was now locked a race against time. The main bulk of the force moved to Penza, in Bolshevik-controlled Russia, in preparation to gradually, in organised parties, to take the Trans-Siberian Railway eastwards. However, relations between the Czechoslovaks and the Bolsheviks were rapidly deteriorating. The Soviet leader, Vladimir Lenin, (rightly) feared that that the Legionnaires might align themselves with the White Russian forces who still controlled large parts of Siberia. On March 25, 1918, the Legion was compelled to agree to surrender most of their weapons to the Red Army in exchange for the Bolsheviks permitting them free passage eastwards.

By May 1918, the Legionnaires were strung out at various points all along the Trans-Siberian Railway, their progress severely hindered by a lack of rolling stock. The challenge was made even greater as the Legion's ranks continued to grow, as thousands more Czechoslovaks were liberated from Russian camps. Minor skirmishes broke out between Legionnaires and Soviet-allied entities, and on May 15, 1918, Leon Trotsky ordered the arrest and complete disarmament of the Czechoslovak Legion. This instigated what became known as the 'Revolt of the Legion', whereby the Czechoslovaks came into open conflict with the Bolsheviks, formally aligning themselves with the White forces in the Russian Civil War. With most of their number were trapped deep inside Siberia, thousands of kilometres from Vladivostok, the Czechoslovaks would endure an unbelievable odyssey before being able to return home.

By June 1918, the Legion was fighting a low-grade war against the Red Army along the world's longest battle front, following the route of the Trans-Siberian Railway from Penza to Krasnoyarsk. Most of the time, the Legion won these altercations, and, by the end of the month, its front guard had seized Vladivostok, pledging its allegiance to the Entente side in the still ongoing World War I.

By mid-July 1918, the Legion had taken control of the Trans-Siberian Railway all the way from Samara to Irkutsk and, by September, controlled virtually all off the major cities of Siberia, from Yekaterinburg to Vladivostok. In August, the Legion assisted the White Russians in capturing the Imperial Gold Reserves in Kazan. This was all done with a force that never numbered more than 61,000 total troops. This period marked the apogee of the Legion's power, and it is, even in retrospect, utterly shocking that an improvised army of Czechoslovaks could, albeit briefly, control such a massive chunk of Asia!

In August 1918, the Entente powers, with Czechoslovak support, mounted the Siberian Intervention (August 1918 – July 1920), assuming control of Vladivostok, to aid the White Russians and to facilitate the departure of the Legionaries.

Meanwhile, While Russian forces, in alliance with the Legion, had set up national entities behind Czechoslovak lines. The most notable was the Provisional Siberian Government, based in Omsk, which was set up in January 1918. Subsequently, the various White factions unified to form the Provisional All-Russian Government (PA-RG) under the dictatorship of Admiral Alexander Kolchak. It was during the rule of the PA-RG that members of the Legion stationed in Omsk, the regime's capital, made the present concert programme in December 1918.

The most curious aspect of the Legion's adventures was its commandeering, in late 1918, of the legendary Russian armoured train, the *Lenin* (formerly the *Orlik*), which they renamed the *Zaamurets*, upon which they fought their way for 18 months across Siberia.

The Entente powers were hugely impressed with the efforts of the Czechoslovak Legion, and as Austria-Hungary collapsed in the fall of 1918, this played a major role in the Entente acceptance of the Czechoslovak declaration of independence (October 28, 1918). With this, the ultimate objective of the Legion had been accomplished.

This both made the Legionnaires even more eager to return home, while improving their morale, as they were still deep in Siberia - they now had their own home to return to. Meanwhile, the Red army, having recovered from its teething pains, was gaining the upper hand against the White Russian forces, pushing them further and further eastwards. Through the year 1919, the progress of the Legion's troops to Vladivostok proved frustratingly slow, due to a lack of rolling stock and Soviet attacks. By the fall of 1919, Kolchak's Whites were being throttled by the Reds, with Omsk falling in November 14. Kolchak himself, along with train carrying the gold reserves, became bogged down at Nizhneudinsk. In February 1920, the Czechoslovaks abandoned the doomed Kolchak and the White cause, signing an agreement with the Red Army, by which they would be guaranteed safe passage to Vladivostok, in exchange for quitting the conflict. The Red Army duly executed Kolchak and took possession of the gold reserves, on its way to conquering all of Russia. The Czechoslovaks streamed through Vladivostok, taking passage to Europe on any ship they could find. While many vessels were especially commandeered and ordered to the port for this purpose, it was not until September 1920, that the last of their number had left Russia. In total, 67,739 people left Vladivostok as part of the Czechoslovak party, of which 56,455 were Legion soldiers.

Upon their return to the newly independent Czechoslovakia, the Legionnaires heroic epic formed part of the foundation of the nation's identity. For generations, Czechs and Slovaks were inspired by the Legion's adventures, which proved that even a small nation could achieve world-class greatness under the right circumstances.

The Printing of the Czechoslovak Legion

The printed word was highly valued by the Czechoslovak Legion. During such an odyssey, custom made prints were necessary to inform and entertain the thousands of troops in their native languages. Throughout their adventures in Russia, the *Družina* and the Czechoslovak Legion produced a wide variety of published works, although almost of these were of an ephemeral nature and are today extremely rare. The prints they produced in Russia can be divided into two main categories: first, being broadsides and pamphlets that were hastily mimeographed by the armed forces on the move, often in active war zones (and even aboard trains!); second, were more elaborately produced works, professionally published in the larger towns well behind Legion-White Russian lines (such as the present concert programme issued in Omsk). Beyond the titles produced in Russia, the Legionnaires also printed works aboard ships en route from Vladivostok to Europe. These issues often consisted of newspapers and broadsides, of varying print quality.

References: N/A – Apparently Unrecorded.

€1,200.00

PRISONERS OF WAR – RED CROSS:

SOUVENIR DE LA CROIX ROUGE DE GENÈVE 1914-1918 [SOUVENIR OF THE RED CROSS OF GENÈVE 1914-1918].

A unique documentation of original photographs, autographs, different stamps, tickets and seals, all referring to the International Prisoners-of-War Agency, originally hand-bound together, has been made by the members of the Red Cross of Genève for four years, during WWI.

Author: L'Agence Internationale des Prisonniers de Guerre. Comité International de la Croix-Rouge.

Place and Year: Genève, Switzerland: 1914-1918.

Technique: Large 4°: [10] title hand-written in pencil, 3 mounted black and white photos, 1 mounted postcard, circa 200 signatures in different colours, 1 mounted original postal stamp, 1 wax seal, 1 paper seal, 15 mounted unused postal labels, 2 mounted newspaper articles; originally bound with a string (Very Good, slightly stained, wrappers with small tears).

Code: 66129

This unique collection, originally bound together with a string, includes originally mounted photographs with autographs and stamps by the leading figures of the International Prisoners-of-War Agency in Genève, about 200 signatures of the members of the organisation, mixed with numberless official stamps, regarding post, packages and transportation, as well as samples of original stickers and other official material.

The three black and white photos showcase among others Gustave Ador (1845 – 1928), the third president of the International Committee of the Red Cross, and Adolphe Chenevière, (1855–1917) Swiss novelist, short story writer, and literary scholar. All the photos are accompanied with original autographs and three official stamps.

The album also includes a pasted down contemporary postcard, showing the Agency for Prisoners of War, surrounded by flags of the Swiss cantons, a mounted newspaper article announcing the death of Adolphe

Chenevière, (1855–1917) and the reception of the Federal Council Gustave Ador, who was elected by Parliament to be the Swiss President for 1919, but retired from the Federal Executive at the end of his year of office.



Signed are about 200 Red Cross envoyeurs and officials, in different pens, sometimes accompanied with dates. The signatures are mixed with various stamps in English, German and French, related to the prison camps in countries such as Turkey, Belgium, Russia, France, Germany, Austria, and others. The unused mounted labels were used for the prisoner post.

The International Prisoners-of-War Agency (IPWA) in Genève (Agence internationale des prisonniers de guerre (AIPG)) was founded at the beginning of WWI, in 1914, as an office of International Committee of the Red Cross (ICRC).

On October 15th, 1914, only weeks after the beginning of WWI, the first central office for prisoners of war was established on the initiative of Gustave Ador. The agency required lists of names of all the prisoners of war and soon it became the central office for the POW post, statistics, medical help and supply. It was soon receiving up to 16,500 letters per day and housed 1,200 volunteers. The headquarters were at the Musée Rath in Genève. The office reopened its headquarters during WWII.

€3,800.00



PRISONERS OF WAR – RED CROSS:

L'AGENCE INTERNATIONALE DES PRISONNIERS DE GUERRE: GENÈVE, 1914-1918.

A rare first printed report on the pioneering operations of the International Prisoners-of-War Agency by the Red Cross during WWI. Richly illustrated with heliographed images and photographs were made by Frédéric Boissonnas.

Author: Comité international de la Croix-Rouge; Étienne CLOUZOT (1881-1944), editor; Kunegold de WATTEVILLE; Frédéric (Fred) BOISSONNAS (1858–1946), photographer.

Place and Year: Genève-Sécheron: Sadag, January 1919.

Technique:

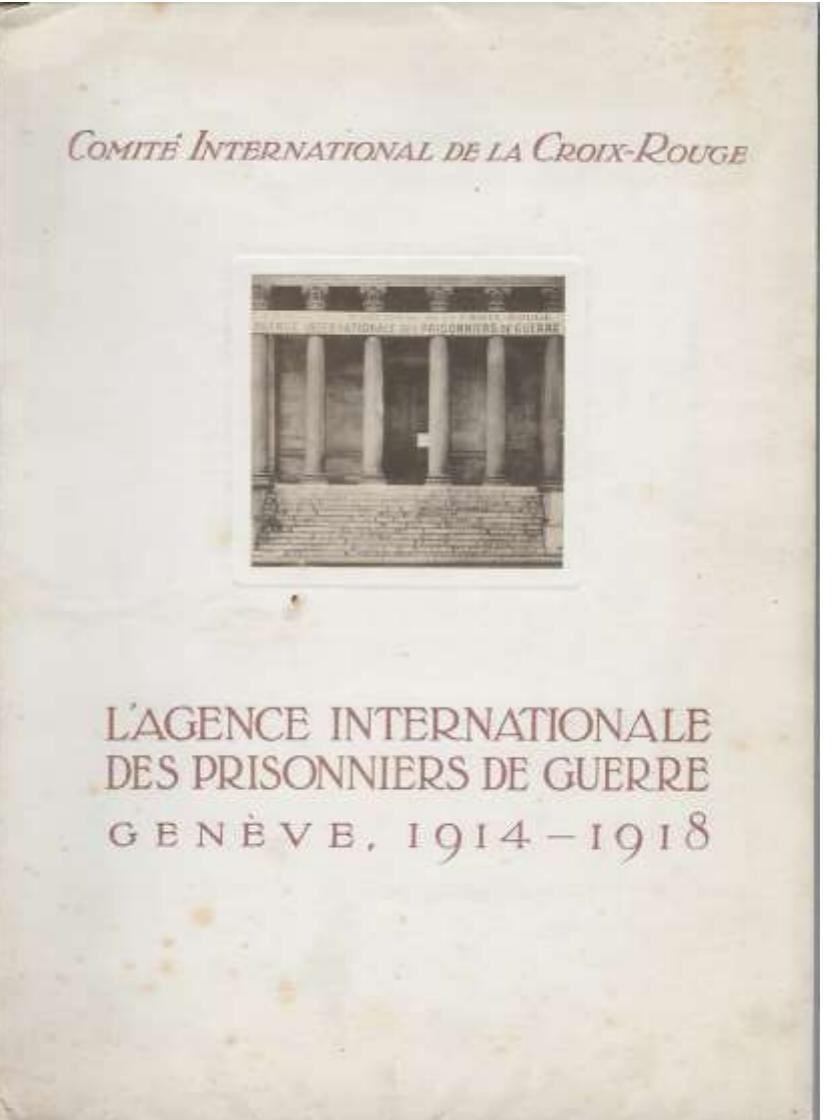
Code: 66163

4°: 122 pp. heliographed text and images, [1], original wrappers with printed brown title on the cover and spine, pasted down heliographed image on the cover with embossed bordure (Very Good, wrappers with light foxing, tiny loss of paper and repaired tears on the spine, a slight dimple in the upper inner corner of all leaves).

A rare book published by the International Committee of the Red Cross in January 1919, is a richly illustrated documentation of the work of the International Prisoners-of-War Agency in Gèneve during WWI. Presented are the offices, members of the agency, forms, different types of documents, images from the field etc. The photos, reproduced in an expensive technique of heliography, are accompanied with text in German, English and French.

The International Prisoners-of-War Agency (IPWA) in Genève (Agence internationale des prisonniers de guerre (AIPG)) was founded at the beginning of WWI, in 1914, as an office of International Committee of the Red Cross (ICRC).

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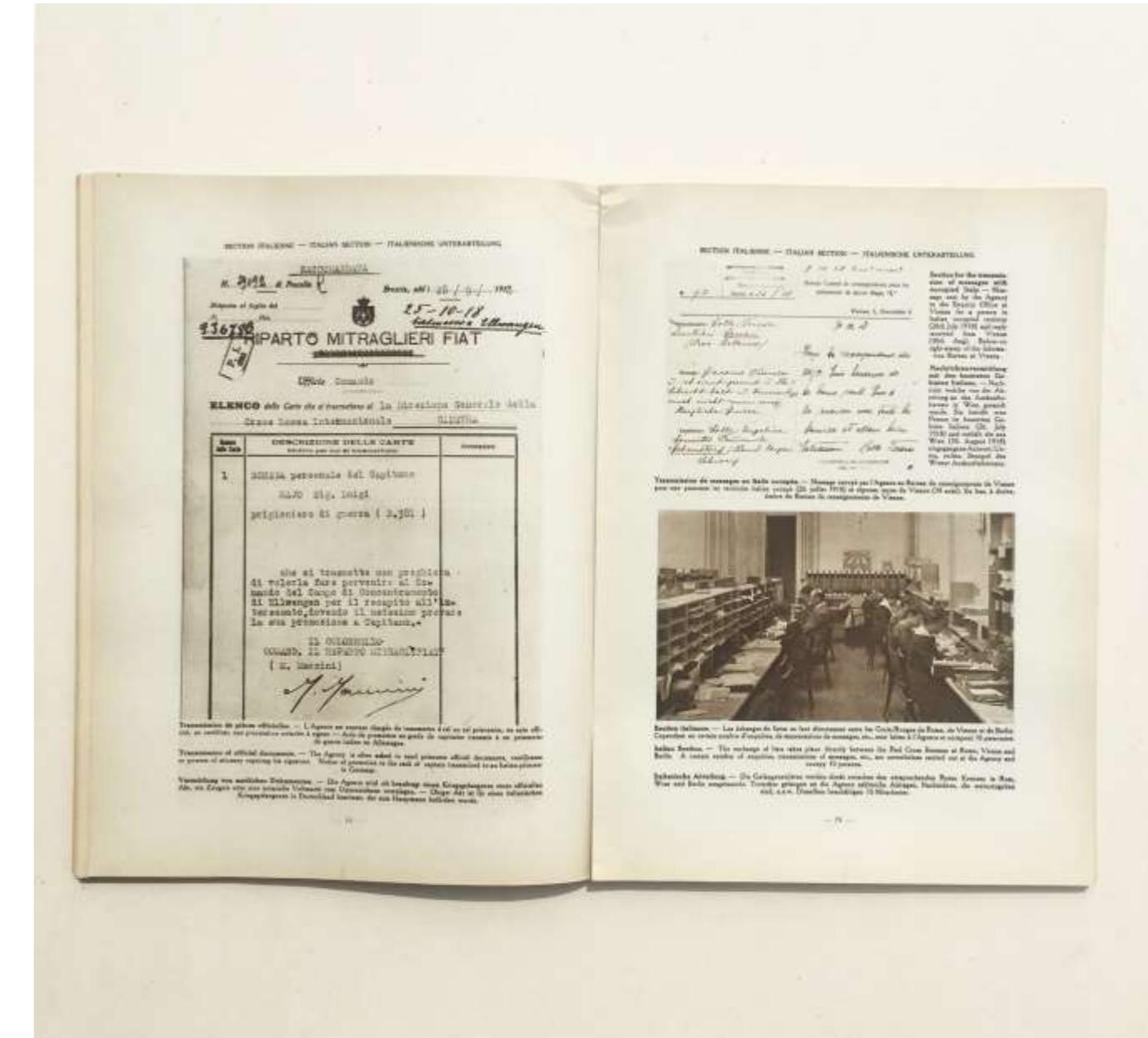
The author Étienne Clouzot (1881-1944), from in the prominent Clouzot family (uncle of the film director and producer Henri-Georges Clouzot and of a book dealer Marcel Clouzot (1916-2016) , brother of the librarian and curator Henri Clouzot (1865-1941)) was a librarian, art historian and author of several books on history and contemporary events. In 1919 he was nominated a chief of the office of International Committee of the Red Cross in Genève. Between 1912 and 1939 he was in charge of preparing all the reports for the international conferences of the Red Cross.

The photographs were made by a Swiss photographer Frédéric Boissonnas (1858-1946) from Geneva, who became known mostly for his early photographs of Greece between 1907 and 1919 and who made the first known ascent of Mount Olympus.

We could only trace six examples of the book in Swiss libraries and none outside Switzerland (OCLC 995475060).

References: Henri LEMAÎTRE, Étienne Clouzot. Bibliothèque de l'École des chartes, 1944, 105, pp. 35-363.

€850.00



CARINTHIAN PLEBISCITE:

V SHS MORATE K ŽOVNIRJEM! NOVO TRPLJENJE?
NOVO KRIVOLITJE? [IN THE KINGDOM SHS YOU
WILL HAVE TO JOIN THE ARMY! NEW SUFFERING?
NEW BLOODSHED?]

An extremely rare pro-Austrian flyer in Slovenian language, was made in Carinthia (now a part of Austria) against the unification with a newly founded Kingdom of Yugoslavia.

Author: Anon.

Place and Year: [Carinthia, Austria: 1920].

Technique: Broadside, printed in red and black (Very good, margins slightly dusty with tiny folds and stains, soft folds, old manuscript and traces of mounting verso) 11 x 14 cm (4.3 x 5.5 inches)

Code: 66110

A rare pro-Austrian, anti-Yugoslavian flyer depicting a skull and crossed arms, with a parole in Slovenian language was printed in 1920 in Carinthia, today a federal state of Austria, with a small part in Slovenia.

The flyer during the so called Carinthian Plebiscite, when mostly Slovenian population after the fall of the Austrian-Hungarian Empire was voting whether to remain Austria whether to join the newly founded Slavic kingdom of Serbs, Croatians and Slovenians (SHS).

The Austrian side launched a large propaganda campaign in Slovenian and German language to convince people to vote against Yugoslavia. This flier refers to the Serbian Chetnik army,



with their symbol of crossed bones and a skull, glaring viciously at the spectator. The flyer warns the young Carinthian boys, and especially their mothers, that in the kingdom of Yugoslavia they will be drafted to the army and sent to another war.

