

CATALOGUE: APRIL 2019 #2

Books & Almanacs

Unusual Imprints / Colonial Printing

Medicine

Thematic Maps and Atlases

Slavic Printing

Turkic Printing and the Middle East

Children's Books

Punk & Underground Printing

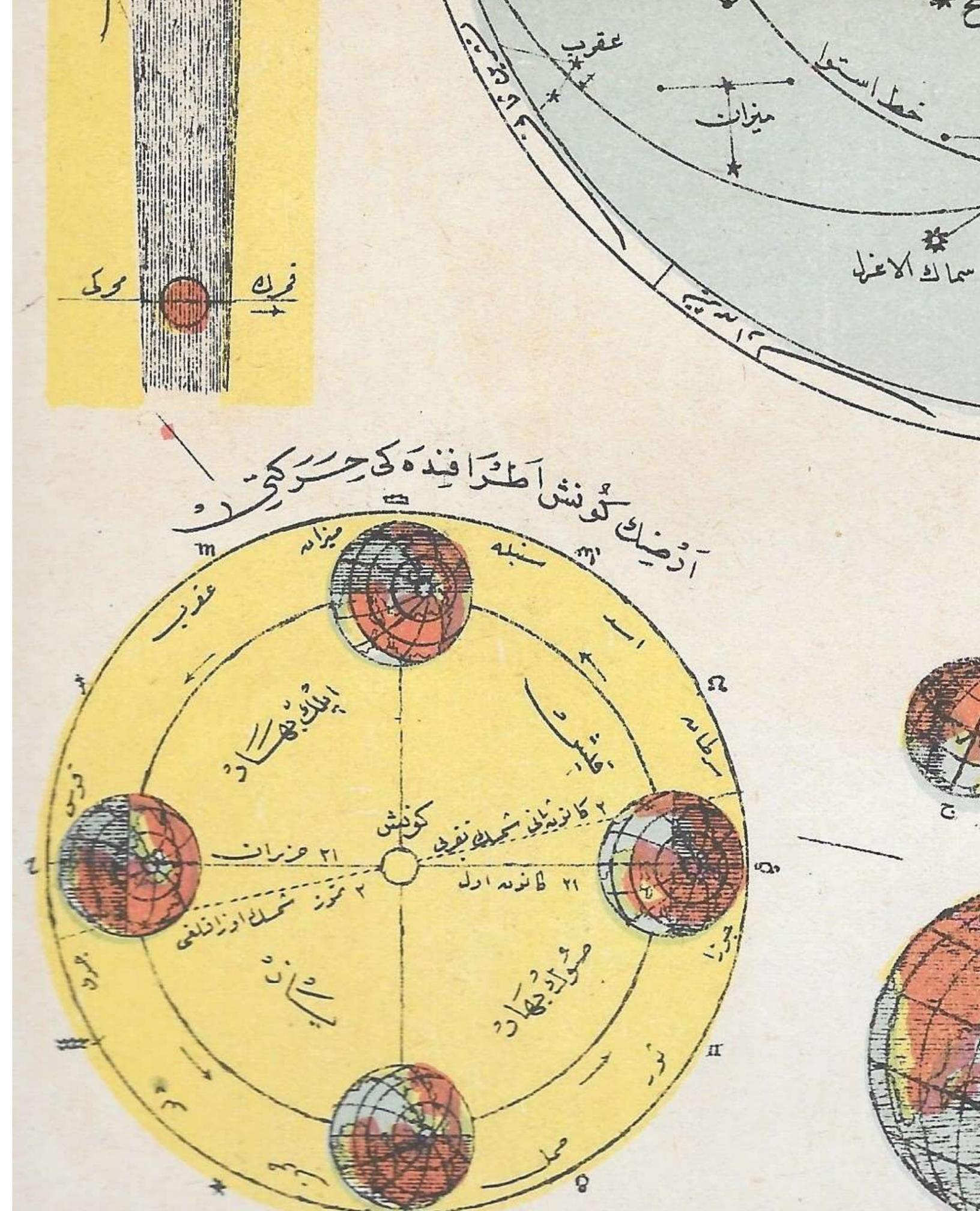
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19th-20th Centuries

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1. CUBA / FINE BINDING / HAVANA IMPRINT

GOVERNMENT OF CUBA.

Guía de forasteros en la siempre fiel isla de Cuba, y calendario manual para el año de 1848.

Havana: Del Gobierno y Capitanía General y Real Sociedad Economica, [1847].

A deluxe example of a mid-19th Century almanac for Cuba, featuring a vast wealth of information on the island during its last sugar boom, published by the government printer in Havana, and contemporarily bound in a sumptuous red and green morocco binding with elaborate gilt-tooling.

12°: 513 pp., 145 pp., plus 1 folding table, pages gilt-edged; bound in an exquisite contemporary red morocco with green morocco central panels, with elaborate gilt tooling (Good, some sporadic browning to text, heavy in some places; hinges of binding cracked but still holding, very minor wear to extremities).

This is deluxe example of an extremely rare 'Guide for Foreigners and Calendar', in effect an almanac for the island of Cuba for the year 1848, printed in Havana by the official government printer. It features a vast wealth of information on the island during the height of the Spanish colony's last great sugar boom, when Havana was one of the wealthiest cities in the New World, as testified by its magnificent architecture from that period. In addition to being a stellar example of Cuban printing, this particular example of the almanac is extraordinary owing to its lovely red and green morocco binding with elaborate gilt tooling, an expensive 'extra' likely made to order by a VIP client.

The almanac features all the information one would desire in such a work, it being divided into a Calendar (pp. 3-67), with charming illustrated zodiac headings; as well as nine chapters, being 1) A Chronological History of Cuba from 1516 to present (pp. 33-69); 2) the Ecclesiastical establishment (pp. 71-98); 3) the Political establishment (pp. 97-175); 4) the Judicial System (pp. 177-250); 5) the Economy (pp. 251 – 431); 6) the Interior Ministry (pp. 433 - 513); as well as, following a separate title page labelled 'Estado Militar de la Isla de Cuba', 7) the Army (pp. 1-55); 8) the Navy (pp. 57-86); and 9) 'Variedades' (Miscellaneous); followed the Index (pp. 139-145).

The present work is academically valuable, as it provides an incredibly detailed blueprint for the administrative, economic and religious structure of Cuba during the mid-19th Century, a time of tremendous, but unequally distributed, prosperity. In addition to the governor, it names all the island's mayors, civil servants, judges, prosecutors, lawyers, notaries, foreign consul generals, land surveyors, Roman Catholic bishops, priests, and monks; teachers and professors of the Royal University of Havana, St. Carlos and St. Ambrosio Royal Seminary, Free School of Drawing and Painting; members of the Royal Patriotic Society of Santiago de Cuba, and Royal Patriotic Society of Havana, College of Brokers; list all hospitals and other establishments of public health, names of certified doctors, dentists, and pharmacists, staff of the botanical garden; it also notes the island's slavery tribunal (slavery was not abolished in Cuba until 1886). The second section labels all military officers of rank stationed across the island.

Of great interest, is data from the 1841 Cuban Census (second section, p. 87), which shows that of the island's population of around 1 million, 42% were white, 15% were free blacks and 43% were slaves. Of interest to bibliophiles is information on the island's printing industry (second section, pp. 94-7), which notes the government press (established in 1747), several other well-established presses, as well as the proliferation of presses and newspapers founded only in the 1830s and 1840s, owing to the easing of the censorship laws, as well as a boom in the island's economy. The section on Cuba's railway system (p. 331), first opened in 1837, is also intriguing.

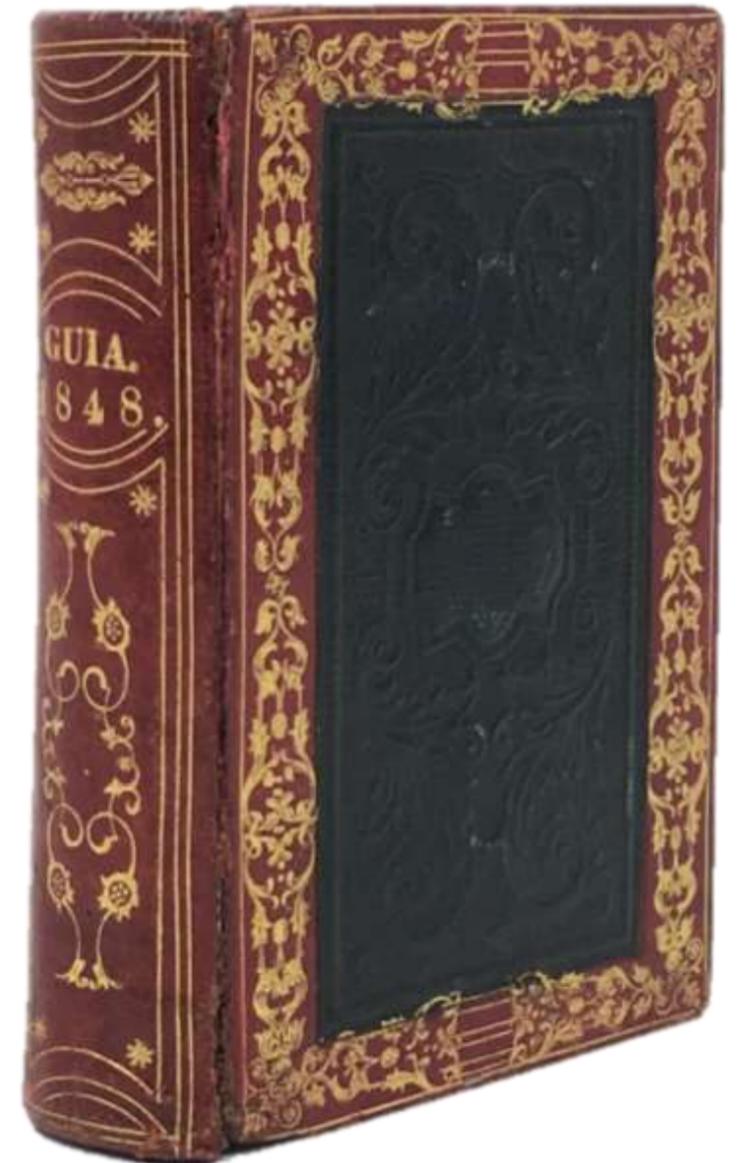
A Note on Rarity

The first almanac of Cuba was printed in Havana in 1781 under the supervision of Diego de la Barrera (1746-1802), an esteemed journalist and writer. The government press in Havana began issuing annual *Guía de forasteros* in a duodecimo format similar to that of the present edition, from 1826 until 1884.

All issues of Cuban almanacs are rare; issues from before 1860 are very rare and seem to appear on the market only once every decade or so. While discerning the almanac holdings of various institutions can be challenging, we can only definitively trace an example of the present 1848 issue held by the Biblioteca nacional de España. Importantly, the deluxe binding of the present example renders it extraordinary, perhaps even unique; we are not aware of another Cuban almanac of comparable physical qualities.

References: Biblioteca nacional de España: 4903556-1001 (Re: a set containing a run of many annual issues, including the present issue for 1848).

1.500 EUR



GUIA DE FORASTEROS
 EN LA
 SIEMPRE FIEL ISLA DE CUBA
 PARA EL AÑO DE 1848.



HABANA

Imprenta del Gobierno y Capitanía General
 y de la Real Sociedad Económica. Por S. M.

TABLA ITINERARIA.

DE LA ISLA DE CUBA.

ESPERADAS LAS DISTANCIAS EN LEGUAS PROVINCIALES DE 4,210 METROS Ó DE 3,000 VARAS. PARA SABER LA QUE HAY ENTRE DOS PUEBLOS DE BUSCAR EL NÚMERO QUE ESTE EN LA CABELLA CORRESPONDIENTE A LA COLUMNA DE LA IZQUIERDA Y AL SENO DE LA OTRA: AN SE HALLARA QUE DE LA HABANA A PUERTO-PRINCIPAL HAY 151 LEGUAS.

17	39	265	167	35	CARDENAS.
96	141	139	83	114	89 CIEN DE AVILA.
306	259	73	28	223	197 111 CAJAL.
210	263	68	38	226	201 113 CUBA.
44	94	250	147	65	35 54 183 103 CIEN FUEGOS.
94	27	295	197	7	32 114 230 234 67 GUARABAO.
32	13	300	200	7	46 128 242 246 74 11 GUANAJAY.
15	27	299	198	11	33 182 232 236 52 11 50 GUINIA.
25	25	297	198	6	34 116 230 234 69 2 12 12 HABANA.
182	220	89	22	22	178 93 34 38 147 205 223 231 235 HOLGUIN.
16	33	287	189	12	35 106 221 225 26 8 22 6 10 130 JARUCO.
179	251	94	7	291	178 38 21 383 144 201 212 196 235 21 183 JUANPE.
91	41	303	203	68	100 174 283 203 123 68 54 75 65 256 70 204 MANUEL.
146	238	115	14	208	178 32 42 41 147 206 226 203 219 56 239 21 271 MANTANILLO.
26	14	311	212	19	39 128 240 236 68 10 3 21 12 222 21 219 22 221 MARIAS.
8	42	275	177	24	14 101 219 214 28 38 24 15 22 188 12 184 83 181 30 MATANZAS.
203	254	85	76	232	202 147 32 24 171 233 211 234 232 24 233 17 238 89 216 212 MAYAGÜE.
117	151	178	78	115	84 10 197 141 68 113 109 106 117 68 107 63 175 88 191 97 112 MOJES.
7	19	286	179	19	17 100 212 210 38 19 27 8 39 188 11 186 79 189 24 10 218 27 Nueva-Pal.
124	183	139	46	152	120 51 81 90 108 153 159 149 182 39 148 58 214 26 172 132 74 48 128 NUESTROS.
60	27	288	207	40	73 154 271 276 105 47 35 55 49 218 53 241 31 247 59 67 239 58 69 93 PINAR DEL RIO.
125	176	147	48	150	128 20 76 89 99 149 165 149 151 58 147 35 219 56 163 138 82 37 131 18 159 PUERTO-PRINCIPAL.
13	67	245	157	42	19 74 199 194 25 48 54 30 48 166 22 164 192 161 53 37 216 75 42 118 81 109 Roque (Guerrero.)
27	23	302	200	3	39 117 232 231 58 19 5 14 9 200 18 207 37 210 7 38 218 198 37 157 37 163 138. ANTOJIA.
53	103	219	118	78	44 47 184 188 99 70 93 68 78 139 68 124 138 129 32 36 164 39 66 79 118 75 81 81 SALIDA LA GRANDE.
225	285	41	57	288	242 146 39 23 184 259 272 259 231 63 251 59 239 67 275 211 48 186 247 113 208 105 201 261 180 SALTADERO.
37	46	239	200	18	54 123 249 235 85 26 12 28 24 222 21 224 47 238 18 46 158 135 38 174 21 198 68 10 192 280 N. CRISTOBAL.
64	110	200	119	84	53 39 126 140 29 93 99 76 86 110 174 117 144 138 109 60 134 31 69 71 124 64 14 57 8 167 192 N. J. DE LOS RINCONES.
92	28	292	195	5	30 112 224 220 61 2 16 9 4 204 6 202 67 205 18 18 225 113 18 134 48 162 26 8 74 205 90 82 SANTA MARIA DEL ROSARIO.
147	195	159	49	172	140 40 76 80 94 172 185 163 172 80 165 47 232 68 187 163 194 53 155 41 112 22 131 176 97 132 190 84 160 SANTA CECILIA.
21	35	293	197	1	21 114 234 234 65 6 80 12 5 206 14 206 61 207 18 33 226 118 19 156 11 199 42 1 78 202 98 84 4 179 SANTIAGO.
78	125	177	93	100	65 15 125 130 29 99 112 96 101 104 81 105 148 109 113 81 132 20 81 68 140 38 68 102 34 165 113 30 97 26 100 SANTA ESPERANZA.
60	114	95	115	89	66 33 144 148 31 88 108 80 38 136 88 103 148 135 104 70 139 44 70 87 126 68 80 95 37 183 106 29 86 73 86 18 TRINIDAD.
161	207	117	19	189	159 65 45 53 119 180 192 78 182 29 178 45 210 28 182 162 36 41 162 48 220 28 140 183 163 73 186 92 178 30 180 78 89 LAS TUNAS.
52	103	191	121	77	45 40 151 163 17 78 86 68 78 112 68 130 132 131 192 48 157 49 58 92 117 78 36 89 12 240 96 12 74 78 76 23 23 95 VILLA CLARA.

2. INDIA / BOTANY / HORTICULTURE / CALCUTTA IMPRINT

Johann Otto VOIGT (1798 - 1843).

A Catalogue of the Plants which have been Cultivated in the Hon. East India Company's Botanical Garden, Calcutta, and in the Serampore Botanical Garden, generally known as Dr. Carey's Garden, from the beginning of both establishments (1786 and 1800) to the end of August 1841; drawn up according to the Jussieuan Arrangement, and mostly in conformity with the Second Edition (1836) of Lindley's Natural System of Botany.

Calcutta: Bishop's College Press, 1845.

Rare – the first scientific and comprehensive catalogue of the plants in the East India Company's Garden near Calcutta and 'Dr. Carey's Garden' in Serampore, two of the most celebrated botanical institutions in Asia, by the Danish physician Johann Otto Voight, published in Calcutta under the direction of the great botanist William Griffith.

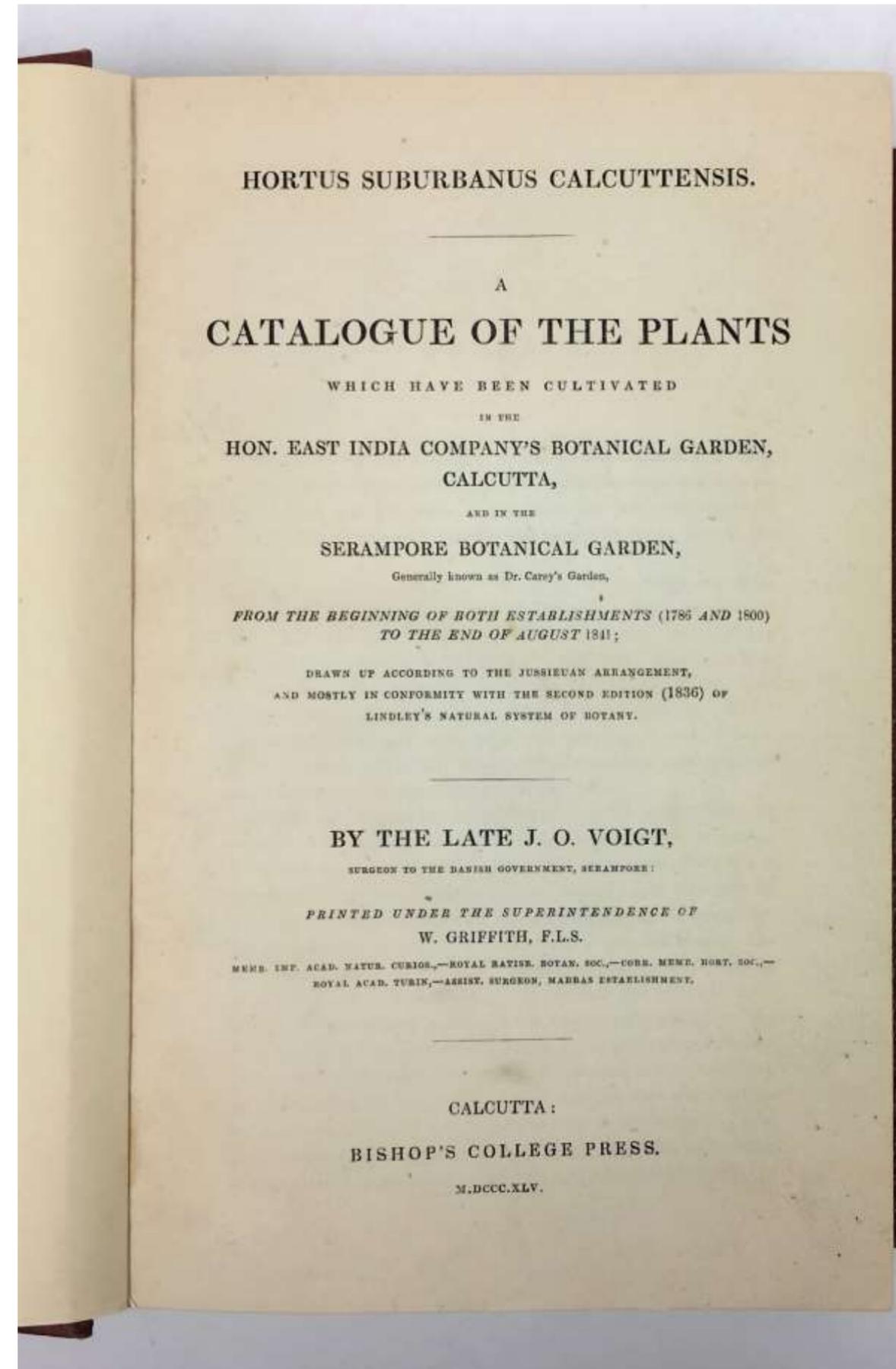
8° (15.5 x 23.5cm): xxv, [1], 747, [1], lxxviii pp., endpapers renewed, bound in modern pebble grain boards in period style (Very Good, a remarkably crisp and clean example).

This rare and fascinating work is the first scientific, comprehensive catalogue of the thousands of plants which were cultivated in the East India Company's Royal Botanical Garden in Shibpur (near Calcutta, founded in 1786) and 'Dr. William Carey's' botanical garden in Serampore, Bengal (established in 1800), which were considered to be by far and away the most important institutions of their kind in all Asia, if not the tropical world. The gardens conducted pioneering studies into rare and exotic plants, as well as important experiments in economic and medical botany that had a consequential impact.

The present work was painstakingly compiled by Dr. Johann Otto Voight, a physician who served as the superintendent of the Serampore Garden from 1834 to 1842. Here he groups thousands of plants into their correct scientific orders, provides their Latin, English colloquial terms, as well as translates the names into Bengali. Fascinating notes and symbols are also provided to identify the origins of the plants and details of their nature and practical use. To be clear, Voigt's work was not the first catalogue of the EIC's garden, that honour belongs to William Roxburgh's *Hortus Bengalensis, or, A Catalogue of the Plants Growing in the East India Company's Botanic Garden at Calcutta*. (Serampore: The Mission Press, 1814); however, Roxburgh's was not scientifically arranged and was far less comprehensive in its coverage. Voigt's catalogue is a keystone work in the history of tropical botany and horticulture, as well as the natural history of the Indian Subcontinent.

Sadly, Voigt died in 1843 before his manuscript could be published. Fortunately, the text fell to the hands of William Griffith, a famous authority on Indian and Burmese botany, who with great care supervised the work's publication at the Bishop's College Press in Calcutta at the beginning of 1845.

The strengths of Voigt's work are perhaps best expressed in the words of Griffith, written in a letter to a colleague upon the book's publication:



“It is the most comprehensive and scientific Catalogue of the kind that has appeared, ‘Roxburgh’s Hortus Bengalensis’ the only other one being, at this advanced period of Botany, incomplete, and arranged according to an Artificial not a Natural System. In this Catalogue, with the name of the plant you have access to all known information regarding it, either directly in the book itself, at least as regards valuable properties, or indirectly, through the copious list of Synonyms. Therefore, characters only require to be supplied to make this a complete Flora of the Environs of Calcutta...It gives the general Geographical distribution of each of the Families, two hundred and seventy-eight in number, and a good deal of information regarding the specific distribution of the Indian species. And as each habitat is given to each species, - not a vague one of India Orientalis, but very generally specific ones —from it a complete Catalogue, as far as yet known of the distribution of Indian forms, may be compiled...It gives a sufficiently copious and select Synonymy and reference to plates, so that as I have said, the possession of the name of the plant puts you in the way of possessing all known information regarding it, by merely turning to the books which are quoted...It gives, wherever the properties are tolerably uniform, the characteristic ones under each family, and in all cases the properties (the knowledge of which constitutes that very economic branch of Botany, Economic Botany, well worthy of the attention of Government) under each plant, with the authorities for the same...It gives the habit of the Plant, with some information regarding the flower, the native country, and time of flowering and seeding, from consultation of the last parts of which much instruction may be derived as to the selection of species for introduction, the necessity of changing the mode of cultivation, etc...It gives in all definable cases the vernacular names, and these appear to have been obtained by no common care, and consequently to lose in a great measure the usual inapplicability...Lastly. It gives a list of desiderata for introduction, generally founded on those principles without which introductions of plants become of no avail. To this the attention of all Indian Horticulturalists should be chiefly guided.” (See the present work, ‘Preface’, pp. ix-x)

A Note on Rarity

While we can trace upwards of a dozen examples of Voigt’s work in institutional holdings worldwide, it is very rare in commerce; we cannot trace a sales record for another example since 1985.

Botany in Bengal enters The Enlightenment: The Establishment of the EIC’s Botanical Garden and the Serampore Garden

The East India Company (EIC) which governed Britain’s vast holdings in the Indian Subcontinent was technically a commercial enterprise and was, in some respects, slow to realize the intellectual advances of the Enlightenment. Famously abstemious, its leadership often sought to avoid or delay investments into social and intellectual projects that would not have an obvious short-term pay-out. This was very much the case even with ‘economic botany’, even though a major share of the EIC’s revenue depended upon agriculture and the efficient use of plant-based products. The

Company was for a long time amazingly uninterested in exploring new ways that benefits and profits from plants could be maximized. Botanical experiments and discoveries in India were thus left to the private individuals or EICs officials acting on their own personal initiative. While this resulted in many impressive advances, progress was haphazard and new intelligence was often not well disseminated.

Finally, in 1786, Lieutenant Colonel Robert Kyd, an Anglo-Indian army officer and amateur (albeit skilled) botanist, convinced the Governor-General of India to sponsor the creation of the Company’s Royal Botanical Garden, in Shibpur (Howrah), across the Hooghly River from Calcutta. The official purpose of the garden was to collect and experiment with plants that had some potential economic benefit to the EIC, including importing species from other tropical and semi-tropical locales. However, Kyd, the garden’s first superintendent (serving from 1786 to 1793), also believed that it should have humanitarian mission, being to find ways to improve the yields of the food crops in India so as to alleviate famine, long a terror that commonly affected the Subcontinent, and Bengal in particular.

In 1793, the Royal Botanical Garden recruited the esteemed Scottish botanist William Roxburgh to serve at its Superintendent. Under his guidance, it became one on the most important botanical centres in the world, and certainly the most important in Asia. It hosted a teak farm, experimental gardens for cash crops, such as indigo and sugar, as well as special projects to test the medical qualities of plants. Europe’s great botanists regularly corresponded with Roxburgh, while planters from all over South and Southeast Asia sent plants and seeds to Shibpur to add to the gardens’ vast inventory. The economic benefits to the EIC were measurable; the intellectual contributions were invaluable, while much useful ‘humanitarian’ intelligence was gained to ensure that India’s staple crops could better weather failures of the monsoons. Shortly before Roxburgh’s retirement, he compiled the first catalogue of the Royal Botanical Garden’s plants, which was published as William Roxburgh, *Hortus Bengalensis, or, A Catalogue of the Plants Growing in the East India Company's Botanic Garden at Calcutta* (Serampore: The Mission Press, 1814), brought to press under Dr. William Carey’s personal supervision. While a noble endeavour and a much-prized work at the time, it featured some drawbacks, in that it did not place the plants in a proper scientific order, while there were many omissions, perhaps due to the author’s declining health.

Dr. William Carey (1761 -1834), a famed publisher, botanist and Baptist missionary, had, in 1800, founded an exquisite botanical garden in Serampore, to the north of Calcutta, within the limits of the small Danish colony that was technically named Frederiknagore. While much smaller than the Royal Botanical Garden and relatively free of its ambitious mandate of ‘economic botany’, Dr. Carey’s garden was exceedingly well-tended and featured specimens of great quality and rarity.

Enter Dr. Johann Otto Voigt

Johann Otto Voigt was born in 1798 in Nordborg, Denmark to a prominent medical family. He grew up in an environment of considerable affluence and received a medical degree with top honours from the University of Copenhagen. However, the sudden deaths of both his benefactors, being his father and his uncle, within a short period of time, left the Voigt family in a fraught

economic situation. Voigt served as a junior doctor at Copenhagen's Frederik Hospital, while working overtime as tutor. While in his late 20's, Voigt had stabilized his finances, but had also grown tired of such a monotonous lifestyle – he longed for new adventures.

In 1827, Voigt accepted the post of surgeon to the Frederiknagore colony. This was a dangerous and, in many ways, gruelling assignment, but it would not be boring. Voigt worked long hours in Serampore, treating both Danish officials, as well as hundreds of Bengalis. His skills as a paediatrician were especially praised, and he established the colony's first hospital in 1836. Along the way he befriended Dr. Carey and came to spend all his time outside of the medical wards in the Serampore Garden. He became a passionate and talented amateur botanist and a major figure on the Indian natural science scene in his own right. Upon Carey's death, in 1834, Voight became the superintendent of the garden, even as he continued his 'day job'.

Meanwhile, since 1815, The Royal Botanical Garden in Shibpur had been under the superintendence of Nathaniel Wallich (1786 - 1854), a highly respected botanist, and one of Voigt's countrymen. Wallich's great achievement was to create an herbarium of plants, that would one-day reach over 2.5 million species, that proved to be an unrivalled El Dorado for research and discovery. Commenting later in the 19th Century, the great botanist Sir Joseph Dalton Hooker remarked of the Royal Botanical Garden at Shibpur, that it "...contributed more useful and ornamental tropical plants to the public and private gardens of the world than any other establishment before or since. ... I here allude to the great Indian herbarium, chiefly formed by the staff of the Botanic Gardens under the direction of Dr. Wallich and distributed in 1829 to the principal museums of Europe."

Voigt, working closely, first with Carey, and then with Wallich, spent thousands of hours meticulously recording all the plants in both the EIC and Serampore gardens. Transcending Roxburgh's catalogue, he was determined to place all the plants within their proper scientific order; providing detailed notes on the origins and uses of each species, as well as providing their Bengali names, to assist readers in the acquisition of plants from local nurseries.

The preparation of Voigt's manuscript was a monumental achievement and plans to have it printed locally in 1842 were delayed due to the complexity

of the project and a precipitous decline in Voigt's health. Voigt left India in early 1843, seeking a recovery break in Denmark, with the intention of returning to India. Sadly, he died in London on June 22, 1843, en route to Copenhagen.

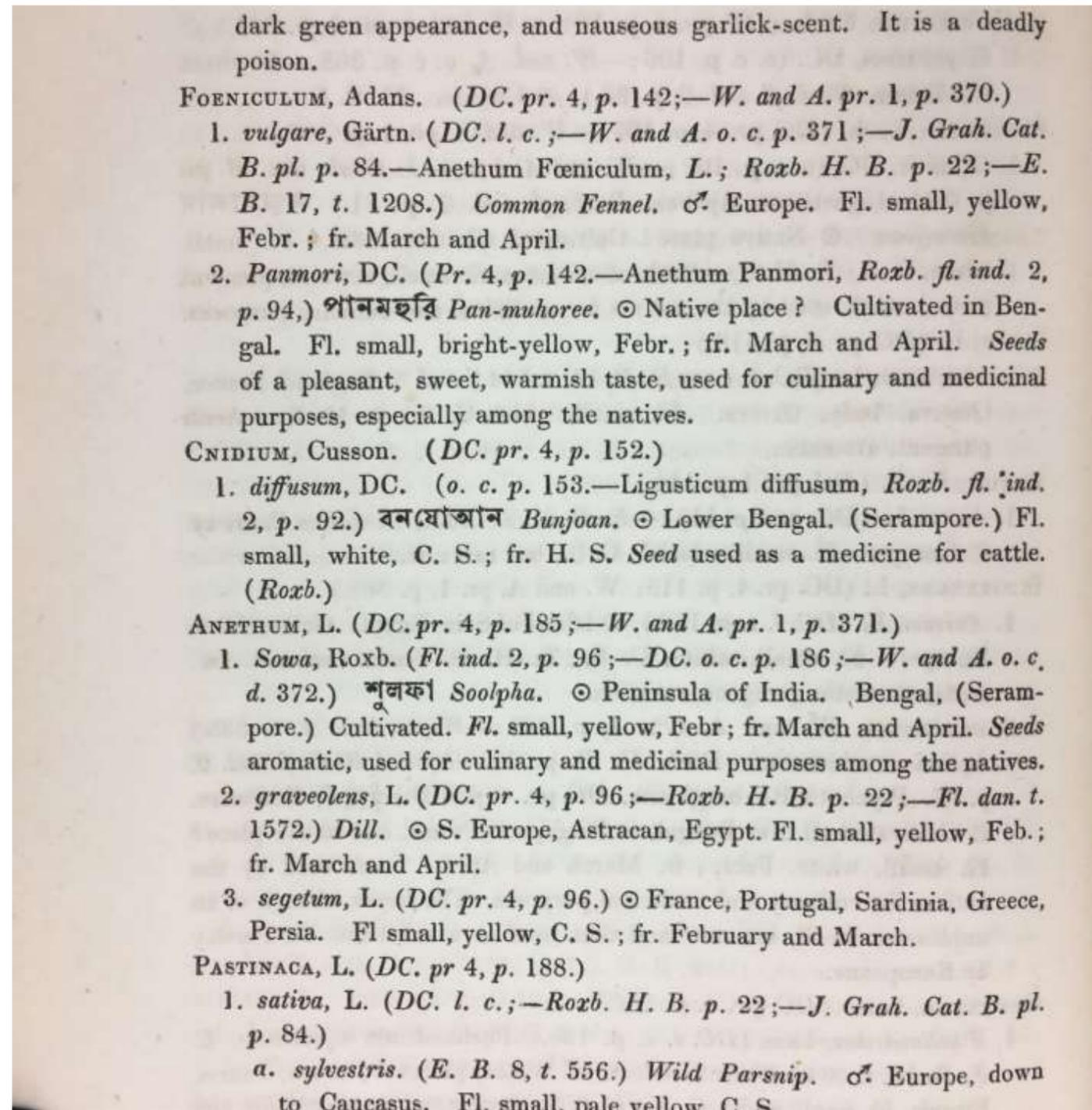
Following Voigt's death his manuscript was sent back to Calcutta where it was placed in the hands of his good friend, the botanist William Griffith (1810-45). This was most fortunate, as Griffith was perhaps the greatest living authority on many of the plants catalogued by Voigt (Griffith's magnum opus would be posthumously published as *Journals of Travels in Assam Burma Bootan Affghanistan and the Neighbouring Countries*, in 1847). In Calcutta, under Griffith's supervision, Voigt's work was published at the beginning of 1845 by the Bishop's

College Press. It was highly valued at the time by both academic botanists, as well as those with a practical interest in gardening in tropical climates.

The Royal Botanical Garden at Shibpur was responsible for many great discoveries which befitted the economy and public of the Indian Subcontinent over the succeeding generations. Notably, during the 1960s and 1970s, it pioneered many of the industrial farming techniques that led to India's 'Green Revolution', whereby the country managed to produce an agrarian surplus every year, virtually eliminating the famines that had devastated the land throughout its history. The garden remains today on the same 109-hetare site, under the name of the Acharya Jagadish Chandra Bose Indian Botanic Garden, where it serves as an oasis of greenery and peace amidst the great clamour that is Metropolitan Kolkata.

References: OCLC: 467863299 / 159843848; British Library: IOL.1947.a.618. Cf. Richard Axelby, 'Calcutta Botanic Garden and the colonial re-ordering of the Indian environment', *Archives of Natural History*, vol. 35, no.1, pp. 150–163; Adrian P. Thomas, 'The Establishment of Calcutta Botanic Garden: Plant Transfer, Science and the East India Company, 1786-1806', *Journal of the Royal Asiatic Society*, 3rd series, vol. 16, no. 2 (July 2006), pp.165-177.

1.200 EUR



3. OTTOMAN EMPIRE / ORIGINAL MANUSCRIPT: THE 'AUSPICIOUS INCIDENT', THE FALL OF THE JANISSERIES

Anon. [OFFICIAL AT THE FRENCH EMBASSY IN CONSTANTINOPLE].

