



BOOKS & PRINTS: SLAVIC COUNTRIES & MIDDLE EAST

- AVANT GARDE
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- POLITICAL POSTERS & BOOKS
- UNDERGROUND PRINTING IN WWII: POLAND & YUGOSLAVIA
- OTTOMAN & ARABIC BOOKS & PRINTS
- ESPERANTO

LIST: JANUARY 2018

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**POLISH AVANT-GARDE:**

**ZDRÓJ. DWUTYGODNIK POŚWIĘCONY SZTUCE I KULTURZE UMYSŁOWEJ. ROK 2. TOM IV.  
[THE SPRING]**

*A polish art magazine featuring expressionistic, futuristic, avant-garde and cubistic art and poetry with a legendary wood-cut by Władysław Skotarek on the cover, was published in 1919 in Poznan.*

**Author:** Jerzy HULEWICZ (1886-1941), editor; Władysław SKOTAREK (1894 -1969), artist; Jan Jerzy WRONIECKI (1890-1948), artist; et al.

**Place and Year:** Poznan, Poland 1919.

**Technique:** Large 4°. 32 pp. with original woodcuts within text, original tan wrappers with an original wood-cut illustration on the cover and printed text on the back and inner sides (Very good, slightly age-toned, tiny punch holes on the right hand side, spine renewed with japanese paper).

**Code:** 65931

Zdroj (The Spring) was a Polish bimonthly, founded by art groups Bunt and Zdroj in Poznan. It was published between 1917-1922 and included texts, poems and original modern artwork. This is one of the most famous issues with powerful works of art, made for the second anniversary of the magazine.

The cover is illustrated with an original wood-cut by a Polish artist Władysław Skotarek (1894 -1969). Born in Poznan, he studied art in Poland and Berlin, and was exhibiting in Moscow and Berlin in 1931. Skotarek was one of the main figures of the magazine *Zdroj*. In 1920 he married Janina Zofia Przybylska, who was publishing poetry in the same magazine.

The Skotarek's image from the original wood-cut from the cover of this issue of *Zdroj* was used in 2017 Polish postal stamp, to commemorate 100 years of Polish Futurism.

The issue features a full page cubistic wood-cut by Czech cubist artist Josef Čapek (1887-1945), who was also a writer and a poet, as well as a brother of a famous writer Karel Čapek. A year later, in 1920, Josef introduced for the first time the word *Robot* in a sense it is used today. He was arrested after the German invasion of Czechoslovakia in 1939, and was sent in the Bergen-Belsen concentration camp, where he died on an unknown date.

Four smaller original wood-cuts were made by a Polish artist Jan Jerzy Wroniecki (1890-1948), who was mostly active in Poznan.

€1,500.00





**POLISH AVANT-GARDE:**

**BOJOWNICY JUTRA. PODSTAWY SOCJALISTYCZNEGO WYCHOWANIA. AUTORY- ZOWANY PRZEKŁAD JADWIGI BOROWICZOWEJ [MILITANTS OF TOMORROW. BASICS OF SOCIALIST EDUCATION].**

*A rare Polish translation of a socialist text by a Viennese Jewish author Felix Kanitz, with an avant-garde cover by an unknown Polish artist.*

**Author:** Felix KANITZ (1894-1940), author; Jadwiga BOROWICZ, translation; Kazimierz CZAPIŃSKI (1882–1942), introduction.

**Place and Year:** Warsaw: Robotnik 1931.

**Technique:** 8°. 86 pp., [1], original tan wrappers with black printed title, stapled (Very Good, partly uncut example, wrappers and title page slightly age-toned, tiny tears in margins).

**Code:** 65930

This is a rare 1931 Polish translation of a socialist text by an Austrian author and activist Felix Kanitz (1894–1940), bound in a highly decorative avant-garde binding by a Polish author. Kanitz was born in Vienna to Jewish parents. Between the wars he was a proponent of the *Kinderrepublik*, an anti-authoritarian education movement. Kanitz's work *Kämpfer der Zukunft* was first published in 1929. It was banned by the Nazis and was one of the first books, which was on the list of books to be burned in 1933.

Kanitz was imprisoned in Buchenwald concentration camp in the late 1938 and was executed there in 1940.

Kazimierz Czapiński (Minsk, 1882– Auschwitz, 1942), who wrote an introduction, was a publicist and one of the main figures of the pre-WWII Polish Socialist Party. During the WWII he joined the Polish resistance and was captured by Gestapo in September 1941. He died in Auschwitz concentration camp in July 1942.

We could not trace any examples outside Polish institutions.

**References:** Piotr Rypson, *Nie geşi. Polskie projektowanie graficzne 1919–1949*, Krakow 2011, p. 136.

€450.00





## POLISH FUTURISM:

### KWADRATY [SQUARES].

*A rare, attractively designed book with poetry in Polish, was one of the early works by the founder of Polish Futurism Stanisław Młodożeniec.*

**Author:** Stanisław MŁODOŻENIEC (1895 - 1959).

**Place and Year:** Zamość: Zamojskie Koło Miłośników Książki 1925

**Technique:** 8°. 30 pp., [1] index, original tan wrappers with title lithographed in blue and yellow (Very Good, slightly age-toned, wrappers with tiny tears in the spine).

**Code:** 65929

This attractive book with poetry in Polish language was written and designed by the founder of the Polish futurism Stanisław Młodożeniec (1895 - 1959).

Born in Dobrocice, Młodożeniec spent his school years in Russia, where he witnessed the Revolution, which forced him to move back to Poland, where he enrolled the Jagiellonian University in Kraków.

At the end of 1919, beginning of 1920, Stanisław Młodożeniec founded, together with a futurist painter Tytus Czyżewski and a poet Bruno Jasieński, the Futurist Club "Katarynka" and organized with them the first evening of futuristic poetry in Krakow. In 1920s he moved to Warsaw, where he worked as a teacher, author, theater reviewer, and developed strong connections with the artists.

Stanisław Młodożeniec was mobilised at the beginning of WWII on September 19, 1939, and transferred to Hungary. In June 1940 he escaped through Yugoslavia and Constantinople to Syria, where he joined of the Independent Carpathian Rifle Brigade. Młodożeniec travelled with the brigade through Egypt and Palestine, where he was involved in the army theatre. He was the author of the lyrics of the Brigade's song and an editor of the Polish newspaper *Gazeta Polskiej*, printed in Jerusalem. In June 1942 he moved to London, where he joined the Propaganda Department of the Ministry of Internal Affairs of the Government of Emigration, and in 1943 the secret Polish radio *Dawn*.

After WWII Stanisław Młodożeniec moved back to Warsaw, where he died in 1959.

We could not trace any examples of the book in institutions outside Poland.

**References:** Bogdana Carpenter, *The Poetic Avant-Garde in Poland, 1918-1939*. University Of Washington Press, 1983; B. Królikowski, *Z dziejów Koła Miłośników Książki w Zamościu 1923-1939*. Rocznik Biblioteki Narodowej, t. 2, 1966, p. 408.

€1,800.00





**RUSSIAN POETRY:**

**ДВѢНАДЦАТЬ [DVĚNADCAT' / THE TWELVE].**

*A poem *The Twelve* by a Russian author Alexander Blok is one of the first poetic responses to the October Revolution of 1917. It was published in Berlin in 1922 and was illustrated by Wassili Nikolajewitsch Masjutin.*

**Author:** Alexander ALEXANDROVICH BLOK (1880 – 1921), author; Wassili NIKOLAJEWITSCH MASJUTIN (1884-1955), illustrator.

**Place and Year:** Berlin: Книгоиздательство Нева [Knigoizdatel'stvo Neva] 1922.

**Technique:** Small 4°. [4], 22 pp. with four interleaved full page black and white woodcuts, [3], original illustrated wrappers, stapled (Very Good, wrappers rebacked with japanese paper and with professionally restored tears and small loss of paper, spine restored with tan japanese paper).

**Code:** 65928

A powerful poem, *The Twelve*, was written by one of the most famous Russian poets of the early 20<sup>th</sup> century, Alexander Blok. Written in 1918 it was one of the first poetic responses to the October revolution of 1917. The lyrics of the poem describe a march of twelve Bolshevik soldiers through the streets of Petrograd in a snow blizzard, sadistically destroying everything what is considered bourgeois and counter-revolutionary, escalating their behaviour through the poem. At the end *The Twelve*, who are a metaphor for the Twelve Apostles, see an image of Jesus through the snow blizzard.

*The Twelve*, is considered the best poem of one of the Russian most popular poets of the early 20th century Alexander Blok (1880-1921), who observed the October Revolution as an apocalypse of modern society.

The illustrations were made by Wassili Nikolajewitsch Masjutin (1884-1955), a Russian, born in Riga, who moved to Berlin during the Russian Civil War in 1920. Masjutin studied art at the Moscow School of Painting, Sculpture and Architecture under Sergei Wassiljewitsch Iwanow, with Vladimir Mayakovsky and David Burliuk.

The publishing house Neva was founded in 1921 in Berlin and was only active for three years. Its goal was to introduce Russian literature to the world in high quality artistic books. The founders of the Neva publishing house were Victor Karlovic Struve from Riga and Walter Mangelsdorf. Many books were illustrated by Wassili Nikolajewitsch Masjutin (1884-1955). Until 1924, Neva produced about 60 books, all of which are rare today. The firm was officially liquidated in 1929 and closed a year later.

We could only trace six examples in libraries worldwide.

**References:** OCLC 863016049; Maria Carlson, Aleksandr Blok's *Twelve*

€1,800.00





## SLOVENIAN EXPRESIONISM: TRIJE LABODJE

*The only two issued two numbers of a scarce Expressionist magazines by a group of Slovenian artists, writers and musicians, were a predecessor to more famous avant-garde magazine Tank.*

**Author:** Anton PODBEVŠEK (1898-1981), editor; Srečko KOSOVEL (1904-1926), Josip VIDMAR (1895-1992), Marij KOGOJ (1892-1956), Božidar JAKAC (1899-1989) et al.