After dividing the Carinthia in two parts and a massive propaganda campaign, the state became a part of Austria with 59.1% of votes in favour of adhesion to Austria and 40.9% in favour of annexation by the Kingdom of the Serbs, Croats, and Slovenes.

The Carinthian Plebiscite is a ground of almost a century old grudge between the two countries, accompanied with many conferences and books. The Plebiscite today offers a large spectrum of vintage propaganda and memorabilia for the collectors. The anti-Yugoslavian in Slavic languages is rare, as it was not regarded with fondness especially after WWII under the new Tito's regime.

We could only find one example in institutions worldwide (National Archives of Slovenia, SI AS 660/II/1).

€140.00

CARINTHIAN PLEBISCITE PROPAGANDA:

TAKO ZMAGUJE KOROŠKA! SO SIEGT KÄRNTEN! [THIS IS HOW CARINTHIA WINS!]

Author: Anon.

Place and Year: [Carinthia, 1920].

Technique: Mimeography in black and green, printed from both sides (Very Good, soft horizontal fold, tiny tears in margins) 31 x 22 cm (12.2 x 8.7 inches).

Code: 66111

A rare mimeographed propaganda broadside, printed in black and green from both sides in German and Slovenian language was published as an anti-Yugoslavian, pro-Austrian propaganda for the Carinthian Plebiscite in 1920. The front shows a green voting ticket with Austria's name and a torn white ticket with Yugoslavia's name on. The parole in two languages says "That's how Carinthia Wins!"

The text on verso in German and Slovenian language gives instructions how to vote for Austria: One takes a green and a white ticket, tears the white ticket with Yugoslavia's name in half, but NOT the green one with the name of Austria. Both tickets have to be put in an envelope together and given to the voting committee.

Was habe ich bei der Wahl zu tun? 1.) Ich nehme den weißen Wahlzettel (SHS) und den grünen (ungeteiltes österreichisches Kärnten) und begebe mich mit **beiden** Wahlzetteln in die Wahlzelle. 2.) In der Wahlzelle reiße ich der weißen Wahlzettel mitten durch, stecke den grünen Wahlzettel **unversehrt** in das Kuvert, gebe die beiden Teile des zerrissenen weißen Zetts auch in das Kuvert, klebe dann das Kuvert zu. 3.) Ich verlasse die Wahlzelle mit dem verschlossenen Kuvert in der Hand und übergebe das Kuvert dann sogleich der Wahlkommission.

Kaj naj naredim pri volitvi? 1.) Vzamem beli cedl (SHS) in zelenega (nedeljena avstrijska Koroška) in grem z **obema** cedlnoma v volitveno sobico. 2.) V volitveni sobici raztrgam beli cedl sredi skoz, vtaknem zelenega – ki mora **cel** ostati – v kovert, denim tudi ob tem raztrganega belega v kovert, in zapečam potem kovert. 3.) Grem iz volitvene sobice z zapečanim kovertom v roki in dam brž kovert volitveni komisiji.



The flyer was made for the so called Carinthian Plebiscite, when mostly Slovenian population after the fall of the Austrian-Hungarian Empire was voting whether to remain Austria or to join the newly founded Slavic kingdom of Serbs, Croatians and Slovenians (SHS). The Austrian side launched a large propaganda campaign in Slovenian and German language to convince people to vote against Yugoslavia.

After dividing the Carinthia in two parts and a massive propaganda campaign, the state became a part of Austria with 59.1% of votes in favour of adhesion to Austria and 40.9% in favour of annexation by the Kingdom of the Serbs, Croats, and Slovenes.

The Carinthian Plebiscite is a ground of almost a century old grudge between the two countries, accompanied with many conferences and books. The Plebiscite today offers a large spectrum of vintage propaganda and memorabilia for the collectors. The anti-Yugoslavian in Slavic languages is rare, as it was not regarded with fondness especially after WWII under the new Tito's regime.

€150.00



RUSSIAN EXILES, BULGARIA:

**СЛОВАРЬ КЪ ТВОРЕНИЯМЪ ДОСТОЕВСКАГО НЕ ДОЛЖНО ОТЧАИВАТЬСЯ [SLOVAR' K"
TVORENÌAM" DOSTOEVSKAGO. NE DOLŽNO OTČAĀVAT'SÂ / DO NOT DESPAIR. THE
DICTIONARY OF DOSTOEVSKY'S CREATIONS].**

An extremely rare first edition of an interpretation of the Russian Revolution predicted through Dostoyevsky's work, printed in Sofia, Bulgaria in Russian language in 1921, was based on a manuscript, written in a prison in Galicia in 1919 by a Russian exile Metropolitan Anthony Khrapovitsky.

Author: Metropolitan Antony KHRAPOVITSKY (Митрополит Антоний, 1863 –1936).

Place and Year: Sofia, Bulgaria: Rossijsko-Bolgarskoe Knigoizdatel'ctvo 1921.

Technique: 8°: 184 pp., [1], original wrappers with printed title (Very Good, wrappers slightly gusty and stained, small loss of paper in the spine, cover and title page with light water staining in the margin below).

Code: 66147

This rare book in Russian language was printed in 1921 in Bulgaria by Russian-Bulgarian Publishing house, which was at the time specialised in prints for Russian exiles. The text for the book was written in 1919 by a bishop of the Russian Orthodox Church Antony Khrapovitsky, while he was imprisoned in Galicia by the Bolsheviks.

Anthony undertook large-scale experience of comprehending contemporary tragic events of the two Russian revolutions and the civil war, through the prism of the prophetic works of Fyodor Dostoyevsky. According to both authors, the only solution for the peace in Russia is an order of Christianity.

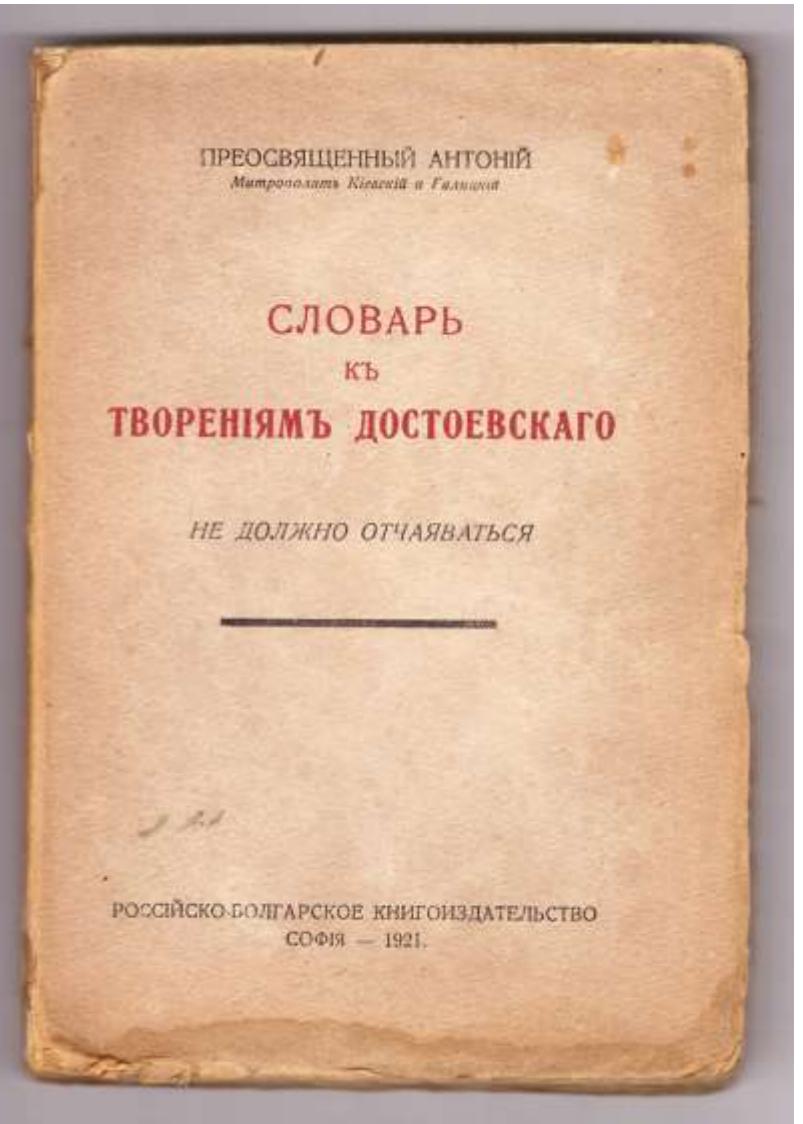
The author, Antony Khrapovitsky (Митрополит Антоний, 1863 –1936), was a bishop of the Russian Orthodox Church in the Russian Empire, the Metropolitan of Kiev and Galicia. He was arrested by the Bolsheviks in December of 1918 and was sent to captivity to the Basilian monastery in Buchach in Galicia (now Ukraine).

Right after being sent to captivity, Anthony started working on a book, to keep his mind clear and kill time. "I'm even pleased" he wrote in a joke, referring on finally finding time to write, and suggested his jail mate, Archbishop Eulogius Georgiyevsky (Eulogius of Paris), to write his memoirs to make the difficult times in prison easier. (*Я даже доволен, по крайней мере имею возможность писать, этого мне не запрещают, а вот владыка Евлогий скучает, я ему советую писать хотя бы воспоминания и то будет легче*).

After the Polish took over Galicia, he was transferred to a monastery near Krakow, from where he was eventually released after negotiations with French diplomacy. After moving through Lwow and Istanbul, Anthony settled in Sremski Karlovci, in Serbia, where he became a respected leader of the Russian Orthodox Church in exile. He is buried in Belgrade.

We could only find one example of the book in libraries worldwide (The British Library, OCLC 749010808). The book was reprinted in Moscow in 1998 (Russkaâ istoriko-filologičrskaâ škola Slovo).

€950.00



TASHKENT, UZBEKISTAN:

ASTRONOMY: ТРУДЫ ТАШКЕНТСКОЙ АСТРОНОМИЧЕСКОЙ ОБСЕРВАТОРИИ [TRUDY
TASHKENTSKOĬ ASTRONOMICHESKOĬ OBSERVATORII] PUBLICATIONS OF THE TASHKENT
ASTRONOMICAL OBSERVATORY, VOL. I, II, III, IV: NO. 1 & NO. 2.

A rare set of reports on astronomy was published in the early Stalinist period in Tashkent, Uzbekistan.

Author:

Place and Year: Tashkent – Moscow: 1928-1931.

Technique: 4 volumes, each large 8.[°] Vol. I: 133 pp., [1], original wrappers with printed title, inserted printed table (Very Good uncut example, soft folds in corners, wrappers slightly dusty, tiny loss of paper on the spine). Vol. II: [4], 119 pp., original wrappers with printed title (Very Good, wrappers slightly dusty, tiny loss of paper on the spine). Vol. III: 114 pp., [1], inserted errata, original wrappers with printed title (Very Good, wrappers slightly dusty, tiny loss of paper on the spine). Vol. VI, 1: 32 pp. with illustrations within text, folding plate, original wrappers with printed title, stapled (Very Good, uncut example, wrappers slightly dusty, tiny loss of paper on the spine). Vol. IV, 2: 52 pp. with illustrations within text, original wrappers with printed title, stapled (Very Good, wrappers slightly dusty, tiny loss of paper on the spine).

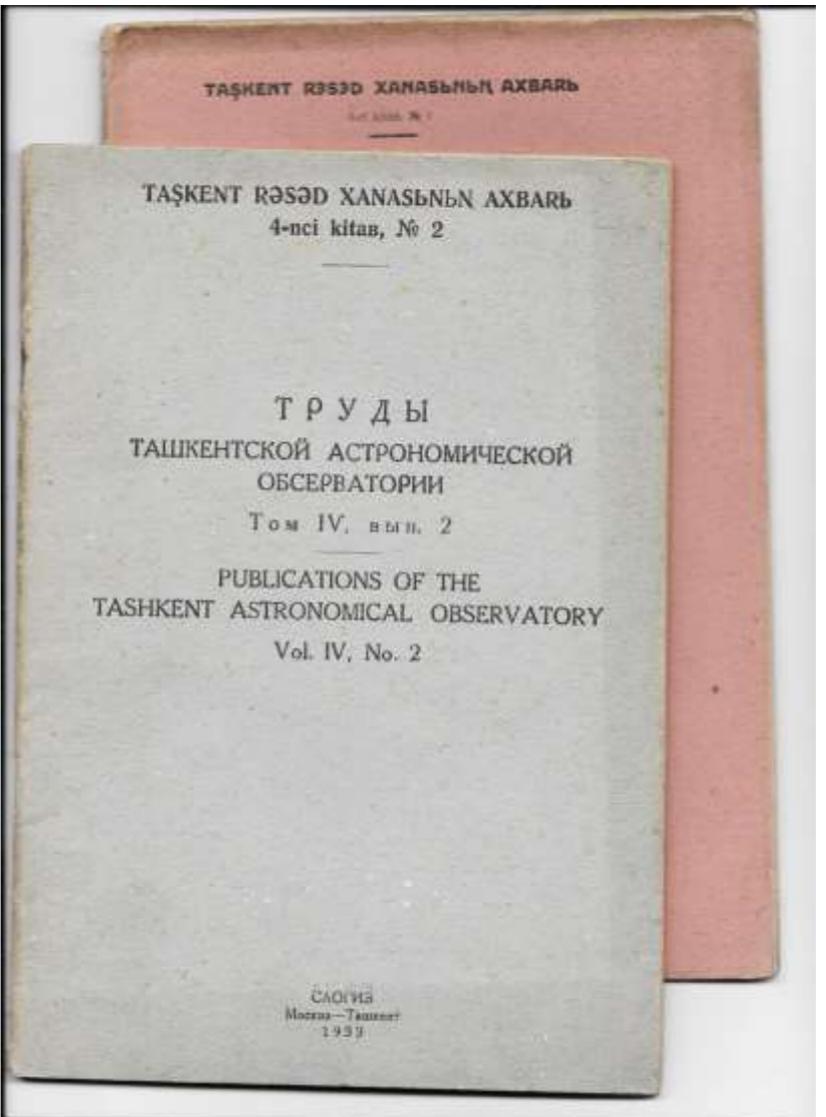
Code: 66088

A rare set of 4 yearbooks in 5 pamphlets on the latest discoveries in astronomy was published between 1928 and 1931 in English, Russian and German language. The title is printed in Uzbek, Russian and English.

The Tashkent Astronomical Observatory, founded 1873, was the oldest scientific institution in the Central Asian region. In 1966 it was renamed into the Astronomical Institute of the Uzbek Academy of Sciences.

References: NICOLAIDIS, E., Astronomy and Politics in Russia in the Early Stalinist Period - 1928-1932.
In: *Journal for the History of Astronomy*, Vol. 21, NO. 4/NOV, 1990, pp. 345ff.

€850.00



TAJIKISTAN - MINERALOGICAL & ECONOMICAL STUDY:

**ТАДЖИКИСТАН. КРАТКИЙ ПОЛИТИКО-ЭКОНОМИЧЕСКИЙ ОЧЕРК ТАДЖИКСКОЙ ССР
[TAJIKISTAN. BRIEF POLITICAL AND ECONOMIC ESSAY OF THE TAIK SSR].**

The first economic research of Tajik Soviet Socialist Republic with a large mineralogical map was made by the first Chairman of the Council of People's Commissars of Tajikistan, who was later executed for treason.

Author: Abdurrahim HOJIBAYEV (Tajik: Абдуррахим Ҳочибоев) (1900-1938).

Place and Year: Moscow: Geokartprom 1929.

Technique: 4°: 73 pp. with illustrations within text, inserted colour lithographed folding map (71 x 90 cm), original green wrappers with black printed title, stapled (Very Good, wrappers slightly age-toned with small tears in margins, old cancelled library stamps on the back of the title page and on the end of the text).

Code: 66024

A rare book on the economy of the Tajik Soviet Socialist Republic was written in 1929, in the year of its foundation by Abdurrahim Hojibayev (1900-1938), a Chairman of the Council of People's Commissars between November 1929 and December 28, 1933. A large attached map showcases road and railroad connections as well as locations of mines of 22 different metals and minerals.

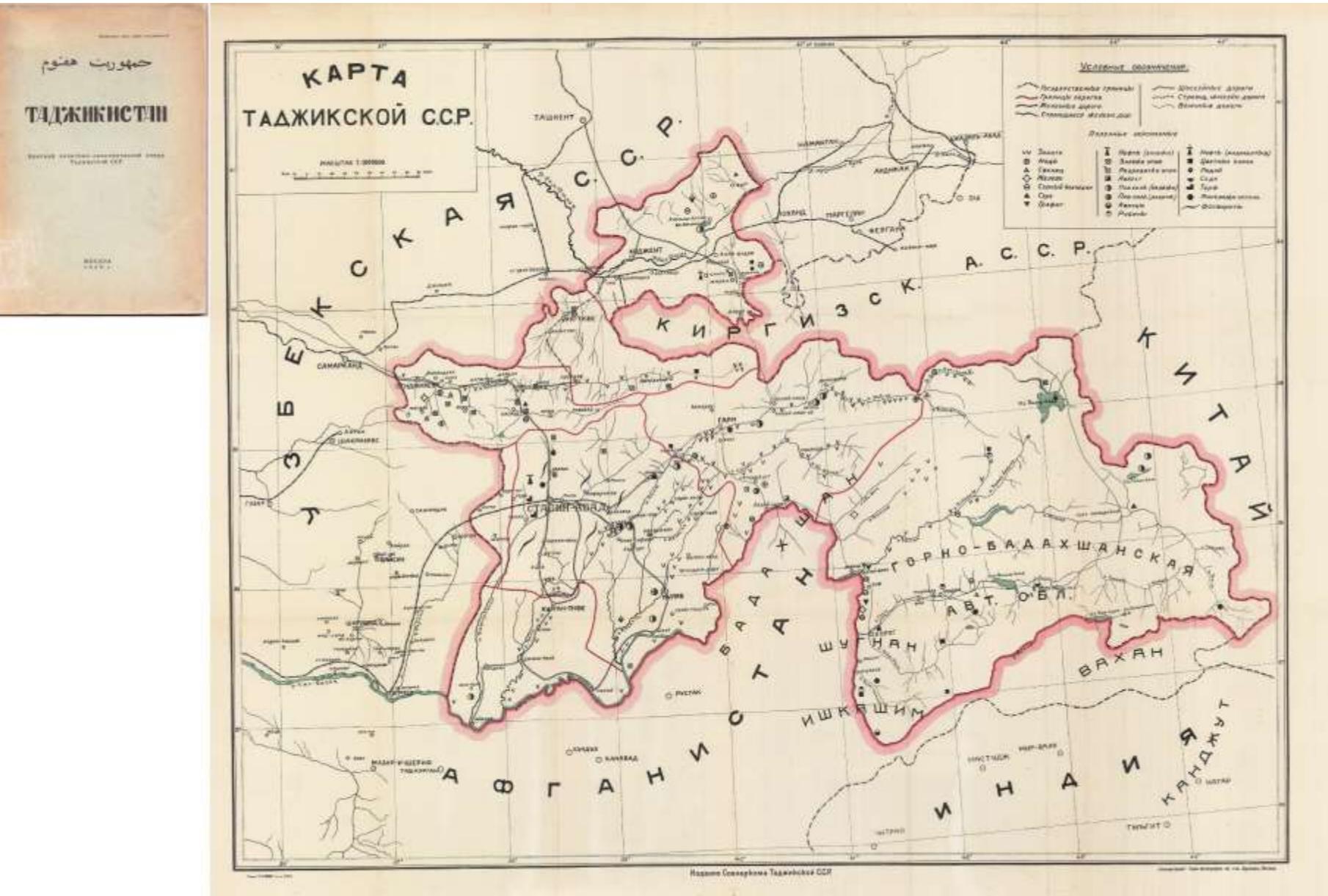
The book was written in the year, when Tajikistan separated itself from Uzbekistan under the name of the Tajik Soviet Socialist Republic. The following year brought an expansion of the agriculture as well as a massive suppression by the Soviet Union, with replacing a large percentage of inhabitants with Russian population.