“Bulletin des événemens qui se font passés dans les journées des 15, 16, 17 et 18 Juin 1826”. Constantinople, June 19-20, 1826.

[with:]

“Bulletin Supplémentaire, Journées des Lundi, Mardi, & Mercredi (19, 20, & 21 Juin).” Constantinople, [Late June 1826].

Fascinating and highly important – a detailed ‘insider’s account’ of the ‘Auspicious Incident’, being Sultan Mahmud II’s successful action to abolish the Janissaries, one of the turning points in Ottoman History; written as the events unfolded, seemingly by a supremely well-informed official at the French Embassy in Constantinople – a seminal and hitherto undiscovered primary source.

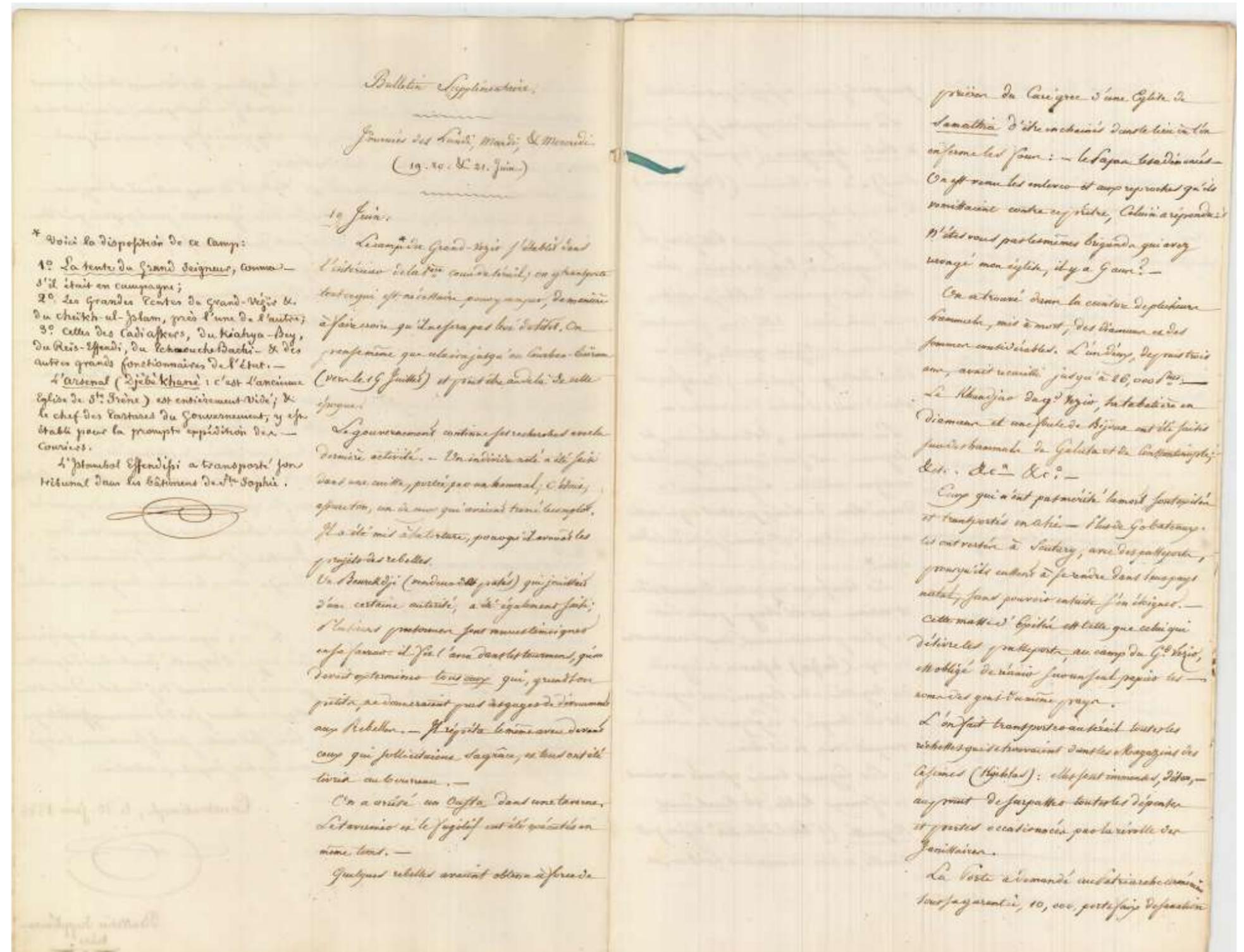
Manuscript, 19 pp. and 7 pp., on large quarto (legal letter size) laid watermarked paper, with remnants of original silk ribbon ties (Very Good, overall clean and bright, a few minor stains, old neat folds into quarters, old silk ties largely worn away).

This important, and never before studied, primary source is a detailed account of one of the seminal events in the history of the Ottoman Empire, Sultan Mahmud II’s abolition of the Janissary Corps, in June 1826, written right as the action was unfolding by an extremely well-informed anonymous individual, who was almost certainly an official at the French Embassy in Constantinople.

The Janissaries (Turkish: *yeniçeri*, meaning ‘new soldier’) were traditionally an elite and meritocratic military class first formed in the 14th Century from captured Christian youth. For centuries they were the hallmarks of excellence in the empire, often holding the highest military and political positions in the land. They were largely responsible for the Sublime Porte’s stunning success and growth up to the 17th Century. However, since that time, they had degenerated into a bloated, corrupt and lethargic cabal. By the second half of the 18th Century, they were not only parasites of the state, but they opposed all attempts to modernize the Ottoman Army and government, so plunging the Sublime Porte into near

terminal decline. However, the Janissaries still held immense power and wealth, and for decades all attempts to marginalize them failed; in 1807 they even deposed, and later murdered, the reformist Sultan Selim III.

However, Sultan Mahmud II (reigned 1808-39), a calculating and bold leader, was determined to modernize the empire, for which the abolition of the Janissaries was necessary. Indeed, the Sultan faced an existential crisis, for the Janissaries’ saprophytic backwardness had ensured that the



country was incapable of suppressing internal rebellions or defending its borders from rival powers. The empire was doomed unless drastic measures were taken – and soon. Mahmud II and his closest advisors hatched an ingenious trap for the Janissaries. In the early days of June of 1826, the Sultan assembled a broad and potent collation of military, political and religious figures who likewise resented the Janissaries, while martialing his loyal troops in Constantinople, which was not only the capital, but also where most of the 135,000 janissaries were based.

In what became known as the ‘Auspicious Incident’, on June 15, 1826, Mahmud II formally abolished the Janissary Corps. This predictably caused the Janissaries to revolt against the crown; however, unlike Selim III, this sultan was prepared. Over the next several days pitched battles ensued across Constantinople, with the Janissaries taking refuge in their barracks, whereupon they were eventually overwhelmed by the Sultan’s men. Outside of the capital, imperial troops, aided by civilians who despised the Janissaries for their arrogance and corruption, likewise eliminated or captured Janissary corps. By the end of June, it was Mahmud II’s plan was proven brutally effective. While some minor pro-Janissary resistance would later transpire in the Balkans (rebellions which were eventually crushed), the Janissary corps, like the Knights Templars in 1307, was destroyed, never to be revived. Accordingly, the Sultan also banned the Sufi religious order, which was closely tied to the Janissaries.

The elimination of the Janissaries was a turning point in the history of Turkey, the Balkans and the Middle East. It is no exaggeration to say that more than any other event, it marked the division between the traditional and modern era in the region’s history.

Mahmud II enjoyed a level of power and momentum that no sultan had experienced in generations. He was free to reform the military, creating the *Asakir-i Mansure-i Muhammediye* (‘The Victorious Soldiers of Muhammad’), a modern standing army that was to receive Western-style training and arms. While there were some teething pains, these reforms eventually allowed the Ottoman military to up its game, buying the empire almost another century of existence. The absence of the Janissaries also allowed Mahmud II’s successor Abdulmecit I (reigned 1839-61) to usher in the Tanzimat Era (1839-75), a radical programme of liberal reforms that utterly transformed virtually every aspect of the Ottoman society and economy.

The Present Manuscripts in Focus

The present manuscripts, entirely written in French, while anonymous were clearly authored by an official at the ‘Palais de France’, the majestic French Embassy in the heart of Constantinople’s Pera (*Beyoğlu*) District. The title “Bulletin”, the privileged content, the writing style, and the format (legal letters size paper tied with silk ribbon) is entirely commensurate with a secret internal report made by a French diplomat intended exclusively for the eyes of the Ambassador and the highest-level officials in Paris.

The manuscript is an exceedingly detailed account of the events leading up to and immediately following the ‘Auspicious Incident’. The two parts, written on June 19-20 and shortly after June 22, 1826 respectively, were composed as events were engulfing Constantinople, and the extraordinary detail and accuracy of the accounts suggest that the author was both a direct

eyewitness of events, while also having real-time communication with senior imperial officials who related accurate high-value intelligence. Indeed, France had for centuries (albeit with a few short interruptions) been the Sublime Porte’s closest foreign ally, and the Palais de France enjoyed enormous influence in Constantinople, operating an unrivalled intelligence-gathering network. While France did not actively participate in the ‘Auspicious Incident’, the Palais de France was highly supportive of Mahmud II’s desire to abolish the Janissaries (who were seen as anti-Western), and French officials likely quietly advised the Sultan’s men in the lead up to, during and after, the momentous events of June 1826. Accordingly, it is appropriate that an official at the Palais de France would be able to write such a ground-breaking account of one of the great turning moments in Ottoman history.

The first “Bulletin” gives a brief outline of the recent history of the Janissaries, and how they toppled Selim III and continued to plague the Ottoman state. Importantly, it proceeds to give an exceedingly detailed account of how the Sultan and his men secretly assembled a grand collation of forces, including the ulema (Muslim clergy) and loyal soldiers (naming specific commanders and detachments), this all being highly privileged information that only have then been gleaned by someone with high-level insider contacts. It then goes on to describe the violent struggle that followed the Sultan’s June 15 declaration abolishing the Janissaries, and how the described loyal imperial units moved in to corner their quarry up to June 19. Importantly, it notes exact locations and times of military events and altercations, reported fresh from the field.

The “Bulletin Supplémentaire”, likely written on June 22, or shortly thereafter, follows the successful efforts of the Sultan’s men to ‘mop up’ the Janissary resistance in Constantinople, thereby securing ultimate victory.

The reporting is meticulous, seemingly perfectly accurate, and long predates any published account of the ‘Auspicious Incident’. It would have been invaluable to the French Ambassador to the Sublime Porte, Armand Charles, Count Guilleminot, as well as the top brass back home in Paris, as they sought ways to support Mahmud II in consolidating his power and implementing his pro-Western reform agenda

The present manuscripts have never been seen by scholars, and they merit comprehensive analysis by specialists. They are incredibly valuable, as they contain perhaps the freshest and most authoritative insider’s account of a week that changed the course of Turkey, the Balkans and the Middle East.

References: N/A- Unrecorded. Cf. Levy, Avigdor Levy, ‘The Ottoman Ulama and the Military Reforms of Sultan Mahmud II’, *Asian and African Studies* no. 7 (1971), pp. 13 – 39, Şükrü Hanioglu, *A Brief History of the Late Ottoman Empire* (Princeton, 2010), pp. 58-60.

3.500 EUR

4. OTTOMAN EMPIRE / ISTANBUL HISTORY / FRENCH-TURKISH RELATIONS

Anon.

[FRENCH EMBASSY IN CONSTANTINOPLE – 1780s DESCRIPTION OF THE GRAND RECEPTION HALL:]

“La salle du Dais du Palais de France à Constantinople...”.

[Constantinople, circa 1785].

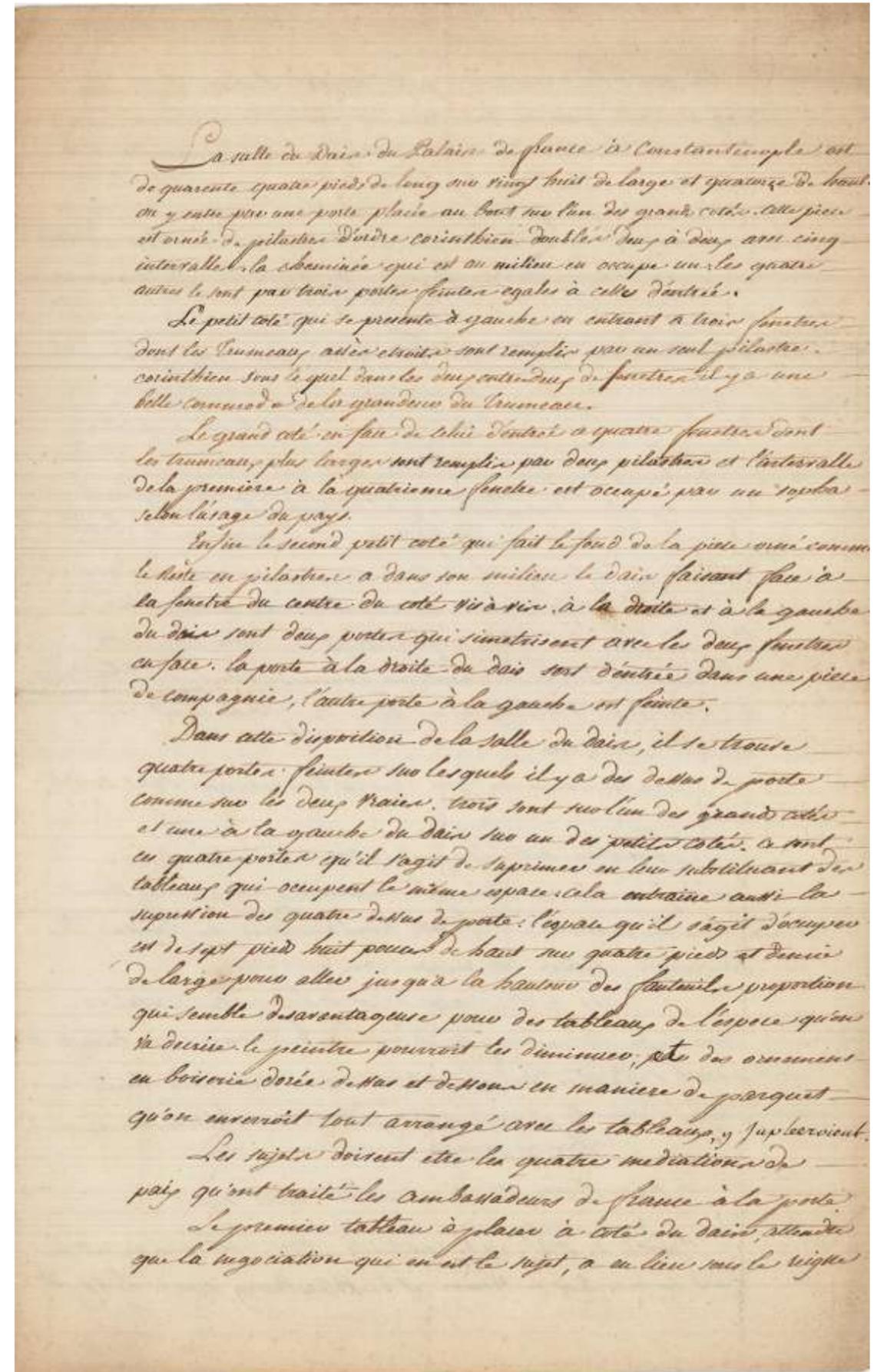
An exactly detailed first-hand physical description of the ‘Salle de Dais’, the main reception hall of the French Embassy in Constantinople (the ‘Palais de France’) as it appeared during the 1780s; a valuable historical record of what was the most important diplomatic space in the Ottoman Empire, the scene of many historically momentous conferences and treaty signings.

Manuscript, 4 pp., dark pen on quarto laid paper watermarked ‘J. Kool’ (Very Good condition, old clean folds).

From the time that Francois I and Sulieman the Magnificent forged the Franco-Ottoman Alliance in the 1530s, up until the end of the 19th century, France was the Ottoman Empire’s most important foreign ally, as the well as the preeminent Western powerbroker in the Near and Middle East. The French Embassy in the Constantinople, known as the ‘Palais de France’ (Turkish: *Franciz Sarayi*) was the epicentre of diplomacy in the Ottoman Empire, often the location where the major agreements between the Sublime Porte and other great powers were deliberated and ratified. For almost 300 years, the Palais de France, served as the French Embassy; it burned down several times, only to be rebuilt and remodelled on the same location. Today the Palais de France serves as the official residence of the French Consul General in Istanbul. To be precise, the Palais occupies a grand gated property at the end of the small laneway, Karaca Çikmazı, just off İstiklal Caddesi, the main thoroughfare of Istanbul’s Beyoğlu (Pera) District.

The present document is an exactly detailed physical description of the “Salle de Dais”, or main reception hall of the Palais de France, as it appeared in the 1780s, within the version of the edifice that existed between 1777 and 1831. The description is written in a neat secretarial hand, and while anonymous, it was likely composed by an official of the French Embassy, or perhaps a person closely associated with the mission (i.e. a merchant or military officer). From the references contained in the document itself, it can be confidently dated to around 1785 (give or take a few years). Moreover, the present document was found amidst a dossier of French diplomatic correspondence definitively dating from the 1780s.

The description notes that the reception salon had dimensions of 44 feet x 28 feet x 14 feet (French royal feet being almost identical in length to an Imperial foot). It goes on to note the exact placement of the main entrance, a door bordered by Corinthian columns with elaborate gilt decoration, as well as the locations of windows and other doors. A dais, or elevated chair used by the ambassador to conduct audiences, is located by the wall immediately opposite the entrance, ensuring a majestic impression. Also, details are provided on the types and placement of the other



furniture in the salon, including the great table to the side of the dais, which was used for conducting diplomatic conferences.

The salon is described as a “quarter for mediation” between the French ambassador and his officers and the Sublime Porte, while sometimes also involving third parties. Specifically mentioned here is the recent meeting held in the room on March 21, 1779, whereupon the Comte de Saint-Priest, the French ambassador, arbitrated an accord between Russia and the Sublime Porte, whereby Constantinople recognized the St. Petersburg’s sovereignty over Crimea.

The description then goes on to describe the artwork which adorns the room. This included a panorama of Constantinople by the esteemed antiquarian and artist, the Comte de Choiseul-Gouffier, who served as the French Ambassador to the Sublime Porte from 1784 to 1791, after having toured and sketched sites in Greece and Turkey since 1776. There are also several scenes of important diplomatic events involving the Sublime Porte involving France, including the Treaty of Belgrade (1739), involving Austria and Russia making peace with the Ottomans Empire; the Venetian-Ottoman accord of 1573; as well as scenes of the famous Franco-Ottoman allied military actions, such as the Siege of Nice (1543).

The present manuscript description, which has only been recently re-discovered, has never been studied by historians or diplomatic authorities. It is of great historical interest, as it is perhaps the only detailed and reliable surviving description of the grand salon of the Palais de France from a critical period when the room hosted many consequential events.

Palais de France: The Epicentre of Diplomacy in the Ottoman Empire

Ever since François I and Sulieman the Magnificent forged the Franco-Ottoman Alliance in the 1530s, all the way up until the period before World War I, France was the Sublime Porte’s most important international ally, forging a deep and consequential military, political and economic bond that suffered only brief interruptions.

The site of the Palais de France first became a French diplomatic compound in 1581, although it was not until the ambassadorship of François Savary, comte de Brèves, who represented Henri IV at the Sublime Porte between 1591 and 1605, that an embassy was constructed. The original wooden structure burned down in 1665 and was soon rebuilt.

Around 1720 the Palais de France was extensively remodelled at great cost by Vigné de Vigny, who was sent to Constantinople by the King’s Royal architect, Robert de Cotte. This building burnt down in 1767 (sadly massive conflagrations were a common occurrence in Constantinople, a densely packed, windy city of largely wooden buildings).

The version of the Palais de France described in the present manuscript was as fine neo-classical building completed in 1777. It served as the epicentre of diplomacy in Constantinople during the 1780s, until it was closed for a time during the French Revolution. From 1799 to 1802, when Napoleon Bonaparte was at war with the Ottoman Empire, the building was occupied by Lord, Elgin, the British Ambassador to the Sublime Porte. The Palais de France once again became a grand diplomatic salon when it was returned to the restored French royalist regime in 1815. This version of the Palais burned down in 1831. It was replaced by a grand new edifice, designed by the architect Pierre-Léonard Laureciscus, built between 1839 and 1847. France regained its

dominant position in Constantinople and many of the great decisions regarding the empire was made in the Palais’s salons, as France (along with Britain) was the Sublime Porte’s main political backer, while French bankers controlled a large portion of the Ottoman economy. French influence predominated at the Sublime Porte until shortly before World War I, when Germany took the Ottoman Empire into World War I, thus leading to the Palais’s closure.

In the wake of the war, the Ottoman Empire disintegrated, and the Republic of Turkey (founded in 1923) rose out of its ashes. The Turkish capital was moved to Ankara, although Istanbul remained the country’s commercial and cultural centre. Today, Laureciscus’s magnificent Palais de France serves as the residence of the French Consul General in Istanbul and is admired as one of the city’s finest diplomatic estate.

References: N / A – Document unrecorded.

1.200 EUR

5. OTTOMAN EMPIRE / MEDICINE / EPIDEMIOLOGY / ISTANBUL HISTORY:

COLLECTION OF 4 SEQUENTIAL ISSUES

ADMINISTRATION SANITAIRE DE L'EMPIRE OTTOMANE.

Statistique de la Mortalité dans la ville de Constantinople et la banlieue pendant l'année financière 1315 – 1899-1900.

Constantinople: Imprimerie Osmanié, 1900.

Large 4°: [2], 138 pp. (in reverse collation), bound in yellow paper covers bearing printed front panel (Good, light browning to title page; covers with marginal wear and discolouration, spine renewed).

[with:]

Statistique de la Mortalité dans la ville de Constantinople et la banlieue pendant l'année financière 1316 – 1900-1901.

Constantinople: Imprimerie Osmanié, 1902.

Large 4°: [2], 144 pp. (in reverse collation), bound in yellow paper covers bearing printed front panel (Very Good, covers with marginal wear and discolouration, spine chipped but holding).

[with:]

Statistique de la Mortalité dans la ville de Constantinople et la banlieue pendant l'année financière 1317 – 1901-1902.

Constantinople: Imprimerie Osmanié, 1902.

Large 4°: [2], 150 pp. (in reverse collation), bound in original yellow card covers bearing printed front panel (Very Good, some light wear and discolouration to covers).

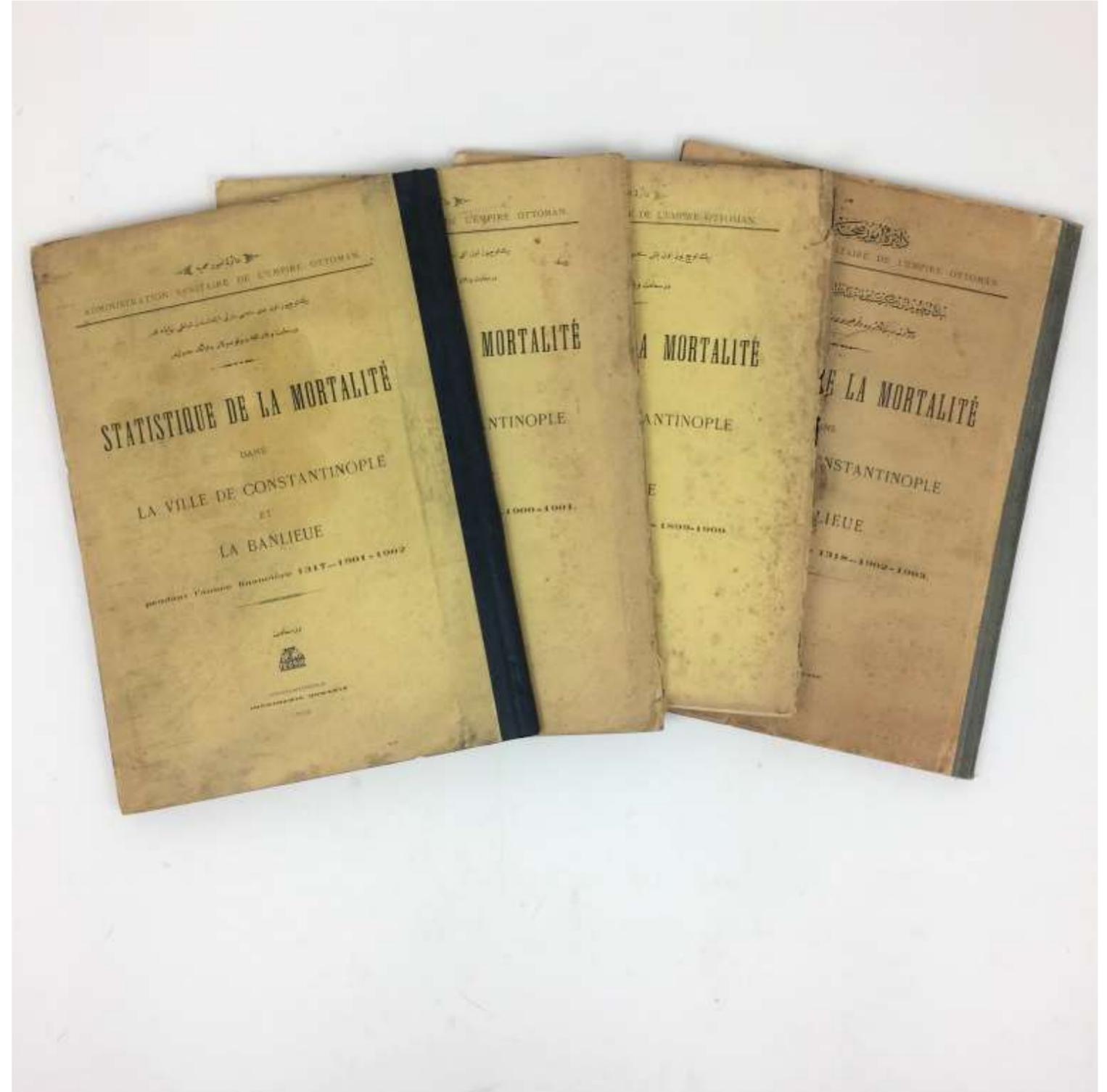
[with:]

Statistique de la Mortalité dans la ville de Constantinople et la banlieue pendant l'année financière 1318 – 1902-1903.

Constantinople: Imprimerie Osmanié, 1903.

Large 4°: [2], 163 pp. (in reverse collation) bound in original card covers bearing printed front panel (Very Good, light toning to title page; some light war and discolouration to covers).

Extremely rare – a sequential set of 4 of the earliest 'Mortality Books' for Constantinople, being meticulous records of the causes, locations demographics behind all deaths in the Ottoman capital from 1899 to 1903, compiled by the Administration Sanitaire de l'Empire Ottomane, the Sublime Porte's chief health authority; an invaluable primary source on the nature of public health and epidemiology in one of the world's most medically-intriguing cities.



The Administration Sanitaire de l'Empire Ottomane was the Sublime Porte's official body for managing the sanitation and health systems across the empire; its authority in Constantinople was especially pronounced. The Ottoman capital was one of the largest cities in the world (in 1900 the city proper had over 1 million residents) and long had major problems with public health, especially infectious diseases. Through much of the 19th Century, the Administration spent decades improving the public health system and combatting disease. However, it was only in the late 1890s that it managed to create a 'mortality book' for all of Constantinople and its suburbs. A mortality book is precise record of all deaths in the jurisdictions, variously categorized by types of malady, location and demographics. Assembling complete and accurate records in such a massive city, straddling two continents, was an ambitious undertaking.

Present here is a sequential set of four of amongst the first annual 'mortality books' for Constantinople, printed for the Administration Sanitaire de l'Empire Ottomane from the best sources. The work is entirely bilingual (Ottoman Turkish and French), owing the fact that Ottoman was the official state language, while French was the main language of Constantinople's medical community. Each issue covers the Ottoman fiscal year (which ran from March 1 until the last day of February the following year), and the four years covered here include 1899-1900; 1900-1901; 1901-1902; and 1902-1903.

Each book consists entirely of sets of charts ordering data into 25 locational chapters, being the city's 10 'Cercles' (districts), labelled I-X, as well as its 15 most important hospitals (including the 6th District Hospital; the asylum for the poor; the hospital for foreigners at Top-Tachi; the women's hospital at Hasséki; the poor hospital at Yéni-Baghtché; Gumuch-Son Hospital; the Austro-Hungarian hospital; the German hospital; the Gérémie hospital; the Italian hospital; the French hospital; the Russian hospital; the Gulhane hospital; the Armenian hospital and the Bulgarian hospital). For each of the twenty-five locations, all of the deaths that occurred during the year are classified by into 91 different causes of death, which, in turn, fit into various general categories: 'General Maladies' (being contagious illnesses, including typhus, diphtheria, influenza, cholera, the plague, tuberculous and syphilis, amongst others);

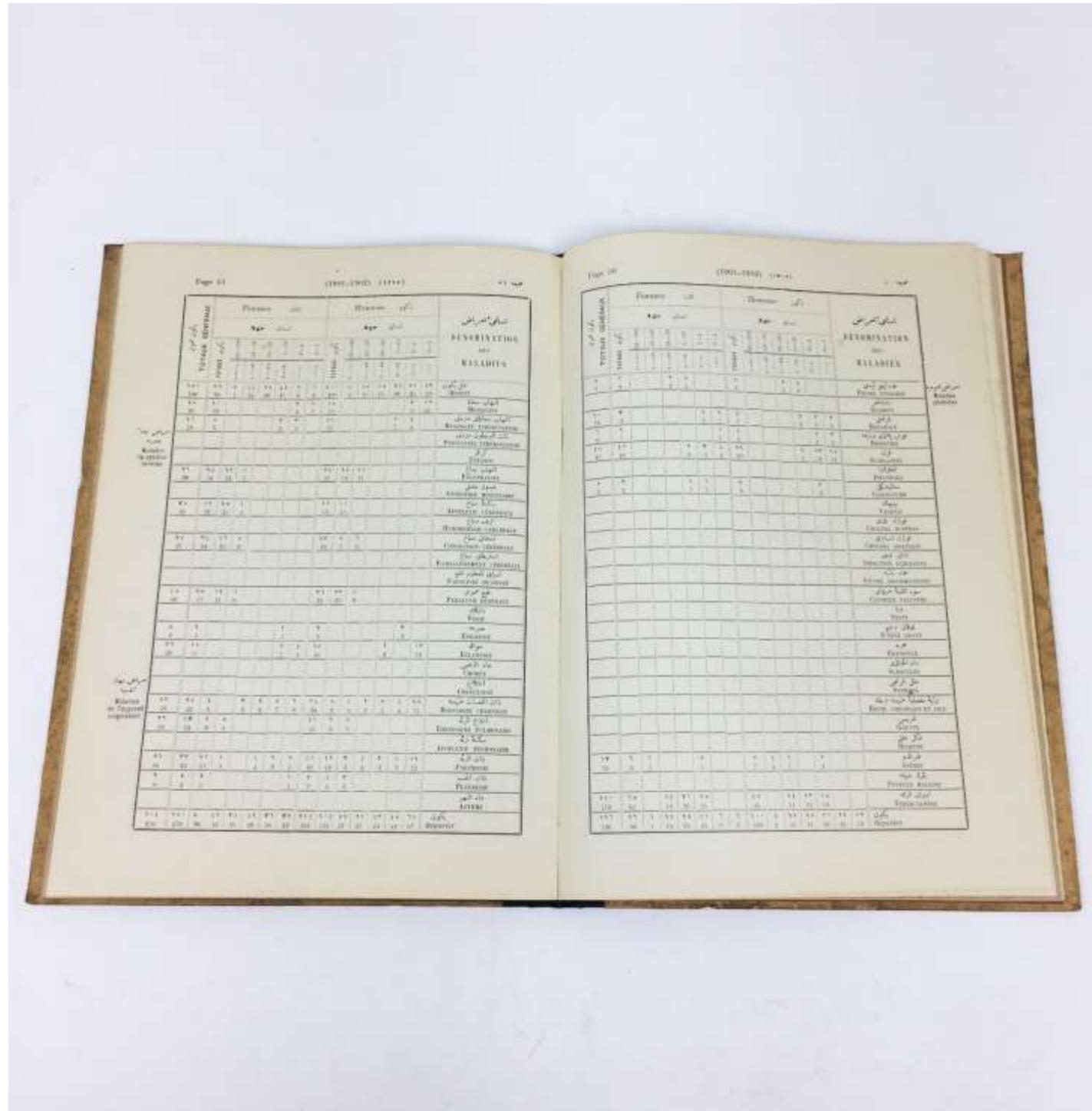
'Maladies of the Nervous System' (including cerebral haemorrhaging; epilepsy, meningitis, , etc.); 'Maladies of the respiratory system' (including, bronchitis, pulmonary apoplexy, asthma, pneumonia, etc.); 'Maladies of the Digestive System' (including cancer, dysentery, hepatitis, etc); both 'Male and 'female' genital diseases; 'Circulatory Maladies'; 'Diverse (other) Maladies'; and 'Accidents'. Within each classification, the numbers of deaths are further divided into males and females, as well as age categories.

The final page of each annual issue is fascinating, as it gives the overall totals of the deaths throughout the city, while grouping the data into further classifications. For instance, the issue for the fiscal year of 1901-1902, notes that a total of 12,723 deaths were recorded in that period, of which 5,926 of those were Christians and 6,797 were Muslims; for both, it notes the breakdown in deaths per age category. Below, it notes the aggregate death statistics per month of the year for several of the leading causes of death (ex. scarlet fever, typhoid, tuberculosis, diphtheria, etc.). Finally, it notes the overall number of deaths per month, indicating that the most-deadly season is, perhaps not surprisingly, winter.

The 'mortality books' provided civic administrators and medical officers with precise and accurate data on the main causes of death (particularly infectious diseases, which were major threats to public health), as well as the geographical and demographic concentrations of the various maladies. This information was invaluable, as it allowed for the proper targeting of medical and infrastructure resources.

A fine recent article by the Turkish academics Dr. Mehmet Temel and Dr. Berke Temel highlights the importance of the Constantinople 'mortality books':

"From the death books issued for the period of 1899-1902, information can be obtained about the diseases widely seen in the city such as types of disease, the reasons for death resulting from diseases or some other factors, life expectancy and the general healthy status of the city dwellers. From the examination of the books, it was understood that the main causes of deaths seen in the city were tuberculosis, organic heart failure and pneumonia.



Child deaths caused by poverty, lack of education and hygiene occupy an important place in the books. Keeping books of the causes of deaths in hospitals and health offices in the Ottoman period was a remarkable development even if it started late. The current study aims to analyse the data presented in the death books for the city of İstanbul.” (Temel and Temel, Abstract, pp. 305 - 306).

The first ‘mortality book’ for Constantinople, or more properly, *Statistique de la Mortalité*, was issued for the 1898-1899 fiscal year; while the present collection includes the subsequent issues for the fiscal years running from 1899 to 1903. All of these issues were published in the same format for the Administration by the Imprimerie Osmanié, the official printer of the Sublime Porte. The ‘mortality books’ for Constantinople were only issued for these five years; subsequently, the information was integrated into the Administration’s larger annual reports.