**Place and Year:** Ljubljana 1922.

**Technique:** 2 Volumes. 4°.

No. 1: 32 pp. with one full page illustration and 4 interleaved illustrations, 6 pp. musical scores, original illustrated wrappers (professionally restored by institutional restorers, wrappers backed with Japanese paper with repaired small tears and tiny loss of image, spine reinforced with linen, edges of musical scores reinforced with Japanese paper, small pencil annotations in text, otherwise in a good condition).

No. 2: pp. 33-64 with two full page purple illustrations and 4 interleaved full-page illustrations, original illustrated wrappers (professionally restored by institutional restorers, wrappers backed with Japanese paper, spine reinforced with linen, otherwise in a good condition).

**Code:** 65954

This scarce art magazine was published by a group of Slovenian Modernist artists, poets, writers and musicians, creating art in the style of Expressionism, Futurism and Avant-Garde. Founded in Novo Mesto, the group consisted of famous artists such as Anton Podbevšek (1898-1981), Josip Vidmar (1895-1992), Marij Kogoj (1892-1956), and Božidar Jakac (1899-1989).

In the second number a 18<sup>th</sup> year old avant-garde poet Srečko Kosovel (1904-1926) published one of his first poetry. He died four years later and most of his collected works were published after his death.

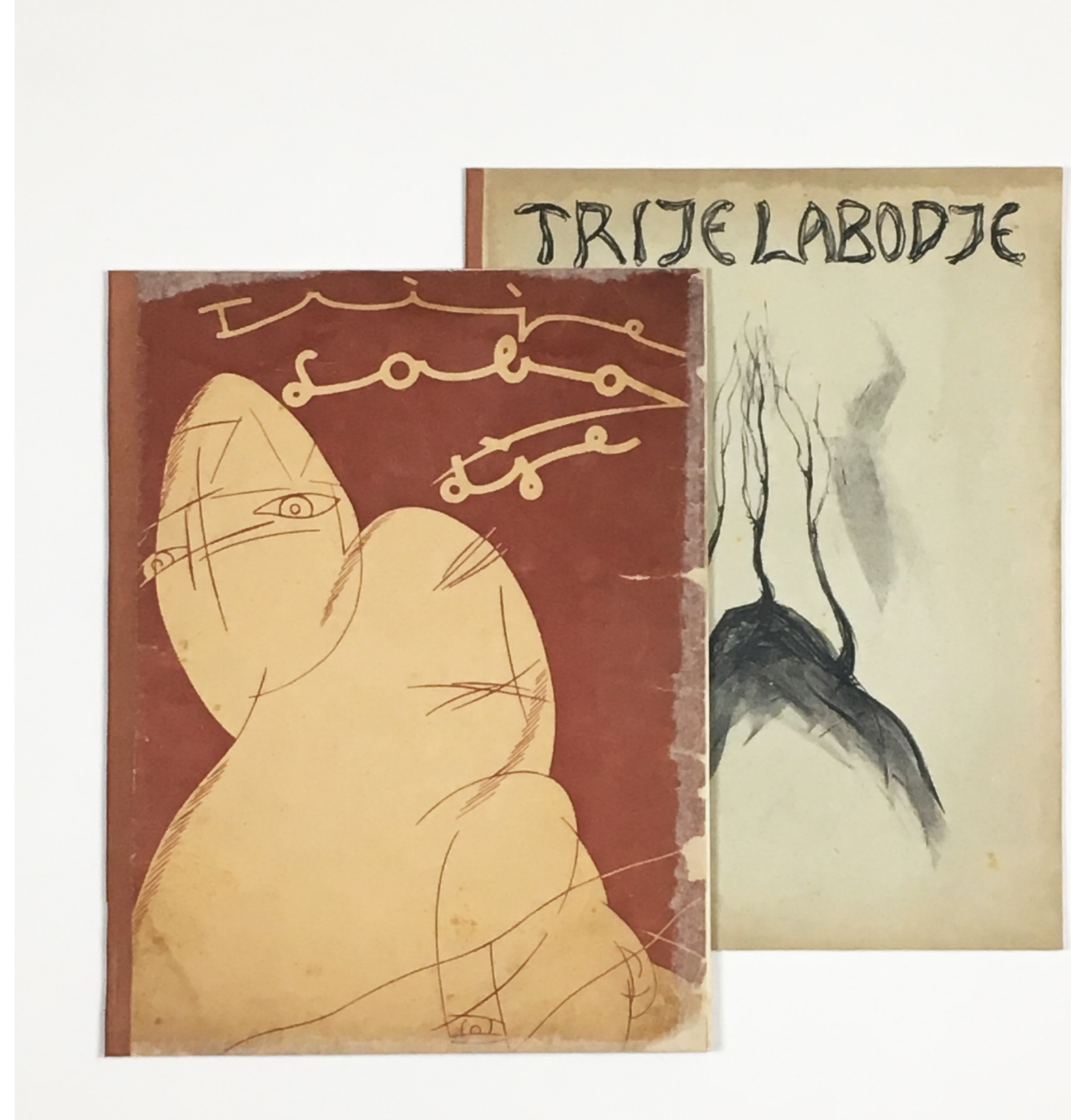
The first volume includes two musical scores by an Expressionist composer Marij Kogoj (1892-1956). Kogoj studied music under Arnold Schoenberg in Schwarzwald and Franz Schreker in Vienna. Born on the coastal area of Slovenia, which after WWI fell under the Fascist Italy, where the Slavic language was suppressed, he joined a group of Modernist young artists, who continued expressing themselves in their mother tongue. Kogoj's career abruptly stopped in 1932, when he was diagnosed with schizophrenia and institutionalised.

The group of artist, gathered around Anton Podbevšek in Novo Mesto, planned to publish this progressive art magazine six times per year. After the first two numbers the artist had a fall-out, causing the group to fall apart.

The magazine was a predecessor to more famous avant-garde magazine Tank, which was edited in 1927 by some of the artists from the *Trije Labodje* magazine.

We could only trace a 6 examples of the magazine in institutions outside Slovenia.

€2,400.00





**AVANT-GARDE, SERBIA:**

**НА РАСКРШЋУ [NA RASKRŠĆU / AT THE CROSSROADS].**

*An uncommon Serbian poetry book by Siniša Paunović, with musical scores, was illustrated by an avant-garde theatre designer Vladimir Zhedrinski, a White Russian exile who found refuge in Serbia. Signed by the author.*

**Author:** Siniša PAUNOVIĆ (1903-1995), Lyrics; Vladimir ŽEDRINSKI (1899-1974), Illustrations; Miloje MILOJEVIĆ (1884 - 1946) & Mihailo VUKDRAGOVIĆ (1900—1986), Music; Momčilo NASTASIJEVIĆ (1894 - 1938), Introduction.

**Place and Year:** Belgrade, 1932.

**Technique:** 4°. 104 pp. with lithographed illustrations within text, original embossed grey wrappers with black and white lithograph on the cover tied internally with original string (Very Good, wrappers slightly age-toned with tiny tears in margins).

**Code:** 65927

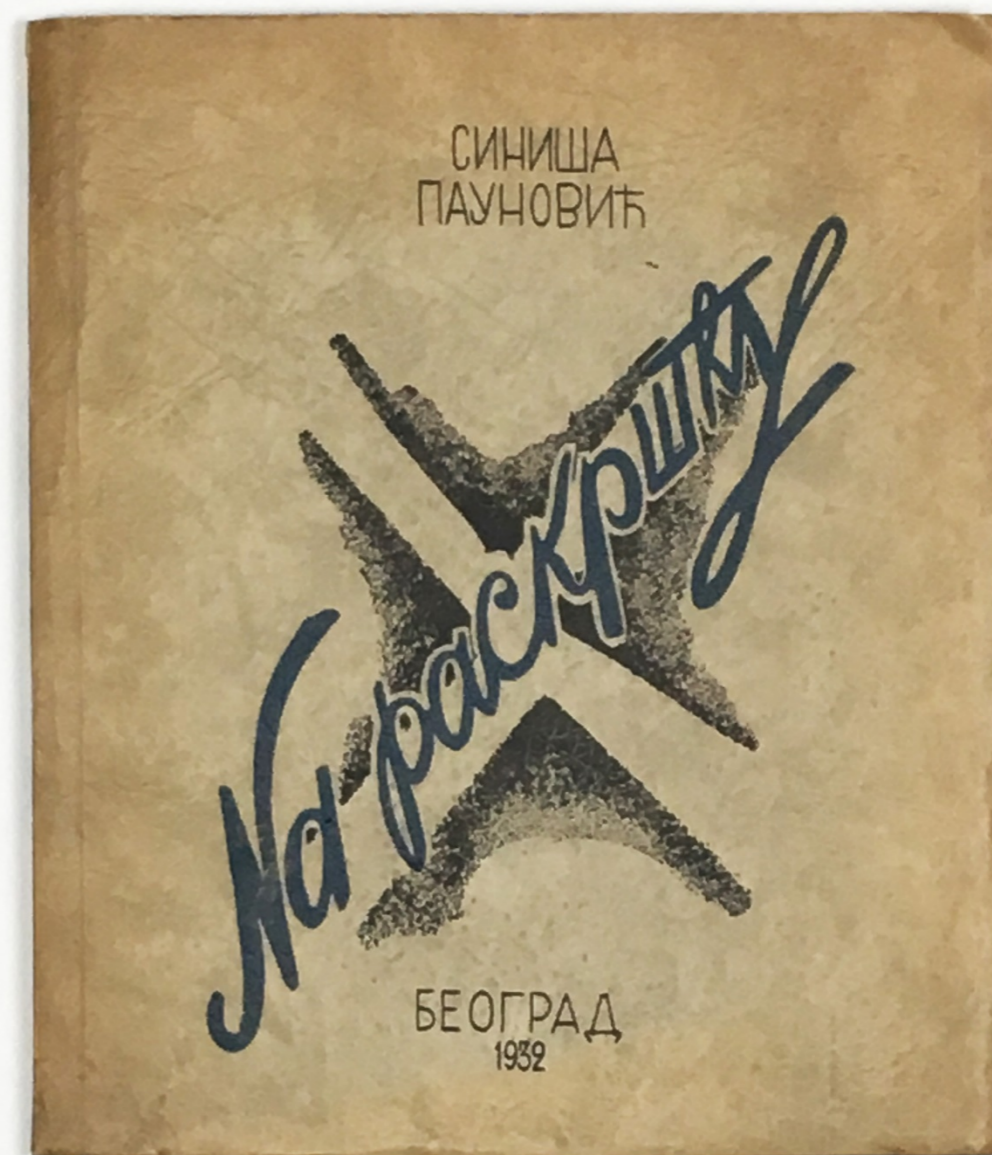
This uncommon poetry book with musical scores was written by a Serbian poet Siniša Paunović (1903-1995) in the late 1920s and early 1930s and was illustrated by an Russian avant-garde artist Vladimir Ivanovič Žedrinski (Zherinski, 1899-1974).