The author, Abdurrahim Hojibayev, was the first Chairman of the Council of People's Commissar of the Tajik Soviet Socialist Republic. Born in Tajikistan, Hojibayev studied at the Turkestan State University in Tashkent. Until 1925 he was the chairman of the Fergan Regional Economic Council, and between 1925 and 1928 the people's commissar of agriculture in the Uzbek SSR. From January 15 to October 16, 1929, he was the chairman of the Council of People's Commissars of Tajikistan ASSR, and from October 16, 1929 to December 28, 1933, the Council of People's Commissars of the Tajik SSR. Until December 1933 Hojibayev was a member of the Central Committee of the Communist Party of Tajikistan. From 1934 to July 1937 he studied at the Economic Institute of Red Professors.

On July 8, 1937, he was arrested, and on January 25, 1938, sentenced to death by the Military College of the Supreme Court of the USSR on charges of participation in a counter-revolutionary terrorist organization and executed. December 28, 1957 Abdurrahim Hojibayev was posthumously rehabilitated.

We could not find any examples of the book through Worldcat.

€550.00



SCIENTIFIC INSTRUMENTS / ISLAMIC QUADRANT:

[RUBU DAIRENIN SURET-I İSTİ'MALI / USER'S BOOK OF QUADRANT] ربع دائرة نك صورت استعملی

A rare manual, published to revive the ancient knowledge of the use of Islamic Quadrant was written in the time of the Zenith of the Ottoman Empire, by a painter, scientist and captain at the Kuleli Military High School Ahmet Ziya Akbulut.

Author: Ahmet ZIYA AKBULUT (1869 – 1938).

Place and Year: Istanbul: Military press, Printed in the solar year 1299, printed in the lunar year 1339 (on the title page 1338) [1923].

Technique: 8°: 134 pp. Ottoman Turkish with charts and illustrations within text, one originally pasted plate on p. 18, original tan illustrated wrappers, unbound as originally published (Very Good, small folds in corners, wrappers slightly stained, spine with small tears).

Code: 66034

A book includes instructions on the use quadrant, accompanied by illustrations and charts. An Islamic quadrant, also called a “computer of the Ottoman Empire”, is a scientific instrument with two sides, which determines the prayer times, the sun elevation angle, the projection line of a certain latitude. It also calculates spherical trigonometric functions, and position of the celestial objects.

A quadrant is one of the oldest astronomical instruments. It is recorded from the 2nd century and was widely used in the Islamic world in the 16th and 17th centuries, usually made of hardwood, such as boxwood. The use of the quadrant fell out of fashion in the first half of the 19th century during so called Tanzimat Reforms, which lasted from 1839 to 1876, when the ancient knowledge in Ottoman schools was revoked by the Europeanisation of the system, started by Mustafa Reşid Pasha (1800 – 1858).

This book is a revival of an ancient knowledge, made a painter, collector of ancient knowledge on scientific instruments, and a teacher at the Military School Ahmet Ziya Akbulut (1869 –



1938). A captain at the Kuleli Military High School Ahmet was a landscape and architectural painter, well-versed in astronomy and mathematics. From 1898 he was a head of Military Printing Office, shch published several books, including manual on the construction of sundials and a book on cosmology, all of which are rare.

This book was published directly after the abolishment of the Ottoman Republic on 1 November 1922, and in the year of the establishment of the Republic of Turkey on 29 October 1923.

We could only trace one example in institutions worldwide (Pera Museum, Istanbul).

€3,500.00

OTTOMAN SCHOOL ATLAS:

[ILK ATLAS / FIRST ATLAS].

The first edition of the first modern Turkish primary school atlas for children was published in 1927 in Istanbul by a geographer and a founder of the department for Geography at the Istanbul University Faik Sabri Duran under the influence of the western education system.

Author: Faik Sabri DURAN (1882 - 1943).

Place and Year: Istanbul: Kanaat Kütüphanesi 1927.

Technique: Small 4°: 16 pp with cromolithographed plates, original card brown binding printed from inner and outer side, linen spine (Very Good).

Code: 66142

A beautifully designed elementary atlas for education of children in Turkish schools, was made in 1927 by a Turkish cartographer Faik Sabri Duran. It includes maps of the continents, two world maps and maps of climate. Some of the sizes of the continents are compared to the size of Turkey.

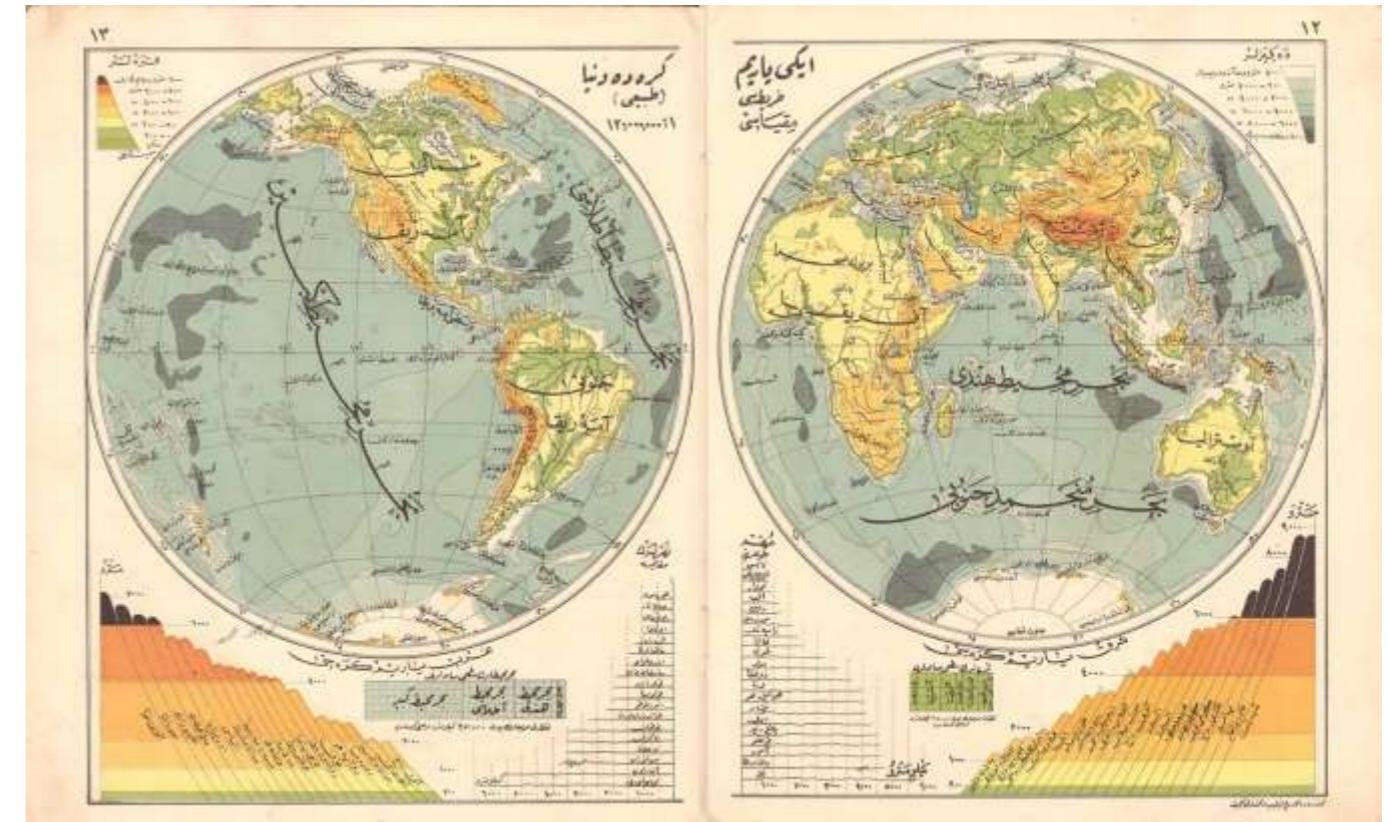
The geographer Faik Sabri Duran was born in Üsküdar, Istanbul in 1882. He studied geography at the Sorbonne and was active in publishing articles for different magazines. He returned to Istanbul in 1912, but was invited to Germany as cartographer during WWI. With a German professor Erich Obst Duran established a department for Geography at the Istanbul University. He received 10 awards for his work by the sultan Abdülhamit. Duran participated at the First Geography Congress in 1941 and was one of the founders of the Turkish Geography Institute. After 1920 Duran spent a lot of time in Paris and London.

Faik Sabri Duran was an author of many books and atlases, which were the first modern school atlases for children. Duran believed in visual education and also included some thematic maps, based on the drafts he learned in his travelling abroad.

Faik Sabri Duran also insisted on same education of geography for boys and girls.

Duran's early atlases are rare. We could not find any examples of this atlas in libraries worldwide. The more common second edition was published in 1933 in Latin script.

€650.00



OTTOMAN SCHOOL ATLAS:

أقرتا اطلس [ORTA ATLAS / MIDDLE ATLAS]

The first modern middle school atlas for children in Turkey was published in 1928 in Istanbul by a Turkish geographer and a founder of the department for Geography at the Istanbul University Faik Sabri Duran.

Author: Faik Sabri DURAN (1882 - 1943).

Place and Year: Istanbul: Kanaat Kütüphanesi 1928.

Technique: 4°: 32 pp. chromolithographed plates, oribinal brown printed card binding, brown linen spine (binding loose and with small tears and holes, spine scuffed, otherwise in a good condition).

Code: 66146

A beautifully designed thematic and geographic atlas for education of children in Turkish middle schools, was made in 1928 by a Turkish cartographer Faik Sabri Duran and was the first Turkish atlas for middle schools, based on the western educational system.

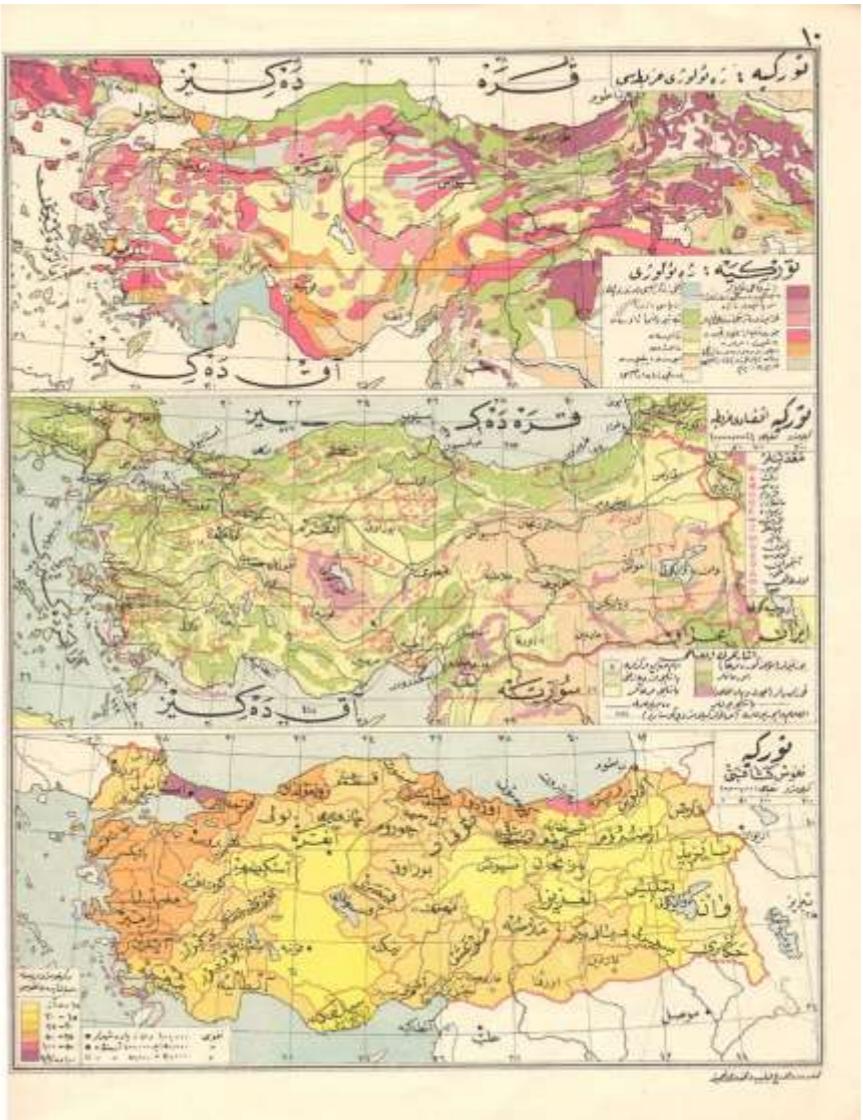
The geographer Faik Sabri Duran was born in Üsküdar, Istanbul in 1882. He studied geography at the Sorbonne and was active in publishing articles for different magazines. He returned to Istanbul in 1912, but was invited to Germany as cartographer during WWI. With a German professor Erich Obst Duran established a department for Geography at the Istanbul University. He received 10 awards for his work by the sultan Abdülhamit. Duran participated at the First Geography Congress in 1941 and was one of the founders of the Turkish Geography Institute. After 1920 Duran spent a lot of time in Paris and London.

Faik Sabri Duran was an author of many books and atlases, which were the first modern school atlases for children. Duran believed in visual education and also included some thematic maps, based on the drafts he learned in his travelling abroad.

Faik Sabri Duran also insisted on same education of geography for boys and girls.

This is a rare first edition of the atlas. The second edition in Latin script was published in 1934.

€740.00



POSTAL HISTORY – AFGHANISTAN:

Author:

Place and Year: [Afghanistan, December 23rd, 1933].

Technique:

Code: 66070

2 sheets:

Broadside printed in brown, with a signature in ink verso, 21,5 x 16,5 cm (8.5 x inches). Very Good, soft folds.

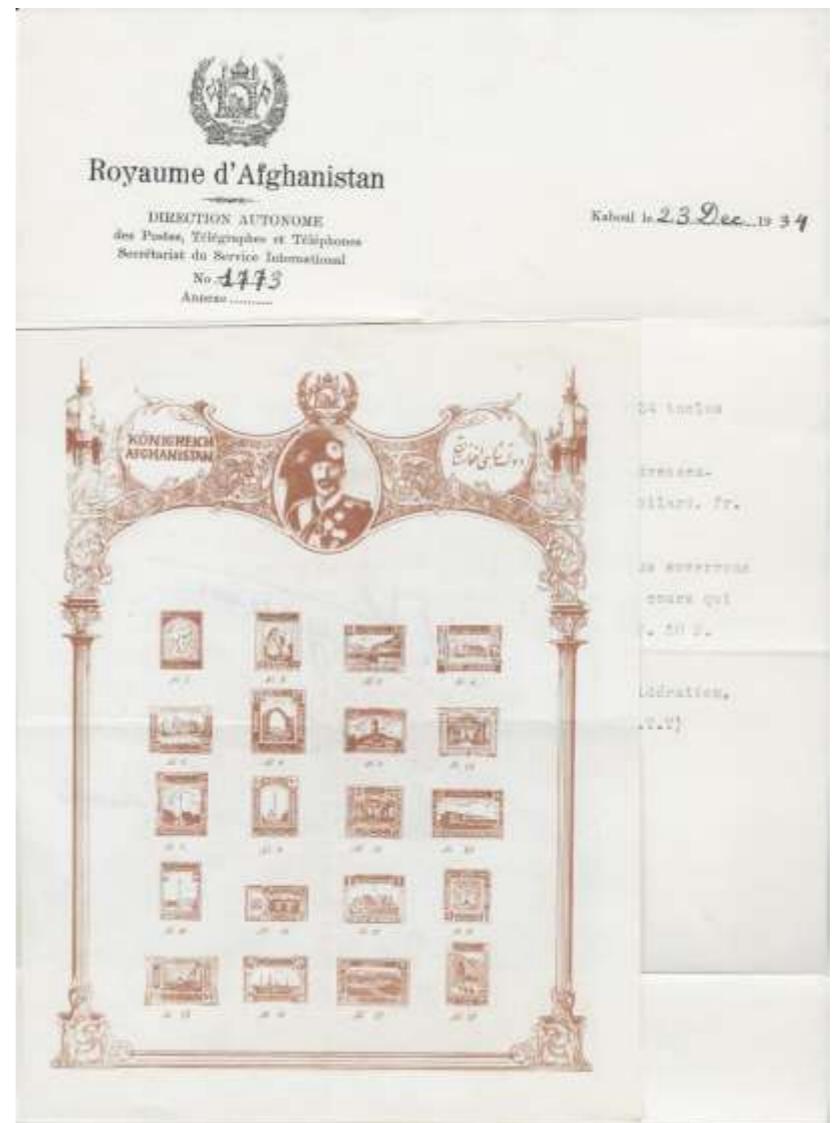
Letter with printed letterhead, typed text, signed and dated manuscript in ink, signature in black ink verso, 34,5 x 21,5 cm (13.5 x 8.5 inches). Very Good, soft folds, two pin size holes in letterhead.

A pair of documents includes a printed promotional broadside depicting 20 Afghan postal stamps, issued circa 1933, with a portrait of king Muhammad Nadir Shah (1883-1933) on the top and a sign *Kingdom of Afghanistan* in German language and Arabic script. An accompanied typed letter, dated December 23, 1934, and bearing a printed letterhead of the Kingdom of Afghanistan, International Service of the Postal, Telegraph and Telephone Secretariat (Royaume d'Afghanistan. Direction Autonome des Postes, Télégraphes et Téléphones, Secrétariat du Service International) is signed by the Director of the Afghan Postal service and is addressed to Ad. (Adolf?) von Allmen from Uzwil, Switzerland.

The letter is a response to von Allmen's request to purchase new Afghan stamps. Both letters are signed verso by the Secretary of the International Service, A. Kayoum.

The broadside with stamps is still decorated with a portrait of Afghan king Muhammad Nadir Shah, who was assassinated in 1933.