A Note on Rarity

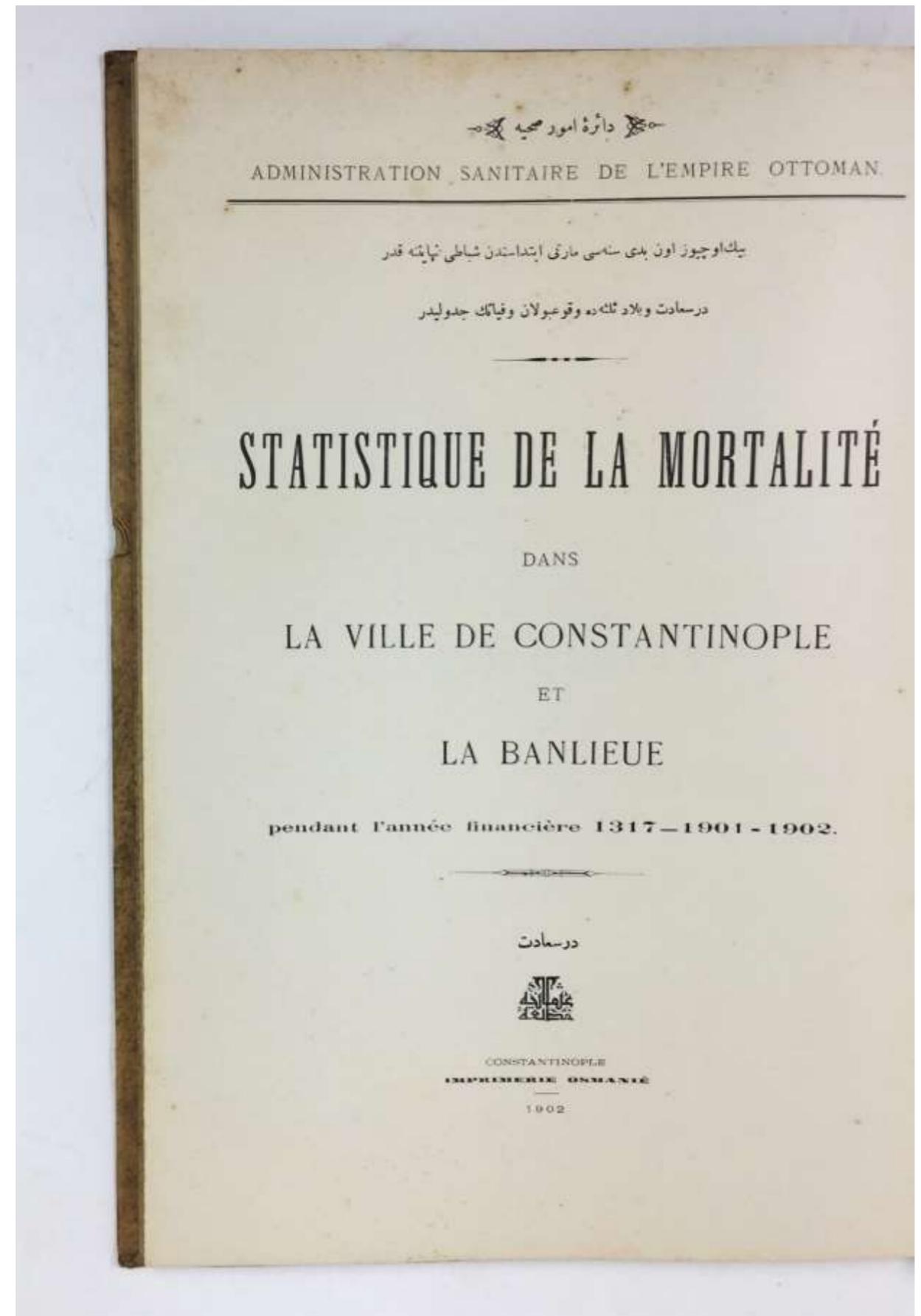
All issues of the *Statistique de la Mortalité* are extremely rare. They were printed in only very small quantities for official use and were not to be sold or publicly distributed. We cannot trace any institutional examples or sales records from outside of Turkey, where even there they are still great rarities. Moreover, a set of four consecutive issues can be considered a very surprising find.

The Rise of Modern Public Health Agencies in the Ottoman Empire and Constantinople’s first ‘Mortality Books’

For centuries, until the 1920s, Constantinople (Istanbul) was both one of the World’s greatest incubi and entrepots for communicable diseases. There were several mutually reinforcing reasons for this. First, the city always had a massive population, densely packed amidst a hilly topography. Second, Constantinople had many severely impoverished neighbourhoods with low sanitation standards. Third, the city’s generally warm and damp climate was ideal for preserving disease-hosting bacterial. Fourth, and perhaps most remarkable, as a major port and imperial capital, Constantinople had a transient population; every day thousands of people (ex. merchants, soldiers, pilgrims) entered and left the city, bringing communicable diseases with them. Indeed, while the city’s great economic and political strength lied in its role as the nexus between Europe and Asia, so did it suffer from the epidemics of both continents.

Historically notable, the so-called Plague of Justinian, in 541-2 AD, killed over 300,000 of Constantinople’s residents, over half of the population. Since then, regular epidemics and plagues benighted the city, taking a heavy toll at least once every generation. The response of civic leaders to the epidemics was unscientific and ineffective, and usually entailed simply riding the scourges out.

Fast forward to the first half of the 19th Century. A plague in 1812 carried away thousands of Constantinople’s residents, while the Second Cholera Pandemic (1829-51), struck the city hard. However, during the Tanzimat Era (1839-75), the ‘Period of Reorganization’, the Sublime Porte sought ways the modernize the empire and to employ science to solve problems, including issues of public health.



In 1840, Sultan Abdulmecid I commissioned the Conseil Supérieur de Santé de l'Empire Ottoman, a committee comprising an all-star international team of physicians, advised by the Académie des Sciences in Paris. *The Conseil developed laws, policies and procedures for preventing, controlling and (where possible) treating communicable diseases throughout the empire, especially in large cities such as Constantinople, Smyrna. They outlined quarantine measures for ships and armies, sequestered hospitals and hospices for the infected, as well as recommending sanitary measures for urban neighbourhoods. While not all these measures were implemented or effectively followed, historians agree that the Conseil's work succeeded in limiting the effects of epidemics in Constantinople. The formation of the Ottoman Ministry of Health, in 1850, provided vital political support to the Conseil's activities at the highest levels. It is notable that the spread of communicable diseases during the Crimean War (1853-6) would have been infinitely worse without the Conseil's actions.*

The Conseil was eventually expanded into a large and powerful bureaucracy, rebranded as the Administration Sanitaire de l'Empire Ottomane. In addition to recommending health and sanitary regulations for the realm, it was responsible for collecting medical statistics. Even in Constantinople this task proved challenging. While certain hospitals and some neighbourhood councils kept reliable records on those who contracted diseases, as well as mortality statistics, the recordkeeping across the city was uneven. Some of the most impoverished and populous (and thus most medically significant) neighbourhoods kept no reliable medical statistics at all. While the available partial bodies of data were still helpful in formulating policies and allocating resources, the incomplete picture prevented the Administration from implementing an integrated policy for all greater Constantinople. As such, while relatively effective health and sanitary measures were implemented in neighbourhoods in which good data was available, the haphazard application of measures in other areas threatened to undermine the entire system, as diseases spread from one district to another.

Sultan Abdul Hamid II (reigned 1876 – 1909) adamantly wanted the Ottoman Empire to become an economically and technologically modern country like the Western European powers. He and his ministers realized that the volatile public health situation in the capital was a major threat to the nation's progress. The Hamidian regime legally mandated that all hospitals and district councils in Constantinople collect and record health statistics. While it still took over a decade for this new system to be uniformly realized across the city and its suburbs, the efforts eventually paid off.

A key objective of the Administration was to create a comprehensive annual 'mortality book' for greater Constantinople. This work would meticulously record the number of deaths per cause in each district of the city, as well as in each of its major hospitals. This would allow the Administration to target the exact loci of disease outbreaks, as well as chronic health issues, and to more accurately target resources towards the afflicted neighbourhoods. For instance, by this time it was well-understood that areas which suffered from high cholera casualties clearly suffered from poor sanitation, especially with respect to the removal of sewage. In such areas, city engineers could be sent to ameliorate the situation. Hospitals treating soldiers who had recently returned from a certain region that reported a spike in communicable diseases indicated that perhaps a quarantine order needed to be put in place.

While fragmentary data was available before this time, the first complete 'mortality book' for Constantinople was published by the Administration for the fiscal year of 1314-5 (March 1898 to February 1899 inclusive). As described above, it provided medical professionals and civil

administrators with vital new information to target resources and to craft legislation. While the 'mortality books' were only published as separate issues for the years from 1898 to 1903, the information gathering and recording processes they established were maintained and played a critical role in President Atatürk's successful campaign to dramatically improve the public health situation in Istanbul during the 1920s and 1930s.

References: Rare – Not in Worldcat or KVK. Refer to Mehmet TEMEL and Berke TEMEL, '1899-1902 Yıllarına ait İstanbul Ölüm İstatistik Defterleri ve Sağlık Tarihindeki Önemi' [The Death Statistics Books belonging to the Period 1899-1902 and their Importance in the History of Health], *Tarihin Peşinde: Uluslararası Tarih ve Sosyal Araştırmalar Dergisi* [The Pursuit of History: International Periodical for History and Social Research], year 10, issue 20 (2018), pp. 305-317.

1.500 EUR

6. OTTOMAN-GERMAN RELATIONS / ECONOMIC HISTORY

Mehmed Emin ÂLI PASHA and Johann Ludwig Guide von REHFUES (Signatories).

Traité de Commerce conclu entre La Sublime Porte et les États du Zollverein.

Constantinople: Typographie et Lithographie Centrales, 1882.

Very rare and historically important – an official Ottoman government printing of the 1862 comprehensive trade agreement between the Sublime Porte and the Zollverein (the German Customs Union), an epic accord that formed the basis for Germany's dramatic expansion into the Ottoman economy from the 1880s towards World War I.

4°: 16 pp., bound in original pink paper wrappers with title printed on front cover (Very Good, some very light staining).

The Zollverein was a customs union, first forged in 1833, that eventually embraced most of the 39 German states, as well as Norway-Sweden and Luxembourg. Spearheaded by Prussia, the initiative is historically remarkable for being the first time that independent states had forged a full economic union without forming a political federation. The Zollverein foreshadowed the unification of Germany, in 1871, although the exact nature this connection is today disputed by historians.

In the period following the Crimean War (1853-6), Prussia and the other Zollverein states found themselves at a disadvantage with respect to trade and commercial relations with the Ottoman Empire. Britain and France had backed the Sublime Porte in defeating Russia during the late conflict and had obtained a dominant influence over the Ottoman economy, including banking, direct investment and foreign trade. This relationship was aided by the fact that France and Britain had comprehensive free trading rights with the Sublime Porte, while German states could only trade with the Ottoman realms subject to high tariffs and much red tape. At the same time, German companies saw tremendous potential in the Ottoman market, and lobbied Berlin and the other German capitals to sign a trading agreement what would give them access to this vast realm on terms that would allow them to compete with their French and British competitors. In particular, German manufactured goods and expertise in fields such as engineering were of great value in the Ottoman Empire.

In 1861, Prussia, acting on behalf of all the Zollverein states, instructed its embassy in Constantinople to negotiate a comprehensive trade treaty with Mehmed Emin Âli Pasha, the Ottoman Foreign Minister. The terms of this accord were agreed on January 29, 1862, with the final treaty being ratified by Âli Pasha and Johann Ludwig Guide von Rehfues, the Councillor to the Prussian Embassy in Constantinople, on March 20, 1862.

Within, the treaty features 26 articles that frame and regulate the new Ottoman-German relationship, with the view to providing fair and open low-tariff trade.

In the years after the treaty was enacted, German firms did see a noticeable improvement in their trade with the Ottoman Empire. However, the growth in commerce was somewhat tempered by the Ottoman Empire's economic woes (the imperial treasury defaulted on its foreign debt in 1875,



essentially declaring bankruptcy) and military defeats (Russia throttled the Ottomans during the Russo-Turkish War of 1877-8). Moreover, French and British firms provided stiff competition to German enterprises operating in the Ottoman lands.

Sultan Abdul Hamid II (reigned 1876 – 1909) was personally grateful to German Chancellor Otto von Bismarck for overseeing the Treaty of Berlin (1878), whereby the initial war gains of Russia and her allies against the Ottomans were severely curtailed. The Sultan was also resentful of France and Britain's exploitatively paternalistic relationship with his country, and while still maintaining cordial relations with Paris and London, actively cultivated new foreign partners, foremost Germany.

It was in this context that the 1862 Ottoman-Zollverein Commercial Treaty was 'dusted off'. The Zollverein's trading privileges were assumed by the German Empire (which had been formed in 1871) and were to form the basis for the newly upgraded and intensified Ottoman-German economic relationship.

It was in this context that the Sublime Porte commissioned the present pamphlet, printing the entire text of the 1862 accord in Constantinople in 1882. While the treaty text had previously been printed in statute books and within some journals, to the best of our knowledge the present work is the first separate printing of the treaty. Written in French, the main diplomatic language of the day, it was designed to be intelligible to both senior Ottoman and German officials and diplomats who would all have been fluent in that tongue. The work would have been issued in a very small print run, as it was intended only for high-level official use.

Through the 1880s, German companies received more frequent and ever-larger Ottoman government arms and infrastructure contracts, while German banks provided loans and invested in a variety of leading Ottoman private entities. In 1889, Deutsche Bank scored two major coups against the Franco-British establishment in Constantinople when it managed to convince the Sultan to grant it control of both of the Ottoman Empire's most important railways: the Rumelian Railway (which linked Constantinople to the rest of Europe via 'The Orient Express) and the Anatolian Railway /later to become the 'Bagdadbahn', which aimed to connect Berlin with the Persian Gulf via Constantinople).

Over the next generation, the preference of the Sultan and his ministers for Germany intensified. French and British influence at the Sublime Porte declined, while German banks, arm dealers and industrial concerns assumed an ever-larger role in the empire's civilian economy and its growing military-industrial complex.

The takeover of the Ottoman Empire by the Committee of Union and Progress (CUP), better known as the 'Young Turks' in 1908-9, brought the Ottoman-German relationship to a new level of intensity. This trajectory led both the Ottoman and the German empires to join forces in World War I against the Entente Powers, with famously devastating results. Thus, the 1862 Ottoman-Zollverein Commercial Treaty set in motion a series of events that were of the greatest historical consequence.

A Note on Rarity

The present official Ottoman printing of the treaty is very rare. We cannot trace any examples in libraries outside of Turkey.

References: N / A – Rare – No Records found in any Western libraries. Cf. [Re: Period Announcement and text of Treaty:] *Memorial des Großherzogthums Luxemburg, Erster Theil, Acte der Gesetzgebung, und der allgemeinen Verwaltung* (No. 14), Dinstag, 28. April 1863 (Hamburg, 1863), pp. 129 – 139.

280 EUR

7. A COLLECTION OF ARGENTINE MEDICAL THESES

A unique collection of 77 medical theses in 7 volumes, published in Buenos Aires.

Buenos Aires. Universidad Nacional. Facultad de Medicina.

Tesis. Buenos Aires, 1854-81.

Volume 1 – includes 11 Theses: 1: 86 pp.; 2: 58 pp.; 3: 47 pp.; 4: 115 pp.; 5: 91 pp.; 6: 140 pp.; 7: 45 pp.; 8: 100 pp.; 9: 67 pp.; 10: 35 pp.; 11: 47 pp.

Volume 2 – includes 10 Theses: 1: 97 pp.; 2: 37 pp.; 3: 39 pp.; 4: xi, 149 pp., 3 charts (1 folding), [3]; 5: 123 pp.; 6: 69 pp., [1]; 7: 64 pp.; 8: 108 pp.; 9: 108 pp.; 10: 57 pp.

Volume 3 – includes 12 Theses: 1: 45 pp.; 2: 91 pp., [1]; 3: 69 pp., [2]; 4: 47 pp.; 5: 35 pp.; 6: 43 pp.; 7: 29 pp., [1]; 8: 58 pp.; 9: 97 pp. (missing title page); 10: [1], [3], vii, 137 pp., 2 plates of diagrams; 11: 119 pp.; 12: 61 pp.

Volume 4 – includes 15 Theses: 1: 85 pp., [1]; 2: 144 pp. including 7 pp. of tables; 3: 57 pp.; 4: 37 pp., [1]; 5: 34 pp., [1]; 6: 67 pp.; 7: 97 pp., [1]; 8: 33 pp.; 9: 115 pp., 10 ff. of tables; 10: 112 pp.; 11: 92 pp., 2 large folding tables; 12: 59 pp., [1]; 13: 55 pp.; 14: 114 pp.; 15: 47 pp., 1 plate, [1].

Volume 5 – includes 15 Theses: 1: 57 pp., [1]; 2: 39 pp., [1]; 3: 47 pp., [1]; 4: 32 pp., 4 plates; 5: 65 pp.; 6: 153 pp.; 7: 87 pp., 2 plates; 8: 37 pp., [1]; 9: 88 pp., 1 plate; 10: 49 pp.; 11: 112 pp.; 12: 67 pp.; 13: 37 pp.; 14: 65 pp.; 15: 41 pp., [1].

Volume 6 - includes 9 Theses: - 1: 63 pp.; 2: 85 pp., [1]; 3: 73 pp., [1]; 4: 35 pp., [1]; 5: 39 pp., [1]; 6: 61 pp.; 7: 73 pp. (duplicate of no. 3 above), [1]; 8: 37 pp., [1]; 9: 49 pp., [1].

Volume 7 - includes 5 Theses: 1: 65 pp.; 2: 42 pp.; 3: 108 pp., 9 plates of graphs (6 folding, one with clean tear along orig fold); 4: 107, 1 plate graph; 5: 121 pp., [1].

All 4°. All bound in contemporary binding (3 + 2 Vol.) with red or green morocco spine (2 Vol.) with embossed gild decoration and lettering, marbled boards, marbled end-papers.

Condition report: bindings slightly worn, minor foxing on edges and some pages, some old dedications and annotations, otherwise in a good condition.

A decoratively bound collection of 77 doctoral theses, many with autograph presentation inscription by the author to Dr. Fernando Sotuyo, was presented in the second half of the 19th century at the Medical Faculty of the University of Buenos Aires.

The subjects include: the diseases of Buenos Aires, clinical surgery, yellow fever (in 1871 Buenos Aires was swept by an epidemic of yellow fever, in which a great part of the population perished), external aneurism, ophthalmology, urology, hospital hygiene, puerperal fever, asthma, premature birth, indigestion, gangrene in foundlings, prison hygiene, venereal disease, cremation, homoeopathy, hiccup, and the climate of the province of Jujuy.

The highlights of the doctor thesis are:

Vol. 1:

1: ‘Ensayo de las enfermedades de Buenos Aires’ (1854) – Manuel Augusto Montesdeoca (future Dean of school).

6: ‘El Hipo’ (1870) Eduardo Wilde

9: ‘Infeccion y Contagio’ (1872) – Jacob de Tezanos Pinto

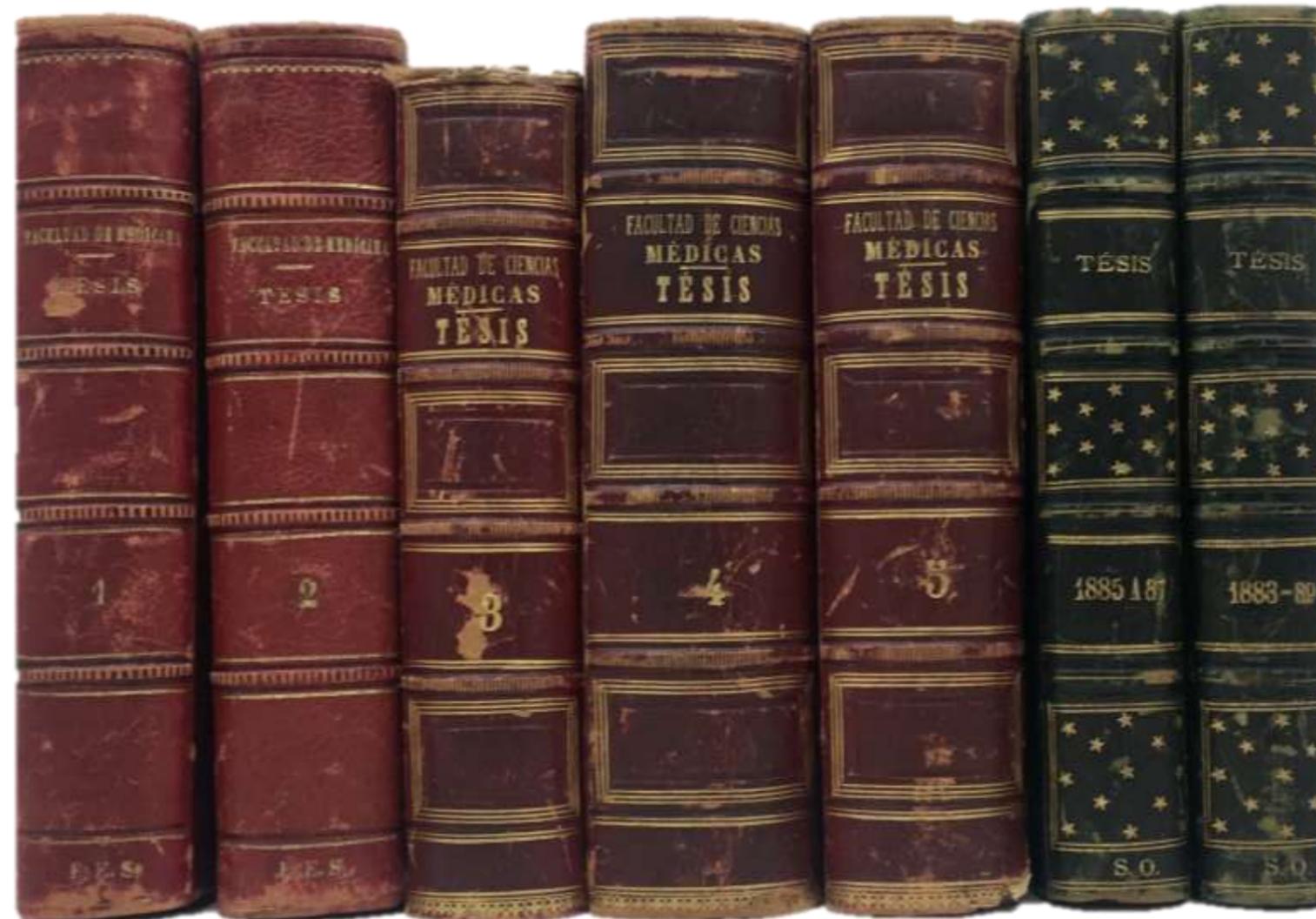
10: ‘Fiebre Amarilla del ano 1871’ (1871) – Manuel Echegaray.

Vol. 2:

2: ‘Estudios sobre La Fiebre Amarilla de ano 1871’ (1872) – Jacobo Scherrer

3: ‘Estudio sobre algunos accidents de la heridas observadas en la campana del apraguay’ (1872) – Eleodoro Daminaoviche.

Vol. 3:



3: 'Alienados ante la Ley' – Carlos Costas (nd, 1875)

7: 'Influencia de las Costumbres en las enfermedades' (1878) – Juan P. Riera

Vol. 4:

1: 'Disertacion sobre las cuarentenas' (1874) Tomas Canevaro

2: 'El Paludismo en la constitucion media de Buenos Aires' (1875) – Martin Spuch

5: 'Importancia clinica dl al temperature en la Fiebre Tifoidea' (1875) Justiano Alfredo Ledesma

6: 'Tratsamento de la Siflis pro las inyecciones hipodermicas de sulblimado en estado de solucion cloro-albuminosa' (1876) – Antonoo M. Battaliana

Vol. 5:

1: 'Estudio sobre las causas dl la enagenacion mental' (1876) – Pedro M-. Giraud

4: 'Trazado grafico del pulso' (1877) – Julian Aguilar

6: 'Difteria y Crup' (1877) – Jose A. Ayerza

9: 'Consideracions sobre un caso de lepra anestesia' (1878) – Jacobo Z. Berra

11: 'Estudios medicos sobre el clima dl al povencia de jujui' (1878) – Ismael Carillo

15: 'Contribusion al Estudio do la Higine del soldano en guarnacion' (1880) – Vicente Padilla

Vol. 6:

1: 'Tratmoento aceptico de la tuberculosis pulmonoar' (1889) – Ramon gimenez

3: 'De la Ulcera Locla y su tratamiento por la elctircidad' (1888) – Elieo J. Vivanco

4: 'Apuntes sobre influcia de los medios morales en la tatamiento de la histeria' (1888) – Salutaino V. Arévalo.

5: 'El Acido Sulfurso en la tubrerculois pulmonar' (1888) – Bartolome Martinez

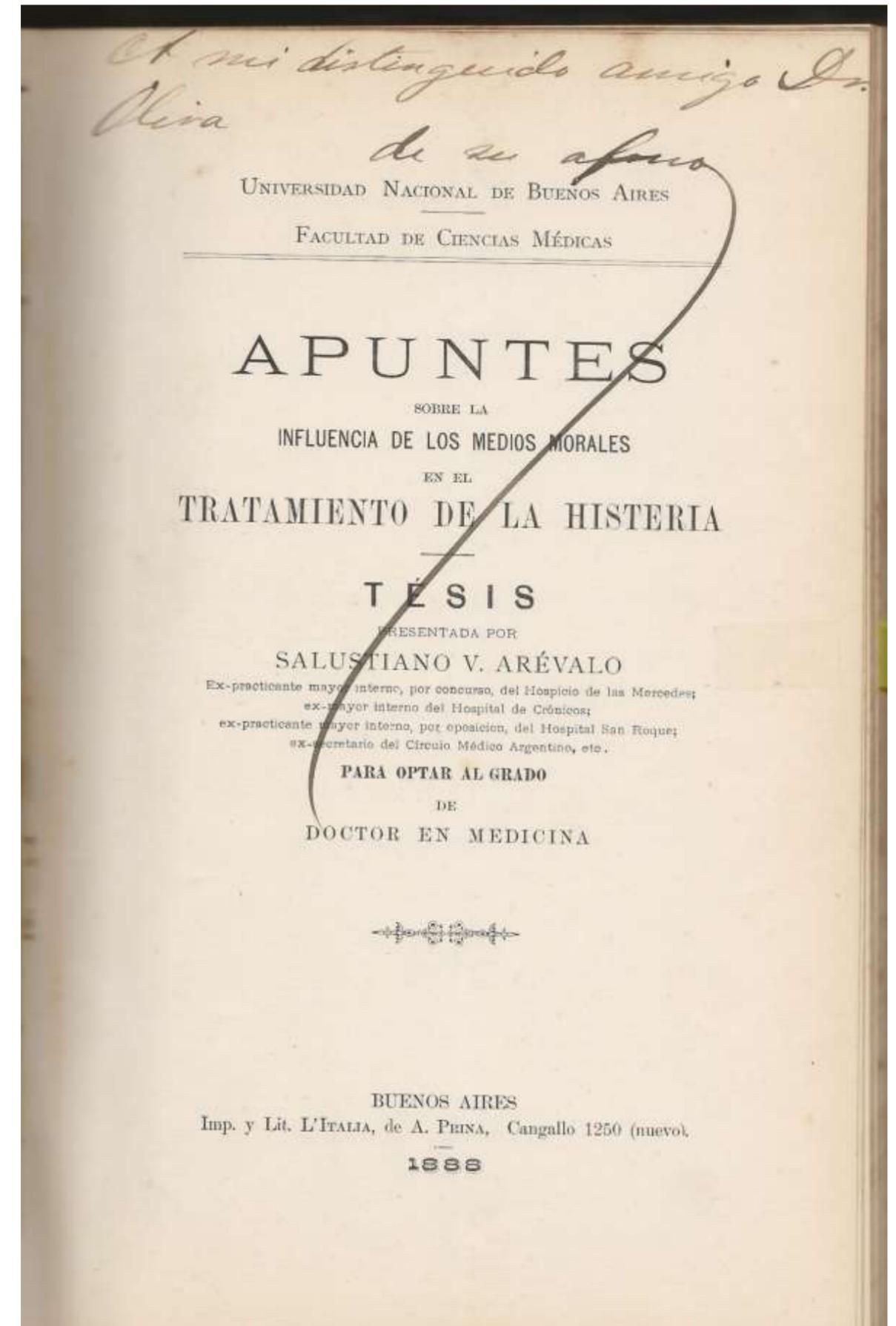
Vol. 7:

2: 'Ensayo sobre el Histerismo' (1886) - Adolfo M. Castro.

3: 'Consoideraciones sobre la fiebre tifoidea en los ninos' (1886) – Luis de la Pena.

4: 'la Fiebre Tifoidea en Buenos Aires su tratameinto' (1885) Jose Maria Escalier.

2.500 EUR



8. TURKISH ATLAS IN OTTOMAN SCRIPT

مکتبیلره جمهوریت آطراسی

[Mekteblilere Cumhuriyet Atlası / State School Atlas]

Istanbul: طابع و ناشری تورک نشریات بوردی [Tab' ve naşiri Türk Neşriyat Yurdu] 1928

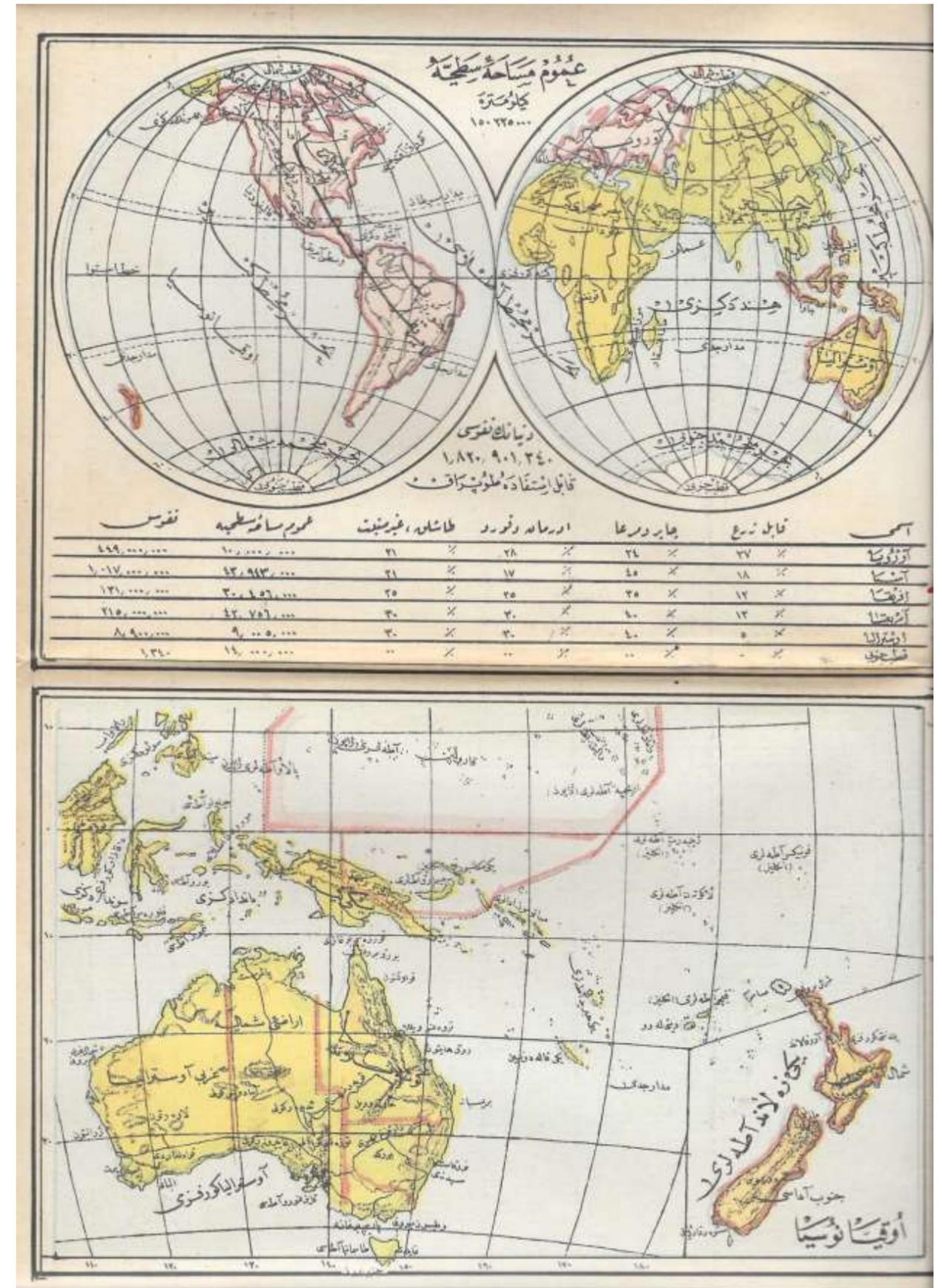
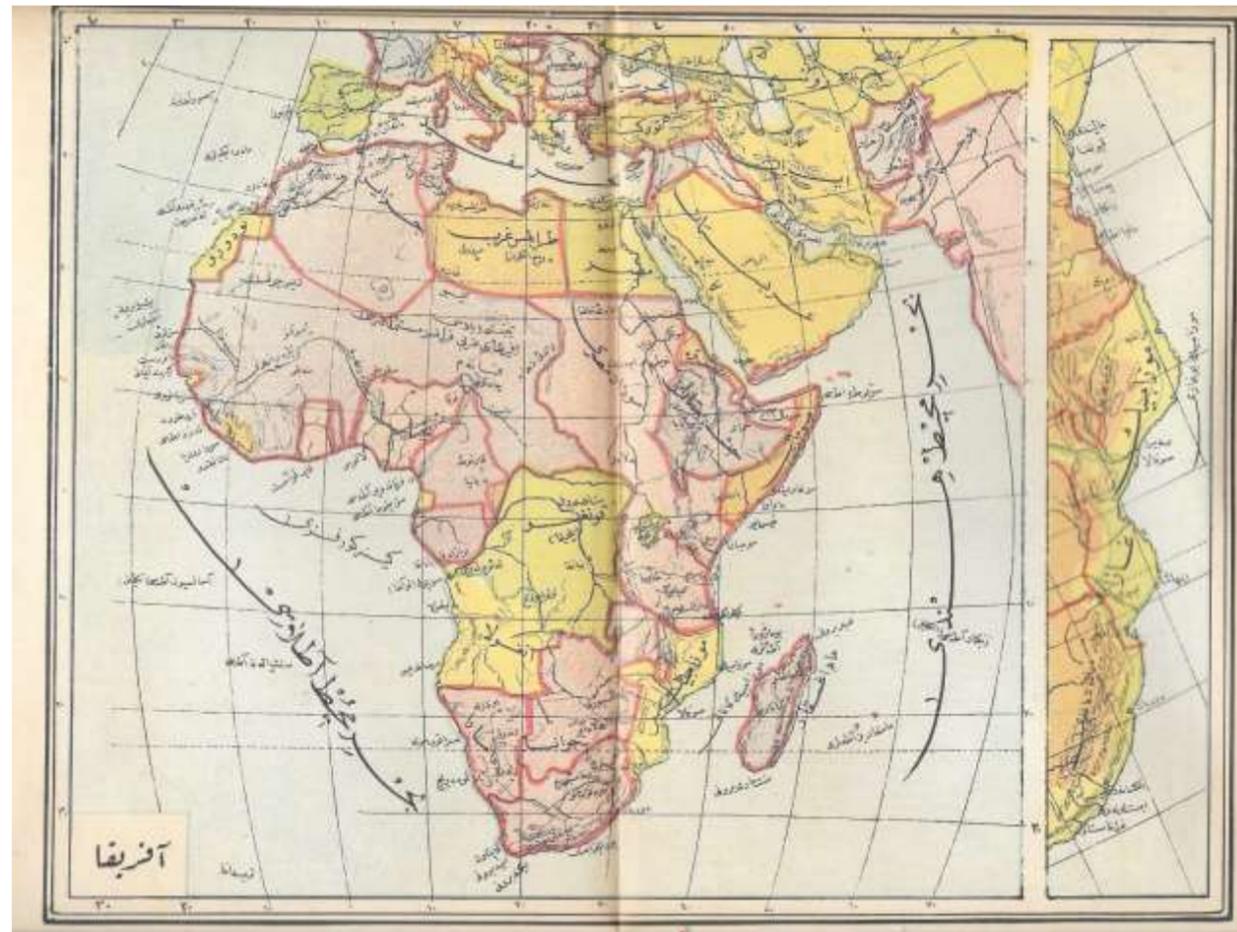
8°. [8] double-page chromolithographed plates, original printed wrappers, sheets loose as originally published (tiny worm holes in the lower part of the spine and in the folds of some of the sheets, slightly age-toned in margins, otherwise in a good condition).