Žedrinski, born in Moscow, studied architecture and painting in St. Petersburg. After the start of the October Revolution, his family moved to Kiev, where Vladimir studied theatre painting. Due to the political situation, he was forced to move to Sombor, Serbia, where he worked as a caricaturist and toy designer. Between 1921 and 1940 he was a theater designer of the National Theatre in Belgrade, and between 1941 and 1950 of the National Theatre in Zagreb, after which he moved to Casablanca and then to Paris. He was visiting Yugoslavia regularly until his death.

Only three copies of the book are known in libraries worldwide (Columbia University in the City of New York, and 2 examples in the University of California Los Angeles).

**References:** Clemenz Majda. "Žedrinski Vladimir Ivanovič". Slovenski biografski leksikon. Slovenska biografija. Ljubljana: ZRC SAZU, 2013.

€850.00





## AVANT-GARDE POETRY, SLOVENIA:

### IZBRANE PESMI [CHOSEN POEMS].

*A second try to publish avant-garde poems by one of the most important Slavic modernist poets, Srečko Kosovel, whose works were never published during his lifetime, was made five years after his death in 1931. This is the first illustrated edition with a portrait of the author on the cover.*

**Author:** Srečko KOSOVEL (1904-1926).

**Place and Year:** Ljubljana, Slovenia: Tiskovna zadruga 1931.

**Technique:** 8°. [1] printed title, 171 pp. including a portrait and a facsimile of a manuscript, original illustrated wrappers in green and black, unbound pages, as originally published (Very Good, old owner's remark on title page, wrappers slightly dusty with tiny tears).

**Code:** 65925

A Slovenian poet Srečko Kosovel is today considered one of central Europe's major modernist poets of avant-garde and constructivism. Born in Tomaj, today a Slovenian town near Gorizia and in vicinity of the Isonzo Front during WWI, his parents moved him to Ljubljana in 1916. After the war he stayed in the capital, as his home town was annexed to Italy, where the Fascists soon started making a major pressure on the inhabitants. In Ljubljana he was writing poetry in an avant-garde circle of artists, many of who escaped the Fascist regime.

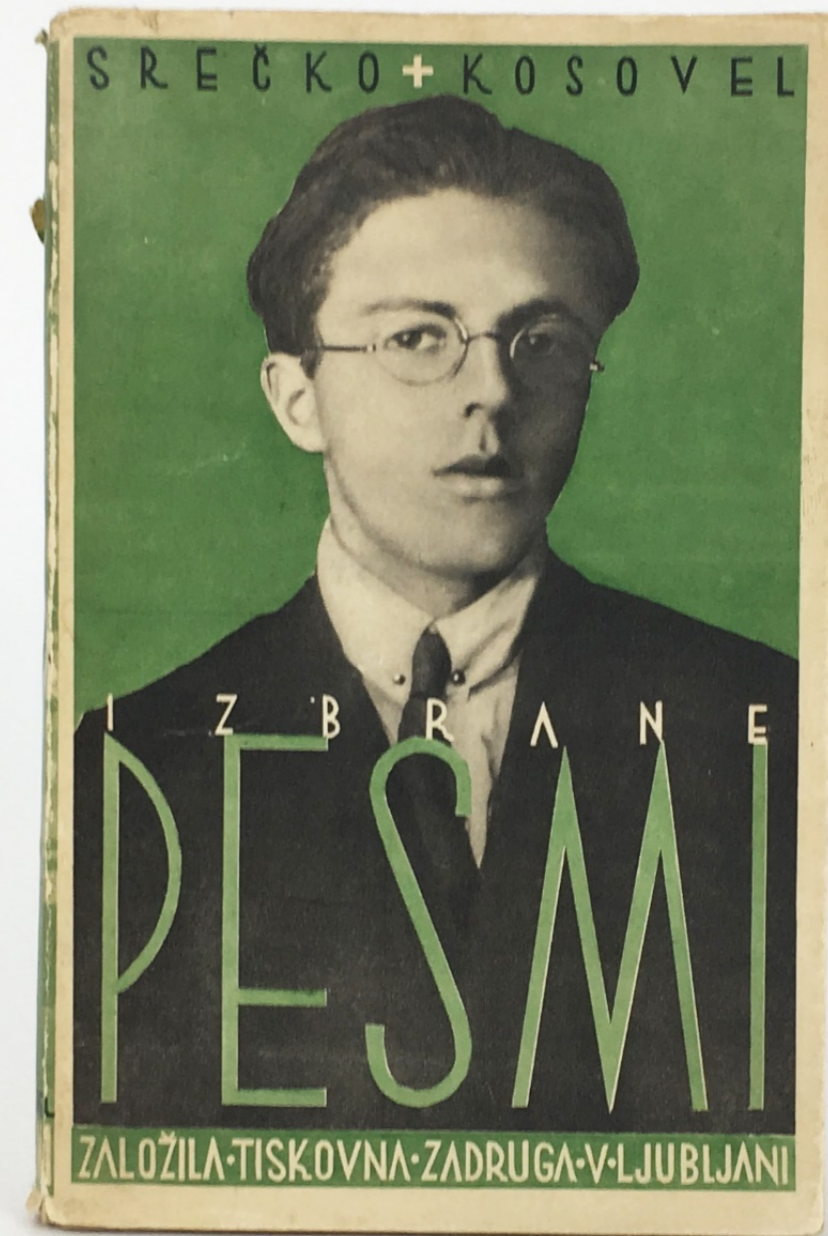
Kosovel was unable to publish any of his works during his lifetime, as his poetry was not understood by a conservative circle of publishers. He died suddenly at the age of 22, when visiting his parents, of a disease, which followed a bad cold.

A year after his death, in 1927, Kosovel's friend Alfonz Gspan published his late friend's 66 early poems in a work *Pesmi* (Songs).

Our book is an uncommon second try to publish Kosovel's poems, including a cover with a poet's portrait and biography in the introduction, written by a literary critic Anton Ocvirk (1907 - 1980).

Other editions of his poetry appeared after WWII, but it was only the collection *Integrali 26*, published in 1967, again by Ocvirk as an editor, which presented Kosovel's constructivist design of poetry in facsimiles, which put Srečko Kosovel among the major mid-European poets.

€450.00





**ART DECO BINDING:**

**ALBUM SLOVENSKIH KNJIŽEVNIKOV [ALBUM OF SLOVENIAN AUTHORS].**

*A book of portraits of Slovenian male and female authors from 16th to early 20th centuries was privately bound in a highly decorative contemporary art deco binding.*

**Author:** Dr. Janko ŠLEBINGER (1876-1951), editor.

**Place and Year:** Ljubljana, Slovenia: Tiskovna zadruga [1928].

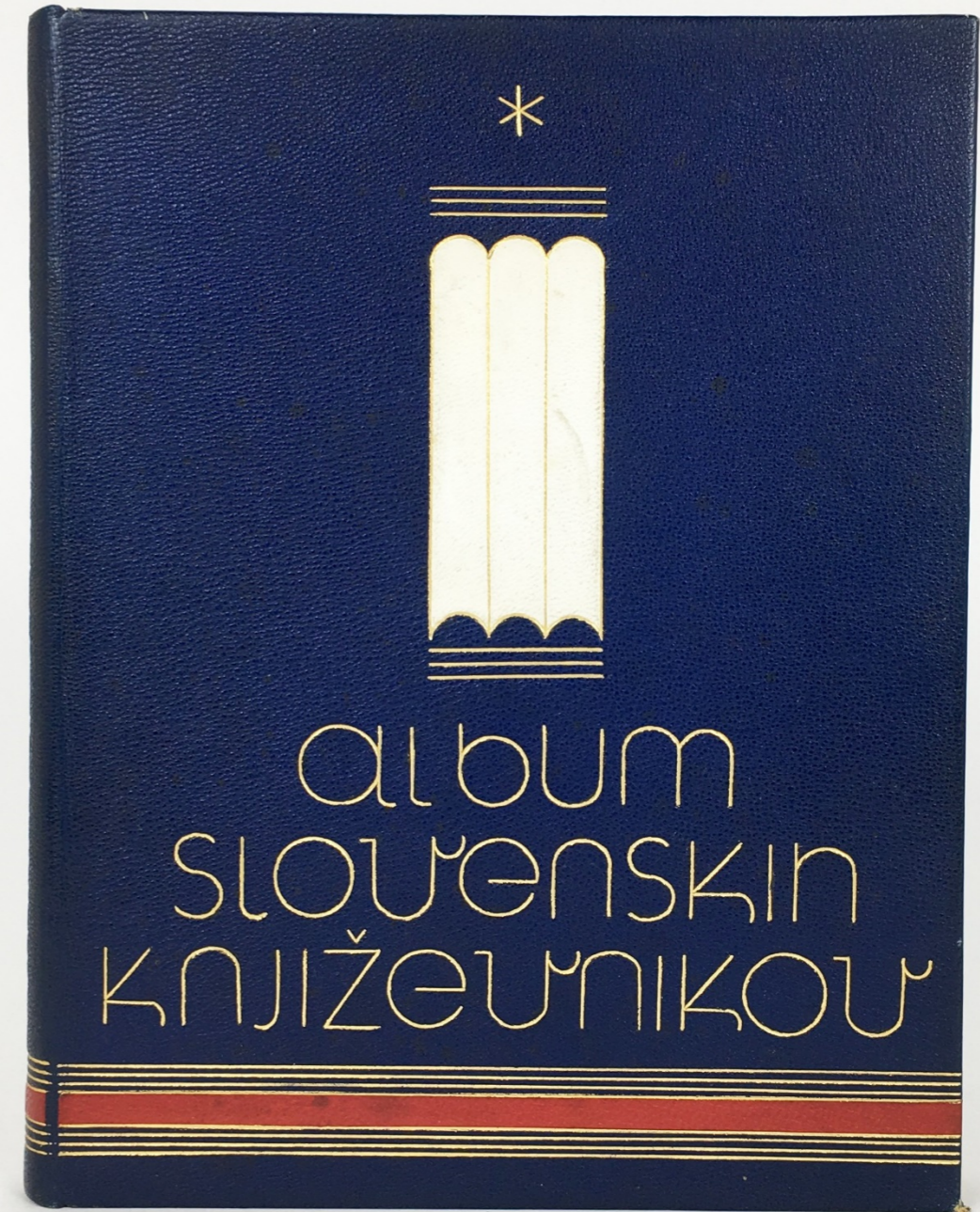
**Technique:** 4°. 139 pp. with photographs and illustrations, XXIX, blue full calf with gilt embossed title and colour details, marbled end papers (Very Good, binding slightly scuffed on lower edges).