€350.00



POLISH UNDERGROUND PRINTING:

DEMOKRACJA SPOŁECZNA. PRÓBA WIZJI USTROJU PRZEJŚCIOWEGO [SOCIAL DEMOCRACY. AN ATTEMPT AT A VISION OF A TRANSITIONAL SYSTEM]

An uncommon book on the Socialism was printed by an underground press by the resistance in Warsaw in 1944, during WWII. The author Zygmunt Zaremba signed himself with a nom de plume and the date on the cover was deliberately changed into 1934.

Author: Wit SMREK [i. e. Zygmunt ZAREMBA] (1895-1967).

Place and Year: Warsaw: [Polska Partia Socjalistyczna – Wolność, Równość, Niepodległość (PPS-WRN) / Polish Socialist Party – Freedom, Equality, Independence] 1934 [but actually march 1944].

Technique: 8°: 128 pp., original green wrappers with printed title (Very Good, small tears in margins, wrappers slightly age-toned with soft folds, two old collector stamps on the title page).

Code: 66103

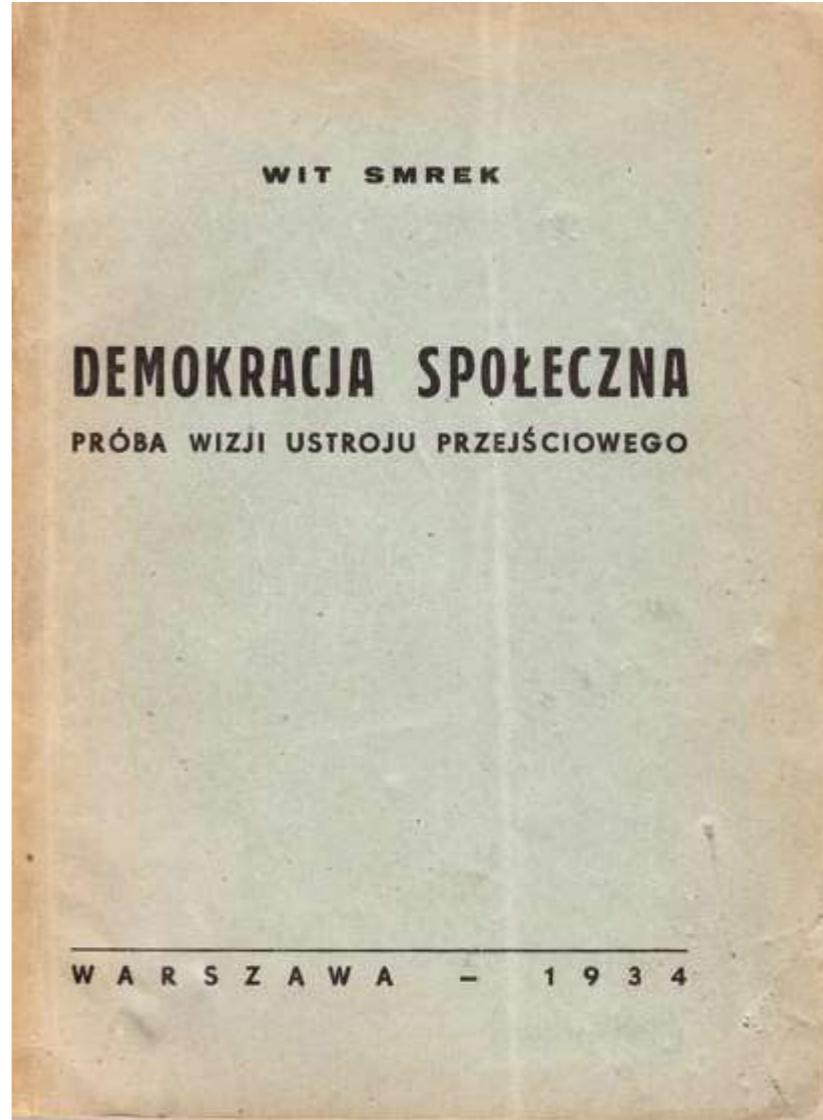
A scarce book on the social democracy was written during WWII by a Polish socialist activist and publicist Zygmunt Witalis Zaremba (1895-1967), who was active in the underground movement and resistance. The book was printed by a clandestine press of the underground group Polska Partia Socjalistyczna – Wolność, Równość, Niepodległość (PPS-WRN) (Polish Socialist Party – Freedom, Equality, Independence) in 1944.

As camouflage for the cover of the book a false date 1934 was used, as well as one of the noms de plume of Zygmunt Zaremba, Wit Smrek.

We could only trace one example in libraries outside Poland (Ohio State University Libraries).

References: OCLC 750680970. Władysław Chojnicki. Bibliografia zwartych i ulotnych druków konspiracyjnych wydanych na ziemiach polskich pod okupacją niemiecką w latach 1939-1945, 2005, p. 323, no. 1639.

€420.00



WARSAW UPRISE PROPAGANDA POSTER:

DO BRONI, W SZEREGACH AK! [TO ARMS IN THE RANKS OF THE HOME ARMY!].

A rare smaller version of a famous Polish WWII resistance poster was made in the summer in 1944 in Warsaw, in the first days of the Warsaw Uprising, and by a secret military publishing house. Original from the war, or printed shortly after WWII.

Author: Edmund BURKE (1912 - 1999) - Mieczysław JURGIELEWICZ (1900 - 1983) - IV Wydziału Prasowo-Wydawniczego Biura Informacji i Propagandy AK [4th Press and Publishing Division of Armia Krajowa Bureau of Information and Propaganda].

Place and Year: [Warsaw: Tajne Wojskowe Zakłady Wydawnicze przy ulicy Chmielnej [Secret Military Publishers on Chmielna Street] beginning of August 1944]. or short after WWII

Technique: Offset Lithograph (Very Good) 34,5 x 24,5 cm (13.6 x 9.7 inches).

Code: 65966

The poster showcasing a young man with with a gun and a flag was printed at the beginning of the August in Warsaw during WWII by the Home Army, a resistance movement. It was issued in the first days of the Warsaw Uprising to mobilize people to join the resistance and fight against the German occupator.

Beside the more famous large version (100 x 70 cm), which was mounted on walls of Warsaw streets, probably also a smaller version, this one, was produced, which was distributed per hand. We have encountered similar cases in the propaganda printing of WWII. The survival rate of such flyers would be very small.

This version of the poster differs from the large one in details of the lines, which were adjusted to the smaller format.

This small version does not seem to be recorded, although the paper and thick off-set printing suggest 1940s. It is possible the flyer was made shortly after WWII as a souvenir. Under the later Soviet rule such underground fliers, calling people to uprising, would be suppressed.



Much later reproductions of this smaller version are known, but the quality of printing and paper differs from this one.

The poster was designed by Edmund Burke and Mieczysław Jurgielewicz, members of the the Bureau of Information and Propaganda of the Polish resistance.

Edmund Burke (1912 - 1999) was born in Warsaw, where in the 1930 he studied at the School of Decorative Arts and Painting, and between 1935 and 1939 at the Academy of Fine Arts. During WWII he joined the Polish resistance in Warsaw and worked for the Bureau of Information and Propaganda of the Home Army (Armia Krajowa). Burke participated in the Warsaw Uprising between August, 1st, and October 2nd, and the Operation N, an organised series of sabotage, subversion and black-propaganda activities against Nazi German occupation forces. After the war Edmund Burke worked as a painter and designer.

Mieczysław Jurgielewicz (1900 - 1983) studied art in Vilnius and at the Academy of Fine Arts in Warsaw, where he became lecturer in 1936. During WWII he joined the resistance. After Warsaw Uprising he was imprisoned by the Germans.

Polish Underground Printing during the Warsaw Uprising

Throughout the war, the Polish resistance issued thousands of different prints from clandestine workshops within Poland. This genre of prints is known as the *prasa konspiracyjna ii wojna światowa* (Polish Underground Press of World War II). Most of these titles were of an ephemeral nature, hastily printed, and are today very rare. Many issues were printed by 'homemade', improvised methods, such a mimeography, while some titles were issued by modern, professional presses.

As the dominant resistance movement, the AK, and its various affiliates, was the preeminent publisher of *drukuje konspiracyjnych* (underground prints), *although hundreds of other titles were issued by the other resistance factions. The AK had organized its publishing operations across the country under the auspices of its Biura Informacji i Propagandy* (BIP / Bureau of Information and Propaganda), a specialist unit headed by experienced authors and publishers, which reported to the Section V of the AK. The BIP was a highly sophisticated operation that carefully organized the content of its publications. War news was censored to focus on the positive, while morale-boosting stories, songs and humour were carefully chosen to appeal to the troops. The BIP also created anti-German propaganda, as well as psy-ops material to demoralize the enemy.

The present publication, *Warszawa Walczy*, belongs to a highly important subgenre within Polish underground printing, *Prasa Konspiracyjna Powstania Warszawskiego* (Warsaw Uprising Underground Press), which specifically includes works issued by the resistance within the Polish capital during the Warsaw uprising itself. Historians especially prize these works, as they give authentic insights into the thoughts and aspirations of the Polish resistance fighters during the fateful climax of their struggle. The resistance issued over 100 different publications, most in several serial editions, produced under incredibly difficult circumstances. That they dedicated such considerable energy to producing and disseminating the publications is a testament to the great importance that the AK placed on the press to both inform and to boost the morale of their followers. As time and resources (notably paper) were in short supply, most of the publications were brief, being either broadsides or small pamphlets of few pages. Many were issued by improvised (mimeograph) presses, and have a crude appearance, while some had the benefit of having been published on modern professional presses. Most of the works were issued by organs of the AK, although some were produced by other anti-Nazi groups, such as the AL. The works of the Warsaw Uprising Underground Press can generally be classified into 3 categories: 1) daily newspapers, issued for the general public in Warsaw, such as the *Warszawa Walczy*, issued mainly to inform them of the accomplishments of the resistance, as well as the progress of the war outside of Poland; 2) magazines, often geared specifically towards the resistance fighters, featuring morale-boosting articles, including patriotic declarations, songs and humorous stories; 3) information bulletins, being broadsides geared towards combat-ready troops, delivering factual information in a concise manner.

References: Jadwiga Czachowska, Maria Krystyna Maciejewska and Teresa Tyszkiewicz, *Literatura polska i teatr w latach II wojny światowej: bibliografia*(Warsaw: Polskiej Akaemii Nauk, 1983-4-6); United States Holocaust Memorial Museum Archive, *Prasa Konspiracyjna Powstania Warszawskiego, RG-15.091M*[Finding Aid for Microfilm Copies of Warsaw Uprising Underground Press Publications in the Archiwum Akt Nowych, Warsaw], (2002).

€1,500.00

COMMUNIST MANIFESTO:

MANIFEST DER KOMMUNISTISCHEN PARTEI.

Author: Karl MARX (1818 – 1883) - Friedrich ENGELS (1820 – 1895).

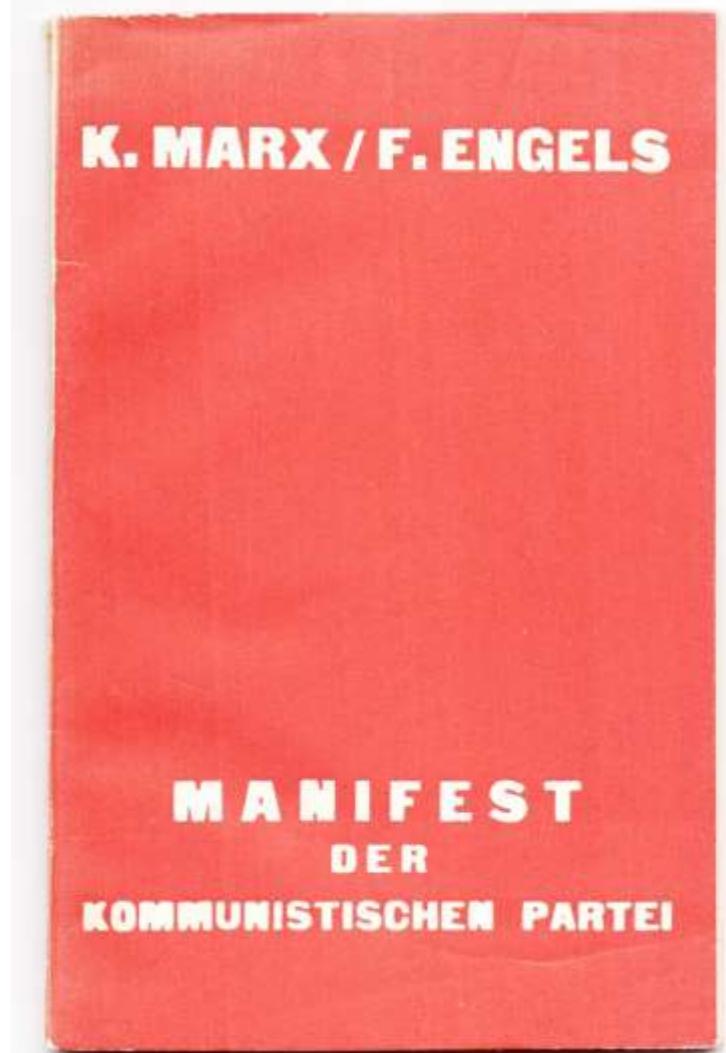
Place and Year: Moscow: Verlag für fremdsprachige Literatur [Publishing House for Foreign Literature] 1945.

Technique: 8°: 73 pp with two interleaved full-page portraits, [1], original red printed wrappers (Very Good).

Code: 66044

The Communist Manifesto in German language by Karl Marx, with an introduction to different editions by Friedrich Engels, was published in Moscow by a Publishing House for Foreign Literature to promote Communism in Germany after WWII.

€100.00



CZECH PRINTING IN EXILE:

**POVÁLEČNÁ REKONSTRUKCE: CYKLUS PŘEDNÁŠEK PŘEDNESENÝCH V RÁMCI
HOSPODÁŘSKÉHO SEMINÁŘE VE DNECH 10.-13. VII. 1944 V JERUSALÉMĚ [POST-WAR
RECONSTRUCTION: A CYCLE OF LECTURES DELIVERED DURING THE ECONOMIC SEMINAR
ON 10-13 MAY.**

A rare publication in Czech language on the post war reconstruction, was published in 1945 in Jerusalem.

Author: Československé Hospodařské Sdružení [Czechoslovak Economic Association].

Place and Year: Jerusalem: Hamadpis Liphshitz Press 1945.

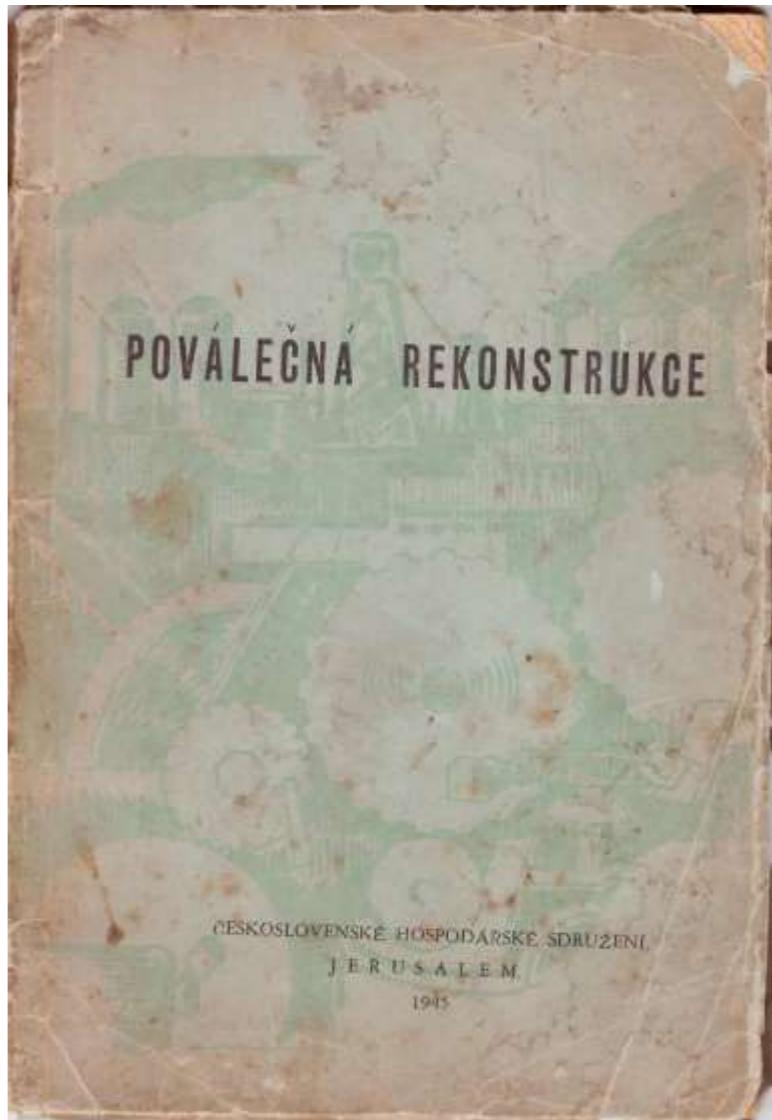
Technique: 8°: 108 pp., [2], original green illustrated wrappers, stapled (Slightly age-toned and stained, old stamp on the title page, wrappers slightly stained with small tears and loss of paper in edges).

Code: 66039

A rare book on the post-war reconstruction was published by the Czechoslovak Economic Association in Jerusalem. The text sums the lectures of the Economic Seminar, held only days after the end of World War two, between May 10-13 in Jerusalem.

The book was only printed in 300 examples. We could only trace one example of the book (National Library of Israel, Jewish National Library, OCLC 744547885).

€450.00



ARMENIAN MINORITY IN TURKEY:

ՊԱՐՏԵԶ. BARDEZ. PEDAGOJIK ÇOCUK DERGİSİ [GARDEN, PEDAGOGICAL CHILDREN'S MAGAZINE], YEAR 1, NO. 10.

A very rare children's magazine was printed in Armenian language in 1946 in Istanbul, Turkey for the Armenian minority.

Author: Various authors.

Place and Year: Istanbul: Akün Basımevi [Akün Printing House] Galata, June-July 1946.

Technique: Small 4°: 12 pp. with black and white illustration within text and colour illustrated covers, stapled (Very Good, small tears in margins).