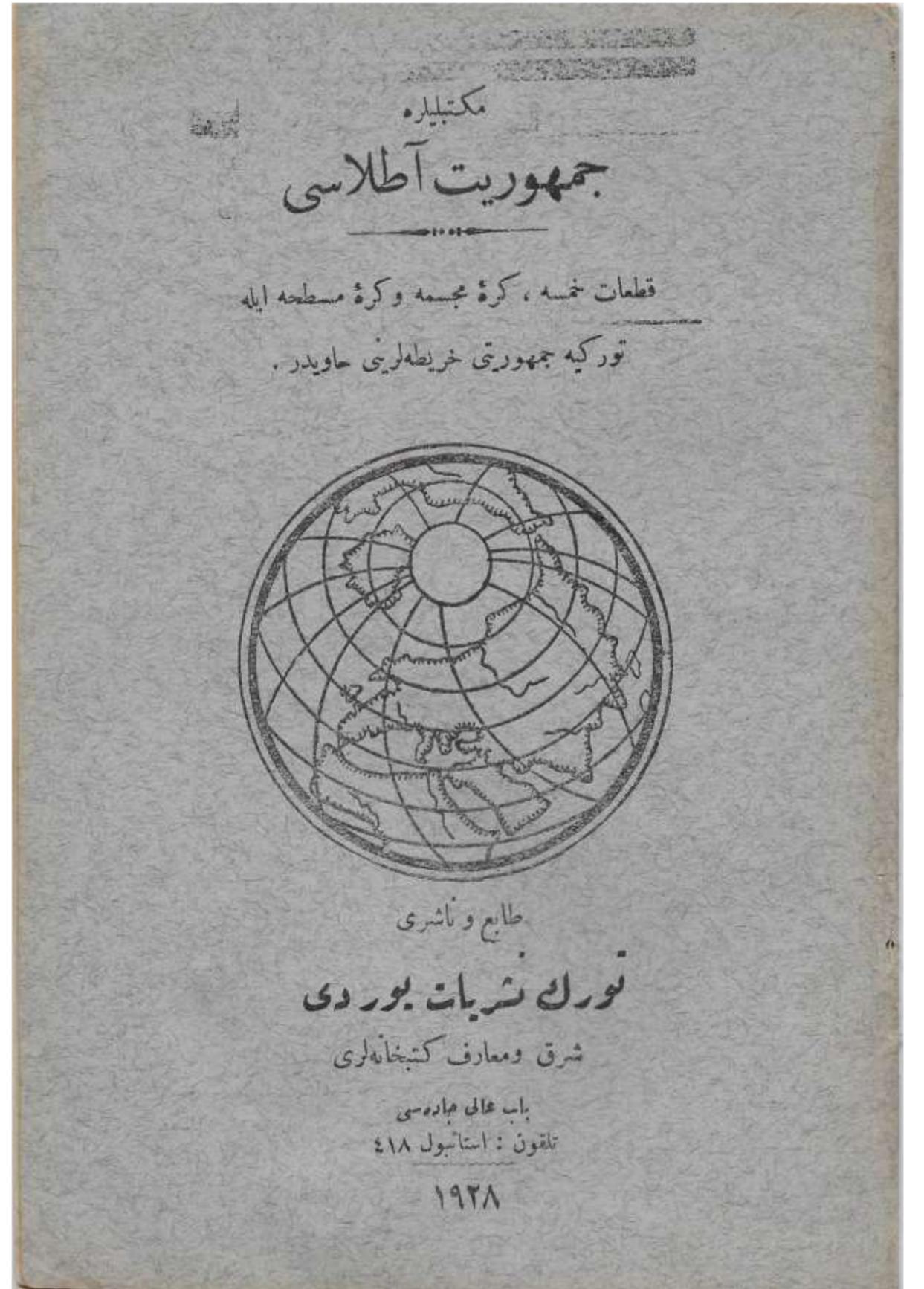
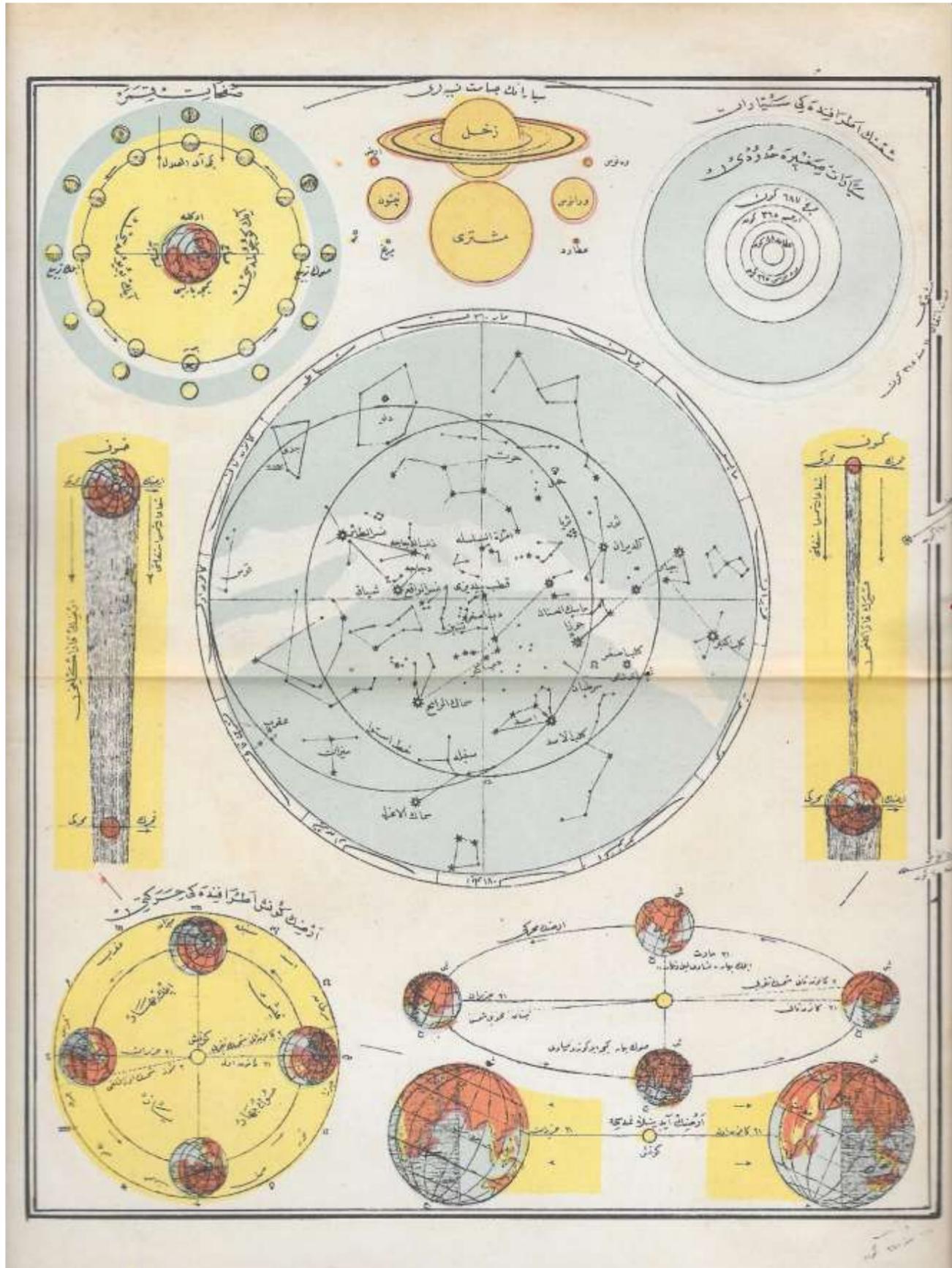
A fine clean example of a Turkish atlas in Ottoman script with highly decorative crude chromolithographs, showcasing astronomy charts and maps of different parts of the world, was published in Istanbul in 1928.

Worldcat lists two examples of the atlas in the institutions (Stanford University Libraries and Library of Congress).

References: OCLC 959332829; Özege, M.S. Eski harflerle, 12957.

480 EUR





9. OTTOMAN POCKET ATLAS

İbrahim Hilmi (1876 – 1963)

جب اٹلاسی

[Jeb Atlası / Pocket Atlas]

Istanbul: ابراهیم حلمی - ختاجانه اسخری- [Kitaphane-yi Askerî İbrahim Hilmi / Military Press İbrahim Hilmi] 1324 [1908].

Long 8°. [2] text pages, [12] double-page chromolithographed plates, original brown cloth binding with printed boards, original pink endpapers (in a used condition, binding slightly stained and with scuffed edges, endpapers slightly stained, two text pages with tiny holes and slightly stained, maps in general in a good condition, some with soft pencil annotations, margins with tiny tears and light staining).

A pretty Ottoman pocket atlas with colourful detailed chromolithographed maps, including 8 maps showcasing parts of the world, and 5 maps with parts of the Ottoman Empire with a map of the Arabian Peninsula.

Military Press Tüccarzâde İbrahim Hilmi

İbrahim Hilmi Çığıraçan (1876, Tulçe, Romania - 1963, Istanbul), born in Tulcea, today in Romania, was one of the first publishers in the Ottoman Empire. Opening his publishing shop in 1896 in Istanbul, under the name Kitaphane-i İslami (Islamic Library), Hilmi Bey started publishing mostly religious books.

Under the Young Turks regime, in the Second Constitutional Era, he became interested in military, geography and history, and changed the name of the press to Kitaphane-i İslam ve Askeri (Islamic and Military Library). Hilmi Bey published about 200 military books in 15 years. He was also publishing school books, which were during the war often sent for free to poor children in Anatolia.

The first big loss for Hilmi's workshop was the governmental change of the Ottoman letters for the Latin ones and a law, that all the law and school books should be printed by the government. During his lifetime Hilmi published more than 1000 books on history, literature, politics, religion and social issues.

250 EUR





10. MANILA, PHILIPPINES

U.S. ARMY ENGINEERS.

City of Manila. Prepared under the direction of the Chief Engineer, GHQ, AFPAC, U.S. Army, by Base Map Plant no. 1, August, 1945.

Manila: U.S. Army Base Map Plant no. 1, August 1945.

A rare and detailed map of Manila published in August 1945, barely 6 months after the city was liberated from Japanese occupation following the brutal Battle of Manila; published in Manila by the U.S. Army Engineers.

Colour-printed map (Excellent, clean and crisp, with neat original folds), 49 x 55.5 cm (19 x 22 inches).

This is the first edition of a rare map of Manila and environs published in August 1945, less than 6 months after the city was liberated from three years of Japanese occupation (1942-5), and while World War II was still raging elsewhere (Japan would not surrender until September 2, 1945). It was published in Manila at 'Base Map Plant no. 1' by the U.S. Army, 29th Engineers Battalion.

The map is quite detailed, labelling all major streets, the outlines of large edifices, railways, airfields and bodies of water. The scene looks deceptively peaceful, considering that the city had endured tremendous physical damage and the loss of over 100,000 of its residents during the Battle of Manila (February 3 to March 3, 1945), which concluded with the Americans evicting the Japanese from the city.

The index to the left of the map labels all streets with finding coordinates, while below is an extensive list of 'Buildings', including large commercial premises, army bases, churches, hospitals, clubs, and even breweries and distilleries (a drink was much deserved by the city's residents given their recent ordeals!).

The present example appears to be of the first edition of the map, issued in August 1945. Shortly thereafter an edition of the map honouring the local chapter of the American Red Cross was issued, while a revised September 1945 edition was also published. We are also aware of a 1947 edition.

The present edition of the map is surely rare, although the number of institutional examples is unclear, as many of those listed appear to be facsimiles or digital copies.

References: OCLCC: 956552075. Cf. [Re: Revised September 1945 edition:] Yale University Library: 28 M314 1945.



11. BERLIN / WWII

Anon.

LWKO BERLIN Alarme seit Jan. 1940 to 1945

Berlin: Notes, [1940 – 1945]; Maps, [1936 - circa 1941].

A fascinating archive, featuring a detailed, real-time eyewitness record of the aerial bombing raids the struck Berlin during World War II; plus a set of five corresponding maps of the city, so as to contextualize the chronicle.

Archive: 8 type-written sheets (30 x 21 cm) with manuscript annotations, plus 5 folding maps of Berlin (ranging in size from 75 x 85 to 90 x 110 cm / 29.5 x 33.5 to 35.5 x 43.5 inches), in contemporary card folder blind-stamped with the symbol of the Third Reich and institutional name 'Wettbewerb Hochschulstadt Berlin' (Very Good, typed sheets slightly fragile, being on thin paper; some maps with contemporary color pencil markings and some pin-size holes; folder slightly dusty with small tears to margins).

This fascinating and historically valuable archive consists of a detailed type-written list marking the exact dates, times, and locations of the bombs that fell on Berlin during World War II, plus a set of 5 contemporary maps that were used to contextualize the written record. While the author of the chronicle is not known, he was clearly a resident of the city who would have been a direct eyewitness to much of the carnage.

The chronicle of the systematic destruction of Berlin during the WW II meticulously lists 161 different events from the night of June 25/6, 1940 until December 12, 1943. As the first recorded Allied air raid upon Berlin occurred on the night of June 7/6, 1940, on the front end, the list misses only a few early, minor events. From December 1943 until the end of the war, in May 1945, the chronicle becomes more cursory and less detailed, likely owing to the fact that during the Air Battle of Berlin (November 1943 to March 1944), the Allied air raids upon the city were so frequent and numerous that it was impossible to keep count.

The highly detailed maps of Berlin, noted as being made exclusively for government use, show various sections of the city, particularly those that were especially subject to air raids. One of the maps is dated 1936, and the others, while undated, seem to have been made during succeeding three to five years. The maps are present here so as to contextualize the chronicle, and some sheets feature contemporary manuscript annotations and markings.



Curiously, the archive is housed within a contemporary folder, blind-stamped with the symbol of the Third Reich and the institutional name 'Wettbewerb Hochschulstadt Berlin', which might be a clue as to the identity of the author of the chronicle. The title translates as 'Competition - High School City Berlin'. This refers to the massive project, under the direction of Albert Speer, that intended to build the largest educational complex ever conceived, a virtual city of high schools, with classrooms, auditoriums, athletic facilities, parade grounds, parks, forests and monuments. The project was begun in 1937, and the school commenced operation; however, the mega-project was never completed as intended, owing to the war. One of the maps present here shows the education city as it existed, with completed buildings and buildings yet to be built. It is quite likely that the author of the map was associated with the Hochschulstadt, perhaps a person on the construction project or a member of the faculty.

Historical Context

The present chronicle was commenced when Allied air raids on Berlin were common, but not everyday occurrences, and when the damage was largely limited to isolated strikes, as opposed to the mass

destruction of large areas. This all changed late in 1943, when the British and Commonwealth air forces, led by Air Marshal Arthur "Bomber" Harris, mounted the first direct large-scale air strikes on Berlin. Known as the Air Battle of Berlin, this series of massive air raids commenced on the night of November 18/19, 1943 and lasting until March 1944, with the Allies launching almost ceaseless series aerial attacks on Berlin, featuring around 800 bomber craft per night. The aim was to paralyze the nucleus of the Nazi regime and demoralize the citizens of Berlin.

While much carnage was unleashed, and certainly the Nazi war effort suffered, the Allies' Berlin Campaign is generally thought to have been a failure, as it did not significantly weaken the operations of the Nazi high command, nor did it immobilize the city. Moreover, the Allies' losses in both aircraft and manpower were astounding and it has been argued that such resources should have been better allocated elsewhere. In response, the Nazis embarked upon 'Operation Steinbock', a reprisal air war against London. That being said, Berlin was irrevocably altered, as many of its most famous monuments were severely damaged or destroyed.

Detailed, quantitative, eyewitness chronicles of bombing raids, especially taken over a number of years, are very rare, and this archive provides precious insights into the frightful environment of World War II Berlin.

1.500 EUR

13. THEMATIC CARTOGRAPHY

Federativna narodna republika Jugoslavija. Karta industrije.
[Federative National Republic of Yugoslavia. Map of The Industry].

Belgrade: Geokarta, 1960-1961.

A beautifully designed giant statistic map of the Yugoslav industry.

Colour lithograph on four sheets, originally joined together and mounted on linen, 170 x 135 cm when joined (67 x 53 inches) (linen slightly dusty, small repaired tears in margins of the sheets, otherwise in a good condition, a small stamp and annotation of a deaccessioned library verso).

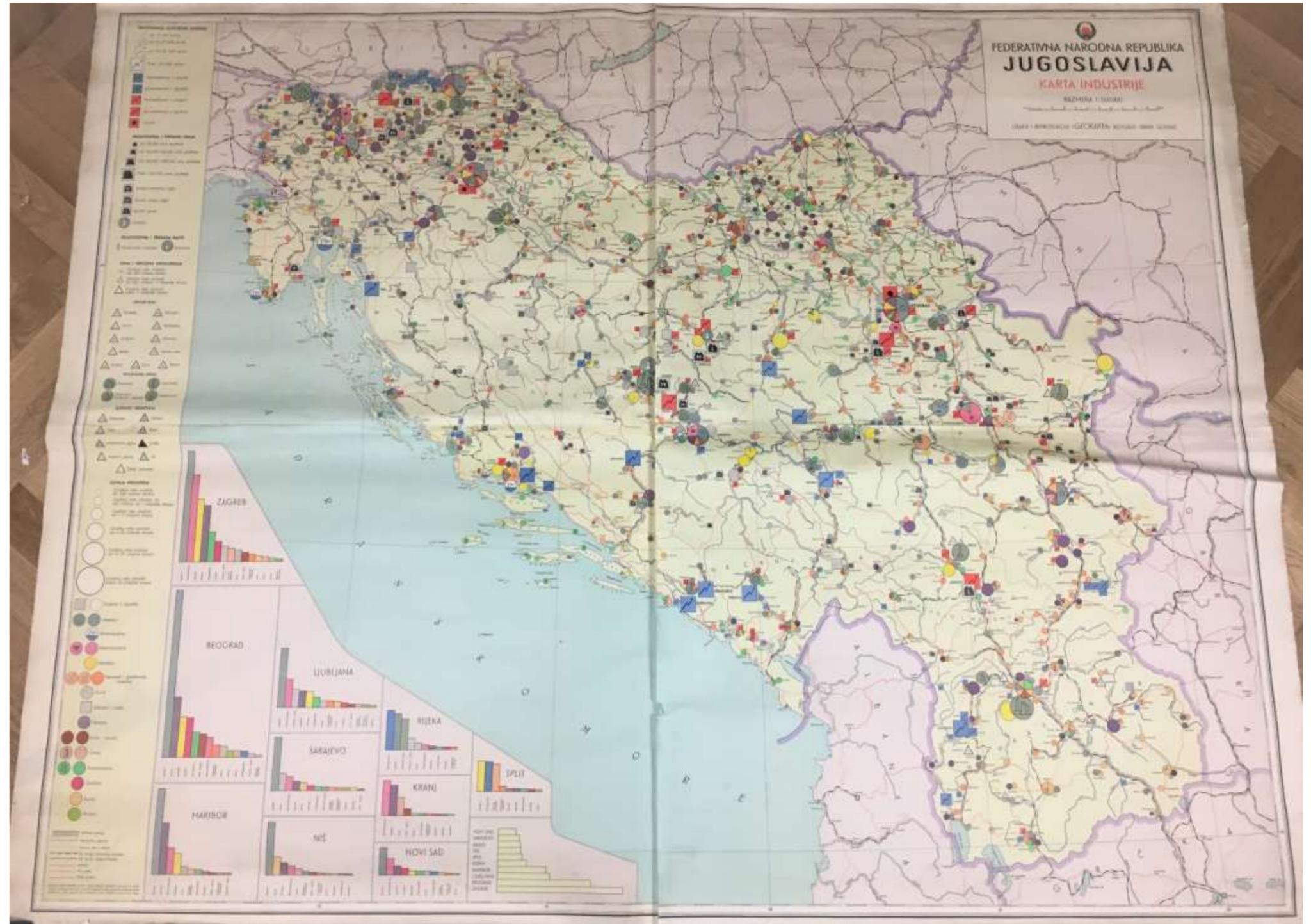
A gigantic map (170 x 135 cm / 67 x 53 inches) was made in Yugoslavia in 1960-1961 to represent the industry in the country. Different branches of industry are presented with various symbols and Mid-century colours, varying in sizes, depending on the size of production, creating a visually clear overview of the economic situation in Yugoslavia.

The producer, Geokarta, was an official state cartographical institute, based in Belgrade,

We could find six institutional examples (Institute and Museum of Military History, Universitätsbibliothek Freiburg, British Library, University of Oxford, National Library of Australia, ZBW - Leibniz-Informationszentrum Wirtschaft).

References: OCLC 984697066, 497876571, 223438814, 255077363.

350 EUR



14. WWII PROPAGANDA / AUSTRALIA & NEW ZEALAND / WHITE RUSSIA

Anon.

ПОКУПАЙТЕ ВОЕННЫЙ 5 1/2% ЗАЕМЪ - ВОЕННЫЙ 5 1/2% ЗАЕМЪ – Glory of the Anzacs! – Gott strafe Deutschland – Florence Nightingale. In Memoriam 1916.

A set of 6 drafts for miniature versions of poster and postcard drafts was made during WWI for financial support of the Australian and New Zealand Army Corps (ANZAC), Tsarist Russia and the Red Cross.

6 drafts on thick paper, photomontage with prints, white, black and grey gouache (Very good, minor age-toning, verso small traces of mounting), 2 drafts 10,5 x 8,5 cm (4.1 x 3.3 inches), 4 drafts 10,5 x 7 cm (4.1 x 2.7 inches).

Accompanied with:

Print in sepia 12,5 x 14,5 cm (4.9 x 5.7 inches) (slightly age, toed, tiny tears in margins, old clear cuts between the images on the left-hand side repaired with old pieces of paper verso, small traces of mounting verso, otherwise in a good condition).

This is a set of six miniature copies of larger drafts, with manual correction in white highlights, black and grey shadowing, and photomontage, in order to create an appropriate shadowing for smaller prints, probably for advertising stamps to raise funds for the army.

The larger versions would be used for the postcards and posters.



The drafts are accompanied by a proof state of the images in smaller form, printed in sepia.

The set consists of two advertisements for the Australian and New Zealand Army Corps, two advertisements in Russian Cyrillic to invest in the shares of the military factories in the Tsarist Russia, one advertisement against Germany (Gott strafe Deutschland / God punish Germany), and one dedicated to Florence Nightingale.

The stamps were probably made in 1917, on the eve of the Russian revolution and after the Battle of Gallipoli.

450 EUR



15. ALBANIA

Bernardin PALAJ (1894 – 1924) - Shuk GURAKUQI (1888-1969) - Ndre MJEDA (1866-1937) - Gjergj FISHTA (1871-1940) - Anton HARAPI (1888–1946), editors.

Ora e maleve
[The Mountain Ora]

Shkodër: Shuk Gurakuqi & Luigj Mjeda– Shtypshkroja Franciskane 1923-1924

A series of extremely rare legendary Albanian newspaper, published in 1923 and 1924, was edited by a famous Catholic authors, affiliated with the parliamentary opposition in Albania.

10 issues, all folio. Present are the issues:

Year I: #19, 4 pp.; #38, 2 pp.; #39: 4 pp.

Year II: #8, 4 pp., #11, 4 pp.; #12, 4 pp.; #13, 4 pp.; #31, 4 pp; #32, 4 pp., #33, 4 pp.

Condition report: All in a very good, seemingly unread condition, originally folded with somehow fragile folds, tiny tears and hardly visible holes without text loss, slightly age-toned, original stamped postal stamps and pasted name of a recipient Professor Lacalendola in Bari).

The newspaper, which was only issued for less than two years, between April 1923 and December 1924, was edited by a Franciscan monk Bernardin Palaj (1894 – 1924). Palaj was arrested in the same year, and eventually released after intervention of the Catholic church.

Palaj was schooled in Salzburg and spent most of his life working as an organ player at the Franciscan monastery and a teacher of Latin and Albanian at the *Collegium Illyricum* (Illyrian College). He was mostly known as a collector of Albanian mythological tales of the mountains.

According to the Albanian believes *ora* is a mythological spirit, which possessed every human being in different forms and also lives in the nature and mountains. The mountain ore, or a Nymph of the Mountain, is an ancient Albanian myth.

During the Fascist occupation of Albania Bernardin Palaj collaborated with Italians, leading to his arrest upon the Communist takeover of the country in 1944. Palaj died in prison in 1946.

The other editors were as well Catholics from Shkodër: Dom Anton Harapi (1888–1946), a Catholic priest and an author, who was after the war shot as a collaborator, Shuk Gurakuqi (1888-1969), a minister of finance during WWII under the Fascist occupation, who was later sentenced to life in prison, Ndre Mjeda (1866-1937), a Jesuit, poet and professor, and Gjergj FISHTA (1871-1940), a Franciscan monk and one of the greatest Albanian authors of the first half of the 20th century.

The newspaper is very rare and we could not find any examples in libraries through Worldcat.

References: Robert ELSIE, *Historical Dictionary of Albania*, 2012, p. 345-346.

650 EUR



16. ALBANIA

Republican Party of Albania: Nicolas IVANAI Bey [Niccolò Ivanay Bei) - Rexhep SHALA (1882 – 1943).

Manifeste de l'Organisation Nationale d'Albanie. Manifest Organizacionit Kombëtar te Shqypnis

A rare pair of announcements in French and Albanian language, calling people to turn their backs to the future Albanian King, newly allied with Fascist Italy, and support the republican party, connected with France and the Kingdom of Yugoslavia.

2 broadsides, each 42 x 31 cm (16.5 x 12.2 inches), with original stamps in the lower part (Very Good, soft folds)

Two broadsides, one in Albanian and the other one in French language, were printed in April 1928 by the Albanian republican party against the president Ahmet Zogu, who at the time started collaborating with the Fascist Italy. The Albanian government already started enforcing the Fascist Italy. The Albanian government already started enforcing the Fascist pressure on the people and the texts lists the program of the opposite republican party, associated with French and Yugoslavs.

The broadsides were made in April, 1928, only four months before Zogu was crowned the king of Albania as Zog I and tightened his bonds with Italy even more. Fascist Italy eventually made Albania its puppet state.

250 EUR



MANIFEST

i

Organizacionit Kombëtar të Shqypnis

Ushtrima e Pakteve-Lidhjeve Italo-Shqypnar 'dhe Franko-Jugoslav, ndër kto ditë, rishtasi e lëkundt gjith botën politike, tue e shfë fort në kujdes për poqën botërore. Ky kujdes 'dhe kjo dorojë janë sidomos për Manëveshjeten ushtërore ndërmye t'Italis e të Shqypnis, e cilla ishte fare e tepërt — po mos t' u dështonë lehta prej të dy diktatorëve të këtyne Shteteve. Por krejt ndryshe është çështja e Faktit Franko-Jugoslav, i cilli u bë me mendim e dëshirë: që t'e ndalojë luftën, sidomos në Ballkan, e cilla ishte në doke qyshë se, me 27 Nanduer 1926, u bë fatëzju Pakët i Tiranës. E ky është ende mendimi i shumicës së madhe të botës politike 'dhe të gjyetesuesve, me në ballë Diplomatit e Shtypin botënor, gjithashtu në shumicën e madhe të tyre.

Mirë, po, sa u grue populli shqypnar për Faktin Franko-Jugoslav (i cilli duket se, s'pake, e largonte përkohshëm veprimin e Italis drejt-për-drejt kundra vetëvullndënit të plotë të Shqypnis), sq u helmas me qalljen e Lidhjes Ushtrërore të rë ndërmye t'Italis e të Shqypnis (23-XI-'27). Por se kjo, po, është një çështje, të cilla populli shqypnar — deri që t'e lasë krejt në gjak trodhën e Atdhëut të dashur ende të shkrëhet e të shohet fare — korë nuk do t'a prënojë.

Araya për të cilën — ë shtyme prej vullndëtit e dëshirë të math të popullit shqypnar — u riorganizue 'dhe u riaktivue Organizacionit Kombëtar i Shqypnis, i cilli, në kohë të vet, s'pat një meritim të math për lirin e Shqypnis, 'dhe i cilli po e përgriat tash veprimin e vet për çlirimin 'dhe shpëtimin e Shqypnis prej të rrezikshme gjendje së sotshme; 'dhe:

tue pa se Diktatori i Shqypnis, Ahmet Zogu, përilit e mëteper po e çon Shqypnin e Kombën shqypnar kahë bura e vorët, si politikisht ashtu 'dhe ekonomisht-finansisht: me Bankën; me uhanë të panevojshme 'dhe të damshme; me Traktatë, Konvencione, Manëveshje-Lidhje 'dhe Pakte të ndryshme, publike 'dhe të fashista, civile 'dhe ushtërore (pa e pvet ende kundra vullndëtit të popullit) me politiken e të ndaj Italis, të cilles tash j'a dhs edhe Vlënën me rrethë (të lamë 'dhe të fitime rishtasi me gjak, po, prej asaj Itali), si 'dhe ushterin kombëtarë së dispozicione, etj.; tue pa se në Shqypni, vërvërvët, është pezullim: lirja konstitucionale, përgjithësisht, Drejtësia, lirja e Shtypit, lirja e fjales së gjadhë, lirja e mbledhjeve publike 'dhe lirja personale;

tue pa se Ahmet Zogu — i turbuem prej mardhashtjet 'dhe interesit vetiak — është tue j'u bë vegël qorre Italis zyrtarisht, e cilla sot, terhorasit, e qeveris politikisht 'dhe ushtërisht krejt Shqypnin (me përvullndim e veturdhimim) tue e bë trodhën e saj një logor

ushtëror t'Italis: për zaptimin e krejt Ballkanit — mbasi që t'e zaptojnë ende t'a kolonizojnë, pik se pari, krejt Shqypnin — ende ishtu të shkaktohet një luftë e rë hotenore;

tue pa se Diktatori i Shqypnis, kundra vullndëtes së popullit, po don me e trashitue ende Republikën, e cilla — për sigurimin e liris së vorët 'dhe të përparimit të përgjithshim të sajë — sot asht e vetmja formë qeverim e mundim ende e doblishme; sepse asht e treta herë që po provon të j'a mbërri këti qellim, tue e proklamue vetvëndim për Regj, megjithë — përveç Italis — e kë kundra ('dhe për ket çështje) të gjithë botën e jashtme, me në ballë Shtetet më të rëndësishme të tyre, 'dhe sidomos popullin shqypnar; ende tue ndije 'dhe tue e dijtë dëshirën edhe vullndëtin e shumicës së madhe të popullit shqypnar në Shqypni si 'dhe të hisis së zgjedhën emigracionit politik shqypnar; për reorganizimin e partis republikane (të themelue me në Shqypni me 1923) sot e domosdoshme, sepse e vetmja parti kë që ekziston, e cilla e kreu detyrën e vet, edhe e cilla — mbasi për zadhimit të veprimit të vet në Shqypni — sot po e përgriat veprimin kahëdo 'dhe sidë që të mundet, tue e pasë, në shumicën e madhe, besimën, përshajën e të gjithë shqypnarëve atdhetdashës, të ndershim e lartë, kahëdo që kta sot gjnden, — sot dega ekzekutive e partis republikane, e cilla gjendet përshajta Shqypnjët — për arsyenat e natpërmeduna e shterogeme 'dhe e detyrue për shudëtes e Atdhëut — po e qallë rishtasi programin e vet, tue e qitë kushtërims për veprim e shpëtim të kombit e të Shtetit shqypnar plotisht të lirë, mbasi asaj: Shqypnja e shqypnarëve 'dhe Ballkanit ballkanasë.

Që 'dhe programi i partis, i cilli do të jenë që pikat kryesore të të — 'dhe programi shtetnor i Shqypnis:

- 1) Qeverimi republikan, konstitucional e demokratik, me parime: lirja e mendimit; lirja e Shtypit; lirja e të mbledhëunave edhe të shoqënit; lirja e zgjedhjeve të deputetëve për Parlament; zgjedhja e kryetarit të Republikës ende të Qeverës për Parlamentit.
- 2) Shkollat fillore, të Mjesmet edhe të Naltat do të jenë non drejtimin e Shtetit; mosim pa pagesë 'dhe të domosdoshim.
- 3) Reorganizimi i Drejtësis, i gjithë Gjyqjeve, mbi themele moderne përparimtare.

- 4) Themelimi i ushtëris kombëtare.
- 5) Qentralizimi i administracionit të Shtetit; themelimi i autononijave të Bashkijave: vetëm Parlamentit mundet me dhënë koncesione.
- 6) Organizimi modern ende zhvillimi i bujqësis; të shtuesit e lagështis; të shtuesit e prodhimit të drithënjave, të pemëve 'dhe të shtuesit e eksplotimit i minierëve 'dhe i gjithë të tjerave degëve t'ekonomis kombëtare.
- 7) Themelimi i Bankës kombëtare me kapital të popullit shqypnar.
- 8) Themelimi, me shtetmjes të Parlamentit, t'impotave, të detyrave progresive, të gjumryqeve protektioniste; edhe i të gjithë ligjeve drejtuesë të fatbardhis së popullit.
- 9) Ndëma 'dhe lehtësime për të gjithë zanatet e industrinat e Dhatit.
- 10) Ndëma 'dhe lehtësime për zhvillimin e tregëtisë së përbrendshme 'dhe të përjashtme.
- 11) Punimi i udhëve moderne, tue i lidhë me të gjithë gjyetetet e katundet, sikurse 'dhe me udhë të Shteteve fqinjë; rregullimin e Bregut të Detit për lindurin 'dhe punimin e kanalëve; qireten edhe përshajën e tokëve prej njave 'dhe ballave, si brigjeve detit ashtu ende të lumëve; punimi i shteteve moderne të detit; punimi i hekurudhave: Tun-Adriatik (anës shqypnarë) sëpër breg të Drinit, dhe Durës-Vlonë-Manastir.

- 12) Eksplostimin racional i pasuninave të natyshme: pyllnave, të minierave, të ujave minerale, të brigjeve detit, themelime të Shtetorinëve, etj., etj.
- 13) Rifurma agrare, me këon legjislativë, mbasi parimit: që çdo bujq t'e kenë me punon tokën e vet; rievizioni i pasuninave të mbledhësja të tokëve 'dhe të çështëdit e tyre pronarëve të vovër (n se atyne bujqëve që nuk kanë aspak tokë buket), tue ja u sigurore këp pronarit, e cilla mox të mund të shtet për asajfara bucshtit; themelimi i hambarëve drthnash i domosdoshim, si rezervë, prej Bashkijave.

14) Krejt e damja e të gjitha fenave a besime ve prej Shtetit, mbasi parimit: Faja e lirë në Shtet të lirë.

- 15) Për pallikën e përbrendshme: Administracioni mbi themele të Konstitucionit, me ligjë që ekzistojnë, a se, mbasi qvojës, tue i ndrye 'dhe ndryshue.
- 16) Për politiken e përjashtme: reorganizimi i shpërbimit diplomatik edhe tue i pasë marrëdhëniet e mira 'dhe miqësore me të gjitha Shtetet, e sidomos me Shtetet fqinjë, tue u mbajtë kurdhëm mbasi parimit: Ballkanit popujëve ballkanik e Shqypnja shqypnarëve.

Për Komitetin Qendror t'Organizacionit Kombëtar të Shqypnis:



Nikollë Ivanaj, d. v.,
kryetar i partis republikane, ish deputet, etj.,
koionel Rexhep Shala, d. v.,
ish ministër, etj.,
... (delegati i Korçës),
... (delegati i Vlonës),
kapidan Jusuf Lohja, d. v.

Mni Detin Adriatik të Shqypnis, Prilli, 1928.