**Code:** 65944

A unique, privately made Art Deco binding with a Slovenian title includes a book *Album slovenskih književnikov* (Album of Slovenian Authors) – an elaborately made book with over a hundred portraits of writers and poets. The book is especially valuable source for portraits of contemporary male and female authors of the early 20<sup>th</sup> century. The portraits were collected by a bibliographer, professor and a director of the Slovenian National Library between 1927–1946, Janko Šlebinger.

**References:** Janez LOGAR, "Šlebinger, Janko". *Slovenski biografski leksikon*. Slovenska biografija. Ljubljana: ZRC SAZU, 2013.

€380.00





**COMMUNIST FEMINIST MAGAZINE:**

یہ نگی یول [YENI YOL / NEW ROAD].

*A rare Communist magazine on women's liberation movement with a highly decorative cover, was printed in Tashkent, Uzbekistan, in 1926.*

**Author:** Women of the Central Asian Office of the the Organisational Bureau of the Central Committee of the Communist Party of the Soviet Union.

**Place and Year:** Tashkent, Uzbekistan: Уздание женотде па Средне Азиатского Бйро Ц. К. В. К. П. [Publication of Women of the Central Asian Office of the the Organisational Bureau of the Central Committee of the Communist Party of the Soviet Union] 1926.

**Technique:** 4°, 30 pp. with illustrations within text and 2 colour illustrated page, original colour illustrated wrappers, stapled (Very Good, uncut, tiny folds in the corners of the wrappers, slightly stained).

**Code:** 65953

A rare feminist Communist magazine was printed for the Middle Asian market in 1926 in Tashkent, Uzbekistan, in Ottoman Script. The magazine includes illustrated subjects on women's liberation movement and girl's schools. A colour comics in the middle makes fun of the Capitalists, who are supressing working people.

Tashkent, located between Asia, Middle East and Europe, was in 1920s one of the main centres of Communist printing production. Magazines, such as this one, were distributed into other Turkic speaking countries, where Communism was illegal or supressed.

The magazine was printed in 3000 examples. We could not find any examples of this magazine in libraries worldwide.

€1,200.00





## TATAR POLITICAL-HUMUORESQUE MAGAZINE:

CAJAN.

*An extremely rare magazine, issued in Tatar language in Ottoman script in Kazan, at the time in Tatar Autonomous Soviet Socialist Republic (today Russia), with highly decorative illustrations, printed in offset lithography by popular Tatarstan artists in Art Deco style.*

**Author:**

**Place and Year:** Kazan, Tatarstan, Russia 1929.

**Technique:** Large 4°, 16 pp. with illustrations within text and with four full-page off-set lithographs (Very Good, uncut pages joined at the top, folds slightly fragile with tiny tears, small tears in margins).

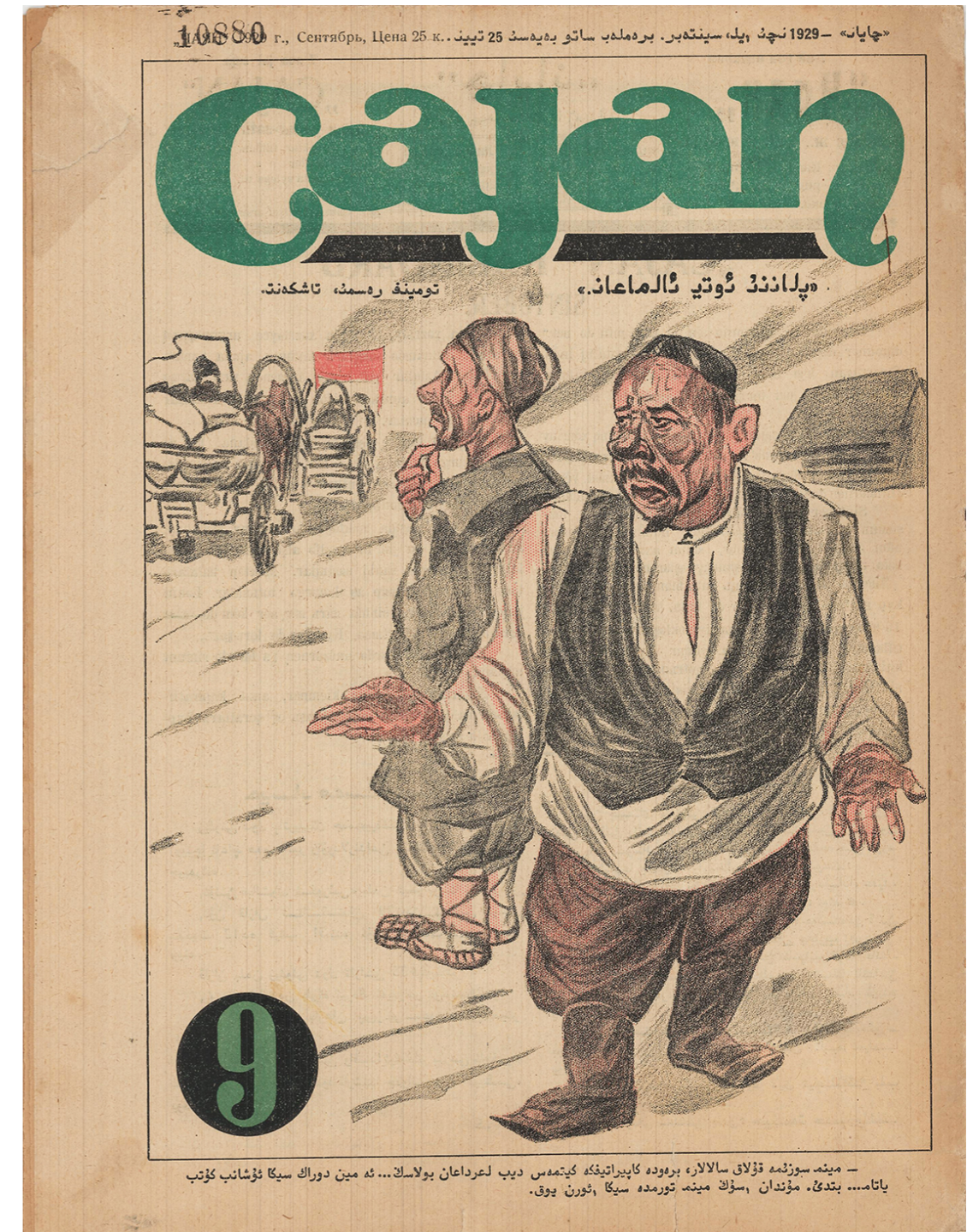
**Code:** 65932

This rare magazine was published in 1929 in Kazan in the Tatar Autonomous Soviet Socialist Republic (today a part of Russia), founded in 1920. The first magazine with this title was issued in 1923.

The magazine makes fun of the contemporary politics and lifestyle, with highly decorative art-deco drawings by famous contemporary artists. The language is Tatar, written in Ottoman Turkish, accompanied with details in modern Turkish and Cyrillic.

The survival rate of the early editions of the magazine is very low. We could only trace later examples in the institutions.

€50.00





**ARMENIAN COMMUNIST MAGAZINE:**

**ԱՇԿԱՏԱՆԿ. ԽՈՐՀՈՒՐԳՆԵՐԻ ՄԻՋՈՑՈՎ ԳԵՊԻ ՍՈՑԻԱԼԻՉՄ. [ԱՄՄԱՏԱՆԿ / Labour].**

**Author:** Various authors of the Communist Party of Armenia.

**Place and Year:** Yerevan, Armenia: Communist Party of Armenia, April 10, 1927.

**Technique:** 4°, 20 pp. with illustrations within text, original tan wrappers with text and illustrations printed in brown, stapled (Very Good, slightly age-toned, wrappers slightly stained, tiny tears in the lower inner side).

**Code:** 65924

This extremely rare Armenian Communist magazine Աշխատանկ (Ashkatank / Labour), issued on April 10, 1927, features articles on the Communist officials and labour movement, both accompanied with illustrations, photographs and photomontages. The caricatures on the last pages include political motives and anti-church propaganda.