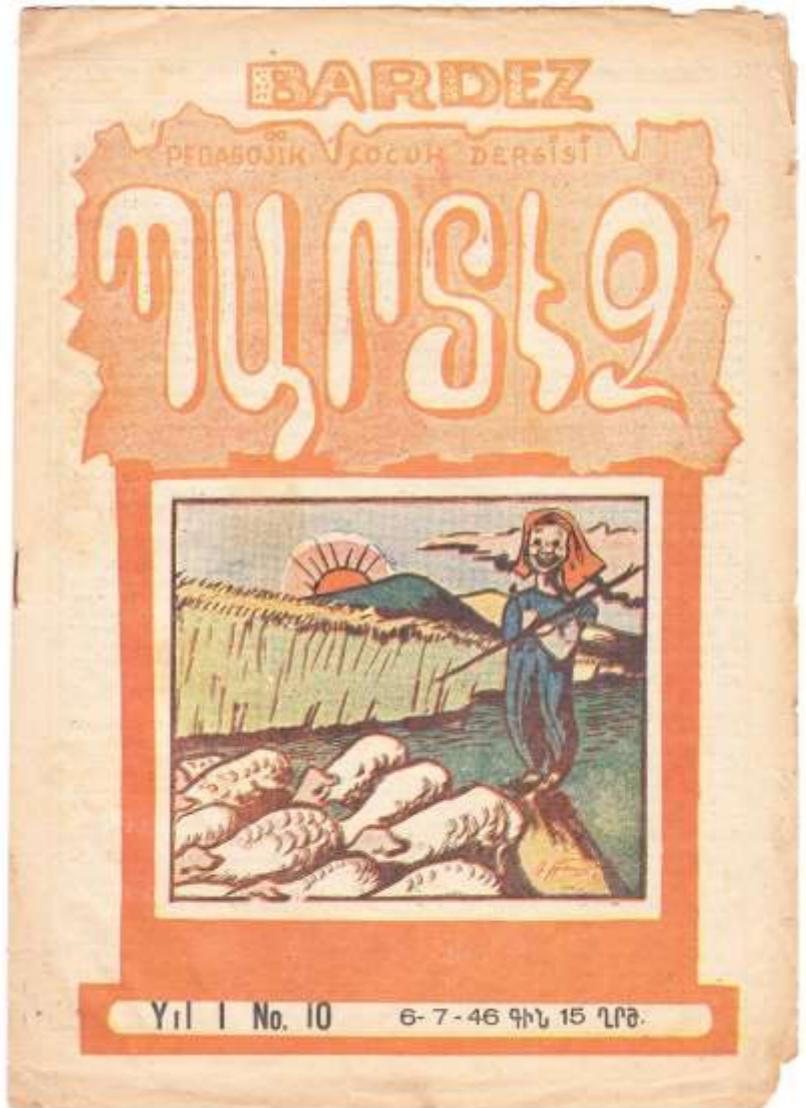
Code: 66046

A rare children's magazine in Armenian language was printed in Istanbul. It includes short stories, word plays and comics.

The magazine was printed for the Armenian minority in Turkey. Today the Armenian minority in Istanbul has three newspapers, 17 schools and 17 cultural and social organizations.

The magazine is very rare. We could not trace any other examples of the title in libraries worldwide.

€350.00



ISTRIA, CROATIA:

**CADASTRE NATIONAL DE L'ISTRIE, D'APRÈS LE RECENSEMENT DU 1ER OCTOBRE 1945.
SUPPLÉMENT: INDEX PATRONYMIQUE.**

A scarce first post World War II population survey of the disputed territory of Istria, published in two volumes, accompanied with statistical maps, was issued in Sušak, Croatia, in 1946.

Author: J. Roglić, R. Maixner, L. Čermelj, M. Gržetić, I. Pucić.

Place and Year: Sušak, Croatia: Institut Adriatique 1946.

Technique:

Code: 66043

2 Volumes, each 4°.

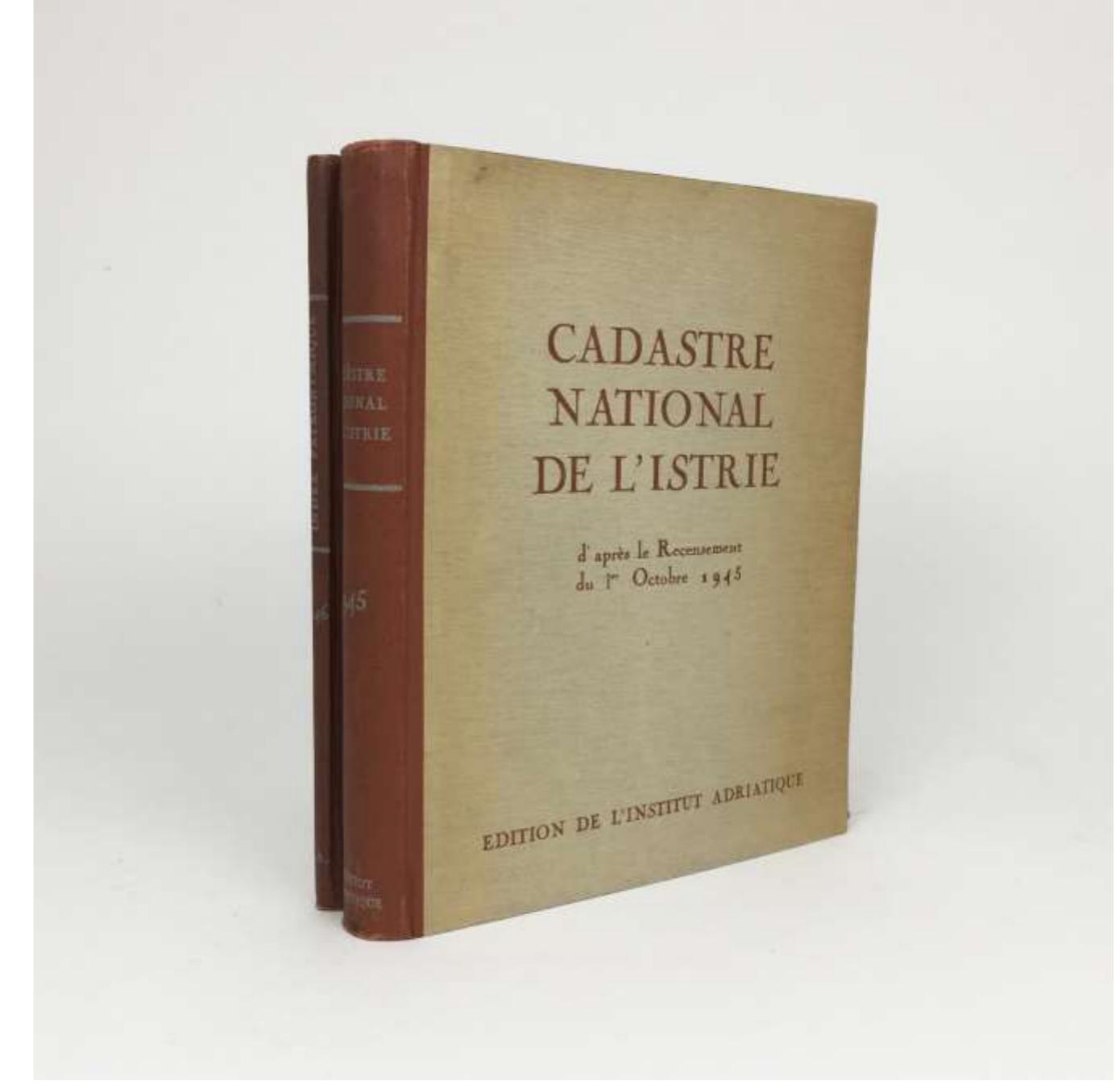
1. [3], XIII, 626 pp. with three interleaved folding maps (each 56 x 40 cm / 22 x 15.7 inches), original tan linen binding with brown spine, brown title on the cover, tan title on the spine (Very Good, old signature on the first blank page, spine with small holes, corners slightly scuffed).

2. [2], 150 pp., original tan linen binding with brown spine, brown title on the cover, tan title on the spine (Very Good, cancelled stamp on the title page, spine with small holes, corners slightly scuffed).

A pair of books gives a detailed information on the population of Istria, based on the survey on October 1, 1945, months after the end of WWII. The first book includes information on the inhabitants, history and family names of each Istrian village and includes three statistical maps: Slavic and Italian speaking population, Slavic and Italian nationalities of villages, and administrative borders of Istria between 1910 and 1945. The second volume is an index of family names with different variations in Slavic and Italian.

Historical Background

Up to the end of World War I, the city of Trieste and the Istrian Peninsula, to its south, were part of the Austro-Hungarian Empire. The region was ethnically mixed, with large portions of the population being Italian, Slovenian, Croatian, and Austro-German, amongst other groups. Historically, the venerable port city of Trieste



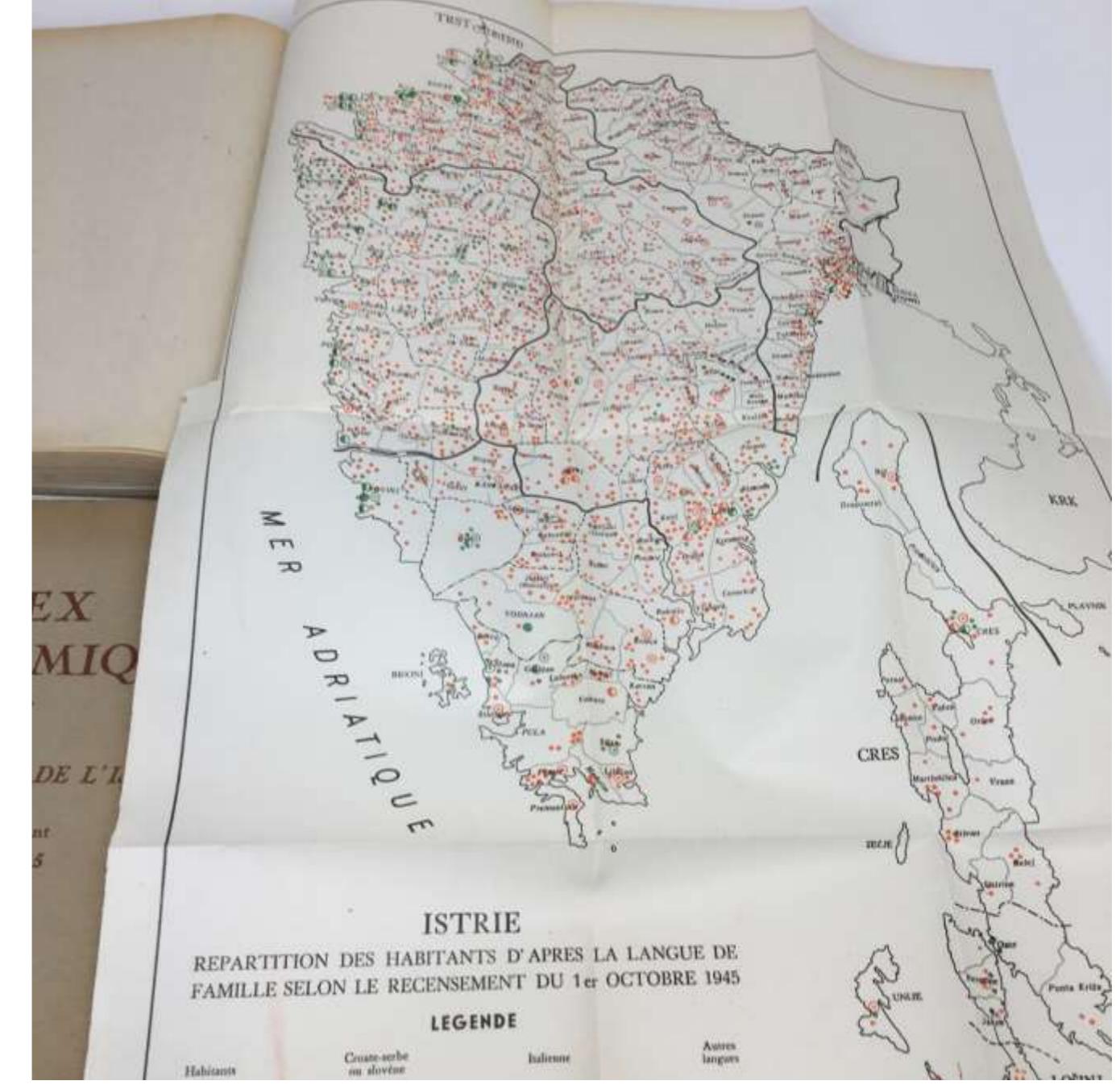
proper, although long a part of the Habsburg Empire, was a majority Italian, with a large Slovenian minority, while the areas surrounding the city were overwhelmingly populated by Slovenians. Further south, in far north-western Istria, the population was mixed, although the Italian-speaking population was often the majority right along the coast, while the Slovenes dominates inland areas (a legacy of the location of the old Habsburg-Venetian border which existed until the Napoleonic Wars). Further south, deeper into Istria, the population was mixed between Croatians and Italians. Traditionally, while things were not perfect, these ethnic groups got along quite well.

That all changed following World War I, when the entire region was given to Italy. Benito Mussolini, who became the Italian dictator in 1922, enforced a policy of 'Italianization' of Trieste and Istria, brutally suppressing any manifestations of Slovene or Croatian culture. While many of the Italians native to the region did not support this policy, Mussolini brought in tens of thousands of pro-Fascist migrants who did. Almost overnight, Mussolini had ruined a peaceful and enlightened multi-ethnic society. Many Slovenes and Croatians were either forced to suppress their identity or immigrate to the newly created state of Yugoslavia, or overseas. That being said an underground Slovene resistance movement developed in Trieste operating under the motto: 'Trst je naš!' ['Trieste is Ours!'].

Moving forward to 1945, Yugoslavia and her Allies were victorious over Nazi Germany and her client state Italy. Marshall Tito, the Yugoslav leader, had conquered Trieste and Istria and was naturally eager to re-establish the full Slovene and Croatian cultural presence, and to annex the area to Yugoslavia. However, the Allied powers, not wanting to provoke further rancour in Central Europe, called for a more cautious approach. While it was acknowledged that Slovenian and Croatian majority areas should, in theory, be granted to Yugoslavia, the problem remained that placing Trieste, a large majority-Italian city within Yugoslavia could cause big headaches. Making matters even more complex, Trieste was virtually surrounded by majority Slovene areas.

The temporary solution was to form the Free Territory of Trieste, created in 1947, it was to consist of the narrow coastal area of Trieste and environs and the northwestern part of the Istrian Peninsula (the rest of Istria had already been ceded to Yugoslavia). While the Free State had some of the trappings of an independent country (i.e. its own stamps and passports), in reality, it was merely and ephemeral entity living on borrowed time, nervously overseen by the Allied powers and the United Nations.

€850.00



TATAR REFUGEE MAGAZINE PRINTED IN SWEDEN:

HEBERÇİ. İSVİÇDEĞİ DINİ-MEDİNİ-TÜRK-ISLAM OYUŞMASI KARŞINDA VAKITLI REVİŞTE
ÇİGARILARIDIR. NO. 1. [THE REPORTER. SWEDISH RELIGIOUS-CIVIL-TURKISH-ISLAMIC
ASSOCIATION AGAINST THE CONTEMPORARY POPULAR MAGAZINES]

An extraordinary single-issue Tatar language magazine, largely in Ottoman script, published in Stockholm, in 1952, by exiles from the Soviet Union.

Author:

Place and Year: Stockholm, 1952.

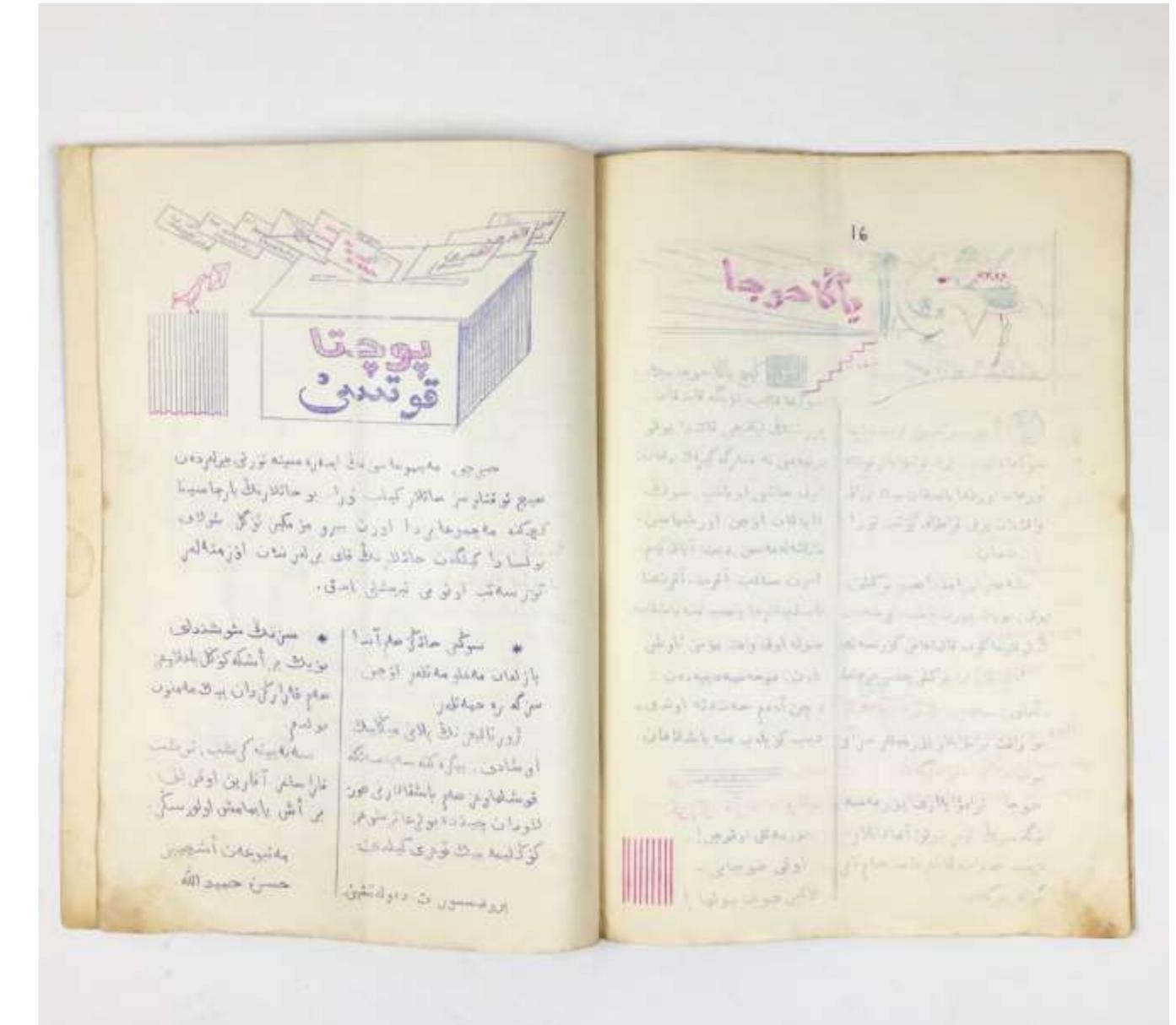
Technique: 4°: 20 pp. mimeographed text in Ottoman Turkish in purple and pink with manuscript details, original printed wrappers, mimeographed text on inner sides of the wrappers, stapled (Very Good, slightly stained, wrappers with small marginal tears and a small scratched spot, soft vertical fold, two old owner's stamps to the cover and title page, first two pages printed a little pale).