Për të Komitetin Qendror t'Organizacionit Kombëtar të Shqypnis



Madhe beset, në përfundim të partit republikane, ashtu qipët, etj.,
Le kolonel Rexhep Shala, në p.,
... (delegati i Korçës),
... (delegati i Vlonës),
kapidan Jusuf Lohja, në p.

Sër t'Adriatikës d'Albanis, Avril, 1928.

17. Kosta STRAJNIĆ (1887-1977), author; Jerolim MIŠE (1890–1970), cover design.

Tomislav Krizman

Zagreb: Naklada knjižare Mirka Breyera [Mirko Breyer Publishing House] 1916.

A rare pioneering work on the Croatian contemporary art, printmaking and theatre scenography glorifying the artist Tomislav Krizman as the leading artist of the South Slavs on the eve of the birth of Yugoslavia.

With a beautiful expressionist cover by a Dalmatian artist Jerolim Miše.

8°. 55 pp. with black and white illustrations, original card wrappers with illustrated title (light water staining in upper white margin of some pages, minor foxing, wrappers slightly stained and with minor surface scratches on the back, otherwise a good, partly uncut example).

An early illustrated pamphlet on Croatian contemporary art, is a pioneering work, made on the eve of the birth of the Kingdom of Yugoslavia, when art critics and historians were looking for foundations for a future identity and development of the national art. Presented is the artist Tomislav Krizman (1882–1955), mostly with his graphics, theater design and illustrations. The text is enriched with 33 illustrations of Krizman's work.

The art historian Kosta Strajnić introduces the reader to the critical contemporary situation of the South Slavic nations, which amid WWI were creating a new political and cultural formation, with numberless different historical and cultural backgrounds. Strajnić, eager for an identifiable contemporary art on the level of other mid-European countries, confesses, that the South Slavic people do not have a notable tradition of contemporary art and only about thirty artists in what will become Yugoslavia reach the "European aesthetic criterium".

Kosta Strajnić choses Tomislav Krizman (1882–1955), as the artist, who broke from the ranks of the other South Slavic artists. In the pamphlet Strajnić introduces Krizman as an artist on the European level of quality, mostly as a graphic, stage designer

and illustrator, comparing his to what Ivan Meštrović is in the world of sculpture. Tomislav Krizman is today remembered mostly for his graphic art.

Kosta Strajnić (1887 - 1977) was a pioneering Croatian art historian, active from the first years of the Kingdom of Yugoslavia on. He was schooled as a painter in Vienna and until the late 1920s,

travelled Europe and lived in Prague, Paris, Warsaw and Krakow, after which he settled down in Dalmatia on the initiative of his friend Ivan Meštrović. Strajnić lived in Dalmatia until his death in Dubrovnik in 1977, where he started an initiative for preservation and conservation of numberless monuments, and for foundation of several institutions. He was also a lifelong supporter of Croatian contemporary art.

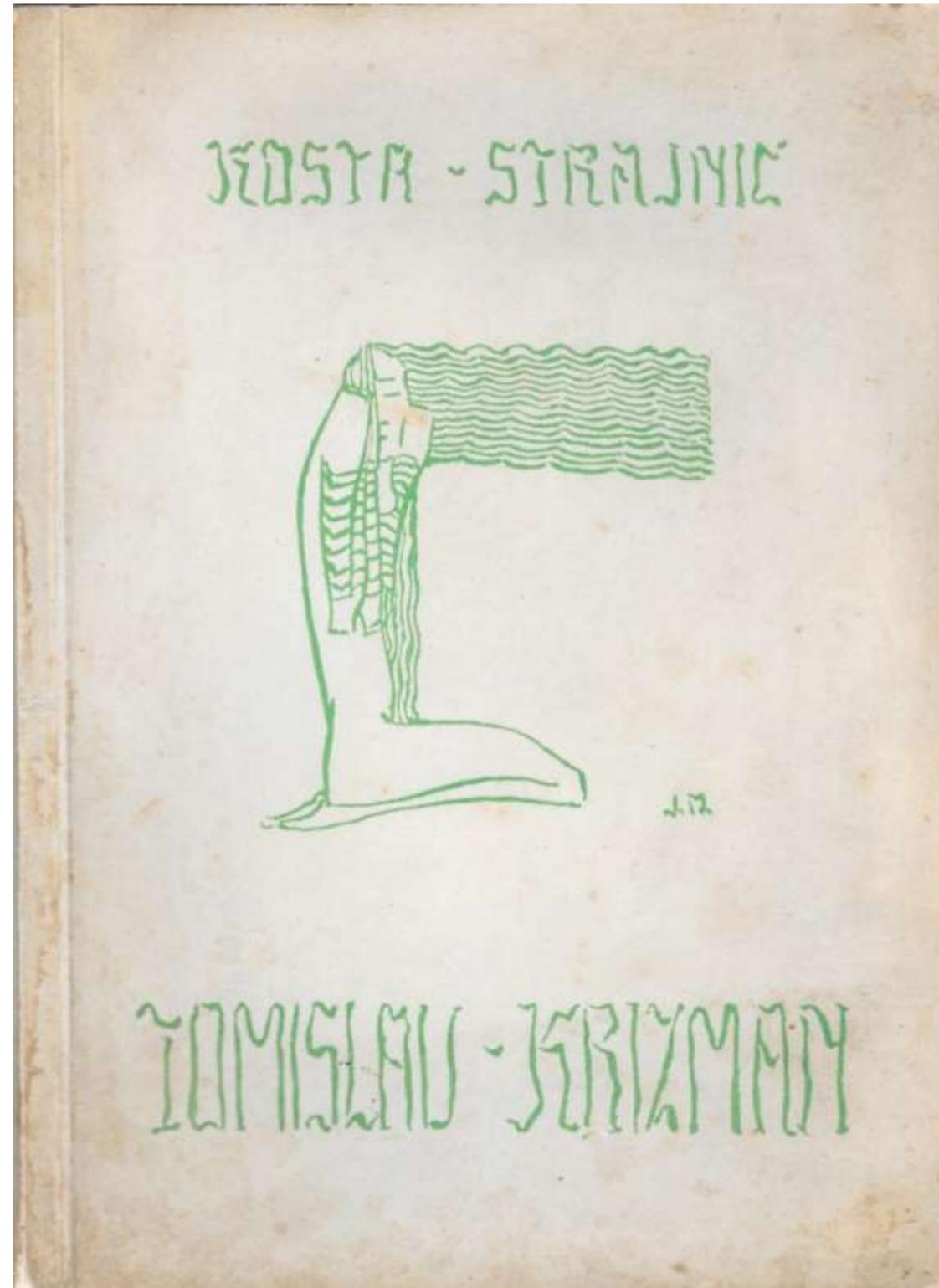
Kosta Strajnić is known as an author as one of the earliest monographs on Ivan Meštrović.

A stunning early Croatian art cover design in a contemporary expressionist style was made by Jerolim Miše (1890–1970), a Dalmatian painter of landscapes and portraits.

We could find 6 institutional copies (National and University Library, Ljubljana, Slovenia; France Bevk Library, Nova Gorica, Slovenia; University of Wisconsin - Madison, General Library System; Bavarian State Library; Indiana University; National and University Library Zagreb).

References: OCLC 9364376 & 218421413.

320 EUR



18. CROATIA / ÉMIGRÉS / PHOTOMONTAGE

Louis ADAMIČ (born Alojz Adamič, 1898-1951).

Smijeh u džungli. Autobiografija jednog američkog uselenika
[Laughing in the Jungle]

Zagreb: Binoza [1932].

The first Croatian translation of the émigré autobiography by Louis Adamič with a stunning photo-montage dustjacket.

An example from a bookstore of Marija Radić, a Czech-born Croatian activist, publisher, book seller, an editor of an underground newspaper, and a widow of the politician Stjepan Radić.

8°. 359 pp., original grey cloth binding with gilt lettering on the cover and spine, original dustjacket (minor staining to the paper and boards, binding slightly worn, dustjacket slightly stained with minor partly repaired tears and loss of paper in margins and a small loss of paper in the lower part of the spine and lower left-hand side of the cover, otherwise in a good read condition).

This is the first Croatian translation of a well-written autobiography of a Slovenian immigrant to the US Louis Adamič *Laughing in the Jungle*, which was published in the same year, as the translation, in 1932.

Louis Adamič (born Alojz Adamič, 1898-1951) was born to a peasant family in Slovenia. Already before WWI he migrated to the US after being forced to quit the school for participating at a demonstration.

Louis Adamič became an author and an open supporter of Yugoslavia in the US, moving in the highest political circles. He was an author of several work on immigration, was one of the earliest supporters of the National liberation army movement (Partisans) during WWII, published numberless works with propaganda and also criticism of his native country and was therefor seen as an unofficial Yugoslav ambassador to the US.

After WWII, Adamič had a fallout with Yugoslavia and the Soviet Union, expressing his open criticism of the countries' politics. He was found shot on September 4, 1951. His death was ruled a suicide, but lead to many speculations, he was assassinated for his political beliefs.

Binoza

Binoza publishing house in Zagreb, was issuing in the early 1930s similar revolutionary modern original texts and translations, accompanied by striking modernist dustjackets, as *Minerva* in Zagreb, Croatia, and *Nolit* in Belgrade, Serbia.

Unlike these two publishing houses, who were using the same artists for series of publications, Binoza was hiring designers and artists for individual publications and some of the covers, like this one, are not signed. This cover was probably made by the same anonymous artist as the cover of *10 H. P.* and *Tvornica sanja*.

The Slavic Bookstore, Zagreb

The book bears a stamp of a bookstore of Stjepan and Marija Radić, located in Jurišićeva 1, in the centre of Zagreb. Stjepan Radić (1871 – 1928) was a Croatian politician and the founder of the Croatian People's Peasant Party, who was assassinated at the parliament by a Montenegro Serb Puniša Račić, increasing the grudges between Croatia and Serbia for the future.

Radić founded together with his wife Marija Radić (née Marie Dvořáková) a Slavic Bookshop (Slavenska knjižara), which Marija continued running successfully after Stjepan's death. In the weeks after the WWII, Marija, being a known activist, supported the Croatian People's Peasant Party, which opposed the Communism and the Slavic Bookshop became a centre of the underground anti-Communist movement. Marija was involved in printing of the illegal bulletin *Slobodni glas* (Free Voice).

On August 22, 1945, the Anti-fascist Youth of Croatia raided and ransacked the bookshop.

In October of the same year, Marija Radić and her companions started printing a new newspaper at the Slavic Bookshop, called *Narodni glas čovječnosti, pravice i slobode* [The National Voice of Humankind, Rights and Freedom], which was issued in only one number. Less than a month later a bomb was planted in front of the bookshop, stopping all the further attempts to print underground newspapers.

In 1948, the Slavic Bookshop was taken from Marija Radić. Today a plaque is installed on the building, commemorating the publishing activity of Stjepan and Marija Radić.

An example with a rare-to-find-original dustjacket.

References: OCLC 42139722, 163197434, 442871481.

SOLD



19. CROATIA / UNDERGROUND PRINTING / POETRY

Vladimir NAZOR (1876 - 1949).

Pjesme partizanke (1943)
[Partisan Songs. 1943]

Zemaljski odbor U.S.A.O.J.-a [National Committee of the Association of the Antifascist Youth of Yugoslavia] 1943.

An extremely rare collection of poems printed by an underground Partisan press during WWII, written by Vladimir Nazor, who would after the war become the first president of the National Republic of Croatia.

12°. 49 pp., [1] original wrappers with printed title (spine slightly stained, otherwise in a good condition).

A rare small pamphlet, printed by a Croatian underground press during WWII and dedicated to the youths, fighting for the partisans, includes poems by Vladimir Nazor, (1876-1949), who would later become the first president of Croatia.

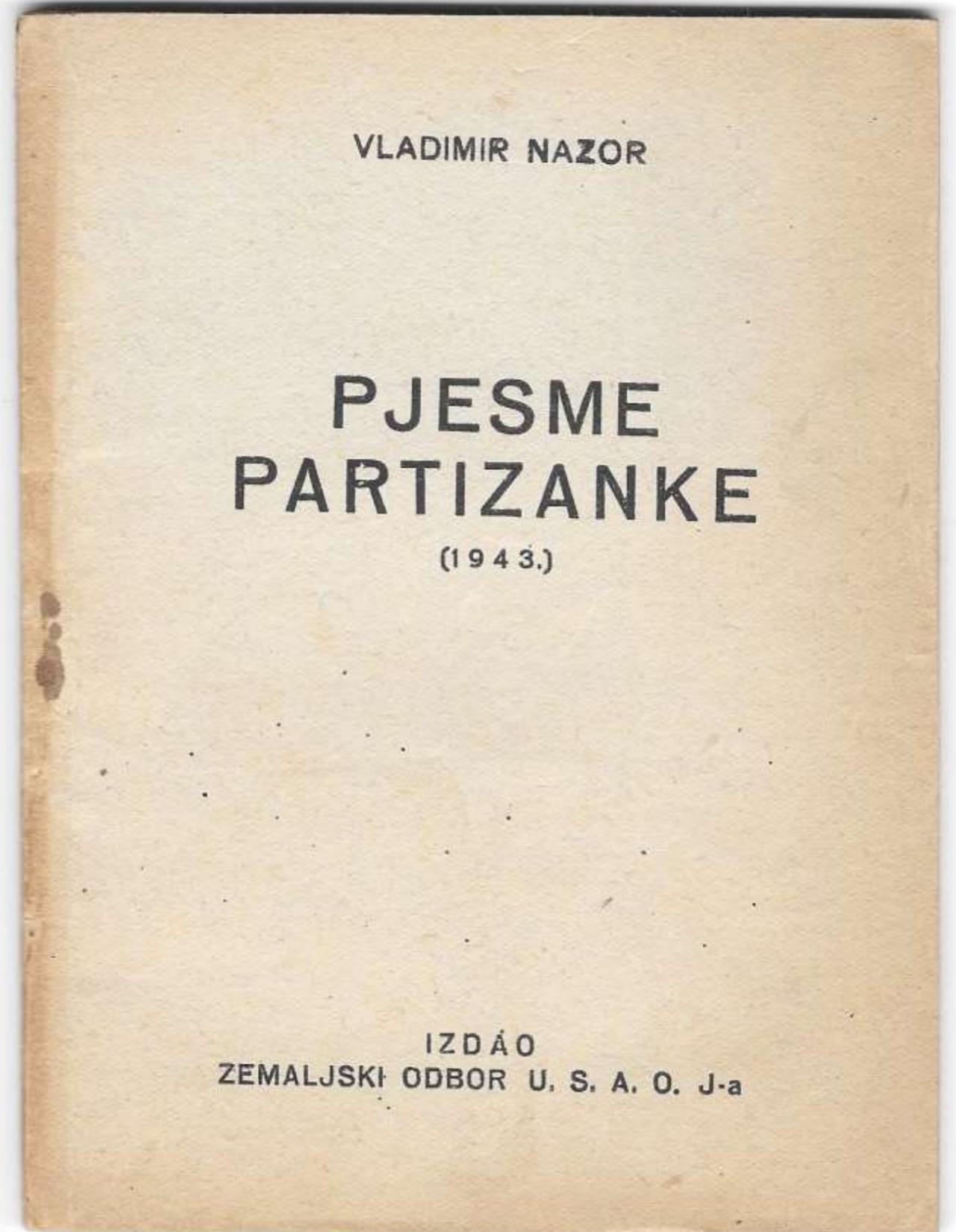
The poems are mostly a sensitive glorification of the surroundings, such as rivers and nature. They also include personal motifs, such as waiting mothers, death and war.

Vladimir Nazor was a recognised author before WWII. In 1942, he joined the partisans together with his friend, the poet Ivan Goran Kovačić, the event the partisans used vastly for the propaganda of their cause. After the war Nazor entered the parliament and became the first Croatian president.

This is a rare first edition. The second one, more common, was published in 1944 in London by the Associated Committee of the South Slavs in London in 1944.

The National and University Library in Zagreb lists two examples. We would not find any examples of the first edition on Worldcat.

SOLD



20. Karel ČAPEK (1890-1938), author; Krešimir GEORGIJEVIĆ (1907-1975), editor, introduction; Niko BARTULOVIĆ (1890-1943)- Žarko VASILJEVIĆ (1892 —1946), introduction; Pjer KRIŽANIĆ (1890-1962), cover design

Čapekova knjiga
[Čapekova knjiga / Čapek's Book]

Belgrade: Sloboda 1939.

The book is a homage to a Bohemian author Karel Čapek upon his premature death, aged 49, written by his Serbian and Croatian colleagues, published in an unstable situation on the eve of WWII, when Čapek was listed an enemy of the Nazi Germany.

8°. [1] full-size black and white portrait, 143 pp., tan wrappers with printed cover (minimal staining, otherwise in a good condition.

A book in Serbian language is dedicated to a Czech author and illustrator Karel Čapek, who died on the Christmas day 1938. The intimate introductions were written by three Serbian authors:

- And a poem *The Song for my Deceased Father and for a Dead Friend Karel Čapek* was written by Žarko Vasiljević (1892—1946), a Serbian author and director of Novi Sad theater, who dedicated most of his poetry to Vojvodina.
- Krešimir Georgijević (1907-1975), a Croatia-born professor of literature at the Belgrade university, who knew Čapek during his studies in Prague.
- Niko Bartulović (1890-1943) was a Croatian Dalmatian author, translator, and intellectual from a noble family. During WWII he entered the pro-Yugoslav king, anti-Communist Chetnik army and was killed in 1943.

Karel Čapek is today one of the most popular Czech authors. He is noted in the pop culture as the author, who has first used the word *robot* in a publication. In the central Europe and former Yugoslavia Karel Čapek is known as a house name for the children's novels, stories and cartoons, enjoyed by generations.

In the 1930s Karel Čapek, a powerful public figure, was an open Nazi and Communist opponent and was known in Germany as “the public enemy number two”. After the German invasion upon Czechoslovakia the Nazis were not aware of the Karel's death and came to his house to arrest him. They arrested his wife, the actress and author Olga Scheinpflugová (1902–1968), and eventually his brother Josef, who was also Karl's life-long friend, co-writer an illustrator. Joseph, who is today known as one of the most famous Czech authors of the 20th century perished in the Bergen-Belsen concentration camp.

The cover design was made by Pjer Križanić (1890-1962), a Croatia-born caricaturist, who became one of most famous political caricaturists of Yugoslavia, working for mostly Belgrade-based political newspapers.

Worldcat records two or three examples of the book (Philosophical Faculty in Ljubljana (repeating the same entry through COBISS), and one or two examples at University of California, Los Angeles).

References: OCLC 320068764; Martin Kaminski, in: *Hrvatski biografski leksikon*. BARTULOVIĆ, Niko (1983).

220 EUR



21. LUNATIC INSTITUTE / CRIME / ASSASSINATION OF SARAJEVO

Velimir MANDIĆ

Tri dana u Beogradskoj Ludnici
[Three days in the Belgrade Lunatic Institute]

Zagreb: by the author 1934. Printed by A. Rott in Osijek.

An unusual pamphlet on the lunatic institute of Belgrade, mixed with observations on the current politics, was written by a Serb from Bosnia Velimir Mandić, who was in 1914 interrogated at the assassination of archduke Franz Ferdinand in Sarajevo.

12°. 24 pp. with illustrations within text, original tan wrappers with illustrated cover, bound together with old string (minor wear, slightly stained, otherwise in a good condition).

This unusual pamphlet with a confusing text was written by a Serbian author Velimir Mandić. The title *Three days in the Belgrade Lunatic Institute*, is mixture of confused thoughts on the mental diseases, world, and mass murderers and it ends with a conclusion, that the parliament is a lunatic institution. Although the author claims on entering the mentioned institution in Belgrade voluntarily, the composition of the actual case proves that was not the actual case.

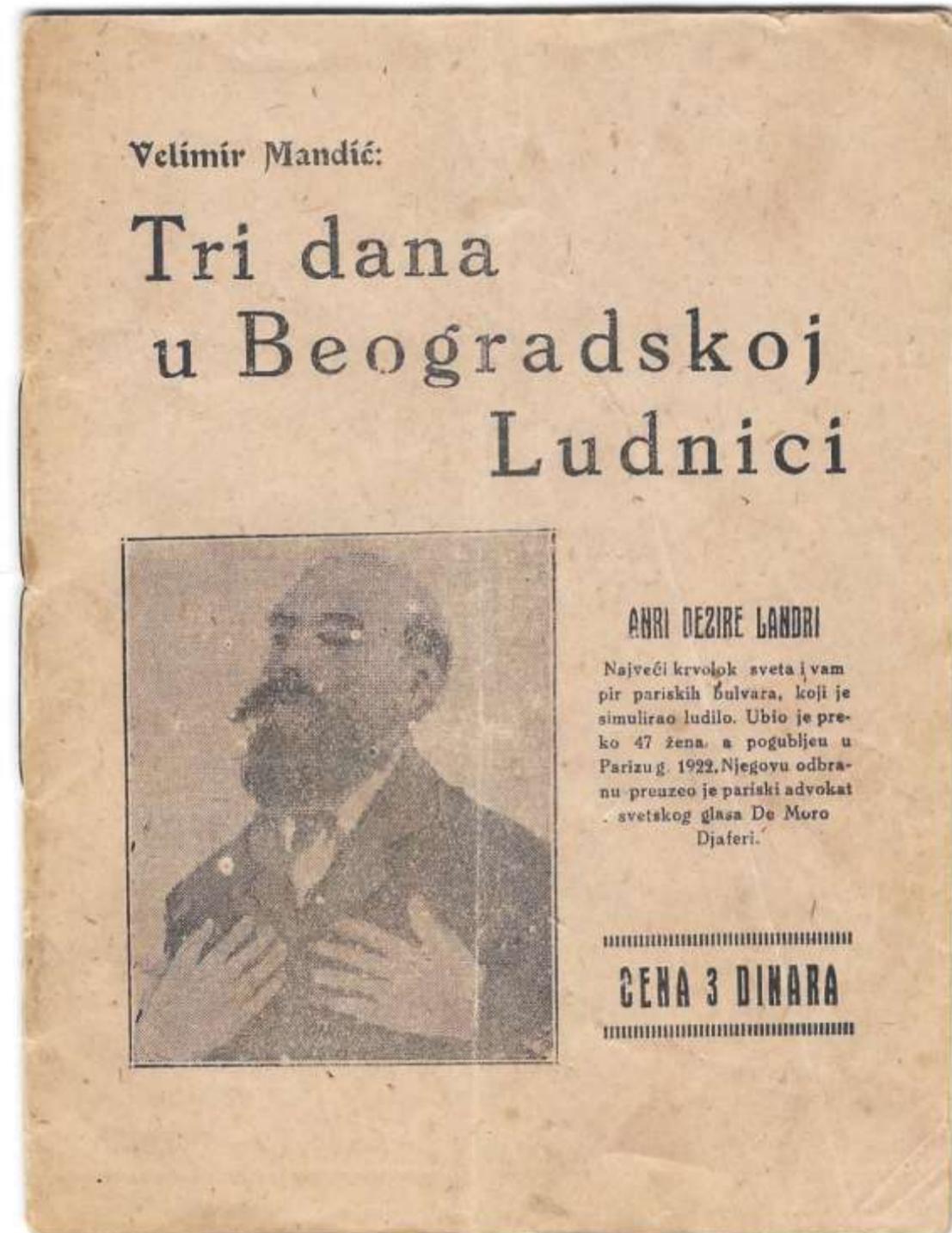
The portraits in the book show a French serial killer Henri Désiré Landru, Zija Vučitrn, an assassin of a minister Peter Zavišič, and an imaginary army general in the lunatic institute.

Not much is known about Velimir Mandić. He was born in Bosnia and probably soon joined the radical political group, who wanted overthrow the archduke Franz Ferdinand. According to his own words in one of his publications, Mandić was staying in Sarajevo, as he was arrested a week before archduke's arrival to the city as a problem-causing young radical. He was released after the assassination and Gavrilo Princip was thrown into his cell.

All Velimir Mandić's publications seem to be rare, privately published and are filled with conspiracy theories motifs.

Worldcat only lists one example of a 1930 version of this book, printed in Sarajevo (National and University Library in Ljubljana), and a microfilm at the University of California, Los Angeles. We could not find any examples of this version of the pamphlet.

SOLD



22. SERBIA / CHETNIKS / UNDERGROUND PRINTING

Равногорске песме

[Ravnogorske pesme / The Songs of Ravna Gora]

S. I. [Ravna Gora, Serbia]: Štab četničkog pokreta Jugoslavenske vojske u Otadžbini [Quarters of the Chetnik Movement of the Yugoslav Army in Fatherland], 1944.

A rare pamphlet with Serbian songs was printed by the underground press of the Serbian nationalist royalist anti-Communist militia the Chetniks during WWII.

12°. 43 pp. with a full-page portrait, [1], original wrappers with printed cover, stapled (margins slightly age-toned, otherwise in a good condition).

A rare pamphlet, printed by the Serbian nationalistic resistance of Chetniks during WWII, includes 62 songs and a portrait of the Yugoslav king Peter II. The songs are divided into following chapters:

- Fatherland,
- King and Draža (i. e. Draža Mihailović, the leader of the Chetniks),
- Čegarci (the Serbian rebellions in the first uprising against the Ottomans, fighting a battle at Čegar in 1809),
- Ravnogorci (People from Ravna gora - a highland in central Serbia, which in WWII was the centre of the Chetnik movement),
- Forests and Mountains,
- To the Home Earth.

Chetniks

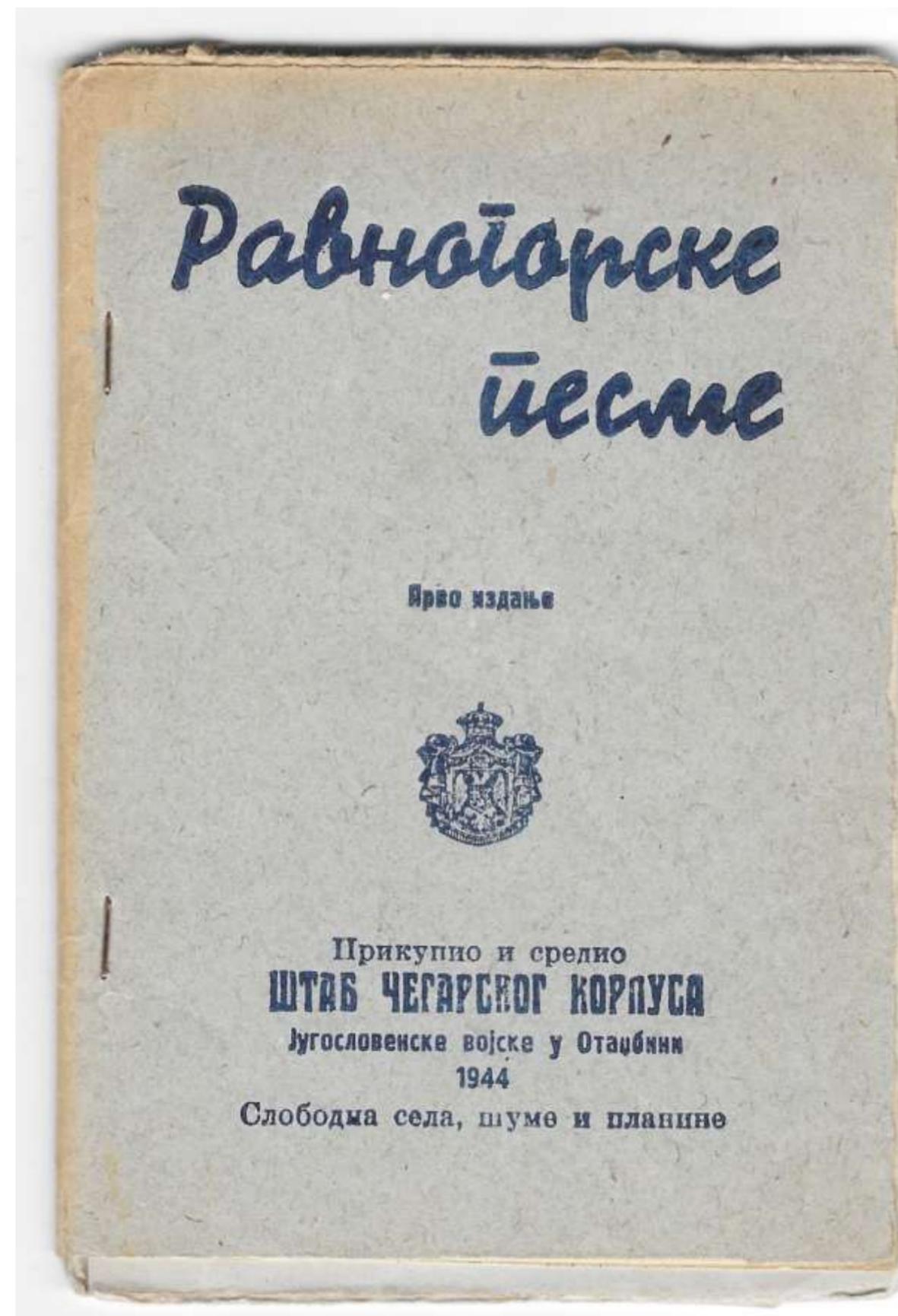
The Chetniks were a monarchist, Serbian nationalist militia, led by Draža Mihailović, whose role in the conflict between the Allies and Partisans is incredibly complicated and remains controversial. Importantly, not all Chetniks were Serbs, some individuals from other nationalities, either due to their conservative convictions or to the wartime necessity of 'picking a team'. In the end, the Chetniks made an alliance of convenience with the Germans to battle their mutual arch-nemesis, the Partisans, what would automatically make them the enemies of the Allies.

After the war some Chetniks were executed by the Partisans, some escaped through the DP camps to other countries and some went into hiding to the mountains together with their leader Draža Mihailović. Mihailović was caught almost a year after the end of the war in unclear circumstances, tried and executed for treason on July 17, 1946.

In Yugoslavia Chetniks were considered the enemies of the state and traitors, and their WWII printing was banned, therefore many of the Chetnik publications, already made in scarce numbers to start with, were destroyed. Today all their publications are extremely rare.

We could not find any institutional copies. Serbian national library does not seem to hold a copy.

SOLD



23. SLAVIC PRINTING IN FASCIST ITALY / AUSTRALIA / CHILDREN'S BOOKS

John GODYN, but actually Carl Jens GODYN (1898 -?), author and illustrator.

Jerko JERMOL, but actually France BEVK (1890-1970), translator.

Naseljenci, divjaki in ortoci

[Inhabitants, Savages and Children, but actually Pitt Burn]

Gorizia, Italy: Unione editoriale Goriziana 1935.

A rare, unusual Slovenian translation of a German adventure story for children, set in Australia, was published in Slovenian language in Fascist Italy.

The names of the authors have been changed, possibly to avoid the Fascist censorship on the translations of the "racially impure" literature.

8°. 135 pp., with black and white illustrations within text, original tan wrappers with illustrated cover (slightly age-toned, soft folds in corners, slightly stained, mounted modern bookplate on p. 2, spine repaired with old black linen tape, some pages repaired in the gutter with a tape, last page partly mounted on the back cover).

This unusual illustrated novel for children, set in Australia, tells a story about a boy Tom, who befriends a group of Aboriginal Australians, who teach him to survive in the nature and catch Kangaroos. The book was published in Gorizia, in Fascist Italy, in Slovenian language.

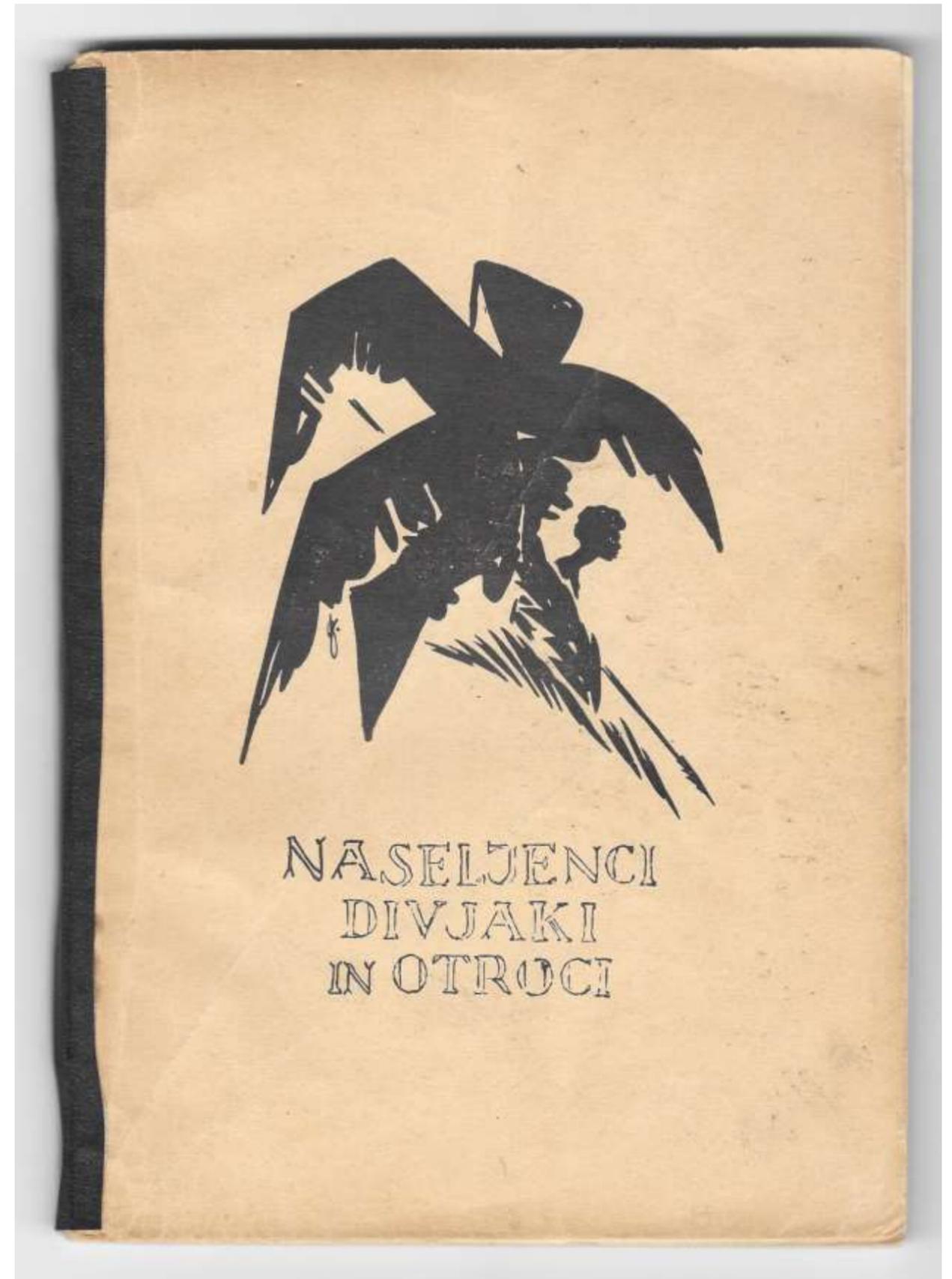
The story was originally written in German language and published in 1926 under a title *Pitt Burn*. For the Slovenian version the title was changed to *Inhabitants, Savages and Children*. The translator, who is here signed as Jerko Jermol, was actually a famous Slovenian writer, editor and publisher France Bevk (1890-1970), who was sometimes publishing under false names to avoid troubles with the Fascists.

France Bevk, born in the western part of the country under the Austrian-Hungarian Empire. 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.

It is unrecorded, why the author is named John Godyn instead of Carl Jens Godyn. It is possible the name was changed for the copyright reasons and Bevk used a combination of the author's last name and the first name of the illustrator of the cover of the German version of the book, John Kistner.



Even more possible explanation is, that the names of the author, translator and title have been changed to avoid the Fascist censorship, which all the books had to undergo.

By 1935, when the Fascism and Nazism were dominating the central Europe, a translation or the reprint of a mid 1920s novel on a friendship between a white boy and black Aboriginal Australians not would pass the censorship on the translations, which was banning the “racially impure” texts. With changed name and the title, the Italian censors, who were known not to speak a word of any Slavic language, would not connect the story with a 1926 German original.