On March 4, 1922, Armenia was annexed by Bolshevik Russia and was incorporated with Georgia and Azerbaijan, into the Soviet Union as part of the Transcaucasian SFSR (TSFSR).

We could not find many information on the Ashkatank magazine. An Armenian Communist newspaper with same name was printed during WWI in Van, Turkey (Yektan Turkyilmaz, Rethinking Genocide: Violence and Victimhood in Eastern Anatolia, 1913-1915, 2011, p. 57).

This number was printed in 2500 examples in Yerevan, Armenia, as noted in the imprint.

€50.00





## SLAVIC PRINTING IN FASCIST ITALY:

### ČUDEŽNO OKO [MAGIC EYE].

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

**Author:** Damir FEIGEL (1879-1959).

**Place and Year:** Gorizia, Italy: Goriška matica 1930.

**Technique:** 8°: 131 pp, original wrappers with illustrated cover (Very Good, slightly age-toned, wrappers with tin tears in margins and around the spine).

**Code:** 65960

A short novel in Slovenian language by **Damir Feigel** was published in the Fascist Italy in 1930 in Gorizia by the publishing company Goriška matica, where Feigel worked as a co-editor.

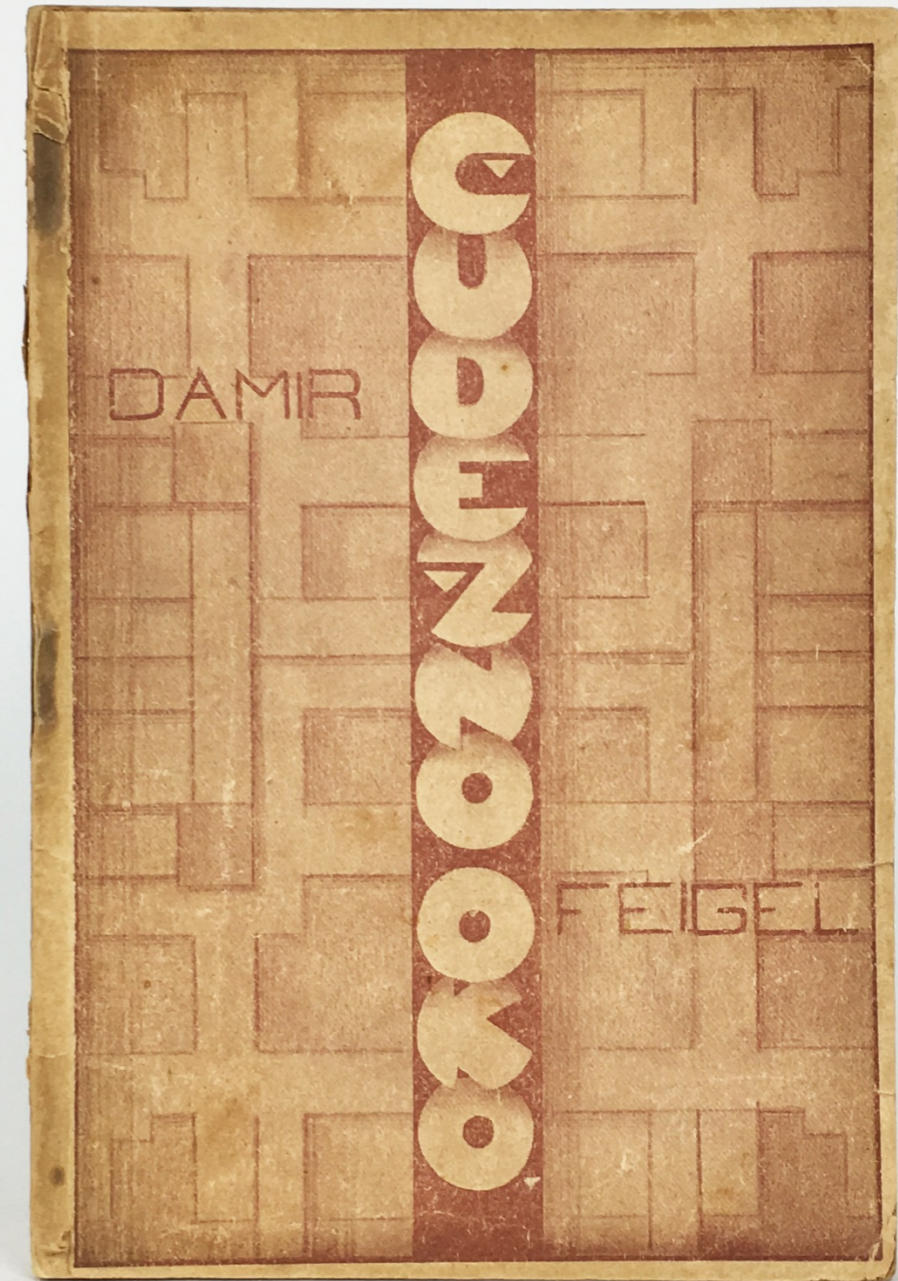
Goriška matica was a publishing house, founded in Gorizia (today Italy) on a newly Italian controlled territory after WWI, in 1919. It was specialised in publishing Slavic, mostly Slovenian books.

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

Matica in Goricia, run by the Slovenian intellectuals from the region and with a printing press Edinost (Unity) in Trieste, was one of the last Slavic publishing companies, fighting to keep the native language. By the late 1920s all the publications of the press had to undergo a Fascist censorship and hundreds of thousands of books were destroyed. In 1933 the publishing house had to Italianise its name to Unione editoriale Goriziana, and was eventually closed in 1940.

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

€120.00





## SLAVIC PRINTING IN FASCIST ITALY:

### VELIKI TOMAŽ [THOMAS THE GREAT].

*A first edition of a novel by France Bevk was published under difficult circumstances by one of the last Slavic publishing houses persisting on the Italian Fascist territories. The cover was designed by a futurist painter Julče Božič.*

**Author:** France BEVK (1890-1970), author; Julče BOŽIČ (1907-1945), illustrator.

**Place and Year:** Gorizia, Italy: Goriška matica - Unione editoriale Goriziana 1930.

**Technique:** 8°: 180 pp., [1], original illustrated wrappers (Very Good, wrappers slightly stained with tiny tears and partly repaired loss of image in margins).

**Code:** 65961

This is a first edition of a novel *Veliki Tomaž*, written by one of the most fertile Slovenian authors of the 20<sup>th</sup> century, France Bevk. Born in the western part of the country under the Austrian-Hungarian Empire, Bevk received his education in Koper (Capodistria) and Gorizia, where he remained working in the fields of writing and edition.

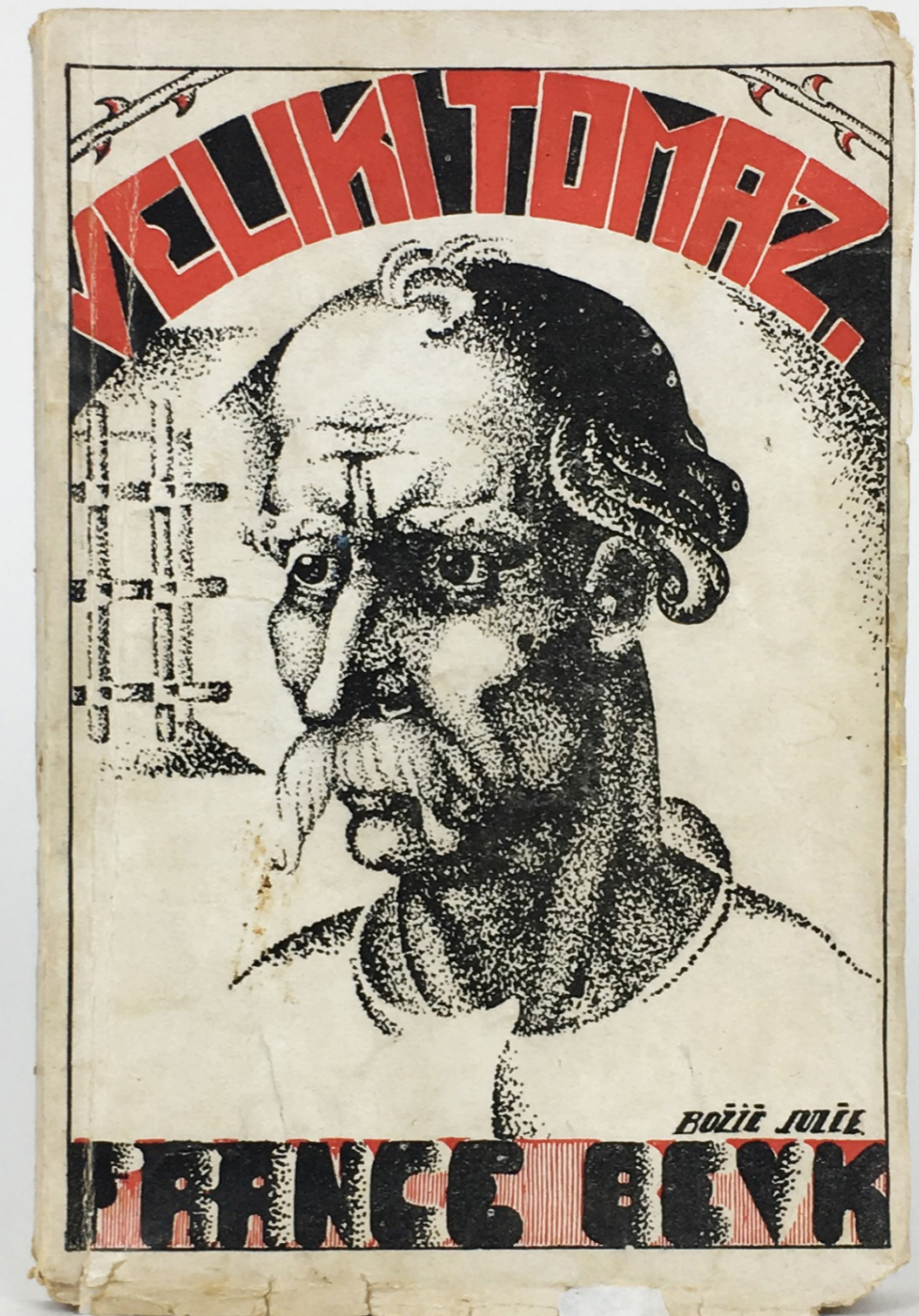
After the area was annexed to the Fascist Italy in 1918, Bevk continued publishing in his native Slovenian language. In 1920 and 1930, after the language became systematically suppressed by the Fascists, France Bevk took the leadership in publishing Slavic prints in the area. Among others he was a director of a publishing house *Goriška matica*, where, under a severe Fascist censorship, he published most of his pre WWII works, including this novel *Veliki Tomaž*, where he again touches a subject of a common country person being suppressed by uncontrolled political situation. The subject was, obviously, much disfavoured by the contemporary Fascist government.