Code: 66166

This fascinating magazine was published in only a single issue, in 1952, in Stockholm, by Tatar exiles from the Soviet Union. The Tatars are a Turkic people hailing from many disparate regions, primarily in Crimea, Russia and Kazakhstan. They were often brutally persecuted by Russian/Soviet authorities, a situation that was especially severe during the Stalinist era. However, many Tatars found safe refuge in Sweden.

The present mimeographed magazine is written in the Tatar language, largely in Ottoman script (but with some elements in Latin script), and is richly colourful and decorative in places. It was issued primarily for the recent wave of Tatar exiles from the Soviet Union who had arrived in Sweden via Estonia and Finland.

Heberçi includes biographic information on the late Turkish president Mustafa Kemal 'Atatürk' (a hero to all Turkic peoples), as well as poems, games for children and community notices. The text was entirely written by members of the Tatar exile community, and a poem in homage of Atatürk was written by one Mr. Minhatsch (whose name is stamped on the cover of the present example, bearing his address in Neu-Ulm, Germany).



A Brief History of the Tatars in Sweden

Very few Tatars settled permanently in Sweden prior to the 20th Century, and those that did would have had to lose their identity and integrate into the traditional Swedish culture, owing to a long-lasting 1686 law that required all immigrants to convert to Christianity (the Tatars were generally Muslims). Indeed, the 1930 Swedish census records only 15 Muslims as living in the country, while the formation of Islamic congregations was strictly forbidden.

However, Stalin's brutal, anti-Tatar policies saw a wave of emigration from the Soviet Union. In 1941-3, many of the Tatars that had initially fled to Finland were (to their great misfortune) forcibly returned to the USSR. As such, many of the Tatars that managed to make it to Finland and Estonia, carried on to Sweden.

The first wave of Tatars arriving in Sweden mostly hailed from the Mishar subgroup of the Volga Tatars, from Sergach, a town that was the administrative centre of Sergachsky District in Nizhny Novgorod Oblast, Russia.

By the end of World War II, the immigration laws in Sweden had been greatly relaxed, and the Tatars were free to openly practise their religion and celebrate their culture. In 1949, a group of immigrants, which included several Tatars and 2 Turks, founded the Turkic-Islamic Association of Sweden for the Promotion of Religion and Culture.

In 1952, the Association published the one and only edition of their newspaper, being the present issue. Subsequently, they planned to build their own mosque, but their proposal was rejected by the state. However, they purchased their own plot of land, upon which they built a Muslim cemetery.

Meanwhile and subsequently, Sweden saw ever larger waves of Tatar immigration, and today Tatars represent one of the country's most vibrant communities.

The present sole issue of *Heberçi* is extremely rare. We can trace only a single institutional example worldwide, at the University of Chicago Library.

References: University of Chicago Library: OFC687; Suomen Itämainen Seura, *Studia orientalia* (1981), p. 21, no. 45; *Muslim Tatar Minorities in the Baltic Sea Region* (2016), pp. 152-3.

€950.00



SLOVENIAN EXILES IN ARGENTINA:

SLOVENSKA BESEDA. LA PALABRA ESLOVENA. KULTURNA REVIIA. REVISTA CULTURAL.

A rare complete series of the first three years of a magazine, published by the Slovenian refugees in Buenos Aires after WWII.

Author: Various authors.

Place and Year: Buenos Aires: December 1949-December 1952.

Technique: 4°. [1] title page and index; 1949, I, #1: 32 pp.; 1950, I, #2: 24 pp.; 1950, I, #3: 24 pp.; 1950, I, #4: 24 pp.; 1950, I, #5: 24 pp.; 1950, I, #6-7: 32 pp.; 1950, I, #8-9: 32 pp.; 1950, I, #10: 16 pp.; [2] title page and index; 1951, II, #1-10 in 5 volumes: 176 pp.; [1] title page and index; 1952, #1-10 in 5 volumes: 144 pp. With illustrations within text. Contemporary white wrappers (Very Good, light foxing, small folds in corners of some leaves, wrappers slightly dusty with tiny tears in margins, first title page with corrected date in manuscript).

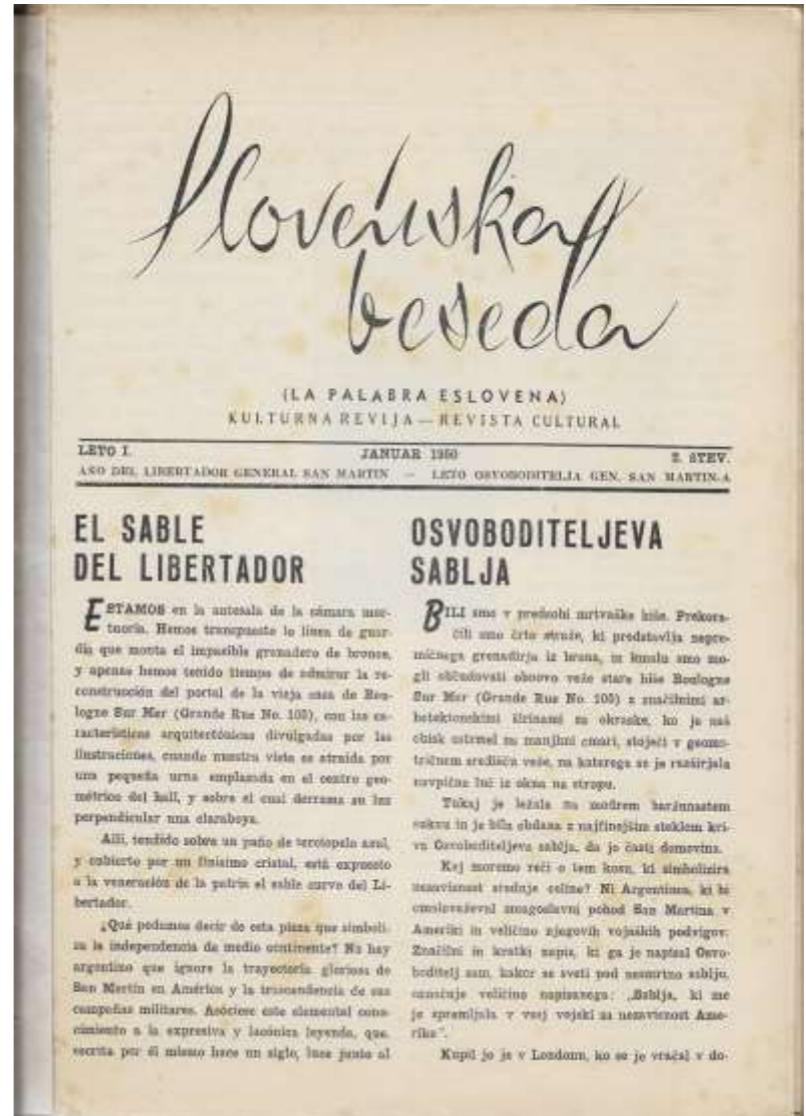
Code: 66074

A rare series of magazines in Slovenian and Spanish language was written by Slovenian exiles in Argentina after WWII. They were mostly people fleeing the new Yugoslavian regime, many of them being do called Domobranci, Slovenians who were during WWII against the Partisan resistance and would cooperate with the Germans. The magazine looks back on the period of the Axis occupation of Slovenia with fond nostalgia, featuring pictures of the country from that period. It glorifies the military exploits of the Domobranci and portrays the Partisans as rogue savages

At the end of World War II the Yugoslavian Army managed to capture thousands of Domobranci. Many were executed for war crimes and treason, while some of the less high profile members were allowed to live on in Yugoslavia as long as they kept a quiet existence. Many others fled abroad, with Canada, United States and Argentina being prime destinations. In Argentina, the regime of President Juan Perón allowed the former Domobranci to live quite openly, promoting their wartime past.

The magazine is very rare. We could only trace three examples in libraries worldwide (National and University Library in Ljubljana, University of Maribor Library, and Lublin - Biblioteka Uniwersytecka Katolickiego Uniwersytetu Lubelskiego Jana Pawła II in Poland).

€350.00



**SLOVENIAN EXILES IN ARGENTINA:
FRANCE BALANTIČ.**

A first post war illustrated collection of poems by a Slovenian poet France Balantič was published in exile in Buenos Aires by a Slovenian press, as the works of the author were banned under the new Yugoslavian regime.

Author: France BALANTIČ (1921-1943), poems; Tine DEBELJAK (1903-1939), introduction; Bara REMEC (1910-1991), illustrations.

Place and Year: Buenos Aires: Slovenska kulturna akcija 1956.

Technique: 8°: XXVIII, 169 pp. text with full page lithographs in black and red, [1] text, LI, original yellow linen binding with black embossed title on the cover and spine, original illustrated dust jacket (Very Good, first and last pages slightly age-toned, dust jacket with tiny tears).

Code: 66017

A rare book, printed in Slovenian language in Buenos Aires, is homage to a poet France Balantič, who was killed at a young age during WWII. It includes an introduction, a series of Balantič's poems *V ognju groze plapolam* (I Flutter in the Fire of Horror) and expressionistic illustrations by an artist Bara Remec.

Balantič, a victim of the war events, was at the beginning of WWII imprisoned in the Gonars concentration camp by the Fascists. Upon his release he joined the anti-communist army and eventually the collaboration White Guard army. He was shot by the Partisans aged only 21.

Because of his anti-communist activity Balantič's poetry was banned after WWII in Yugoslavia. It only survived in the academic circles and among the exiles, which found new home in the South and North America.



Today France Balantič is considered one of the best Slovenian poets of the 20th century.

This book is the first publication of Balantič's poetry after WWII.

The book was edited by a Slovenian writer Tine Debeljak and a personal friend of France Balantič. Debeljak published the first edition of *V ognju groze plapolam* already during WWII in Ljubljana. The illustrations were made by Debeljak's wife, artist Bara Remec, who received her education at the Art Academy of Zagreb under Ivan Mestrovic.

The illustrator Bara Remec, left her homeland together with her father, sister Vera and her husband Tine Debeljak in May 1945, just days before the liberation of Ljubljana. They have continued with their work in refugee centres in Austria, Rome, and later in Argentina.

The book is very rare on the market and it was banned under Yugoslavia. The copies were mostly circulated among Slovenians living abroad. We could only trace six copies in institutions worldwide.

References: OCLC 610245500.

€550.00

ÉMIGRÉ COSSACK PERIODICAL & MAP:

КУБАНСКИЙ ИСТОРИЧЕСКИЙ И ЛИТЕРАРНЫЙ СБОРНИК [KUBANSKIJ ISTORIČESKIJ I LITERARNYJ SBORNIK / KUBAN HISTORICAL AND LITERARY DIGEST], NO. 6.

An émigré Cossack periodical with inserted folding map of the Kuban region of Russia was edited by a former Major-General White Russian Vyacheslav Naumenko, who escaped the post WWII Repatriation of Cossacks.

Author: Vyacheslav GRIGORIEVICH NAUMENKO (1882-1979), editor.

Place and Year: Orangeburg, NY 1960.

Technique: 4°: 30 pp. mimeographed text in Cyrillic, photo-reproduced folding map, original blue wrappers with printed title, stapled (Very Good).

Code: 66160

A rare magazine, printed in Russian Cyrillic, includes reports on historical events as well as literature and poetry by the Kuban Cossacks. The photo-reproduced folding map showcases the Kuban region.

Kuban Cossacks or Kubanians are Cossacks who live in the Kuban region of Russia, in the region east of the Crimea. After the Russian Revolution the Soviet Union annexed a short lived Kuban People's Republic, which existed for mere 21 months between 1918 and 1919. Many pro White Russia Kubanians fled the country to avoid the revenge of the Bolsheviks. During the WWII the Cossack troops joined Hitler's army to fight against the Red Army.

After Germany's defeat in 1945, over 2000 Cossacks were sent to a prison camp in Lienz, Austria, led by the British. Only weeks later they were handed over to the USSR, where they were tried for treason and executed.

The editor of the book was Vyacheslav Naumenko, a former Cossack Major-General. A White Russian veteran from WWI, Naumenko became during WWII one of the leaders of the Cossacks, who were collaborating with the Nazis. He managed to escape the post war slaughter of the Cossacks and moved to the US, where he became one of the leaders of the exiled Kuban Cossacks. He is buried at the Nanuet, Rockland County, New York, USA
The magazine was published in 17 volumes between 1959-1962.

€350.00



YUGOSLAVIAN ÉMIGRÉ NEWSPAPER:

JEDINSTVO : JUGOSLAVENSKO-KANADSKI TJEDNIK = UNITY : YUGOSLAV-CANADIAN WEEKLY.

Author: Various authors.

Place and Year: Toronto, Ontario.

Technique: 8 issues, all folio: 8 pp. (Very Good, slightly age-toned, stamps of an Immigration Office on title pages, one newspaper with small loss of paper next to the title).

Code: 66164

No. 18 (1420), May 3, 1968; No. 20 (1422), May 17, 1968; No. 29 (1431), August 16, 1968; No. 32 (1434), September 6, 1968; No. 33 (1435), September 13, 1968; No. 40 (1442), November 1, 1968; No. 41 (1443), November 8, 1968; No. 42 (1444), November 15, 1968.

A rare set of 8 newspapers (of ?) was issued by the Yugoslav immigrants in Toronto, Canada. The illustrated news report on the events from all over the world. The articles are mostly written in Croatian, with occasional text in other Yugoslav languages.

The newspaper was issued from 1931 on. No. 40 gives a short report on the history of the newspaper at the occasion of the 37th anniversary of the newspaper.

€150.00



VLADIMIR DEDIJER – SIGNED COPY:

THE UNIVERSAL VALIDITY OF HUMAN RIGHTS. AN INTERDISCIPLINARY ANALYSIS. THE CASE OF RUSSELL TRIBUNALS

An uncommon book on a Yugoslav politician in exile Vladimir Dedijer and the Bernard Russell Piece Foundation with articles in different languages was published for a World Congress on Human Rights in Tension in Rio de Janeiro in 1982. The copy was signed by Vladimir Dedijer.

Author: Vladimir DEDIJER (1914 - 1990), Rudolf RIZMAN.

Place and Year: Kamnik, Slovenia: Rudolf Rizman; printed in Rijeka, Croatia: Liburnija [1982].

Technique: 8°: 72 pp., original red illustrated wrappers (Very Good, small folds in the corners of wrappers, Dedijer's signature and dedication on the title page).

Code: 66104

The privately published book with letters and articles in English, French, Serbian and German languages, all regarding a Yugoslav politician in exile Vladimir Dedijer and the Bernard Russell Peace Foundation, was edited by a professor Rudolf Rizman for a World Congress in Rio de Janeiro on Human Rights in Tension.

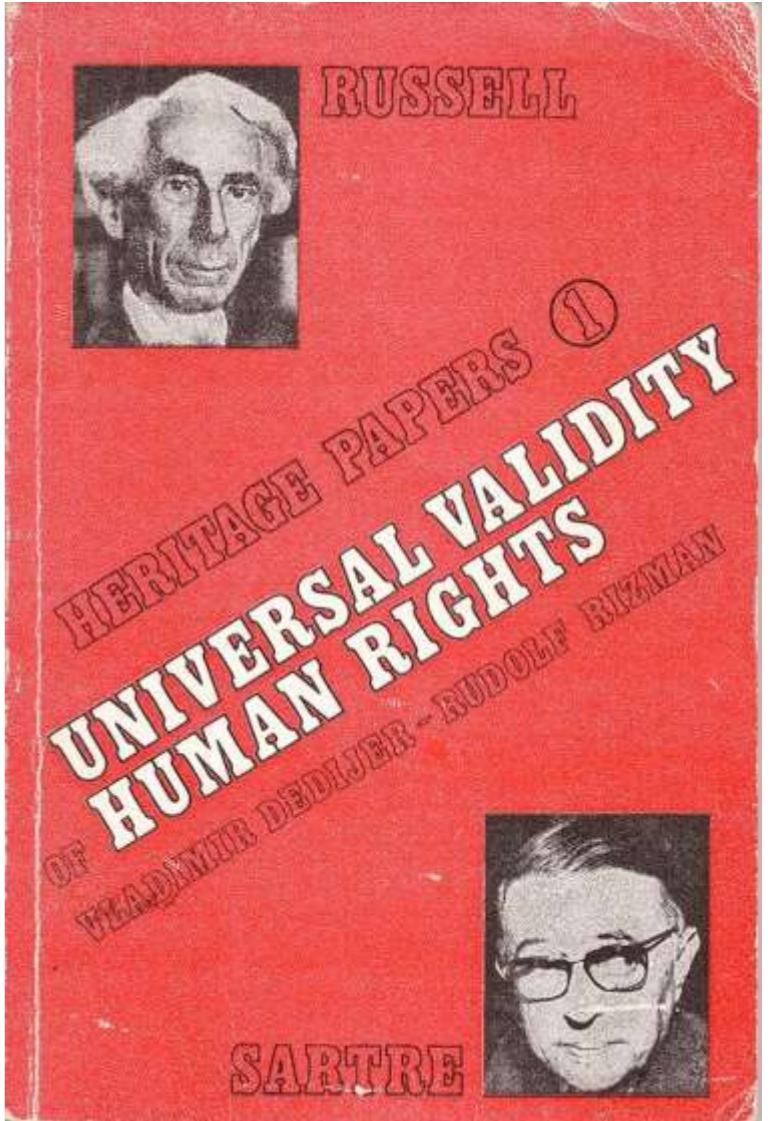
The letters also include the correspondence between Dedijer and Lord Bernard Russell (Bertrand Russell Peace Foundation) and Jean-Paul Sartre- Dedijer, together with Jean-Paul Sartre, chaired the Bertrand Russell International Tribune on War Crimes in the role of the first vice-president.

Vladimir Dedijer (1914 - 1990) was one of the most internationally prominent Yugoslavian historians and civil rights activists. He initially worked as a journalist, and this led him to travel to Spain where he supported the Republicans during that country's Civil War. In 1941, he joined the Partisans where he attained the rank of lieutenant-colonel, becoming a close advisor to Marshal Tito. After the war he taught at the University of Belgrade and was appointed to the Central Committee of the Yugoslav Communist Party, but, in 1954, following a contretemps with Tito, was banished from all power circles. He left Yugoslavia in 1959, where he spent the rest of his life teaching and writing, associated with some of the world's leading universities, such as Princeton, Stanford, Harvard and the Sorbonne. He became an internationally prominent human rights activist and an important historian of World War II and its aftermath.

The book is signed on the cover by Vladimir Dedijer (Vlado Dedijer). The book was published privately by a professor Rudolf Rizman in Kamnik, Yugoslavia (now Slovenia).

We could only trace five examples in libraries worldwide (OCLC 941635614).

€320.00



EXPRESSIONISM - SLOVENIA:

KRALJ MATJAŽ.

A beautifully designed book with expressionistic design of text and drawings in a mint condition was designed by a Slovenian academic artist France Kralj in 1921, who was at the time an active member of contemporary art and political movements.

Author: France KRALJ (1895-1960), illustrator.

Place and Year: Ljubljana, Slovenia: Albin Stele – Jugoslovanska tiskarna 1921.