France Bevk hid himself behind a false name not to bear the consequences of translating the text, should the trick be discovered.

Matica -The Slavic Publishing House in Fascist Italy

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 supressing the Slovenian and Croatian language.

Matica in Gorizia, 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 book is rare. We could trace 6 examples in Slovenian libraries and two in libraries in Trieste, Italy.

References: OCLC 439498311.

220 EUR

mije za svoje otroke dobre hrane in vode, tam si postavijo kočice. Domovina Vadharijev je blagoslovljena. Ni jim treba vsakokrat, ko se mesec dvanajstkrat prikaže na nebu, postavljati novih koč. K hladni soteski se bomo povrnili, ko bodo potoki ozki in bo suha trava pokala pod našimi nogami.»

«In kdo biva na bregovih velike, tekoče vode, kjer neha zemlja Vadharijev?» je vprašal Tom.

«Tam stoje kočice Narudovcev, ki žive z Vadhariji v prijateljstvu. Ko se povrnemo z velikega lova, pojdemo k njim. Izmenjali bomo darove prijateljstva.»

Tom se je spomnil palice, v katero je bil Vadu vrezal znamenja.

Njun razgovor je bil iznenada prekinjen. Eden izmed mož je bil dvignil sulico in rahlo zapisknil skozi zobe. Zagledali so bili čredo kengurujev. Živali še niso bile opazile lovcev. Bile so še precej oddaljene, mirno so se pasle v travi.



Buruvaru je dal znamenje. Lovci so skočili na desno in na levo od njega. Počasi, v vrsti, ki je imela obliko podkve, so se pomikali dalje... Le trije ali

24. UNDERGROUND PRINTING / CONCENTRATION CAMPS / ORIGINAL ARTWORK

S. MATEJEV, i. e. Silverij PAKIŽ. Makso ŠNUDERL (1895-1979), prologue; Jože JURANČIČ (1902-1998), epilogue; Nikolaj PIRNAT (1903-1948), illustrator.

Rab

S.l.: Partizanska tiskarna [Partisan Press] 1944.

12°. 51 pp. with 2 original linocuts, original wrappers with stenciled illustrated cover, stapled (a tiny loss of paper on the cover, minor staining, otherwise in a good condition).

A small-size well-designed pamphlet was printed by an underground partisan press during WWII and includes a first-hand account on a Fascist concentration camp on the island Rab, given by a partisan and teacher Jože Jurančič (1902-1998).

The report on the Rab concentration camp is thorough and mixed with personal experiences with other inmates and the guards. The text describes the prison grounds, barracks, gives details on the quantity and type of the food they have received, describes diseases, health care etc.

The concentration camp Rab was founded in July 1942 and had a mortality rate of 18%, well above the average. The prisoners were men, women and children. By mid-1943 7,400 people, of whom some 2,700 were Jews, were imprisoned on Rab.

The introduction to the pamphlet was written by Makso Šnuderl (1895-1979), a lawyer, partisan, author, and later a professor at the law faculty and rector of the University of Ljubljana.

The author of the epilogue Jože Jurančič (1902-1998) was a Slovenian teacher and intellectual. He joined the Communist party in 1925 and entered the partisans in 1941 at the beginning of the war. In April 1942 he was arrested by the Fascists and sent to a concentration camp on the Dalmatian island Rab. After the war Jože Jurančič was arrested again, this time by the Yugoslav government at the time of the so called *Informbiro* (after the Tito-Stalin fallout in 1948, many Yugoslav Communist were tried as Soviet sympathisers and traitors) and served a prison sentence until 1954.

The two black and white illustrations in the pamphlet were made by an academic sculptor Nikolaj Pirnat (1903-1948), who finished the Art Academy in Zagreb and schooling at Ivan Meštrović. He was mostly active as an illustrator and a caricaturist, and worked for the underground press during WWII. After the war he worked as illustrator of books and an artist.

Worldcat records four examples in Slovenian libraries and none abroad.

References: OCLC 444481944. Iva Habjanič, Knjižnica Ivana Potrča Ptuj, JURANČIČ, Jože (<http://www.spodnjepodravci.si/osebe/jurančič-jože-/422/>). Škorjanec, Viljenka (2011). Italijanske metode pri izpustu iz koncentracijskih taborišč. Zgodovinski časopis, letnik 65, številka 1/2, str. 152-175.

220 EUR



Prehrana

Za prehrano internirancev je bila določena od Italijanov količina živil po tabeli kot sledi:

Kruh	150 gr
makaroni ali riž	66 gr
paradižnik	15 gr
sočivje	20 gr
meso s kostmi	100 gr 2 x tedensko
sir (namizni)	40 gr 5 x tedensko
dodatek obroku	1 Lira za zelenjavo ali sadje
slanina ali olje	13 gr
sladkor	15 gr
surogat kave	7 gr

na dan in na osebo.

Ta tabela se z novo odredbo z dne 3. 11. 1942 Nr. prot. 2941 (21) (1)0 ni bistveno spremenila.

Te količine so veljale za takozvane „represive“ t. j. internirane v svrhu zatiranja osvobodilnega gibanja.

S slednjo odločbo je bila postavljena tabela za zaščitene „protetti“, ki je v glavnem povišala obrok kruha na 200 gr na osebo in mesa s kostjo na 120 gr.

Za zaščitene ročne delavce pa je druga tabela določala 400 gr kruha, makaronov ali riža 120 gr, mesa s kostjo 120 gr, v ostalem pa ni bilo razlike od prve tabele.

Nobene določbe ni bilo za prisilne internirance, ročne delavce, čeprav so trdili, da je delo za vse take obvezno.

Nekako po svoji uvidevnosti so Italijani začetkom avgusta 1942 dali takim internirancem o pričetku del 2 hlebčka, na papirju torej 300 gr, septembra nič in nato zopet po 2 hlebčka.

Nedvomno bi bila predpisana količina živil za odraslega človeka, — ne za doraščajočega, — komaj zadostna



25. IMMIGRATION / MISSIONARIES / ASIA – AUSTRALIA - AMERICA

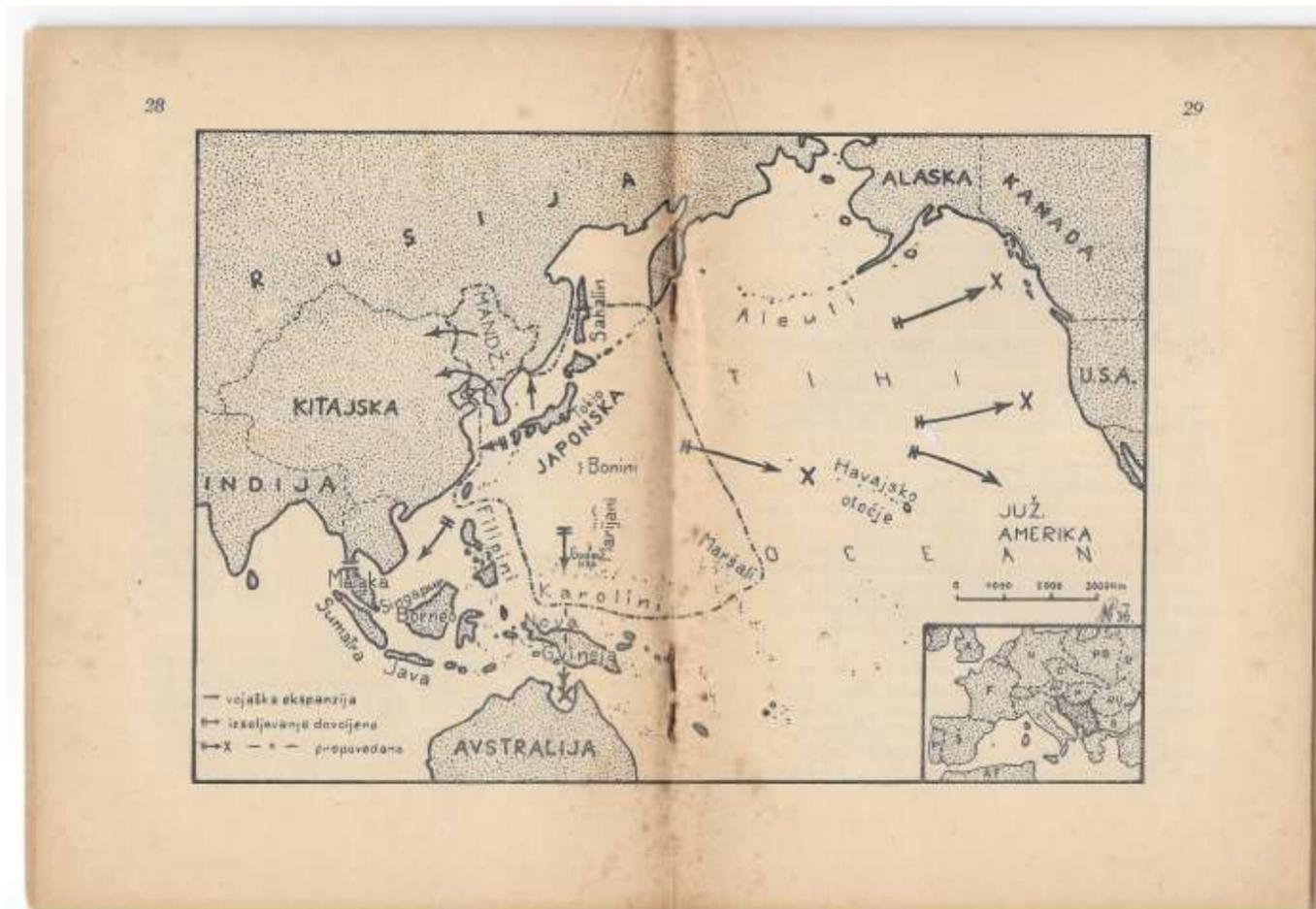
Stanko PETELIN, author; Silvo BRESKVAR, illustrator.

Japonska
[Japan]

Domžele / Ljubljana: Misijonska tiskarna [Missionary Press] – Unio Cleri 1936.

8°. 56 pp., original tan wrappers with printed title, stapled, inserted original mimeographed advertisement (slightly age-toned, minor foxing, small holes around staples, staples rusty, otherwise in a good condition).

A rare book on Japan, published by the Missionary Press in Domžele, Slovenia, gives information on Japan for the missionaries. The text describes the history and geography of the country, and the double page map represents the travel possibilities in Japan. The normal arrows show the military expansion from Japan to Manchukuo. Arrows with two lines in the front show the immigration possibilities from Japan to China, South America, South East Asia and Micronesia. The arrows with a cross mark the countries, where immigration from Japan is forbidden: Australia, Hawaii, USA and Canada.

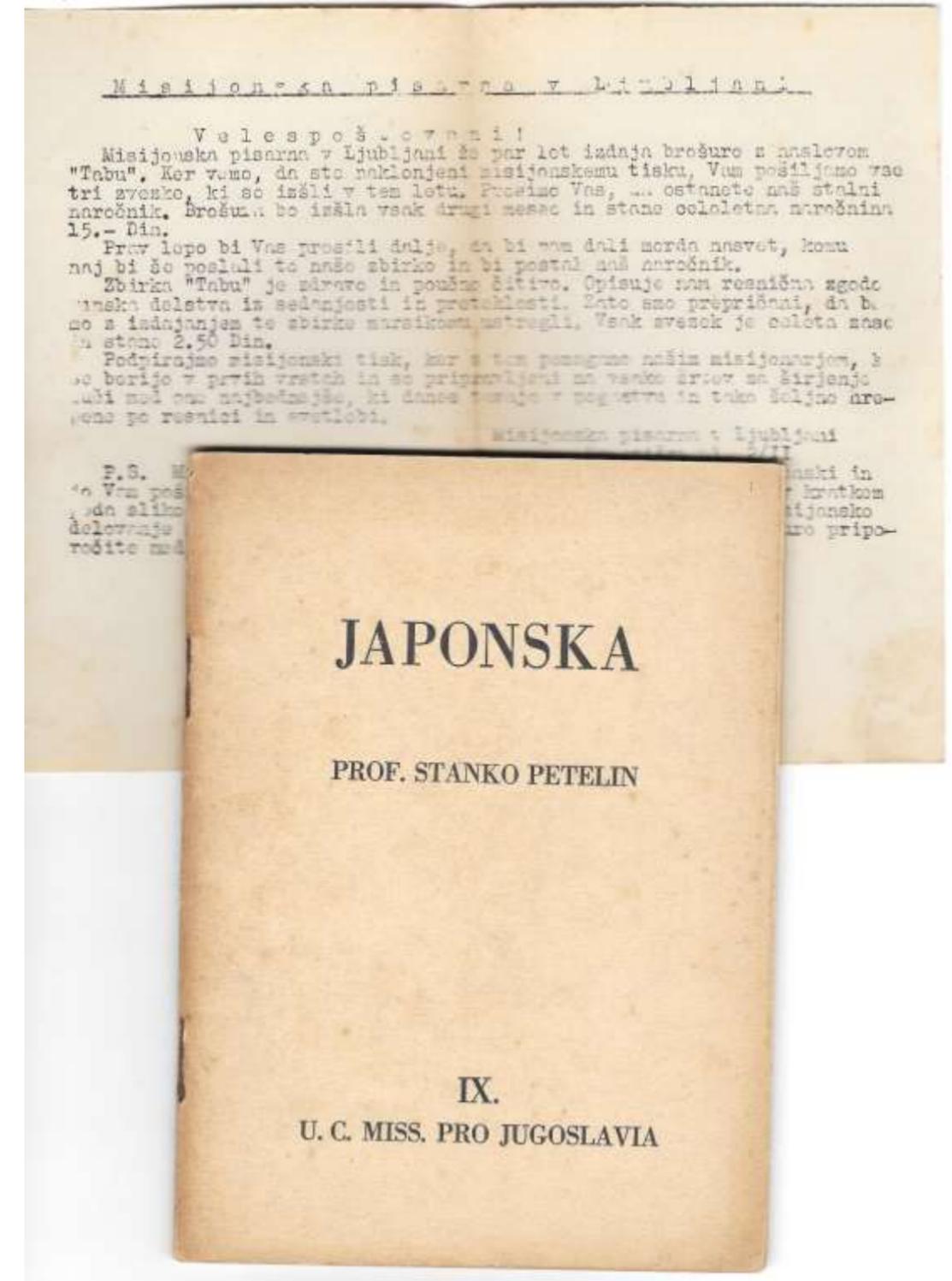


The inserted mimeographed sheet advertises the publications of the Missionary press.

Worldcat list 8 examples in Slovenian libraries and none abroad.

References: OCLC 444769348.

95 EUR



26. CHINA / MAO ZEDONG / CHINESE-YUGOSLAV RELATIONS

Mao ZEDONG (1893-1976), author; Vitomil ZUPAN (1914-1987), author; Julijan MIKLAVČIČ (1934-2007), book design.

Pesmi
[Poems]

Ljubljana: Mladinska knjiga 1975.

8°. 146 pp. with black and white illustrations, [2], yellow cloth binding with gilt lettering on the cover and spine, original illustrated dustjacket (Very Good, minor foxing on the edges, tiny tears and scuffs on the edges of dustjacket, dustjacket with minor staining).

An unusual Slovenian translation and explanations of Mao Zedong's poems, with an introduction glorifying the Chinese leader, were made by Vitomil Zupan (1914-1987) in Dakar, Senegal, and published in Ljubljana, Slovenia, 1975. The text is accompanied by black and white illustrations and facsimiles of the Mao's manuscript.

Vitomil Zupan (1914-1987) was a Slovenian author, active already as a writer during WWII, when he was a member of partisans, and a productive writer until his death.

A bohemian soul, who travelled across Europe before the war, Zupan joined the left-wing movement, and was imprisoned by the Fascist. He was imprisoned again after the war in Yugoslavia for opposing socialism.

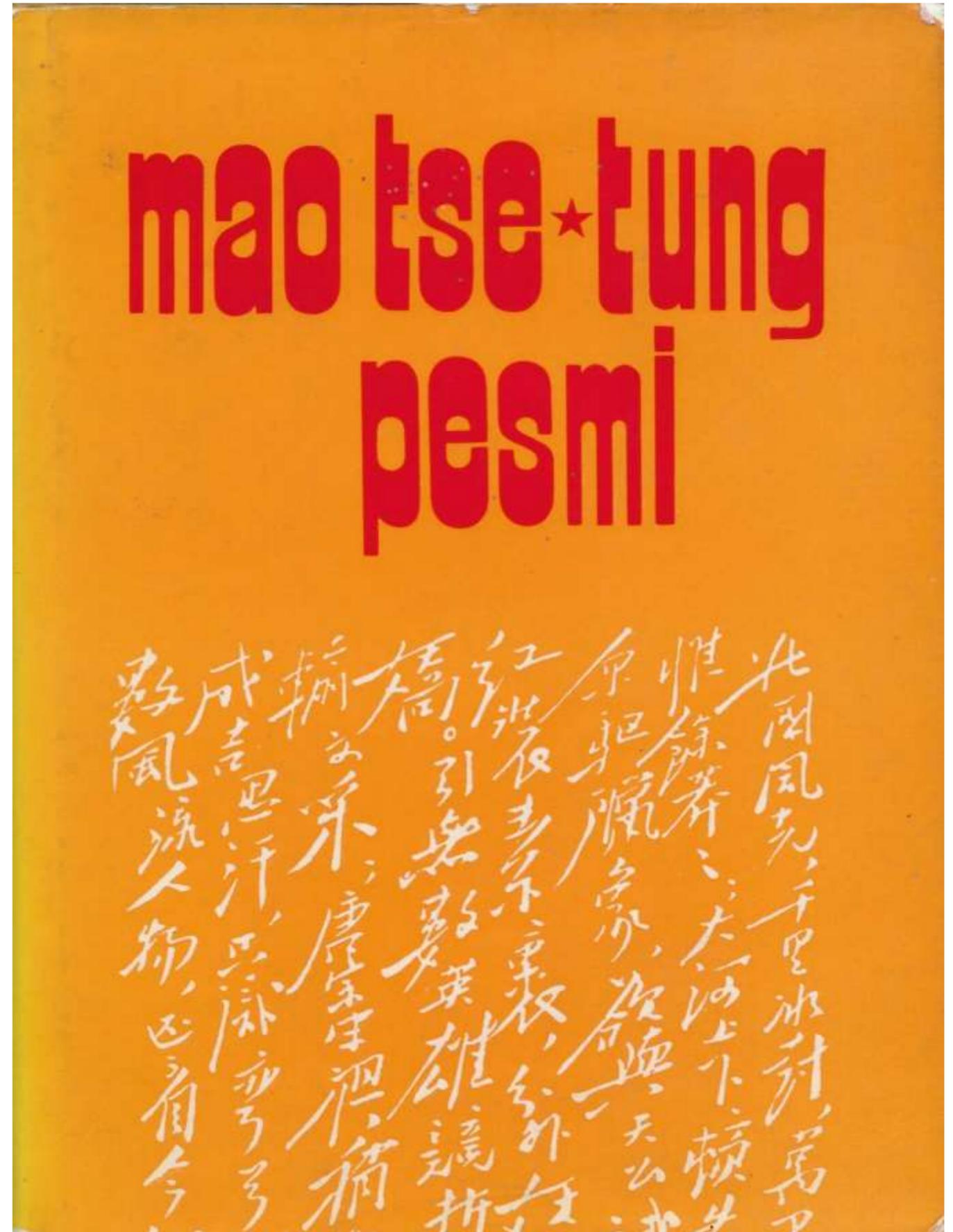
Zupan was author of novels, short stories, dramas and theater pieces, also for the radio. He was an author of scripts of some of most famous Slovenian movies from the second half of the 20th century. Zupan's style was soc-realistic and realistic.

The design was made by a painter, designer and graphic designer Julijan Miklavčič (1934-2007).

We could find 2 examples of the book outside Slovenian libraries (National and Study library in Trieste, Italy, and the Slovenian Study Library in Klagenfurt, Austria).

References: OCLC 452549361.

95 EUR



27. YUGOSLAV BOOK DESIGN / FIRST EDITIONS

Edvard KOCBEK (1904—1981), author; Janez BERNIK (1933 – 2016), design.

Listina. Dnevniški zapiski od 3. maja do 2. decembra 1943
[The Document. Diary Notes from May 3rd until December 2nd, 1943]

Ljubljana: Slovenska Matica 1967

A first edition of a WWII diary of a brilliant Slovenian writer Edvard Kocbek, who's work was suppressed and supervised in the post-war Yugoslavia for contradicting the new government.

8°. 548 pp., [2], green cloth binding with gilt lettering on the over and spine, original illustrated dustjacket (a tiny tear in the lower part of the last page, dustjacket with tiny tears and folds in margins with light staining on the spine and a part repaired with a tape in the lower part, otherwise in a good and clean used condition).

The text, written by a famous Slovenian writer Edvard Kocbek, is a diary of his life as an active member of the partisan resistance. The text mixes the daily reports from the underground movement, set among the highest ranks of the resistance (Kocbek being one of the leaders), and the personal observations by an individual, who remains helpless in the course of events, caused by the war.

Edvard Kocbek (1904—1981) was one of the Slovenian most brilliant authors of the 20th century and one of the most tragic public figures of the post-war Yugoslavia.

Kocbek based his poetry and novels on a subject of an intellectual individual, set in the powerful surrounding of a contemporary making of the history. His literature could be described as existentialistic and expressionistic.

Kocbek, who started publishing in the 1920s, became a member of the Christian socialists and during WWII joined the underground Partisan movement as one of the leaders of the group. After the war Kocbek became a member of the parliament.

Disappointed by the Communist overtaking the movement, the post-WWII discrimination of the church and the post-war trials, he wrote about it openly in his work *Strah in pogum* (Fear and Courage), for which he was forcibly retired and supervised until the end of his life. He did not

start publishing until 1961. This novel was written in 1958, but was first adapted for a book in 1967.

For his publications against the post-war crimes of the Partisans and Yugoslav government, Kocbek's works were controversial in Yugoslavia. His great talent was not recognized until the fall of the country, when many articles and books appeared o his life.

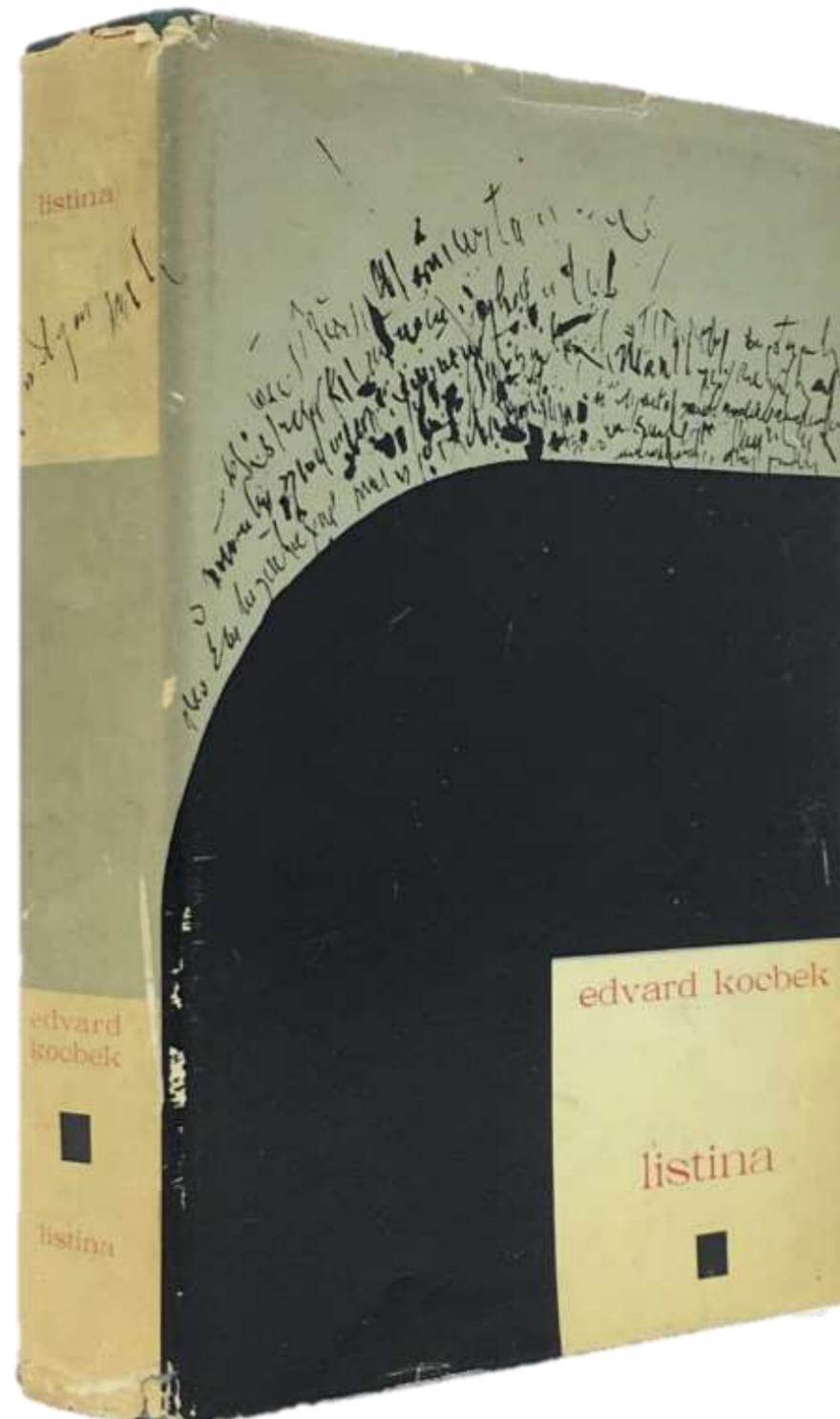
The design was made by Janez Bernik, one of the most visible Slovenian academic painters of the second half of the 20th century. Schooled at the art academy, with a specialization in painting, at professor Maksim Sedej, and later in graphics, at professors Božidar Jakac and Riko Debenjak, Bernik continued his education in Paris in the studio of Johnny Friedlaender.

Janze Bernik, who later worked as a professor at the art academy and was a member of the art group *Grupa 69*, was known for his expressionistic abstract monochrome forms. He was mostly known as a painter, but was also active as a sculptor, illustrator, graphic, and designer of tapestries and books.

Bernik's book cover reflects Kocbek's direct narrative controlled by the course of the history with accompanying elements of an intellectual individual.

References: OCLC 493675888 & 460096675.

85 EUR



28. THEATRE

Willy Oscar SOMIN (Oscar or Oskar Simon, 1898-1961), author; Bojan STUPICA (1910—1970), translation; Vlado NOVAK, typescript.

Atentat

[*Attentat / Assassination or Close Quarters*]

Celje: June 17th, 1953.

*An original typescript for the first Slovenian adaption of the German play *Attentat* from 1935, which was banned in Nazi Germany, but widely popular in the UK and the US.*

4°. 31 pp. carbon copies of a typescript on thin paper, original green wrappers with mounted printed title in red, stapled (wrappers with minor foxing, otherwise in a good condition).

The typescript is a Slovenian translation of the theatre piece *Attentat* by a German author Willy Oscar Somin from 1935, which had a Slovenian premiere on June 10th, 1953, under direction of Balbina Battelino Baranovič (1921 – 2015). Battelino Baranovič, born in Vienna, was the first Yugoslav female director, with an academy degree. She later became known for her modern experimental theatre.

The unusual theatre piece, which was written in 1935 and was soon banned by the Nazis, only involves two actors – a political radical, who receives the news of assassination of the dictator naming him as the suspect, and his wife. At the end they commit suicide and after their death the radio announces the error in the search for the killer.

The author of the piece, Willy Oscar Somin (1898-1961), also known as Oscar Simon, H. C. Stevenson, H. C., H. Catwil and Willy Oscar Simone, was a German author or Jewish origins. The play *Attentat* was put on the list of banned texts by the Nazis. Somin immigrated to the United States, where he died in San José in 1961.

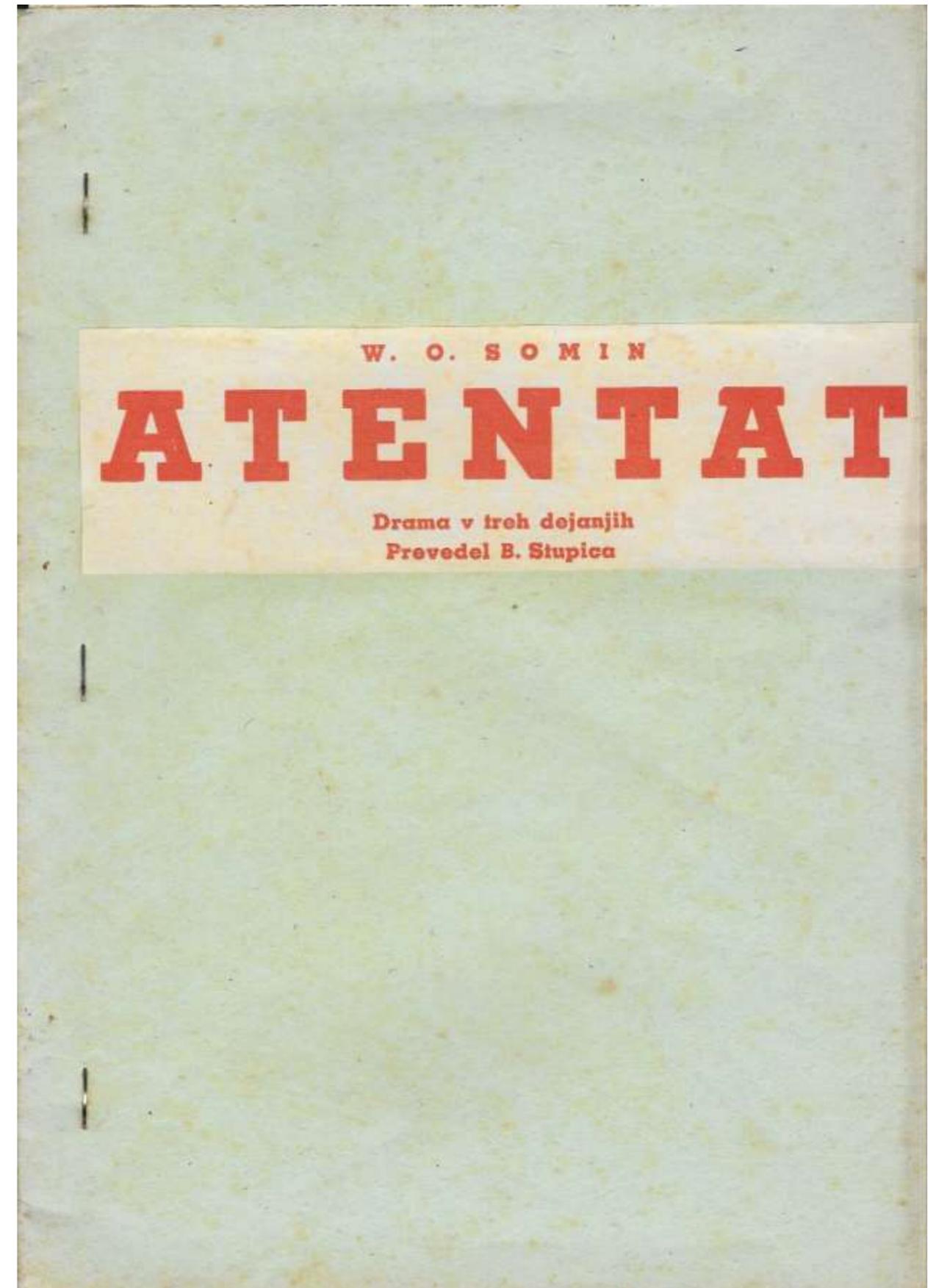
In 1935, the theatre piece was adopted for the English stage by Gilbert Lennox and titled *Close Quarters*, instantly becoming a major hit. The play was also performed in the US.

The text was translated by Bojan Stupica (1910—1970), a Slovenian architect, who spent most of his life working in the theatre as a director, stage designer and actor. Stupica spent most of WWII in the Fascist concentration camp. After the war he travelled to Moscow and Leningrad to learn about the Soviet theatre and eventually settled in Belgrade, running city's main theatres. A Serbian theatre award is still named after him.

This is an example was made as a record of the performance a week after its premiere, on June 17th, 1953 by an actor Vlado Novak.

References: John M. Spalek - Joseph Strelka, *Biographisches Handbuch der deutschsprachigen Emigration nach 1933–1945*, 1989, XXVIII.

180 EUR



29. SLAVIC ÉMIGRÉ LITERATURE / PROTO AVANT-GARDE / THEATRE

Lev DETELA (born 1939).

Der tausendjährige Krieg. Ein Lesestück für die Hinterbliebenen
[A Thousand Year's War. A Reading Passage for the Ones Left Behind].

Vienna: Autorenkollektiv der Zeitschrift für internationale Literatur LOG [Collective of Authors of the newspaper for International Literature LOG] 1983.

An award-winning radio play in German language by a Slovenia-born author on the absurdity of the dictatorship with a photomontage cover.

8°. [2], 86 pp., [1] blank, printed on yellow paper, original yellow wrappers with black lettering and a photomontage on the cover (minor wear on the corners, otherwise in a good condition).

A theatre piece in German language by a Slovenia-born author Lev Detela (born 1939), printed on yellow paper and with a photomontage illustration on the cover, mocks the absurdity, stupidity and a recurrent pattern of the dictatorship and wars.

The characters of the play are: The Yellow Dictator, The First Yellow Soldier, The Second Yellow Soldier, The Third Yellow Soldier, The Green Dictator, The First Green Soldier, The Second Green Soldier, The Third Green Soldier, A Fat Woman, An Old Man, A Landlord, A Prostitute and The Countess Maritza.

The photomontage cover, designed by the author, is composed of clips with war and death motifs, taken from popular comics and newspapers. The images are dominated by a ridiculous image of a hamster as a personification of a dictatorship and the yellow colour symbolises the imaginary Yellow Dictator.

The author Lev Detela, born in Maribor, Slovenian, has been active in publishing articles and books in Austria since 1960. This text was written in 1981 as a radio play, for which Detela won a literary scholarship of the city of Vienna.

The book was published by the collective of authors of a magazine LOG, a magazine in German language, which promoted international (mostly Slavic) literature with a political undertone. It was published between 1978 and 1990.

References: OCLC 443143771.

120 EUR



30. YUGOSLAV - SLOVENIAN GAY & PUNK POETRY / IRWIN DESIGN

Brane BITENC (1962-2014), Aleš DEBELJAK (1961-2016), Esad BABAČIĆ (born 1965), Ivan ČRNIČ (born 1960), Brane MOZETIČ (born 1958) et al.; IRWIN (Dušan Mandič, born 1958), design.

**Viks. Glasilo ŠKUCa in FOURMa
[Viks. The Publication of ŠKUC and FORUM]**

Ljubljana: Galerija ŠKUC, December 1985.

A fine example of the combination of the high-end 1980s punk lyrics and contemporary progressive book design by the IRWIN group.

4°. 29 pp. on printed brown marbled paper, original illustrated wrappers

This is a rare Yugoslav / Slovenian punk publication, dedicated to poetry only.

The magazine was published as the last number in a series of 4 irregularly issued publications *Viks*, by the Gallery (Galerija) ŠKUC, a non-governmental cultural organisation, still active today, together with a Student organisation FORUM. Galerija ŠKUC was founded in 1978 and became the center of the countercultures, such as independent artists, and punk and LGBT cultures.

Viks was the first magazine, which openly promoted LGBT culture, was printed in small numbers. The legendary second number was printed in pink and dedicated entirely to the history and presence of the LGBT culture in Yugoslavia.

The *Viks* magazines were thematic and issued irregularly almost as separate publications. This fourth and last number includes punk poetry, in some cases mixed with gay motifs.

Among the authors are:

Brane Bitenc (1962-2014) was one of the pioneers of the Yugoslav / Slovenian punk scene and founded bands *Berlinski zid* (The Berlin Wall, between 1978-1980) and in 1981 the groundbreaking *Otroci socializma* (The Children

of the Socialism), whose music is still widely popular today. Bitenc was known from his teens on as a high-quality poet of punk lyrics.