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.

#### **Julče Božič – Slovenian artist in the Fascist Italy**

The cover was designed by a relatively unknown Slovenian artist Julče Božič (1907-1945), who was active in the Slavic circles under Fascist Italy for only a short time before his premature death in 1945. After being schooled at the academies in Florence and Bologna in 1920s, he returned to his native town Spodnja Idrija, which was after WWI annexed to Italy.

Beside being active as a painter, Božič, was making illustrations and book designs for one of the last persisting Slavic publishing houses in the area *Goriška matica*, run by his friend France Bevk. During the 1930s, when *Matica* was already strictly supervised by the Fascist censorship and had to Italianise its name, Julče Božič designed a series of book covers for Bevk's publications.





Characteristic for Božič's covers is a mixture of the contemporary Italian futurism, mixed with his technique of expressionistic pointillism, catching the spirit of grim times under the Fascist.

In 1940, the publishing house was forced to close down, and Julče Božič together with France Bevk were sent to an Italian prison camp. After the capitulation of Italy in 1943, Bevk joined the Partisans as Božič, ill with malaria, returned home. He was soon prosecuted by the Germans and again sent to a prison camp. Week from illnesses, he died at the age of 38 soon after the end of WWII.

### **Goriška Matica Publishing House**

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

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

Matica in 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.

References: Breclj, Marijan: Božič, Julče (1907–1945). Slovenska biografija. Slovenska akademija znanosti in umetnosti, Znanstvenoraziskovalni center SAZU, 2013. <http://www.slovenska-biografija.si/oseba/sbi1002850/#primorski-slovenski-biografski-leksikon> (14. januar 2018). Izvirna objava v: Primorski slovenski biografski leksikon: 3. snopič Bor - Čopič, 1. knjiga. Uredniški odbor Gorica, Goriška Mohorjeva družba, 1976; Breclj, Marijan: Bevk, France, akademik (1890–1970). Slovenska biografija. Slovenska akademija znanosti in umetnosti, Znanstvenoraziskovalni center SAZU, 2013. <http://www.slovenska-biografija.si/oseba/sbi140529/#primorski-slovenski-biografski-leksikon> (14. januar 2018). Izvirna objava v: Primorski slovenski biografski leksikon: 2. snopič Bartol - Bor, 1. knjiga. Uredniški odbor Gorica, Goriška Mohorjeva družba, 1975.

€200.00

### **SLAVIC PRINTING IN FASCIST ITALY: SREBRNIKI [SILVER COINS].**

*A novel by France Bevk was published under difficult circumstances by one of the last Slavic publishing houses persisting on the Italian Fascist territories. The cover was designed by a futurist painter Julče Božič.*

**Author:** France BEVK (1890-1970), author; Julče BOŽIČ (1907-1945), illustrator.

**Place and Year:** Gorizia, Italy: Unione editoriale Goriziana (Goriška matica) 1937.

**Technique:** 8°: 168 pp., original illustrated wrappers (Very Good, wrappers slightly stained with tiny tears and partly repaired loss of image in margins).

**Code:** 65962

This edition of a novel Srebrniki, written by one of the most fertile Slovenian authors of the 20<sup>th</sup> century, France Bevk. Born in the western part of the country under the Austrian-Hungarian Empire, Bevk received his education in Koper (Capodistria) and Gorizia, where he remained working in the fields of writing and edition.

After the area was annexed to the Fascist Italy in 1918, Bevk continued publishing in his native Slovenian language. In 1920 and 1930, after the language became systematically suppressed by the Fascists, France Bevk took the leadership in publishing Slavic prints in the area. Among others he was a director of a publishing house Goriška matica, where, under a severe Fascist censorship, he published most of his pre WWII works, including this novel Srebrniki, where he again touches a subject of a common country person being suppressed by uncontrolled political situation. The subject was, obviously, much disfavoured by the contemporary Fascist government.

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.

### **Julče Božič – Slovenian artist in the Fascist Italy**

The cover was designed by a relatively unknown Slovenian artist Julče Božič (1907-1945), who was active in the Slavic circles under Fascist Italy for only a short time before his premature death in 1945. After being schooled at the academies in Florence and Bologna in 1920s, he returned to his native town Spodnja Idrija, which was after WWI annexed to Italy. Beside being active as a painter, Božič, was making illustrations and book designs for one of the last persisting Slavic publishing houses in the area *Goriška matica*, run by his friend France Bevk. During the 1930s, when *Matica* was already strictly supervised by the Fascist censorship and had to Italianise its name, Julče Božič designed a series of book covers for Bevk's publications.

Characteristic for Božič's covers is a mixture of the contemporary Italian futurism, mixed with his technique of expressionistic pointillism, catching the spirit of grim times under the Fascist.



In 1940, the publishing house was forced to close down, and Julče Božič together with France Bevk were sent to an Italian prison camp. After the capitulation of Italy in 1943, Bevk joined the Partisans as Božič, ill with malaria, returned home. He was soon prosecuted by the Germans and again sent to a prison camp. Week from illnesses, he died at the age of 38 soon after the end of WWII.

#### **Goriška Matica Publishing House**

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.

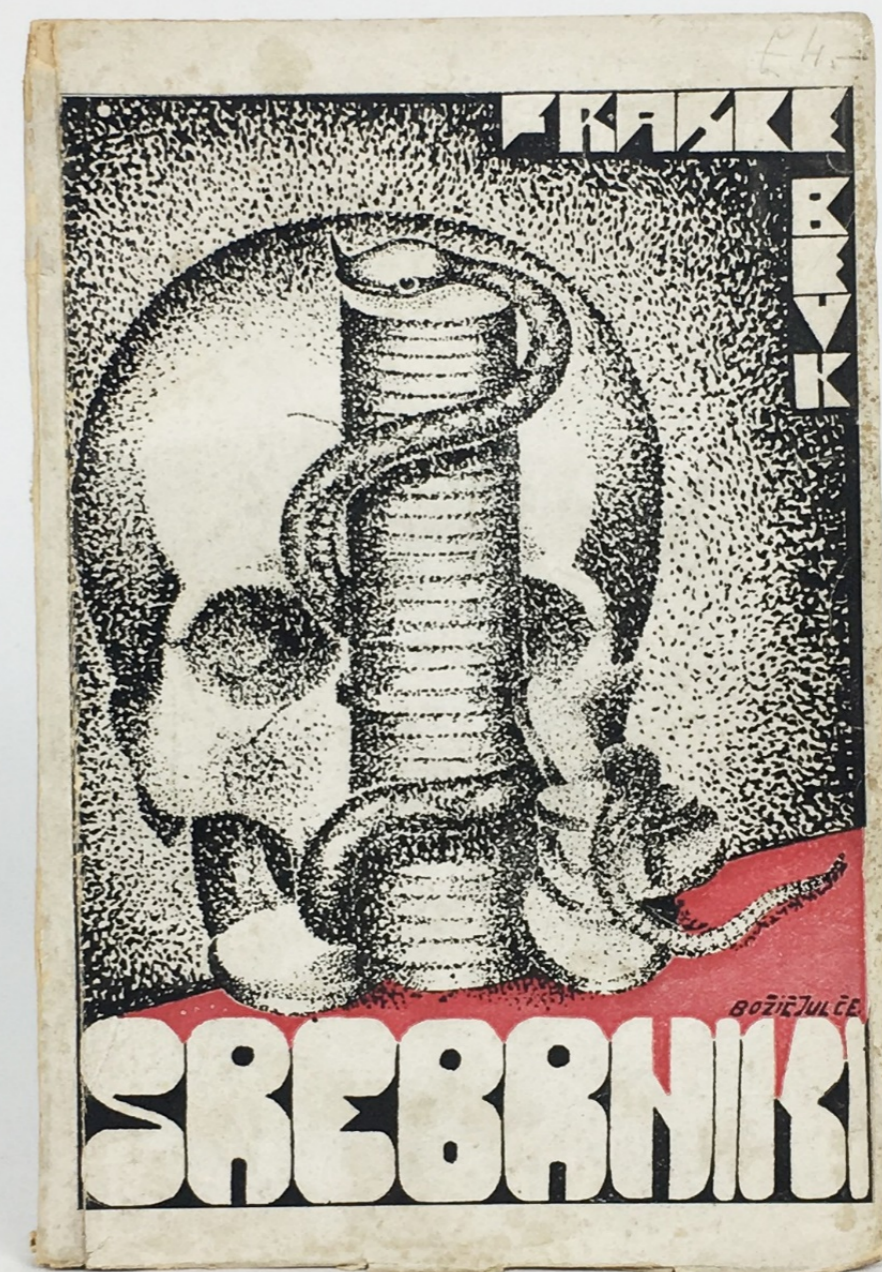
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€200.00





## MEŠTROVIĆ ART EXHIBITION:

### MEŠTROVIĆ. THE MEŠTROVIĆ EXHIBITION.

*An illustrated catalogue, with a highly decorative cover, was made for for an exhibition of sculptures by a Croatian artist Ivan Meštrović in the Brooklyn Museum in 1924.*

**Author:** Christian BRINTON (1870–1942).

**Place and Year:** New York: Meštrović Exhibition Committee 1924. Designed and printed by Currier and Hartford.

**Technique:** Small 4°. [32] text and illustrations, original green card binding with gold and black illustration on the cover (Very Good, old owner's name on the title page, binding slightly worn on edges).