Technique: 18,5 x 20,5 cm. [18] illustrations on glossy paper, original grey wrappers, printed with brown-gold illustrations from both sides, originally bound with grey ribbon (Very Good, wrappers with minor age-toning on the edges).

Code: 66084

A book with beautifully designed text and illustrations in Expressionistic lines was designed in 1921 by a Slovenian academic artist France Kralj. The text in verses, wrapped around twisting lines, tells a love story of a King Matjaž (Mathias) and his wife Alenčica.

Slovenian artist France Kralj (1895-1960) was studying art in Klagenfurt, Vienna and Prague, after which he settled in Ljubljana, Slovenia.

In the 1920s he was active in modern art and political movements, where he was creating drawing, prints, sculptures and ceramics. Kralj was also known for his quality book illustrations before and after WWII.

King Matjaž was a fearless popular Carinthian king of Slavic origins. After the wedding night with his beautiful wife Alenčica he was called to fight the Turks. During the battles Alenčica is abducted by the Turkish Sultan. King Matjaž disguises himself in Ottoman costume, drinks with the Turks and eventually dances with his wife who recognises him by his ring. They escape on his faithful horse with human mind over a river, who recognises their love and splits to make way for their escape and closes again to stop the Turks chasing them.

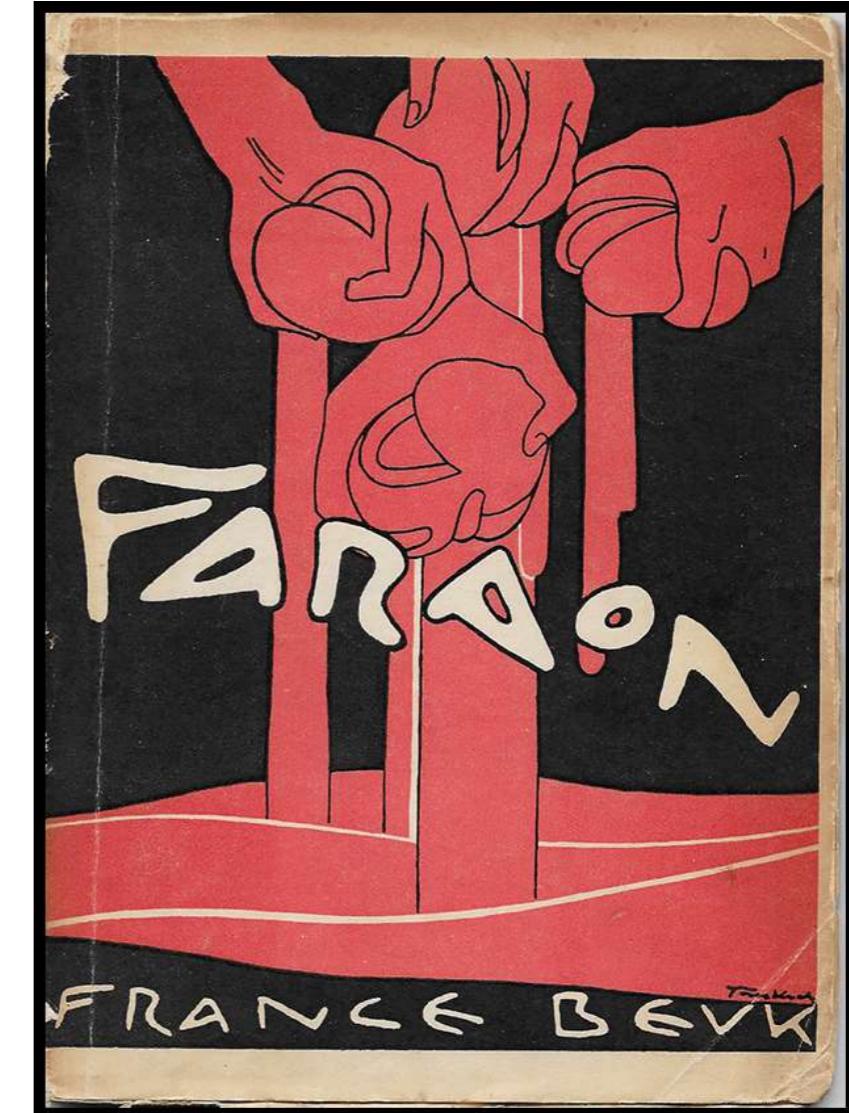
Different legends of a good King Matjaž, were based on the persona of the Hungarian king Matthias Corvinus (1443-1490), and were spread in most of the East European countries.

The rotating lines of the verses correspond to the juxtaposed expressionistic illustrations, creating a active tensed atmosphere of the story.

References: Stelè, Francè: Kralj, France (1895–1960), Slovenska biografija. Slovenska akademija znanosti in umetnosti, Znanstvenoraziskovalni center SAZU, 2013. <http://www.slovenska-biografija.si/oseba/sbi300245/#slovenski-biografski-leksikon>, Slovenski biografski leksikon: 4. zv. Kocen - Lužar. Franc Ksaver Lukman et al. Ljubljana, Zadružna gospodarska banka, 1932.

See the image below left.

€450.00



EXPRESSIONISM, SLOVENIAN PRINTING IN FASCIST ITALY:

FARAON.

A book with 14 short stories, accompanied by black and white expressionistic illustrations by France Kralj in art deco style, was published after WWI on Italian territory in Slovenian language.

Author: France BEVK (1890-1970), author; France KRALJ (1895-1960), illustrator.

Place and Year: Triest: Naša založba 1922.

Technique: 8°: 127 pp. with four black and red vignettes, original illustrated wrappers (Slightly age-toned and stained, wrappers with tiny loss of margins and soft folds, a small loss of white margin on the title page, otherwise in a good condition).

Code: 66083

A book with 15 short stories by France Bevk, illustrated by France Kralj, were published in 1922 in Slovenian language in Trieste, Italy.

The stories were written by one of the most fertile Slovenian authors of the 20th century, France Bevk (1890-1970). Born in the western part of the country under the Austrian-Hungarian Empire, Bevk received his education in Koper (Capodistria) and Gorizia, where he remained working in the fields of writing and edition. After the area was annexed to the Fascist Italy in 1918, Bevk continued publishing in his native Slovenian language. In 1920 and 1930, after the language became systematically suppressed by the Fascists, France Bevk took the leadership in publishing Slavic prints in the area. Among others he was a director of a publishing house Goriška matica, where, under a severe Fascist censorship, he published most of his pre WWII works.

When Italy entered the war, in 1940, Bevk was sent to a prison camp as a political prisoner. He remained there until the capitulation of Italy in 1943, after which he joined the Partisans. After the war France Bevk remained an active writer and is today known as an author of numberless popular works, especially stories for children.

Expressionist Illustrations

The striking vignettes, printed in red and black in expressionist style, mixed with Art-Deco lines, were made by a young artist France Kralj.

Slovenian artist France Kralj (1895-1960) was studying art in Klagenfurt, Vienna and Prague, after which he settled in Ljubljana, Slovenia. In the 1920s he was active in modern art and political movements, where he was creating drawing, prints, sculptures and ceramics. Kralj was also known for his quality book illustrations before and after WWII.

See the image above right.

€220.00

SERBIAN DADA:

PESME SA LUTANJA KA DADI [POEMS WANDERING TOWARDS DADA].

A classic of the Yugoslavian Dadaism

Author: Boo PALEŽANSKI (Slobodan Mišić PALEŽANSKI), author; Sava RAJKOVIĆ (1903-1977), cover design; Bogoslav KONJEVOD, vignettes.

Place and Year: Belgrade: Lotos 1925.

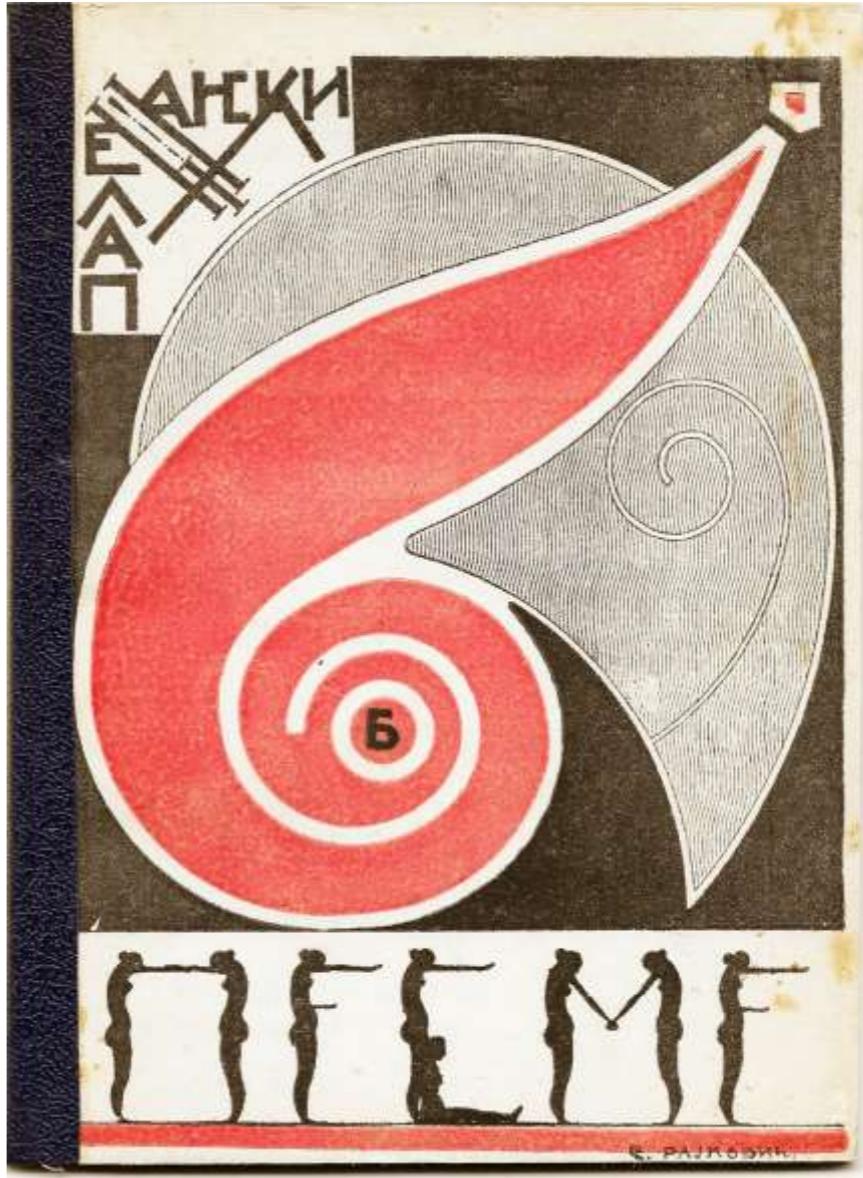
Technique: 8°: 61 pp. with vignettes in text, [1] vignette, original illustrated wrappers (Very Good, verly light foxing to the first pages, wrappers with minor staining, spine rebacked).

Code: 66073

A collection of poems was written by a Serbian author Slobodan Mišić Paležanski, with a nom de plume Boo Paležanski, illustrated with black and white vignettes by Bogoslav Konjevod, and designed by Sava Rajković.

All the authors were members of the early Serbian Dadaism. Boo Paležanski published the only issued number of a Dada magazine *Venturaementes* in Čakovac, Serbia.

€1,800.00



IVAN MEŠTROVIĆ:

**GOSPA OD ANDELÂ. ZADUŽBINA PORODICE RAČIĆ, CAVTAT. A
MEMORIAL CHURCH OF THE RAČIĆ FAMILY IN CAVTAT. EINE
STIFTUNGSKAPELLE DER FAMILIE RAČIĆ IN CAVTAT.**

A book on the Ivan Meštrović's masterpiece, the Račić Family Mausoleum in Cavtat, Croatia, was designed by Meštrović himself in 1937 and is accompanied by a text in English by Polish art historian Josef Strzygowski.

Author: Ivan MEŠTROVIĆ (1883-1962), author, design; Josef STRZYGOWSKI (1862 - 1941), text.

Place and Year: Zagreb: Nova Europa 1937.

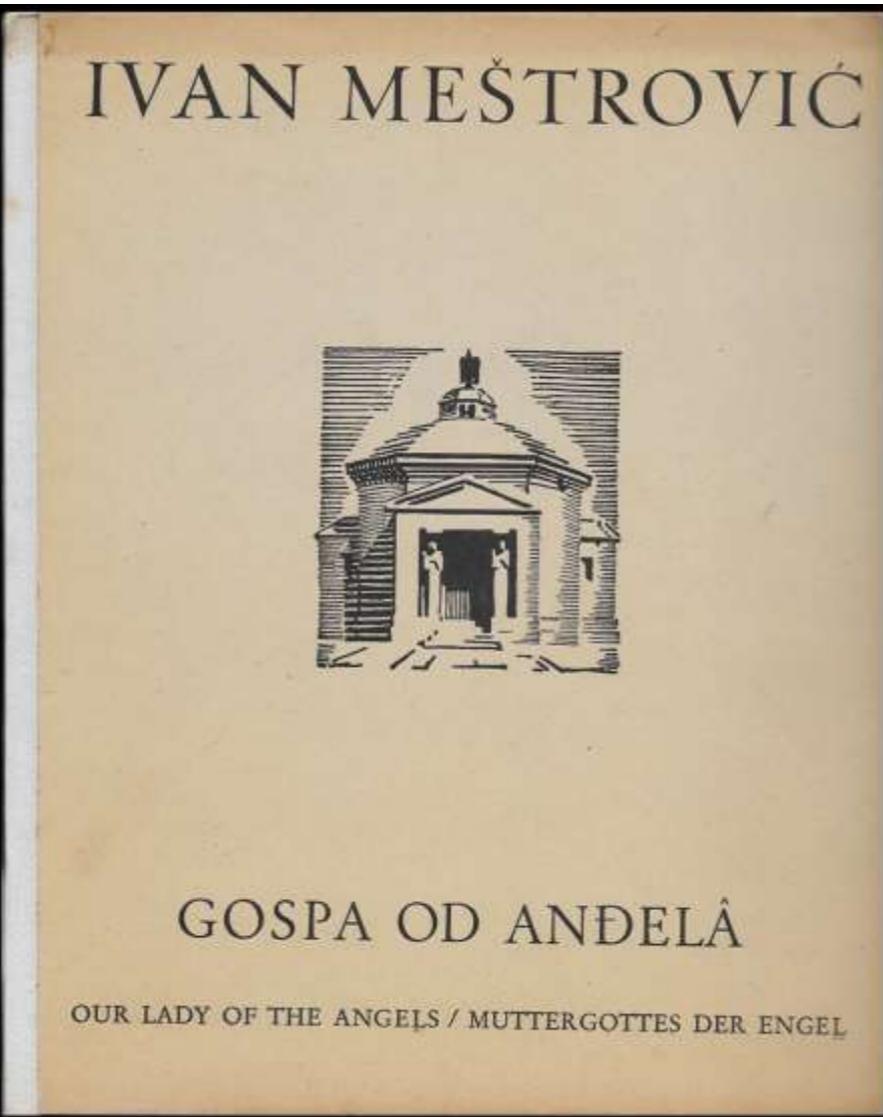
Technique: 4°: 44 pp., [2] text on thick paper and XXXV black and white plates, original illustrated boards with white linen spine, illustrated end-papers (Very Good, binding slightly age-toned in the edges).

Code: 66082

A monography on the Račić Family Mausoleum in Cavtat, Croatia, was designed by the Croatian sculptor Ivan Meštrović, who was also the author of the mausoleum. The accompanying text in English was written by Polish art historian Josef Strzygowski.

The mausoleum, which is considered one of the Meštrović's masterpieces, was designed in 1923 for the members of the family Račić, who succumbed to the Spanish Flu in 1919.

Meštrović was one of the most renowned Croatian sculptors and architects of the 20th century. He was studying art in Vienna at the Academy of Fine Arts under Edmund von Hellmer and Otto Wagner. In 1905, he had his first exhibit with the Secession Group in Vienna. Three years later, in 1908, Meštrović moved to Paris, where he became



internationally famous. Auguste Rodin said that Meštrović is the greatest phenomenon among sculptors and even greater sculptor than he was.

Before WWI he also worked in Croatia and Rome. As Meštrović opposed to the Austro-Hungarian authorities, he travelled and exhibited in Paris, Cannes, London and in Switzerland during WWI, because staying in Croatia was too dangerous.

This catalogue presents Meštrović's work at his first exhibition in the United States, after WWI. A year later he exhibited in Chicago and then in Egypt and Palestine.

After WWII Ivan Meštrović moved to the United States. In 1954, president Dwight D. Eisenhower personally presided over ceremony granting Meštrović American citizenship. He became a professor at the University of Notre Dame in 1955. His public statues in the United States include *Pieta* (1942-46) in Basilica of the Sacred Heart, Notre Dame, *Spearman* in Chicago (1928), and *Moses* (1952, cast 1990) at the Syracuse University.

Ivan Meštrović died in 1962, aged 79, in South Bend, Indiana, and is buried in a mausoleum in his childhood home of Otavice.

€75.00

SLAVIC PRINTING IN FASCIST ITALY:

OKOLI SVETA [AROUND THE WORLD].

A short novel with a Futurist cover was published in Slovenian language in Fascist Italy by one of the last persisting Slavic publishing companies, under Italian censorship, in 1930.

Author: Damir FEIGEL (1879-1959).

Place and Year: Gorizia, Italy: Unione editoriale Goriziana 1935.

Technique: 8°: 144 pp. with illustrations within text, original wrappers with illustrated cover (Very Good, wrappers slightly stained).

Code: 66106

A short adventurous novel in Slovenian language by Damir Feigel was published in the Fascist Italy in 1935 in Gorizia by the publishing company Goriška matica, where Feigel worked as a co-editor.

Goriška matica was a publishing house, founded in Gorizia (today Italy) on a newly Italian controlled territory after WWI, in 1919. It was specialised in publishing Slavic, mostly Slovenian books.