Aleš Debeljak (1961-2016) was an awarded post-modernistic poet and between 1985-1988 an editor of the cultural literary magazine *Problemi*. After earning his PhD from the Syracuse University in New York, he became a professor at the Culturology department at the University of Ljubljana.

Esad BABAČIĆ (born 1965) is a Slovenian poet and a 1980s punk musician of Bosnian-Croatian descendant. Already as a teenager he started writing poetry and lyrics for his punk band *Via Ofenziva*, and at the age of 17 he won an award for best punk song on recently deceased Yugoslav president Josip Broz-Tito. Due his artistic work in at the time semi underground punk scene Babačić often got into trouble with the authorities, including for his performing *Lili Marlen* in a punk version, at the time still considered to be a Nazi song.

Brane Mozetič (born 1958), a post-modernist poet, a cultural worker and one of the pioneers of the gay movement in Slovenia / Yugoslavia, as a member of a committee of gay movies festivals and editor and author of publications.

Ivan Črnič (born 1960) is a poet, often employing occult motifs in his work.

The design was made by the art group IRWIN, which was a part of the art collective Neue Slowenische Kunst or NSK (a German phrase meaning New Slovenian Art), a controversial political art movement, that formed in Slovenia in 1984, deriving from the semi-underground punk movement.

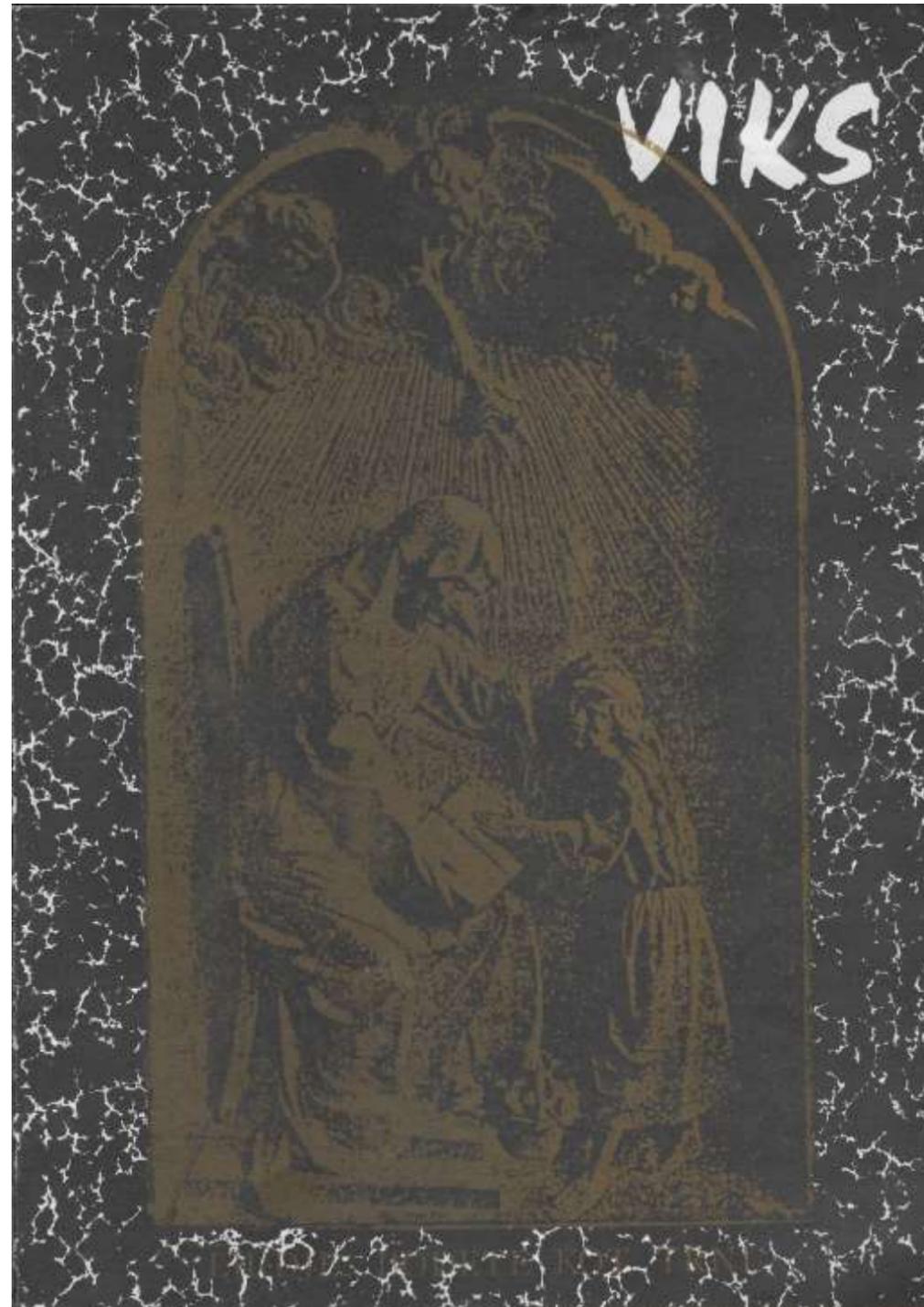
The last pages include advertisements for the upcoming movie and theatre plays and for the previous publications.

All the issues are extremely rare. Only three libraries seem to hold an example of this issue (National and University Library of Ljubljana, Galerija Božidar Jakac - Kostanjevica na Krki, and City Library of Ljubljana).

Only the National and University Library of Ljubljana holds all four issues.

References: OCLC 441713208.

380 EUR



31. PUNK / YUGOSLAVIA -SLOVENIA

Esad BABAČIĆ (born 1965), author; Lidija B. BABAČIĆ, designer.

Svoboda pa kar hodi
[And the Freedom Keeps on Walking]

Ljubljana: Galerija ŠKUC izdaja, 1986.

A rare separately published collection of a punk poetry by a Slovenian poet of Bosnian-Croatian origins Esad Babačić.

Long 4°. [12] copied typescript with black and white illustrations, text starting on the inner side of the wrappers, original card wrappers with illustrated covers, stapled, signed by the author and designer (Very Good, wrappers with minor staining).

This rare 1980s publication includes poems by a Slovenian poet Esad Babačić, who was known for his activity in the punk scene at the time. The poems repeat the motif of death and love, and mix the words and paroles typical for the soc-realistic poems of now dying Yugoslavia with vulgar language.

The typescript is combined with black and white vignettes, composed of anthropomorphic shadows.

Esad Babačić is a Slovenian poet and a 1980s punk musician of Bosnian-Croatian descendant. Already as a teenager he started writing poetry and lyrics for his punk band *Via Ofenziva*, and at the age of 17 he won an award for best punk song on recently deceased Yugoslav president Josip Broz-Tito. Due his artistic work in at the time semi underground punk scene Babačić often got into trouble with the authorities, including for his performing *Lili Marlen* in a punk version, at the time still considered to be a Nazi song.

The example is signed by the author and designer.

The pamphlet was printed in 300 examples. We could trace two institutional copies (both in Slovenia).

References: OCLC 456496049.

280 EUR



32. NEUE SLOWENISCHE KUNST / MAP OF THE WORLD

NEUW SLOWENISCE KUNST

NSK državne cone. Zones d'état NSK. NSK State Zones.

Ljubljana: 1996.

Postcard (15 x 10 cm), with printed templates. Six original NSK postal stamps, covered with NSK rubber stamps on the front, verso mounted postal stamp with a NSK rubber stamp and manuscript address (Good condition).

An postcard with a map of the world and six original postal stamps by an imaginery post office, created by the art collective NSK, was issued and stamped on November 10th, 1994, on the first day or an opening of their exhibition. The set was issued in 400 examples.

The stamp on the adde side of the postcard was an official stamp of Slovenia, also designed by the NSK, and issued for the World Football Cup.

The map of the Wolrd, titled as the *1st Universal Order*, devided the continents by their time zones rather than by its political borders.

NSK

Neue Slowenische Kunst or NSK (a German phrase meaning New Slovenian Art), is a controversial political art collective that formed in Slovenia in 1984, deriving from the semi-underground punk movement, 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 founded its own imaginary state with official passports, stamps, postal system etc.

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 ironiimitation, 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, based on the Nazi propaganda, the NSK is using in its art, performance and music, it has been often misunderstood for a right-wing movement.

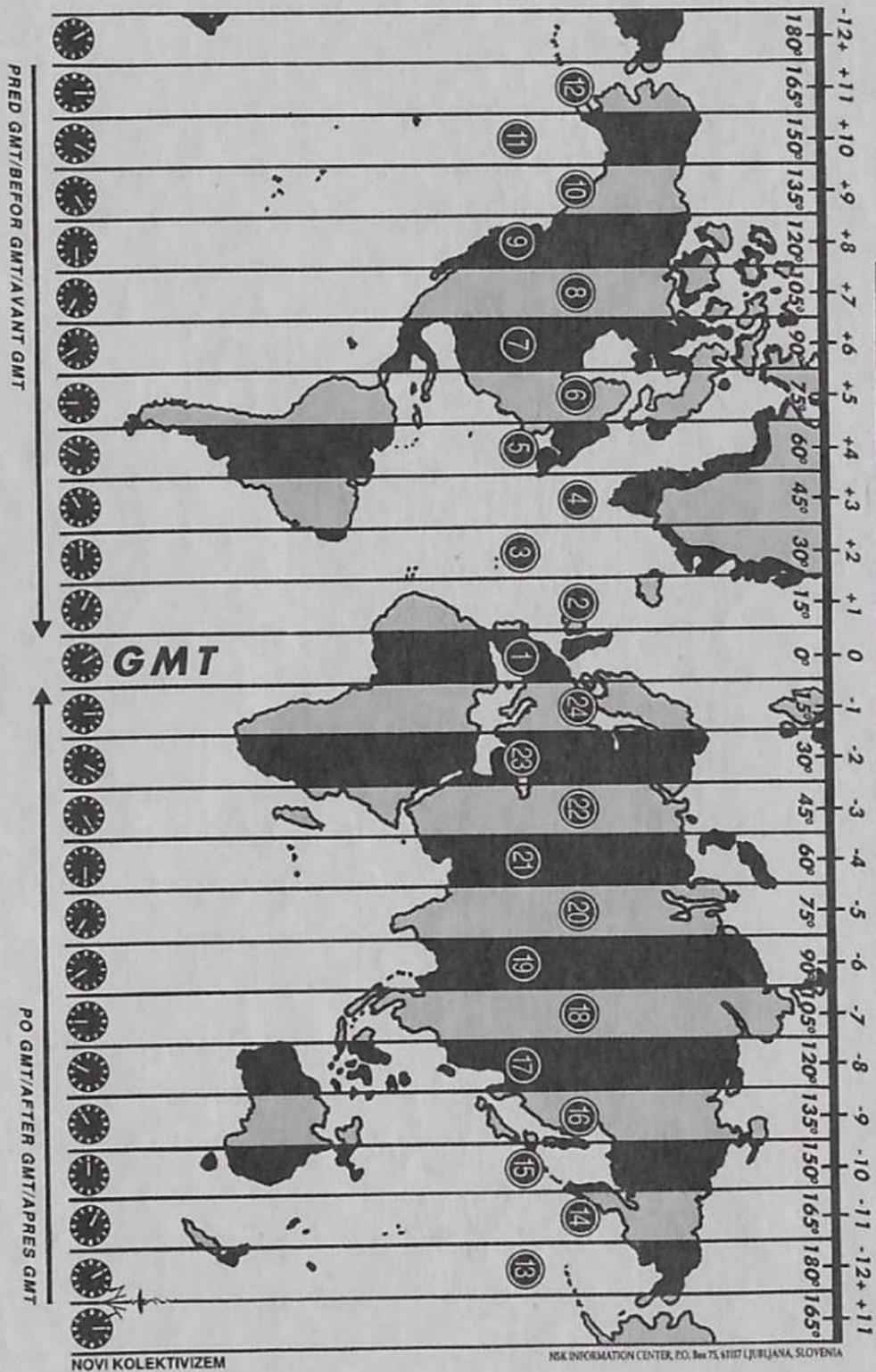
Iconography of the Stamps

The collection of six stamps, originally mounted on the front, was issued by the NSK imaginary post office. They depict the most recognizable images made by the groups Laibach, Novi kolektivizem, IRWIN and Kozmokinetični kabinet Noordung between 1985 and 1994.

The middle image in the lower row is based on the most famous poster called *The Day of Youth*, made by the Novi kolektivizem, in 1987, when they won a Yugoslav state competition for the official poster. It took the committee quite some time to realise, that the draft was a rip-off oa a Nazi propaganda poster by Richard Klein, supporting the NSK's theory the symbols of the extreme movements (in this case the Nazi movement) repeat in the popular culture. The scandal rought the art group in a great deal of trouble in the last years of Yugoslavia, but also established their place in the late 20th century international art movements.

250 EUR





NSK DRŽAVNE ZONE
 L' SVETOVNA UREDITEV / LE 1^{er} ORDRE UNIVERSEL / 1st UNIVERSAL ORDER
 ZONES D'ÉTAT NSK
 NSK STATE ZONES

NSK POST; NEW COLLECTIVISM / MIVIALIVISM 919994



MATJAŽ DERŽAJ

61000

Postcode

LJUBLJANA

Post

PRISOJNA UL. 1

33. ALBANIA / LITERATURE

Hasan MEKULI (1929-1996), translator and editor; Jaša L ZLOBEC, introduction; Janez MENART – Ivan MINATTI et al., translators. Metka KRAŠOVEC (1941-2018), book design.

Sla po soncu. Antologija poezije Albancev v SFRJ
[Yearning for the Sun. Anthology of Poetry of Albanians in Socialist Federative Republic of Yugoslavia]

Ljubljana: Cankarjeva založba 1979.

Square 8°. 390 pp., [1], original yellow cloth binding with lettering on the spine, original illustrated dustjacket (minor wear to the dustjacket, otherwise in a good condition).

A collection of poetry of 25 Albanian poets, active in Yugoslavia, was published in Slovenian language as a try to introduce the not well-known literature of the Albanian minority in Yugoslavia to the north part of the country, where the Albanian language and culture were practically unknown.

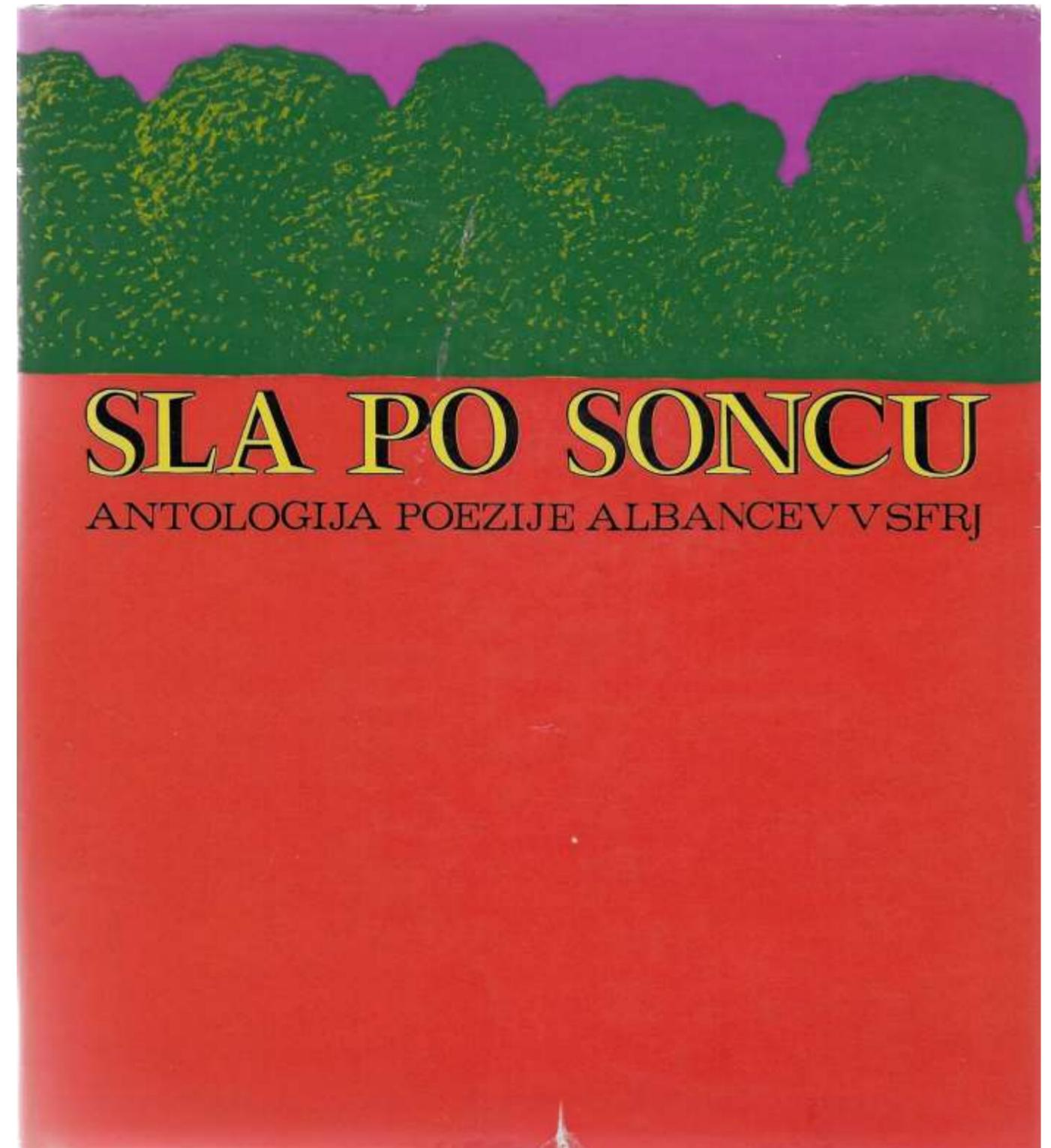
The selection of poems was made by Hasan Mekuli (1929-1996), an Albanian author and professor at the University of Priština, who also translated the texts to Serbo-Croatian, from which they were translated to Slovenian.

The book design was made by Metka Krašovec (1941-2018), a known academic painter, illustrator and professor at the Academy of Art and Design.

We could not trace any copies of the book outside Slovenian libraries.

References: OCLC 441308419.

38 EUR



34. COMMUNISM IN TURKEY

Türkiye Çiftçi Teşekkülleri Federasyonu.
[Association of Turkish Farmers]

Komünistlerin Orta Şark yayılma planı?
[Is the Middle East the Spread of the Communists?]

Ankara: Ayyıldit Marbaasi 1966.

8°. 30 pp., [1] original wrappers, stapled (wrappers slightly stained in margins, old label on the spine, otherwise in a good condition).

A pamphlet on the Communism in the Middle East was published as a 20th book in the series on the reforms and Communism by the Association of Turkish Farmers.

We could find two institutional copies (International Institute of Social History (IISG), Amsterdam, and Boğaziçi University Library, Istanbul).

References: OCLC 81321091 & 949404671.

35 EUR



35.ARMENIA / LITERATURE

Հակոբ Խաչատրյանց (Яков Самсонович Хачатрянц / Jakob Hačatryanс) (1884–1960)

Армянские новеллы
[Armiānskie novelly / Armenian Novels]

Moscow: Советский писатель 1945.

8°. [1] colour illustration, 251 pp. with vignettes in red, original card binding with illustrated cover (binding slightly age-toned and scuffed on the corners, endpapers slightly age-toned, inside in a good, clean condition).

A collection of Armenian stories in Russian language were published in Moscow in 1945. The stories were collected, translated and edited by Jakob Hačatryanс' (Հակոբ Խաչատրյանց) (1884–1960) and Armenian author and translator, active in Moscow. He was married to Marietta Sergeevna Shaginian, a Soviet writer of Armenian origins, known for her science fiction.

References: OCLC 39203273 & 876323724.

45 EUR



36. ARMENIAN LITERATURE

Գեղամ Միհրանի Աթմաճյան – Սեմա (Kegham Mihran Atmadjian -Sema, 1910-1940)

ԵՐԿԵՐ
[Erker]

Yerevan: Hayastan 1966.

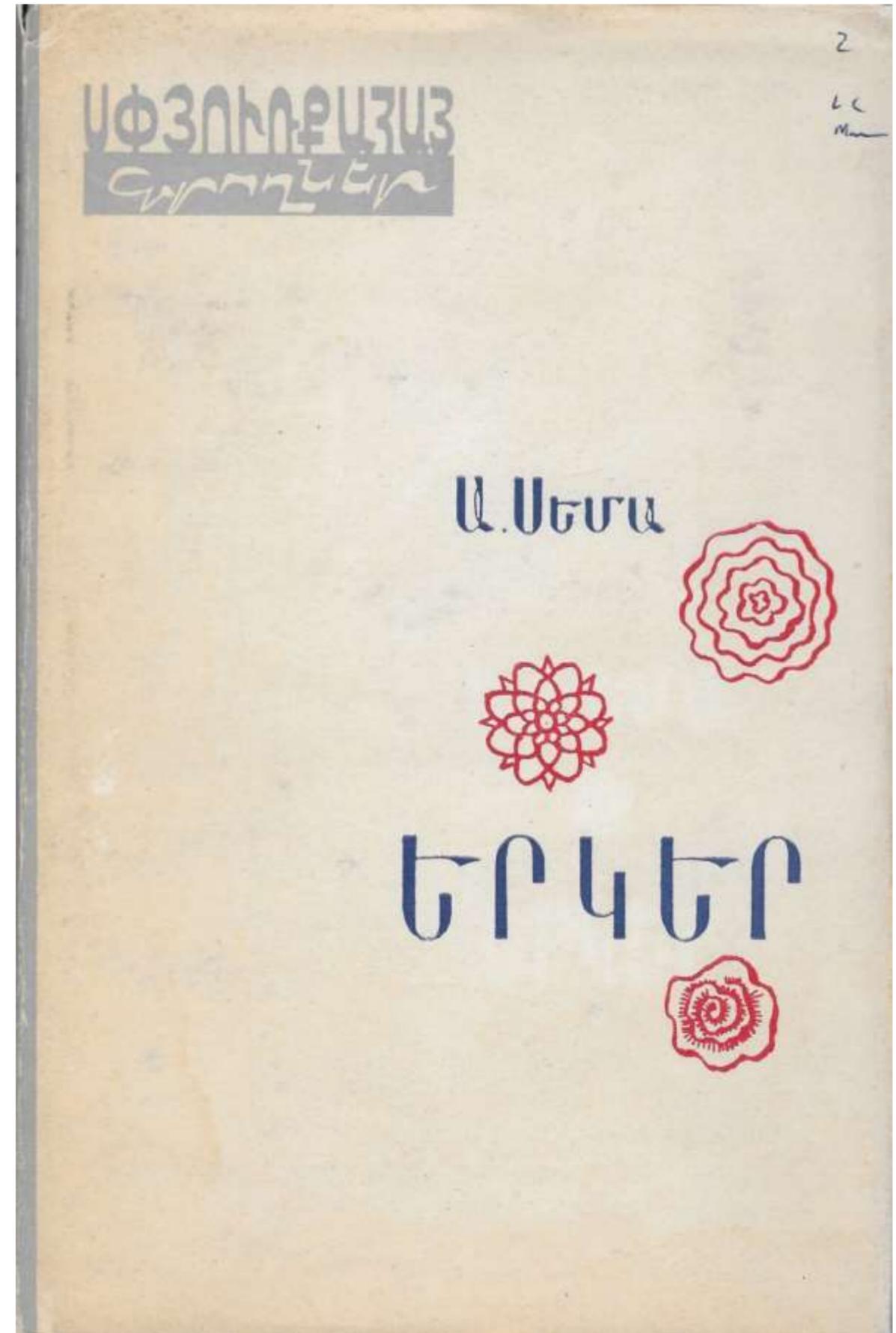
8°. [1] full page black and white portrait, 354 pp., [1], original blue cloth binding with embossed linear decoration, gilt lettering on the cover and spine, original dustjacket (minor wear to the binding, dustjacket slightly dusty with tiny old annotations and minor wear on the corners, otherwise in a good condition).

This is a collection of poems, short texts and theatre pieces by an Armenian émigré author Kegham Atmadjian, with a *nom de plume* Sema, published 16 years after his death.

Kegham Mihran Atmadjian, known as Sema (1910-1940) was an Armenian author of poems, texts and theatre pieces. A survivor of Armenian Genocide, he lived in orphanages in Aleppo and Corfu. Sema moved to Paris, in 1929, where he worked as an author and editor of Armenian cultural magazines. He was killed at the outbreak of WWII, serving the French army.

We could not find any copies of the book on Worldcat.

65 EUR



37. ORIGINAL ESPERANTO NOVEL / AUSTRALIA

Kenneth Gordon LINTON (1906 - 1985), author; Robert CAMPBELL, illustrator.

Kanako el Kananam: aventuroj en la ĝangalo de Novgvineo
[The Friend from Kananam. Adventures in the New Guinea Jungle]

Rickmansworth: The Esperanto Publishing Company, 1960.

8°. 199 pp. with black and white illustrations within text, original red cloth binding with gilt lettering on the spine, original illustrated dustjacket (minor wear to the dustjacket, otherwise a very good, unread example).

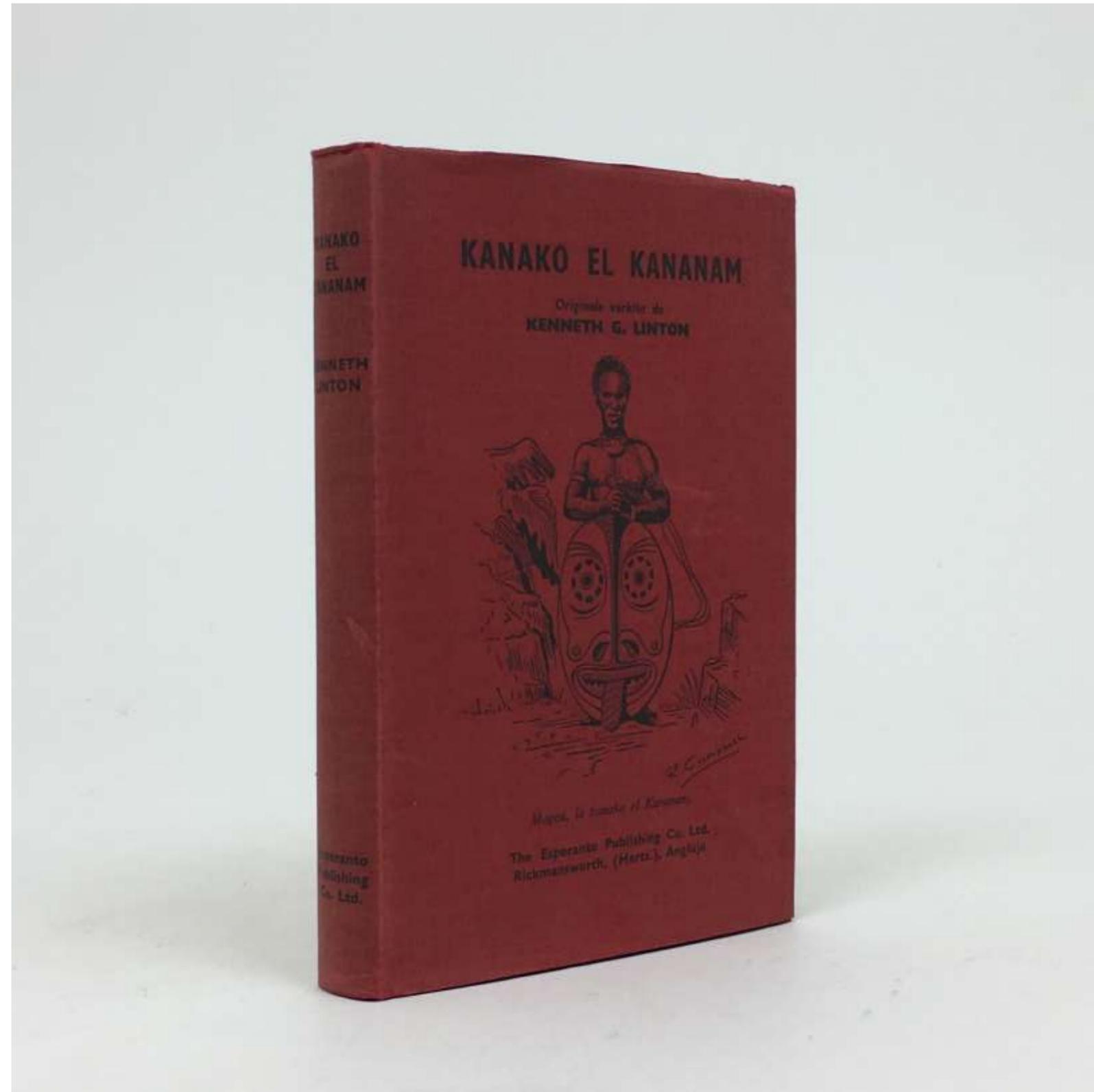
A story about an Australian soldier during WWII while off duty in New Guinea was written in 1952 in Melbourne in Esperanto by an Australian author Kenneth Gordon Linton (1906-1985). Linton, who learned Esperanto in 1931 was a president of the Australian Esperanto Association (Aŭstralia Esperanto-Asocio) and the editor of the magazine Australian Esperantist.

The book includes maps and black and white illustrations, mostly showcasing the indigenous peoples of New Guinea, made by a Linton's "young friend" Robert Campbell.

In 2004. the book was translated to English and titled *The Friend from Kananam. Adventures in the New Guinea Jungle*.

References: OCLC 716626751 & 44276540.

95 EUR



38. YUGOSLAV CHILDREN'S LITERATURE

Tone PAVČEK, author; Bogdan GROM, illustrator

Maček na dopustu [A Cat on Vacation]

Ljubljana: Mladinska knjiga 1957.

8°: 63 pp. with brown illustrations within text, [2] index, original binding with illustrated cover (Very Good, unused example from a de-accessed archive of the publishing house, paper tag mounted on the back cover, a small stamp on the back of the title-page, binding slightly dusty with minor wear).

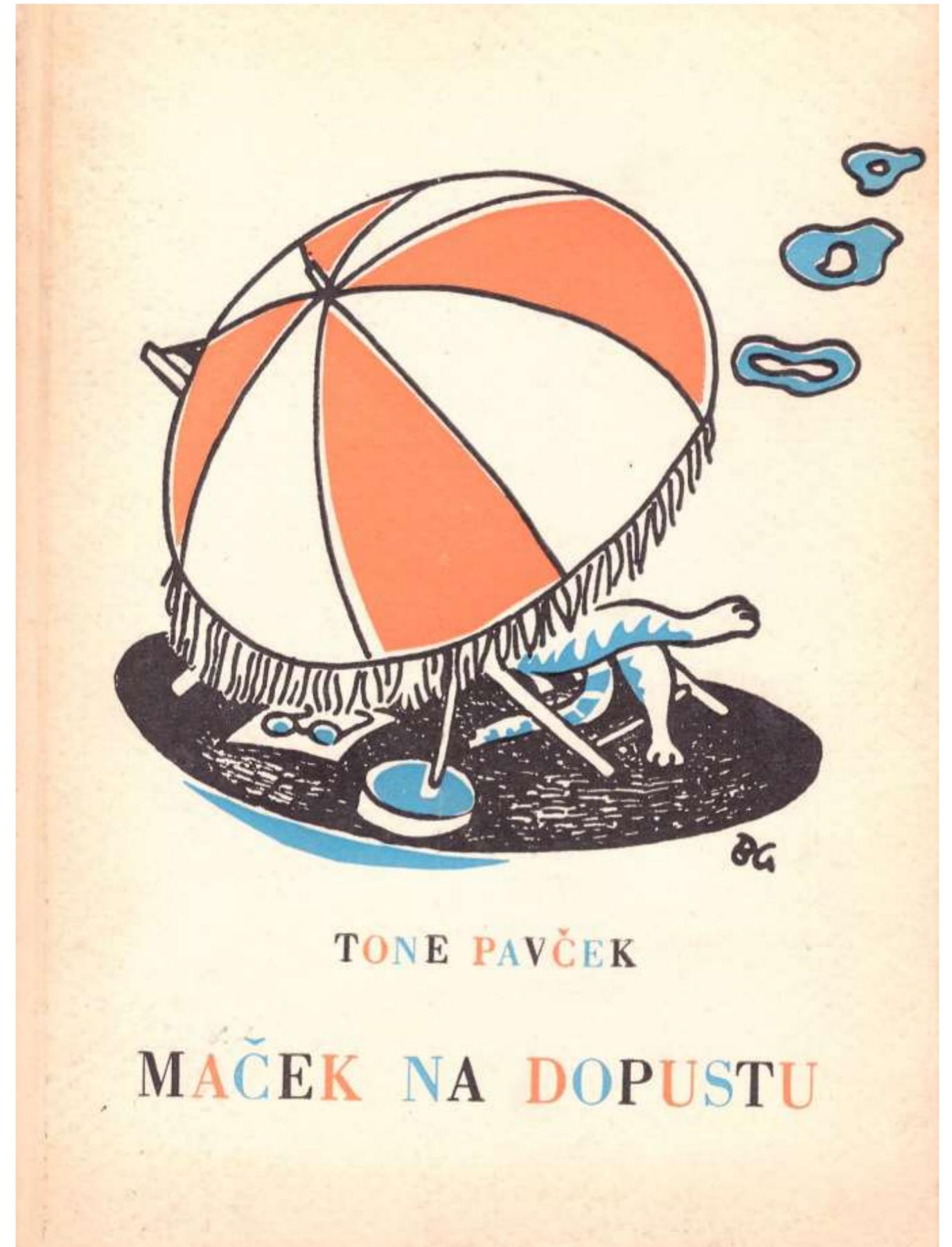
A collection of playful poems for children of the first classes of the school with daily subjects such as lying, fear, first day of school, but also on more severe subjects such as death and funeral.

Contemporary musical scores for the poems were published in a magazine Grlica.

First edition. No examples known outside Slovenian libraries.

References: OCLC 438505560.

65 EUR



39. YUGOSLAV CHILDREN'S LITERATURE

National stories; Ančka GOŠNIK-GODEC (born 1927), illustrator.

Le petit berger

[A Small Shepherd]

[Paris]: Hachette 1971.

4°: [8] with colour illustrations, soft covers with illustrated cover, stapled (Very Good, unused example from a de-accessed archive of the publishing house).

2 Istrian stories are a French translation, based on a Slovenian original, published by Mladinska knjiga in 1964. Ančka Gošnik-Godec (born 1927) was a Slovenian illustrator, who illustrated circa 120 children's books. She finished the Art Academy in 1948 and was known for her work with several Yugoslav children's magazines.

We could trace three examples in Slovenian libraries (the National and University Library does not hold a copy) and no examples outside the country.

References: OCLC 439086749.

95 EUR



qu'il se trouvait dans un monde de cristal. Même les jouets disposés à côté du lit étaient en cristal! Fasciné par leur miroitement, il voulut les toucher, les tourner et les retourner, toujours plus émerveillé. Sûr d'avoir en main des jouets, il s'amusa gaiement. Mais il se souvint tout à coup de sa maison et de sa famille, et se mit à pleurer. Comme il était triste!



« Pourquoi pleures-tu, mon petit? Peut-être ces jouets ne te plaisent-ils pas? En veux-tu d'autres? demanda l'enchanteur tout surpris en sortant de sa cachette. — Ma maison... sanglota le petit garçon. — Ta maison? Ta maison est peut-être plus belle que celle-ci? demanda l'enchanteur stupéfait.

Le petit berger



CONTES DE LA NUIT • HACHETTE

40. YUGOSLAV CHILDREN'S LITERATURE

Desanka MAKSIMOVIĆ, author; Vera ALBREHT, translator; Živojin KOVAČEVIĆ, illustrator.

Izvolite na razstavo
[Welcome to an Exhibition]

Ljubljana: Mladinska knjiga, after Belgrade: Mlado Pokolenje 1967.