**Code:** 65943

A catalogue with a decorative Expressionistic cover was made for an exhibition of a Croatian sculptor Ivan Meštrović (1883-1962) in the Brooklyn Museum in 1924.

Meštrović was one of the most renowned Croatian sculptors and architects of the 20th century. He was studying art in Vienna at the Academy of Fine Arts under Edmund von Hellmer and Otto Wagner. In 1905, he had his first exhibit with the Secession Group in Vienna. Three years later, in 1908, Meštrović moved to Paris, where he became internationally famous. Auguste Rodin said that Meštrović is the greatest phenomenon among sculptors and even greater sculptor than he was. Before WWI he also worked in Croatia and Rome. As Meštrović opposed to the Austro-Hungarian authorities, he travelled and exhibited in Paris, Cannes, London and in Switzerland during WWI, because staying in Croatia was too dangerous

This catalogue presents Meštrović's work at his first exhibition in the United States, after WWI. A year later he exhibited in Chicago and then in Egypt and Palestine. After WWII Ivan Meštrović moved to the United States. In 1954, president Dwight D. Eisenhower personally presided over ceremony granting Meštrović American citizenship. He became a professor at the University of Notre Dame in 1955. His public statues in the Unites States include *Pieta* (1942-46) in Basilica of the Sacred Heart, Notre Dame, *Spearman* in Chicago (1928), and *Moses* (1952, cast 1990) at the Syracuse University.

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

The text was written by an art critic, curator and collector Christian Brinton (1870–1942), who in his life wrote more than 200 articles and was promoting modernism in the United States between 1910 and the end of his life.

**References:** Walker, Andrew J, "Critic, curator, collector: Christian Brinton and the exhibition of national modernism in America, 1910--1945" (1999).

€50.00





## IMMIGRANT PRINTING:

### ZAPOJMO! ZBIRKA PERSMI. OD SRCA DO SRCA [LET'S SING! COLLECTION OF SONGS. FROM HEART TO HEART].

*A rare book with a collection of songs was printed during WWII in Cleveland, Ohio, in Slovenian language by the Slovenian Women's Union of America, as a part of the women's liberation movement.*

**Author:** Albina NOVAK (1900-1971), editor; Marie PRISLAND, introduction.

**Place and Year:** Cleveland: Ameriška domovina [American Homeland] 1943.

**Technique:** Small 8°, 104 pp. with illustrated title page, one full page illustration and an illustration within text, original blue embossed card wrappers with printed title, stapled (Very Good, binding slightly scuffed, old short pen lines on a first blank page).

**Code:** 65933

A rare book with circa 150 songs from different regions of Slovenia, was published by the *Slovenian Women's Union of America* in the United States. The book starts with an anthem of Slovenian Female Immigrants in the United States *Naša »Zvezna« Himna* (Our »United« Anthem) by Ivan Zorman. The book also includes a Slovenian translation of The Star-Spangled Banner by Ivan Zupan.

In 1926, the *Slovenian Women's Union of America* in the US was founded on the initiative of Marie Prislant, who was inspired by the women's liberation movement in the United States. The Union's goal was not only to keep a cultural connection between female Slovenian immigrants to the United States, but also to acquaint them with the currents of the international women's liberation movement. Since 1929 the association has been publishing their own monthly *Zarja* (The Dawn). At the beginning the Association counted 72 female members, in 1964 it expanded to 96 clubs with circa 12,000 members. In 1997, the number of the regional clubs was 65 and it included circa 6,000 members.

The editor of this book, Albina Novak, and the president of the Union, Marie Prislant, both immigrated to the United States in 1906.

The first edition of *Zapojmo!* was published in 1942, and republished in enlarged edition in year later. We could only trace two examples of this 1943 edition in libraries worldwide (Library Dušan Černe in Trieste, Italy; University of Wisconsin - Milwaukee) and one example of 1942 (University of Minnesota, Minneapolis).

€50.00





## UKRAINIAN ANTI-BOLSHEVIK PROPAGANDA POSTER:

ПАЙМИТ ПЕТЛЮРА ПРОДАВ УКРАЇНУ ПОЛЬСЬКИМ ПАНАМ! [PAJMIT PETLJURA PRODAK UKRAINU POL'S'KIM PANAM!]

*A decorative art-deco Ukrainian propaganda poster against Symon Petliura's coalition with the Poles was made by the Bolshevik sympathisers in the Ukrainian Socialist Republic following their defeat after in Kiev the October Revolution.*

**Author:** Anon.

**Place and Year:** [Kiev, Ukraine: Всеукраїнське изд-во (All-Ukrainian Publishing House 1920)].

**Technique:** Lithograph in red and black (Very Good, margins slightly aged-toned with tiny tears) 69 x 49 cm (inches).

**Code:** 65952

A beautifully designed red and black lithographed poster shows a stylised image of a Polish leader Józef Klemens Piłsudski (1867 – 1935), walking away with stolen goods. A sign above says: Hireling Petljura sold the Ukrainian land to the Poles!. The title is referring to Symon Petliura (1879 – 1926), a Ukrainian leader, who proved open to making an agreement with Poland in order to prevent his country from falling to the Bolsheviks.

The poster was printed by Bolsheviks in Ukraine, who were defeated by the Petliura. As a result of the dispute, the Bolsheviks lost their power and Petliura's government agreed for Poland to annex the bordering Galicia and Volhynia (Wołyń) regions.

### Historical Background

In 1918 and 1919 a conflict between Ukraine and Poland broke up as a result of the October Revolution in Russia and the end of WWI in Europe, in which both countries claimed Chełm Land and Volhynia (Wołyń) regions. Following the Russian Revolution of 1917 the Ukrainian People's Republic or Ukrainian National Republic was declared as a predecessor of modern Ukraine. In the following years the state was caught between two poles: pro-Russian Bolsheviks and anti-Bolshevik politicians. In 1920, a Ukrainian statesman Symon Petliura defeated the Bolsheviks with a help of Polish soldiers. On April 21, he signed an agreement with the Polish statesman Józef Klemens Piłsudski, one of the most influential Polish political figures between the two world wars. He was Chief of State (1918–22), First Marshal of Poland from 1920, and de facto leader (1926–35) of the Second Polish Republic.

As a reward for the Polish help to fight against the Bolsheviks, Petliura moved the border between Poland and Ukraine on the Zbruch River, allowing Poland to annex disputed countries Galicia and Volhynia.

This poster made by an unknown author, showing Piłsudski with his typical moustaches walking away with his “stolen” goods, was published by a Ukrainian Bolsheviks after their defeat in 1920.

€2,900.00





**ARMENIAN & OTTOMAN SCRIPT - PORTRAIT:**

**MEHMED V.**

*A very rare larger portrait of Mehmed V with titles in Ottoman and Armenian script, was published for the occasion of his investiture in 1909, only days after the massacre of Armenians in Adana. The Armenian Genocide under the reign of Mehmed IV happened six years later.*

**Author:** Dovich (?).

**Place and Year:** [Turkey 1909].

**Technique:** Hectography (slightly age-toned and stained, margins with small tears and traces of old tape, small holes and folds in the image, otherwise in a good condition) 28,5 x 40,5 cm (11.2 x 16 inches).

**Code:** 65965

A rare ephemeral hectographed portrait with title in Ottoman and Armenian script was made for the occasion of the investiture of Mehmed V Reşâd (1844 - 1918) on April 27, 1909. Mehmed V was a puppet leader no real political power, as a consequence of the Young Turk Revolution in 1908.

Ironically, only days before Mehmed's investiture the Adana massacre occurred in the Adana Vilayet of the Ottoman Empire resulting in the deaths of as many as 20,000–30,000 Armenians. Six year later it was followed by the Armenian Genocide during and after World War I. Mehmed V died during WWI, on 3 July 1918 at the age of 73, and he did not live to see the downfall of the Ottoman Empire.

The image was also distributed in the shape of postcards, sometimes with added title written in Greek. The languages on the bottom were added depending on the region of the Ottoman Empire, the portrait was made in. The portrait was printed as an ephemera in a limited edition in the technique of hectography and a survival rate of such documents is extremely low. We could not find any other examples of the portrait in institutions worldwide.

€850.00





**OTTOMAN EMPIRE: عمومي ممالك محروسى شاهانى [GENERAL MAP OF THE PROTECTED COUNTRIES.]**

*A rare gigantic map of the Ottoman Empire, the Balkans and the Arabic Peninsula in Ottoman script was designed by the Government Map Office in Istanbul, under direction of Ali Şeref Paşa, the first modern Turkish cartographer to fully embrace the importance of monumental wall maps.*

**Author:** علی شرف پاشا Ali ŞEREF PAŞA (also Hafız Ali Eşref, Istanbul ? - 1907).

**Place and Year:** Beyazit, Istanbul: [مطبعه عامره Matbaa-i Amire] 1896.

**Technique:** Lithograph in colour, originally dissected and mounted on linen (small loss of image on edges of segments, repaired tears in linen, small tears and loss of image in margins, slightly water-stained, otherwise in a good condition) 150 x 120 cm.