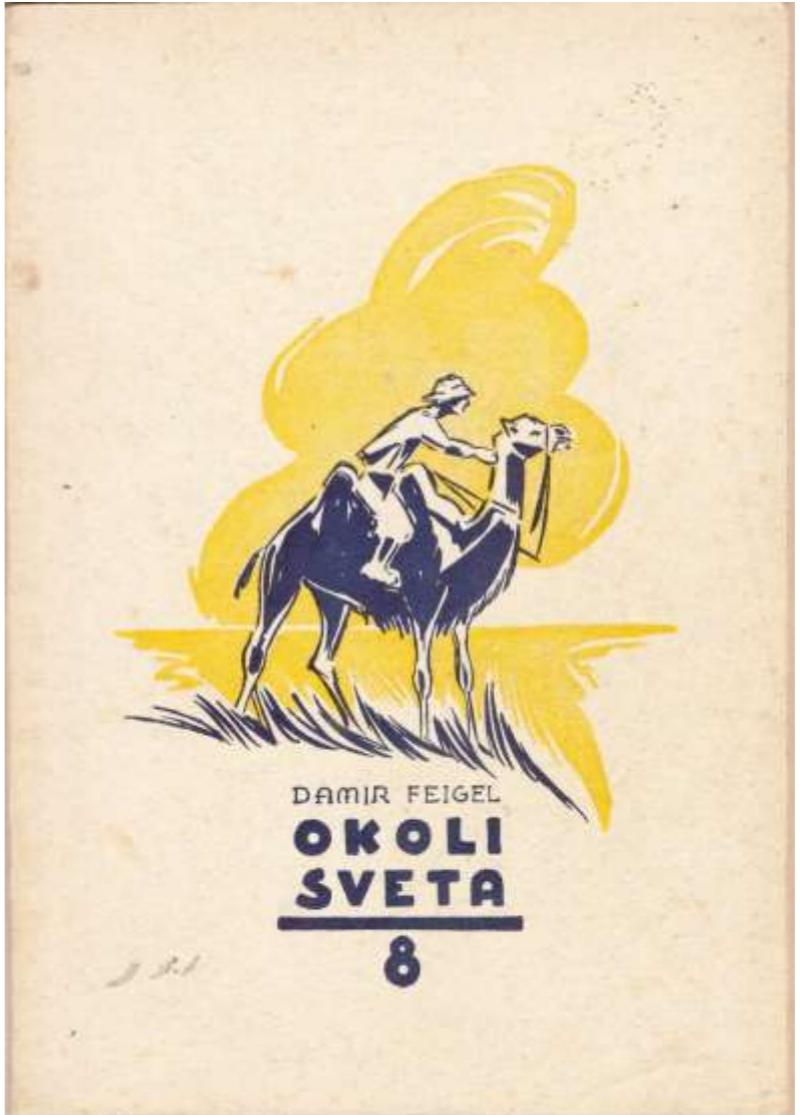
Until the war, the territory with a major Slavic population, belonged to the Austrian-Hungarian Empire. After the territory was annexed to Italy, exposing the Slavic inhabitants to growing Fascist power, which during the 1920s started suppressing the Slovenian and Croatian language.

Matica in Goricia, run by the Slovenian intellectuals from the region and with a printing press Edinost (Unity) in Trieste, was one of the last Slavic publishing companies, fighting to keep the native language. By the late 1920s all the publications of the press had to undergo a Fascist censorship and hundreds of thousands of books were destroyed. In 1933 the publishing house had to Italianise its name to Unione editoriale Goriziana, and was eventually closed in 1940. The publications of Goriška matica in the 1920s and 1930s were known for good quality texts of the contemporary Slavic authors from the region of Gorizia, Trieste and Karst, and well designed modern covers, made by academic artists and modern designers.

The example is in a hard to find, almost mint condition.

References: OCLC 7697740.

€120.00



SLAVIC PRINTING IN FASCIST ITALY:

NA KONJU

A short novel in Slovenian language was published in the Fascist Italy, where Slavic languages were suppressed in daily situations and in the literature.

Author: Andrej BUDAL (1889-1972).

Place and Year: Gorizia: Unione editoriale goriziana 1938.

Technique: 8°: 126 pp. [1] blank, original illustrated wrappers, stapled (Very Good, wrappers slightly scratched with tiny loss of paper on the spine and back).

Code: 66045

A short novel in Slovenian language by Andrej Budal was published in the Fascist Italy in 1938 in Gorizia by the publishing company Unione editoriale goriziana (former Goriska matica).

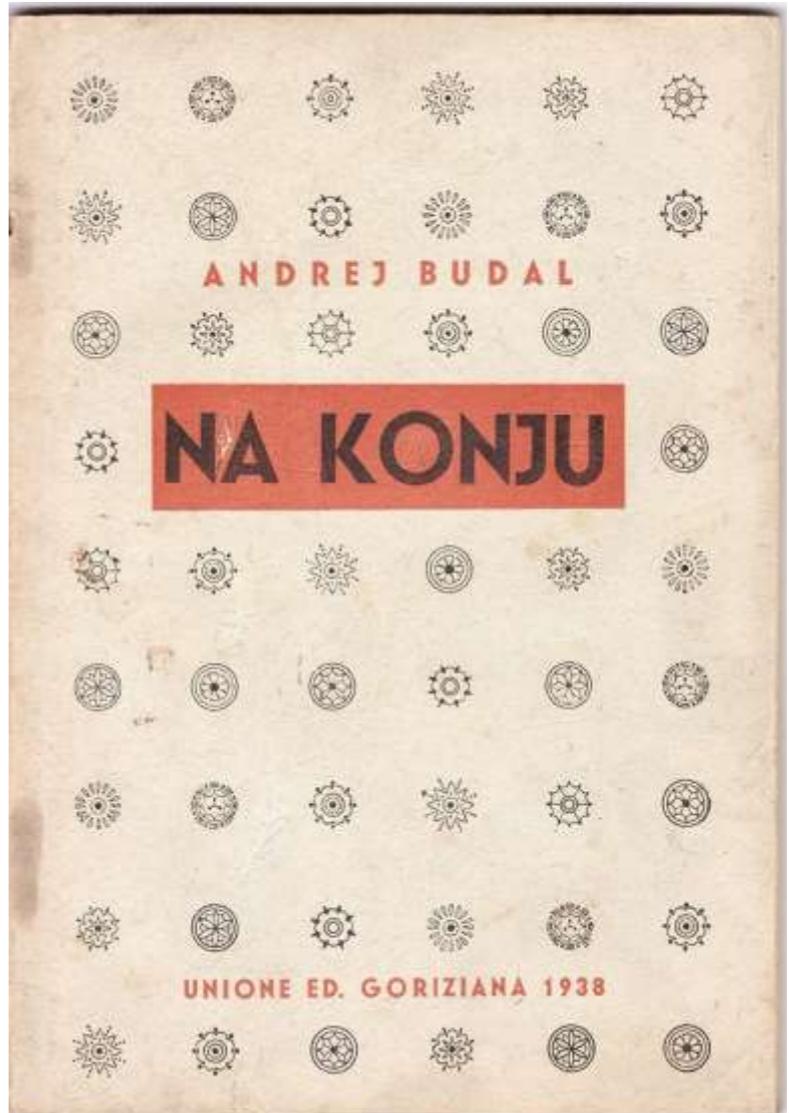
Goriska matica was a publishing house, founded in Gorizia (today Italy) on a newly Italian controlled territory after WWI, in 1919. It was specialised in publishing Slavic, mostly Slovenian books.

Until the war, the territory with a major Slavic population, belonged to the Austrian-Hungarian Empire. After the territory was annexed to Italy, exposing the Slavic inhabitants to growing Fascist power, which during the 1920s started suppressing the Slovenian and Croatian language.

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The publications of Goriska matica in the 1920s and 1930s were known for good quality texts of the contemporary Slavic authors from the region of Gorizia, Trieste and Karst, and well designed modern covers, made by academic artists and modern designers.

€160.00



JOŽE PLEČNIK - INVITATION CARD.

A decorative rare invitation card, designed by a famous Slovenian Architect Jože Plečnik, for his honorary doctorate, with usual contemporary manuscript corrections of the wrong quoted year.

Author: Jože PLEČNIK (1872-1957).

Place and Year: [Ljubljana, Slovenia, December 1951 - January 1952].

Technique: 8°. Folded thicker paper, blank outside, inside printed in black and red, usual pen corrections (Very Good).

Code: 66056

A highly decorative invitation card was designed by a famous Slovenian architect and furniture designer Jože Plečnik. It was issued for the occasion of this honorary doctorate, which was presented to him on January 23, 1952 at the University of Ljubljana. The usual hand written correction was made to repair a mistake of quoting the year 1951 instead of 1952. The printing / designing mistake probably happened as lapsus, as the card was designed at the end of 1951 or in the beginning of the 1952, when the author would automatically still record the old year.

Jože Plečnik was one of the most prominent European architects and designers of the early and mid 20th century. He studied with Viennese architect Otto Wagner and worked in Wagner's architecture office until 1900. His architectural works can be seen mostly in Prague, Ljubljana and Vienna. He was also active as a designer and amateur archaeologist.

€500.00



JOŽE PLEČNIK - INVITATION CARD

Author: Jože PLEČNIK (1872-1957).

Place and Year: [Ljubljana] 1954.

Technique: 8°. Folded thicker paper, printed in black and red, manuscript signature (Very Good).

Code: 66135

Jože Plečnik's invitation card was made in 1954 for Slovenian priest and author Fran Saleški Finžgar (1871 – 1962), to celebrate the 50th anniversary of Finžgar's work as a priest, on August 5th 1954. The invitation card was signed by Finžgar.

Jože Plečnik was one of the most prominent European architects and designers of the early and mid 20th century. He studied with Viennese architect Otto Wagner and worked in Wagner's architecture office until 1900. His architectural works can be seen mostly in Prague, Ljubljana and Vienna. He was also active as a designer and amateur archaeologist.

The card showcases the typical Plečnik's design of letters and ornaments. Plečnik was also known for his design of chalices and church's interiors.

€350.00



SLOVENIAN CHILDREN'S BOOK:

TRDOGLAV IN MARJETICA. SLOVENSKA PRAVLJICA.

A stellar example of a highly decorative children's book by a Slovenian author Fran Milčinski was designed by a Jože Plečnik's student Marija Grafenauer (Vogelnik).

Author: Fran MILČINSKI (1867-1932), author; Marija GRAFENAUER (née VOGELNIK) (1914-2008), illustrations.

Place and Year: Ljubljana, Slovenia: Nova založba 1939. Lithography by Čemažar.

Technique: Oblong 4°: [10] juxtaposed colour lithographed illustrations and text with black and white vignettes and bordure on thick paper, illustrated boards, red linen spine (Very Good, spine with small tears and tiny loss of linen, title page slightly age-toned,

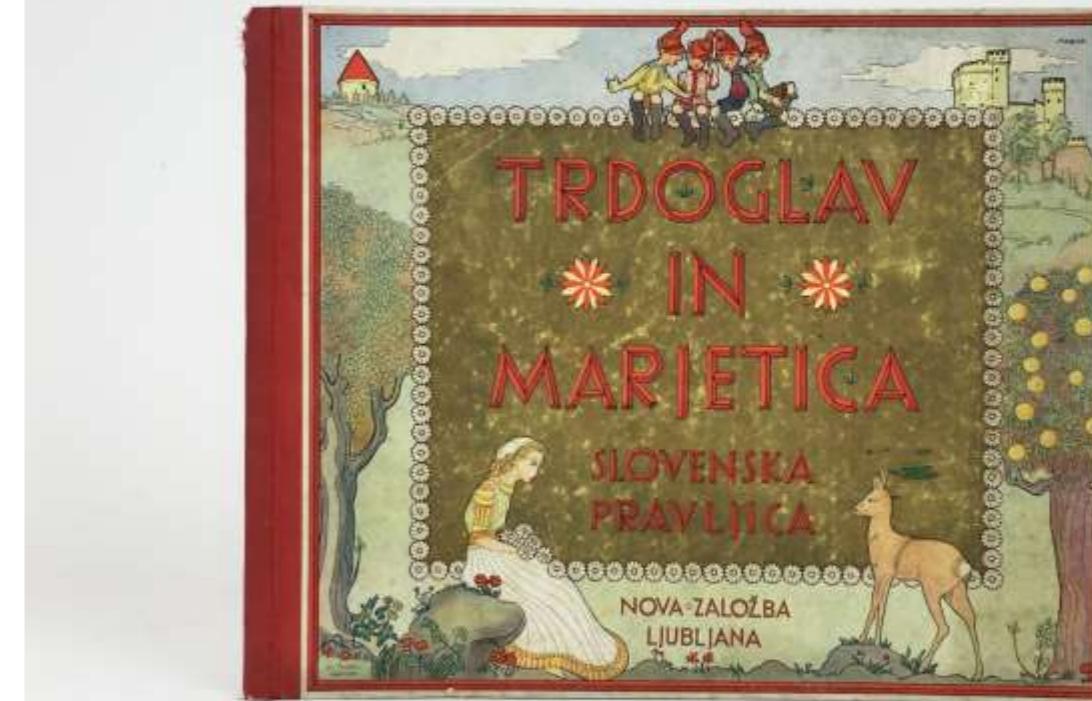
Code: 66161

The story is based on a Slovenian national poem about a girl, Marjetica (Daisy), who is imprisoned by a water man Trdoglav, and eventually rescued by a Spanish prince who marries her. The text was written by one of the most popular Slovenian authors of the 20th century Fran Milčinski (1867-1932). Milčinski was also a judge, radio narrator, play writer, and a father of a famous comedian and author Frane Milčinski - Ježek (1914 - 1988).

The book was designed by a dancer, architect and graphic designer Marija Vogelnik, who studied architecture under Jože Plečnik and painting and graphic design in Belgrade. She was a famous designer and illustrator of children's books during and after WWII.

The book is very rare. We could only trace 4 or 5 examples in libraries worldwide. A reprint of the book was made in 1987.

€380.00



DANCE - SLOVENIA:

SODOBNI PLES NA SLOVENSKEM [CONTEMPORARY DANCE IN SLOVENIA].

A book on contemporary Slovenian dance was written and designed in 1975 by a dancer and architect Marija Vogelnik, a student of Jože Plečnik. Signed by the author.

Author: Marija VOGELNIK (1914 - 2008).

Place and Year: Ljubljana, Slovenia: Kinetikon 1975.

Technique: Large 8°: [1] title page, D, IV, 273 pp. with illustrations within text and XVI black and white plates, original glossy wrappers with black and white illustrations, black linen spine (Very Good).

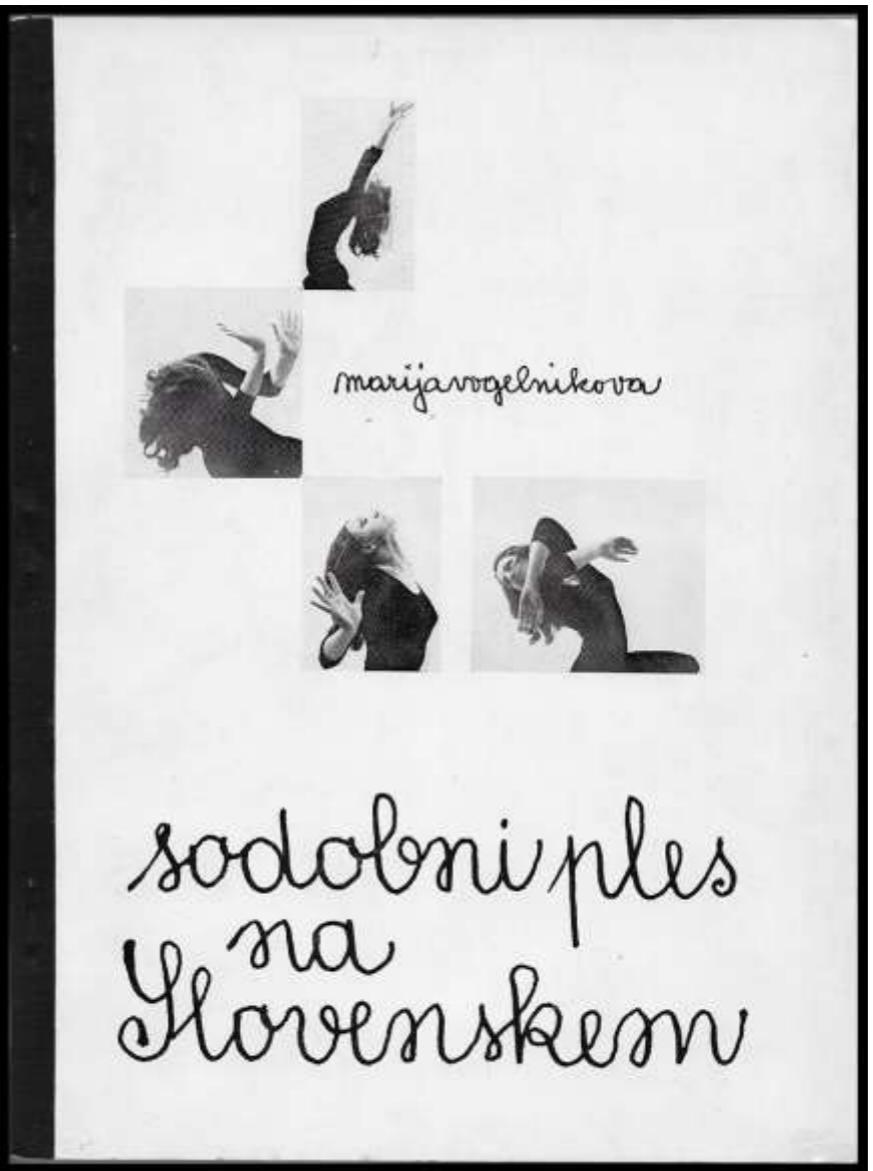
Code: 66081

A decoratively designed illustrated book gives a detailed insight on the development of modern dance in Slovenia from the late 19th century to the mid 1970s. Listed are all the dance performances from 1892 on.

The book was written and designed by a dancer, architect and graphic designer Marija Vogelnik, who studied architecture under Jože Plečnik and painting and graphic design in Belgrade. She was a famous designer and illustrator of children's books during and after WWII.

The book is signed by the author.

€180.00



NSK EMBASSY MOSCOW. PROJECT ORGANISED BY IRWIN IN COLLABORATION WITH APT-ART INTERNATIONAL AND RIDZHINA GALLERY.

Author: Irwin; Eda CUFER, editor. Various authors.

Place and Year: Koper: Irwin - Loža Gallery 1992.

Technique: Small 4°: 160 pp. on brown paper with illustrations within text and 8 pp. with full-page black and white and colour images, original illustrated wrappers on glossy paper (Very Good, wrappers with tiny folds and minor scratch marks).

Code: 66075

A catalogue with numerous articles and images on the a month long live installation with a program of lectures and public discussions, organized by the Irwin group, as a part of Apt-Art International and co-organised by Ridzhina Gallery.

Neue Slowenische Kunst or NSK (a German phrase meaning New Slovenian Art), is a controversial political art collective that formed in Slovenia in 1984, when Slovenia was part of Yugoslavia. NSK is a large collective consisting of different groups, such as the music group Laibach (German name for Ljubljana), IRWIN (visual art), Cosmokinetic Theatre Noordung (Scipion Nasice Sisters Theatre and Red Pilot), New Collective Studio (New Collectivism), Retrovision (film and video), and the Department of Pure and Applied Philosophy (theory), sometimes represented by same members.

NSK is using symbols drawn from totalitarian or extreme nationalist movements, often reappropriating totalitarian kitsch, in order to show the repetition of those symbols through the history and in the popular culture. (The strategy of Laibach) ... "frustrates" the system (the ruling ideology) precisely insofar as it is not its ironimitation, but over-identification with it - by bringing to light the obscene superego underside of the system, over-identification suspends its efficiency (Slavoj Žižek, in: Why are Laibach and NSK not fascists? (M'ars, Year 5, nr. 3/4 (1993), p. 3-4)).

Because of the symbols NSK is using in its art, performance and music, it has been often misunderstood for a right-wing movement.

€75.00



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