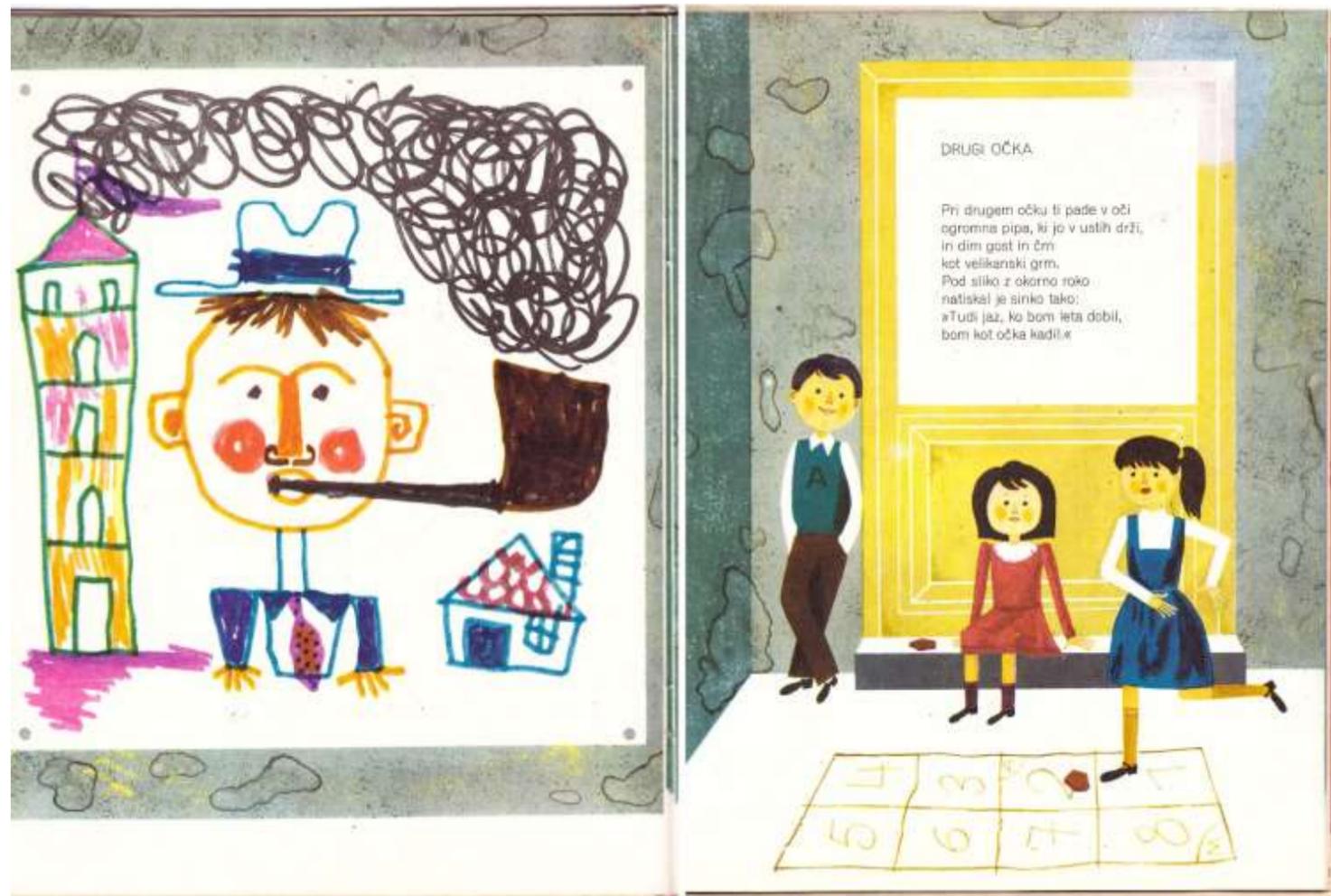
4°: [8] with colour illustrations, original binding with illustrated cover, illustrated endpapers (Very Good, unused example from a de-accessed archive of the publishing house, binding slightly dusty).

A didactic book, with a series of portraits of members of a family, made by small children, and with a text in simple verses, teaches children about the age, years, months and days, and about the family members.

Worldcat does not record any examples outside Slovenian libraries.

References: OCLC 452787134.

65 EUR



41. YUGOSLAV CHILDREN'S LITERATURE / SPACE AGE

Stane KUMAR (1910-1997), illustrator; Kristina BRENK (1911-2009), editor.

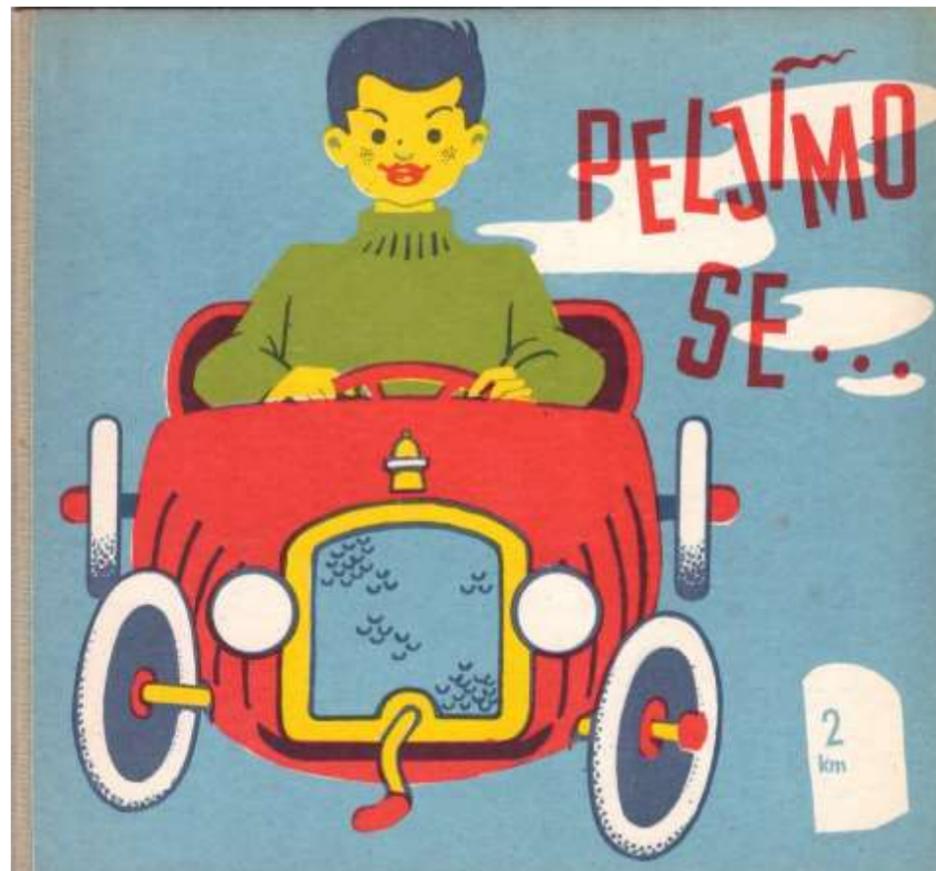
Peljimo se [Let's Take a Ride]

Ljubljana: Mladinska knjiga 1956

Square 8°: [6] coloured lithographs on boards, original cloth spine (Very Good, seemingly unread example, binding with minimal wear, a small stamp on the last page, small paper label on the back cover, slightly rubbed in the upper part of the back cover).

A beautifully illustrated colorful book for small children illustrates contemporary transportation, such as trams, busses, airplanes, and rockets.

The illustrator of simple, but powerful turquoise and black illustrations, was Stane Kumar (1910-1997), a Slovenian artist, born in Trieste. Kumar studied history of art and archeology, and later art under Ljubo Babić and Krsto Hegedušić in Zagreb. A left-wing activist and socialist, he was imprisoned at the Gonars concentration camp during WWII by the Fascists. After WWII, Stane Kumar dedicated himself mostly to painting and graphic design. His favourite subjects came from the world of technology, mostly from the world of railroads and trains.



The book is very rare. We could only find two examples in Slovenian libraries (the National and University Library in Ljubljana does not hold an example).

References: OCLC 441056393.

120 EUR



42. YUGOSLAV CHILDREN'S LITERATURE / POLITICAL PROPAGANDA

Gustav KRKLEC (1899 – 1977), author; Anton BRILLI, illustrator; Davorin RAVLJEN, translator.

Pionirji zidarji

Ljubljana: Mladinska knjiga – Golms [1946]

Oblong 8°: 46 pp. on thick paper with colour illustrations on the right-hand side, original card binding with illustrated cover, original red cloth spine (Very Good, unused example from a de-accessed archive of the publishing house, old paper label on the cover, a small library stamp on the title page).

A small, well designed propaganda book was made immediately after the war, in 1946, to encourage the children of Yugoslavia to rebuild the country. The illustrations, made in only three colours by an architect Anton Brill, also show the techniques of building.

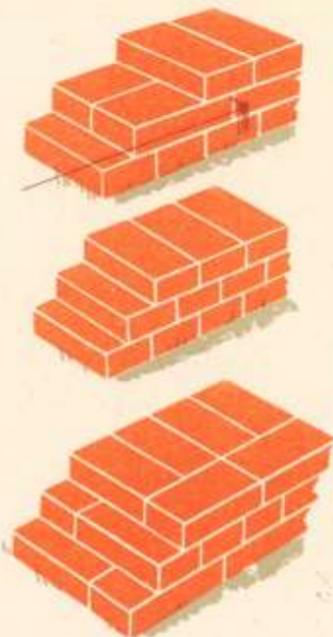
The pioneers, which were in Yugoslavia children between 7 and 13, were actively helping rebuilding the country after the war. After the war the government tried to keep the children, often traumatized by the war and in many cases orphaned, busy and make them feel useful.

This is a well preserved unused example.

We could find six examples of the book in libraries worldwide.

References: OCLC 444675248 & 441050638.

150 EUR



43. YUGOSLAV CHILDREN'S LITERATURE

Vitomil ZUPAN (1914-1987) author; Maksim SEDEJ (1909-1974), illustrator.

Potovanje v tisočera mesta

Ljubljana: Mladinska knjiga 1956

8°: 186 pp. With colour illustrations within text, [3], original pink wrappers with illustrated covers, original illustrated dustjacket (Very Good, unused example, tiny tears in the lower margin of the spine repaired with old tape).

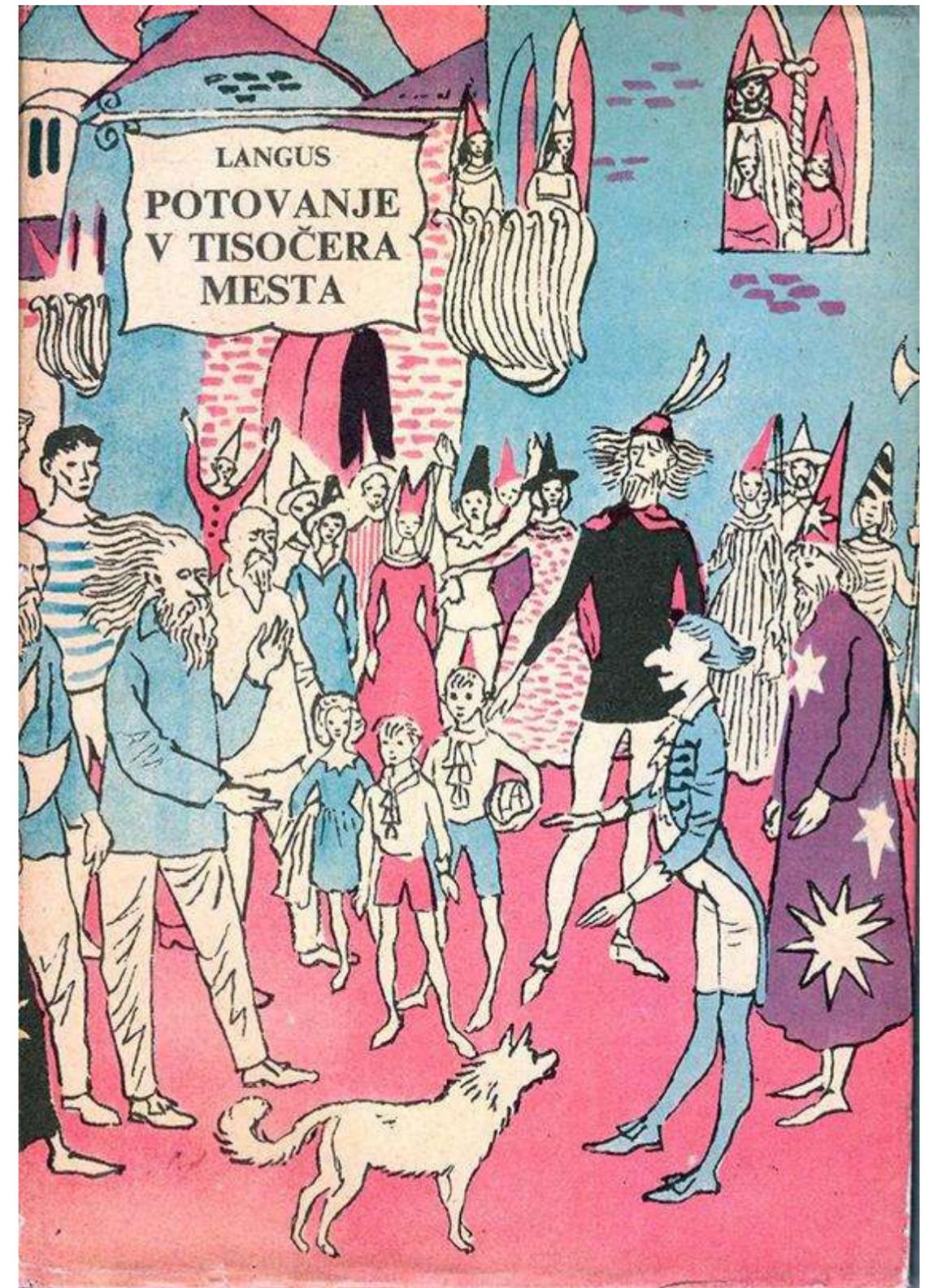
This is a first edition of the Slovenian novel for children *Traveling to Thousands of Towns*, about a boy who is blown into an imaginary world after disobeying his mother, where he goes through numberless adventures and returns to the real, mortal life smarter and more experienced. The text was written by Vitomil Zupan (1914-1987), a Slovenian author, active already as a writer during WWII, when he was a member of partisans, and a productive writer until his death. A bohemian soul, who travelled across Europe before the war, Zupan joined the left-wing movement, and was imprisoned by the Fascist. He was imprisoned again after the war in Yugoslavia for opposing socialism. Because he was not allowed to publish books, he wrote this book under a false name "Langus". He was writing novels, short stories, dramas and theater pieces, also for the radio. Zupan's style was soc-realistic and realistic.

The book has been designed and illustrated by an academic painter Maksim Sedej (1909-1974), who was schooled at the Art Academy in Zagreb and was later a professor at the Ljubljana Art Academy.

The book was translated to Croatian (1958) and Hungarian (1961) and was reprinted in the next decades.

References: COBISS.SI-ID – 1905409.

65 EUR



44. YUGOSLAV CHILDREN'S LITERATURE

Ela PEROCI, author; Marlenka STUPICA, illustrator; Oton BERKOPEC, translator.

Pohádky žijí ve velikém starém městě
[Fairy Tales Live in an old City].

Prague: Statni nakladatelstvi detske knihy – Ljubljana: Mladinska knjiga 1968.

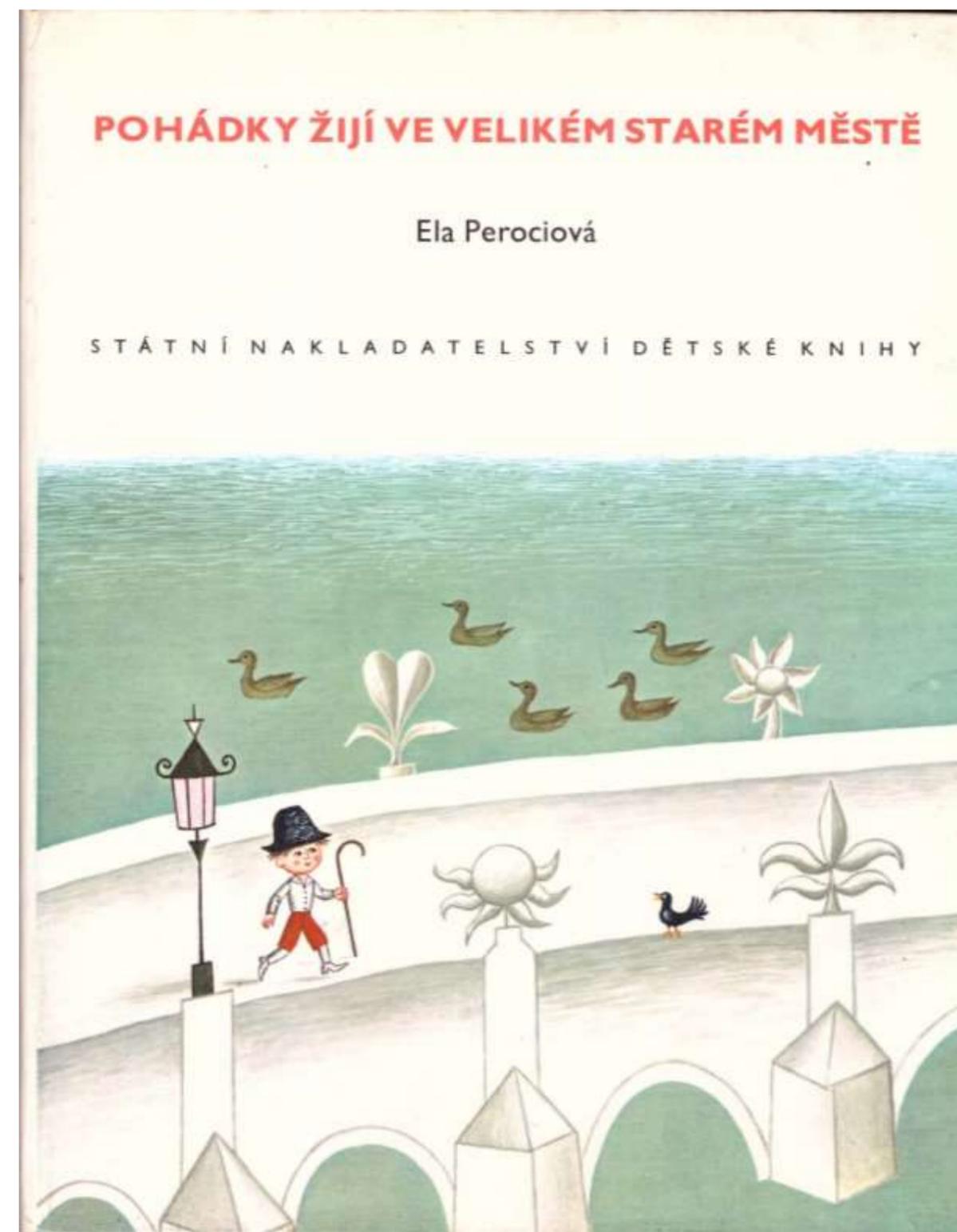
4°: [10] with colour illustrations, original binding with illustrated cover (Very Good, unused example from a de-accessed archive of the publishing house).

A rare Czech translation of a Slovenian book *Pravljice žive v velikem starem mestu* (Fairy tales live in a big old city) on a boy in an unusual fairy-like city.

The book is very rare. Worldcat only records 4 examples in libraries worldwide (Library of Congress National and University Library of Ljubljana, National Library in Prague and Library of Dušan Černe in Trieste).

References: OCLC 320058194.

95 EUR



45. YUGOSLAV CHILDREN'S LITERATURE

Beno ZUPANČIČ (1925 – 1980), author; Jože CIUHA, (1924 - 2015), illustrator.

Deček Jarbol
[The Boy Mast]

Ljubljana: Mladinska knjiga 1965.

4°: [8] with colour illustrations, original illustrated wrappers, stapled (Very Good, unused example from a de-accessed archive of the publishing house, a small library stamp on the inner side on the back cover).

The first edition of a sad and slightly morbid story about a young boy, working on the boat training to be a sailor, who falls of a mast, after hiding from an abusive cook. After the boy's death the mast starts turning into a tree and a ship into an island, which becomes inhabited by birds. The island can be only found by children, who lived in fear, good people and sea birds.

The story was written, to encourage children to talk about the abuse they might receive from certain adults and their fears.

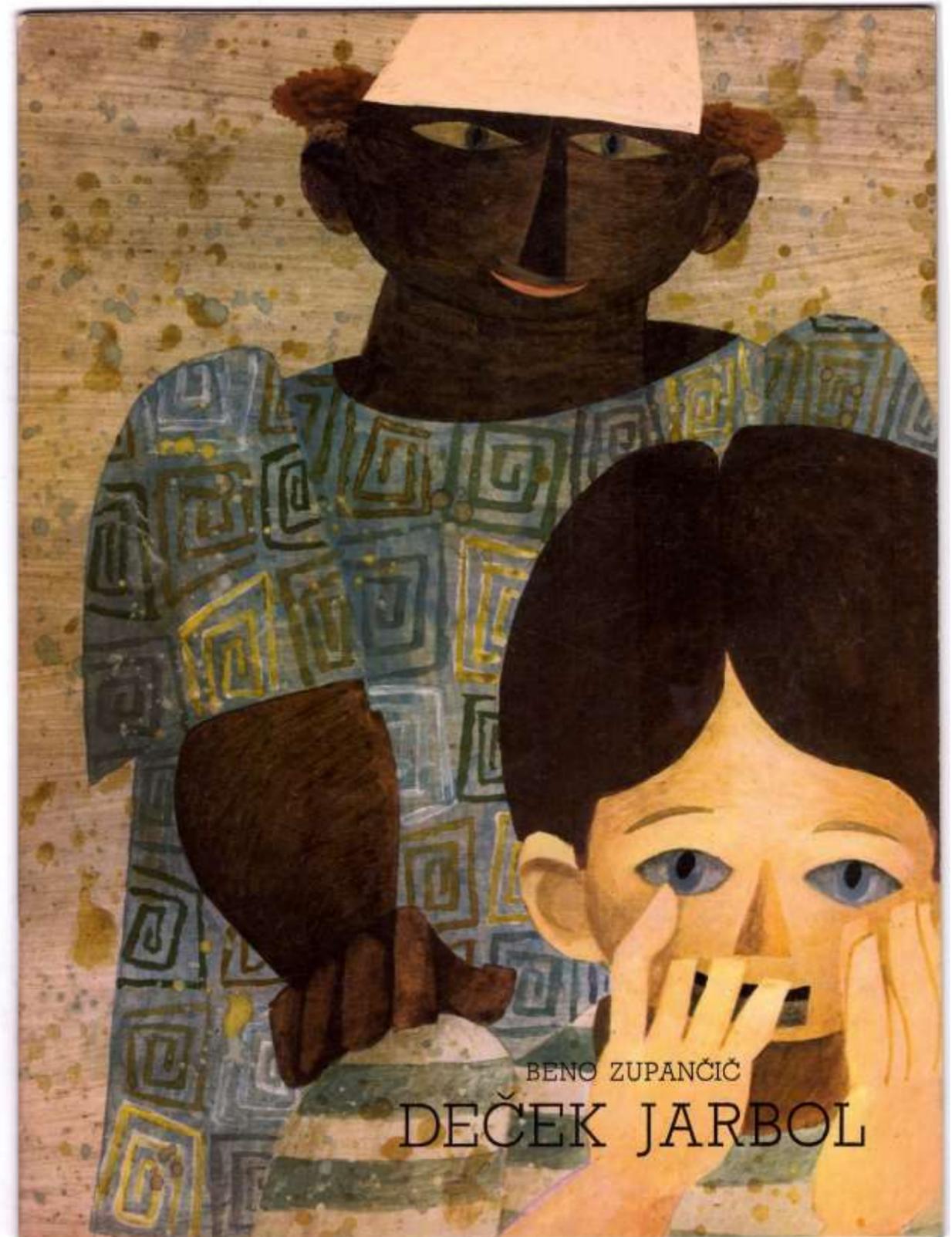
The author *Beno Zupančič*, who was imprisoned during WWII, before he joined the partisans, and whose father died in the Dachau concentration camp, was known for his stories with ethical questions.

The colourful illustrations were made by Slovenian academic painter Jože Ciuha, (1924 - 2015), who graduated from the Slovenian Art Academy and specialised in mural painting. In the late 1950s he continued his studies in Asia.

The book was translated from the original Slovenian language to the other Yugoslav languages, as well as to Hungarian, Czech Slovak and Russian. It was reprinted in 2013.

References: OCLC 247117191.

95 EUR



kuhar lahko približal. In dostikrat ga je — kadar so stali na sidru — brez usmiljenja vrgel v morje. Deček je potem brez sape in ves moker splezal po sidrni vrvi iz vode. Mornarji so se smejali, medtem ko je deček požiral solze. Zaželel si je, da bi bil že velik in močan, rasel pa je tako počasi, da o tem že ni več upal niti sanjati.

Orglice je imel zaradi kuharja zmeraj privezane za pas in zmeraj se je bal, da mu bodo od morske vode zarjavele in utihnile. Ampak orglice niso zarjavele. Zdelo se je celo, da pojejo po vsaki kopeli lepše.



Nekoč je kuhar sunil dečka v morje že pozno v noč. Kapitan ga je videl, kako je ves moker priplezal na barko. Široko je zazelhal in ga vprašal:

»Fant, čemu neki imamo jarbol?«

»Mar mi je jarbol,« je hlipaje odgovoril deček.

Kapitan se je ozrl k zvezdam in ga podučil:

»Jarbol imamo zato, da nanj obešamo jadra, da opazujemo obzorja iz koša na njem... in zato, da se imajo dečki kam zateči pred hudobnimi kuharji. Kadar ti ni dobro na krovu, se umakni na jarbol. Z jarbola je svet videti veliko lepši.«



46. YUGOSLAV CHILDREN'S LITERATURE

Dane ZAJC, author; F. MIRTI, translator; Lidija OSTERC (1928 - 2006), illustrator.

Le chaton blanc

[Bela mačica / The White Kitten]

[Paris]: Hachette – Ljubljana: Mladinska Knjiga 1971

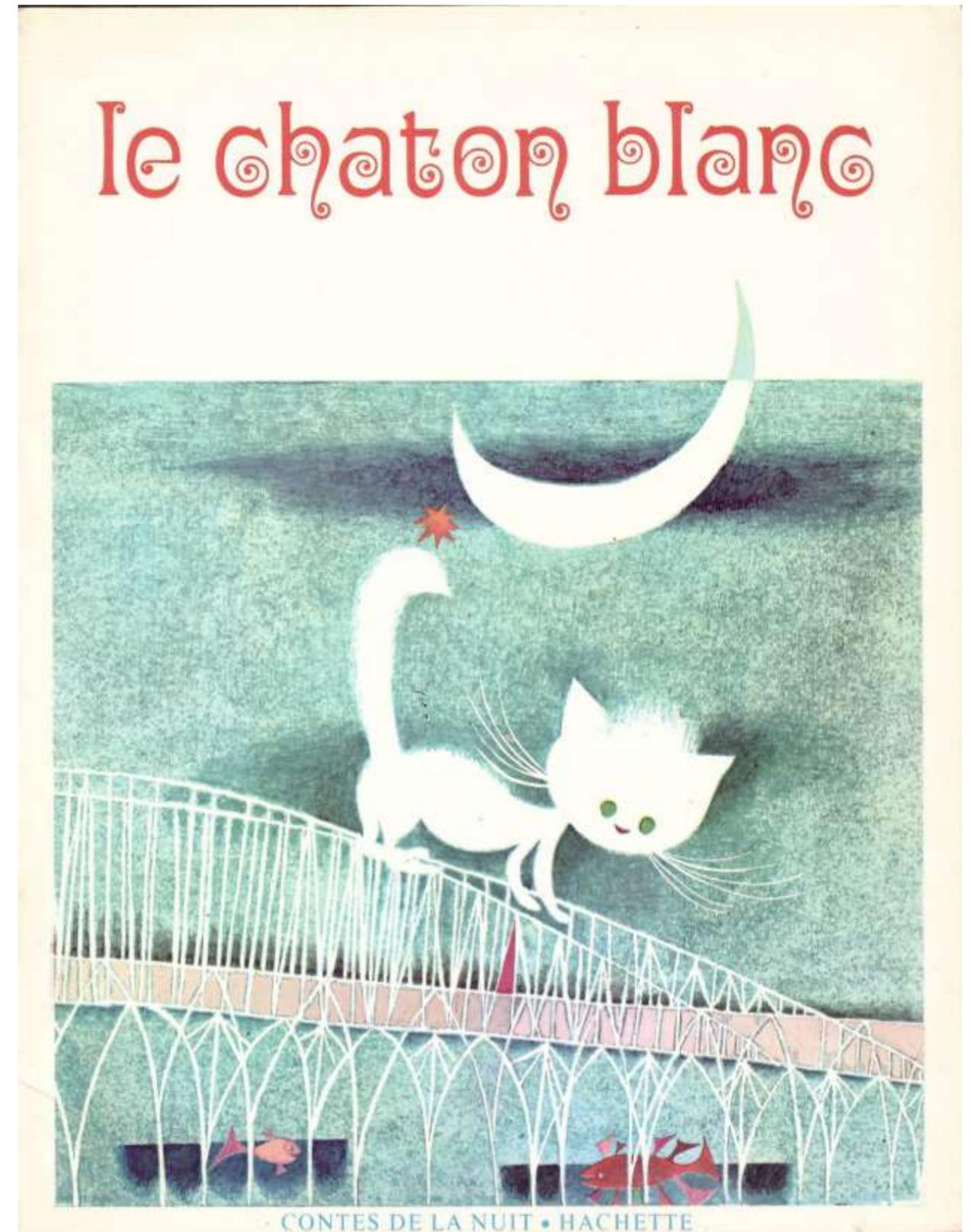
4°: [8] with colour illustrations, original illustrated wrappers, stapled (Very Good, unused example from a de-accessed archive of the publishing house).

An uncommon, beautifully illustrated French translation of Slovene popular children's poems about a cat and mice.

We could trace three examples in Slovenian libraries (the National and University Library does not hold a copy) and no examples outside the country.

References: OCLC 893756739.

95 EUR



47. YUGOSLAV CHILDREN'S LITERATURE

Velimir DOROFEJEV, author; Rudolf BOROŠAK (1933 - 1998), illustrator; Cvetko ZAGORSKI, translator.

Tri ulice do šole
[Three Streets to School].

Ljubljana: Mladinska knjiga 1971.

4°: [12] with colour illustrations, original illustrated wrappers, stapled (Very Good, unused example from a de-accessed archive of the publishing house).

A Slovenian educational book for small children on traffic with exercises and beautiful illustrations by Rudolf Borošak, later known for his illustrations for an award winning cartoon Cow on the Moon. This is a 1971 Slovenian translation of a 1967 Croatian original. The author Velimir Dorofejev was known for his educational books for small children in Yugoslavia.

The Worlcat only mentions the 1972 (not in any libraries outside Slovenia) and younger editions.

75 EUR



48. YUGOSLAV CHILDREN'S LITERATURE

National story; Ančka GOŠNIK-GODEC (born 1927), illustrator.

L'oiseau d'or. Conte Populaire
[A Golden Bird. A Popular Story]

[Paris]: Hachette – Ljubljana: Mladinska Knjiga 1971

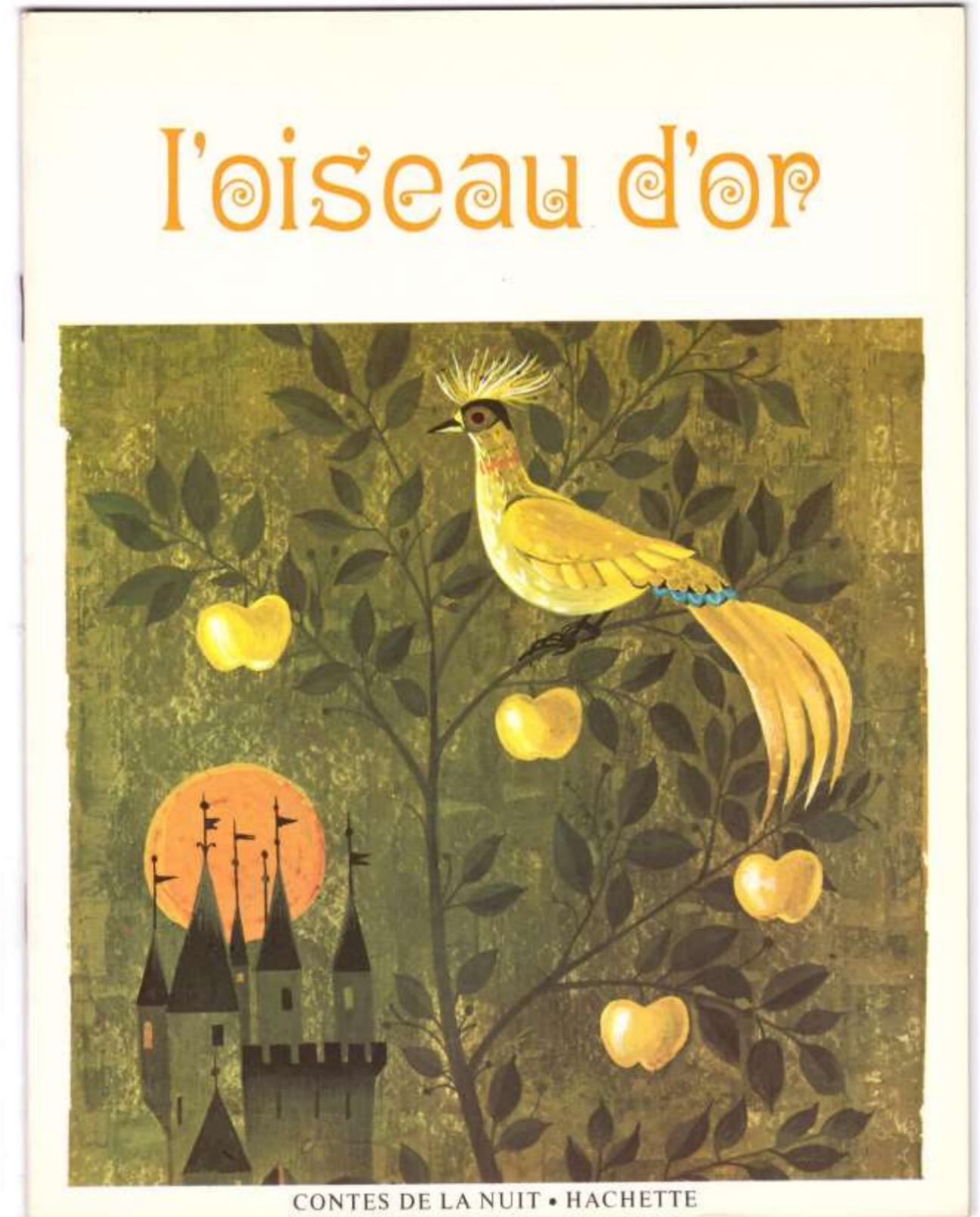
4°: 15 pp. with colour illustrations, original illustrated wrappers, stapled (Very Good, unused example from a de-accessed archive of the publishing house).

A French translation of a 1964 Slovenian book with a traditional story on a golden bird.

We could trace three examples in Slovenian libraries (the National and University Library does not hold a copy) and no examples outside the country.

References: OCLC 440743284.

95 EUR



49. YUGOSLAV CHILDREN'S LITERATURE
Marlenka STUPICA (born 1927), illustrator.

Šolar
[A Schoolboy]

Ljubljana: Mladinska knjiga 1971.

Square 12°: Leporello [4] with illustrations on both sides (Very Good, unused example from a de-accessed archive of the publishing house).

A beautiful folding book with images, composed of drawings and photomontages was made for small children and represent occupations.

We could find nine examples in Slovenian libraries and one example abroad (Berlin State Library, OCLC 249746453).

95 EUR



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