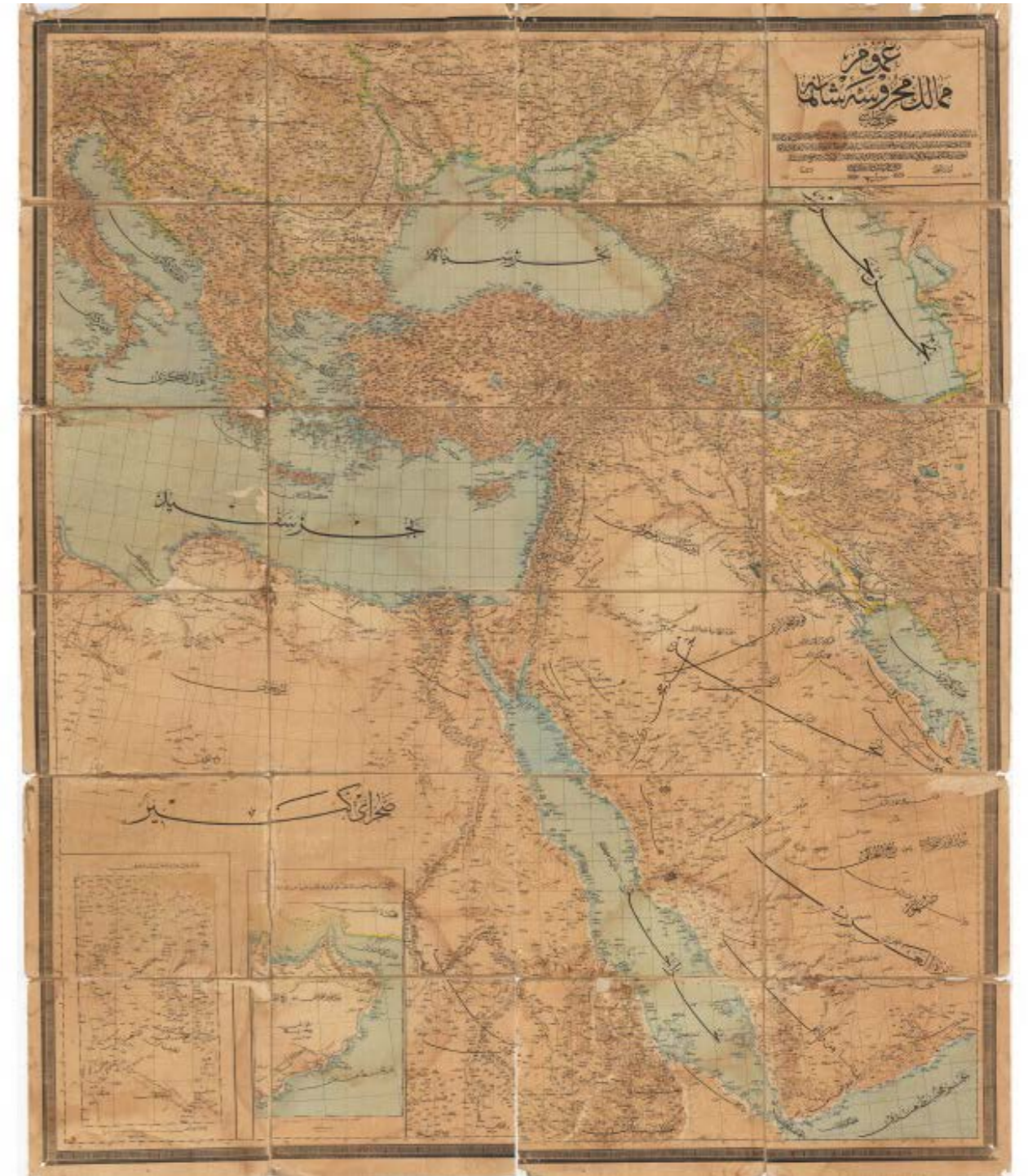
**Code:** 65945

A gigantic lithographed map shows the Ottoman Empire with the Balkans and the Arabic Peninsula.

Importantly, the map delineates some of the world's most strategically important railway lines. The Haimidian era marked intense railway construction in both the European and Asiatic parts of the Ottoman Empire, with profound ramifications to both the national economy and geopolitics.

In South-eastern Europe, the map depicts the first Trans-Balkan rail route, built at the initiative of the *Chemins de fer Orientaux*, that connected Istanbul with Vienna, and beyond to the general European railway system. Against much political and technical difficulties, this line was completed in 1888, and beginning the following year hosted the *Orient Express*; running from Paris to Istanbul, it is history's most famous ultra-luxe rail service, immortalized in countless books and movies, including, most notably Agatha Christie's thriller. The eastern terminus of the line was the elegant Sirkeci Station, on the shores of the Golden Horn, completed in 1890. As shown here, the main route of the connection ran from Vienna, then to Budapest, Belgrade, Niš, Sofia, Plovdiv, Edirne and then Istanbul. Crossing the Bosphorus, the map depicts the routes of Anatolian Railway, an epic project that opened the heart of Turkey to the industrial revolution and modern travel. The construction of the railway commenced in 1871, under the guidance of the brilliant German engineer Wilhelm Pressel, at its western origin, Haydarpaşa, Üsküdar (Istanbul). It was progressively extended eastward to Imit, by August 1873. Due to the Empire's extreme political and economic problems, further construction was paused until 1880, when the line was extended to Adapazarı. It was intended for the railway to continue to Ankara and Konya, but the immense costs and technical difficulties of building the line over the rocky elevations of the Anatolian interior for some years frustrated the efforts of various syndicates.

Finally, in October 1888, a consortium headed by Deutsche Bank assumed control of the railway and all future construction. Importantly, this arrangement represented the first bold German bid to gain political and economic power within the Ottoman Empire, as in winning control of the line, Deutsche Bank had aggressively muscled out the Franco-British interests that had held sway at the Sublime Porte for some decades. Indeed, in 1889, Deutsche Bank took over the *Chemins de fer Orientaux*, and in the coming years Germany continued to expand its role in





railways across the Ottoman Empire. German control of the railways formed the basis of the German-Ottoman Alliance (and the gradual side-lining of France and Britain) that was to eventually take both nations united into World War I.

Returning to the construction of the Anatolian Railway, the German engineering firm Philipp Holzmann made remarkable progress cutting the line into the interior, completing the link to Ankara by the end of 1892. The following year, the southern branch was commenced, departing the Imit-Ankara line at Eskişehir, working down to Konya. Progress on this route was likewise impressive, as the line was opened to Afyon by August 1895. The present map shows the southern route in the latter stages of its progress, nearly reaching Konya, which was achieved in July 1896.

The Sublime Porte, with German financial and technical backing, envisaged the continuation of the rail networks from Konya that would eventually result in two epic railway lines. First, the Ottoman-German planners conceived the Baghdad Railway, commonly known as the Berlin-Baghdad Express, or *Bagdadbahn*, which would run from Europe, through Istanbul and Konya, across Anatolia and then into Mesopotamia, reaching Baghdad (and then hopefully the port of Basra, near the head of the Persian Gulf).

Second, the Sublime Porte conceived the Hejaz Railway, a line running southwards from Anatolia, through Damascus and then to the holy cities of Mecca and Medina. This line would greatly ease the arduous annual journeys of thousands of Haj pilgrims. As the Ottoman Sultan was also the Caliph, or the supposed temporal head of the Islamic faith, the completion of such a line had immense symbolic importance, in addition to profound practical ramifications.

Unlike the other Ottoman lines, financing for the Hejaz Railway was to come from donations given by pious Muslims all around the world. While post-dating the map, the Hejaz Railway was commenced in 1900, working south from Damascus, under the guidance of the German engineer Heinrich August Meissner. By 1908, it was completed as far as Medina, about 400 km short of Mecca. The line would never reach Mecca, in part owing to the opposition of local potentates who felt that the line threatened their political security.

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

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

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

## Ali Şeref Paşa or Hafız Ali Eşref

Not much is known about the author, who was known as Ali Şeref Paşa or Hafız Ali Eşref.

He was a soldier, who was schooled in Paris as a cartographer around 1862. Already in Paris he published his first atlas with 22 maps, called *Yeni atlas*. Upon his return to Istanbul he became a chief cartographer at the Matbaa-i Amire Printing Press in Beyazıt, which was the successor of the Mütferrika press from 1727. Among others he translated the large Kiepert map of Anatolia to Ottoman. He died in 1907, leaving his large project of a gigantic map of Anatolia in 100 sheets unfinished.

Ali's name is often misunderstood or even listed as two different people: Ali Şeref Paşa and Hafız Ali Eşref.

Until the surname law adopted on June 21, 1934 Turks did not have surnames. They were born with one first name and were until the adulthood described only as sons or daughters of their parent's names. Later they were given titles such as Effendi (Sir), Bey (Chief) or Hanım (Madam) for higher classes, or they were given names according to their work or class. The names were not inherited by children until 1934, when the surname law was enforced.

The map maker Ali received names Şeref, the honourable, and Paşa, the dignitary. He was also known as Hafız, the memorizer of Qur'an, and Eşref, proud. So Ali Şeref Paşa would have a meaning *Honourable Dignitary Ali*, and Hafız Ali Eşref, Memorizer of Qur'an Proud Ali.

### Darüttıbaa - Matbaa-i Amire Printing Press

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

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

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

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

The map is very rare. It was probably only printed in limited edition for government purposes and also a survival rate of such large maps is extremely low. Most of them would be destroyed after the fall of the Ottoman Empire. We could not trace any other examples of the map.

**€3,600.00**



**POLISH UNDERGROUND NEWSPAPER: SPRAWY POLSKIE [POLISH AFFAIRS] YEAR II, # 4/5: 3  
III 1940.**

*One of the earliest Polish underground newspapers from WWII was printed by a resistance group Związek Orła Białego in Końskie. Extremely rare!*

**Author:** Związek Orła Białego [Union of the White Eagle].

**Place and Year:** [Końskie, Poland: TOW] March 3, 1940.

**Technique:** 4°: 10 pp. mimeographed text, stapled (Very Good, tiny tears in margins, light ink staining).

**Code:** 65970

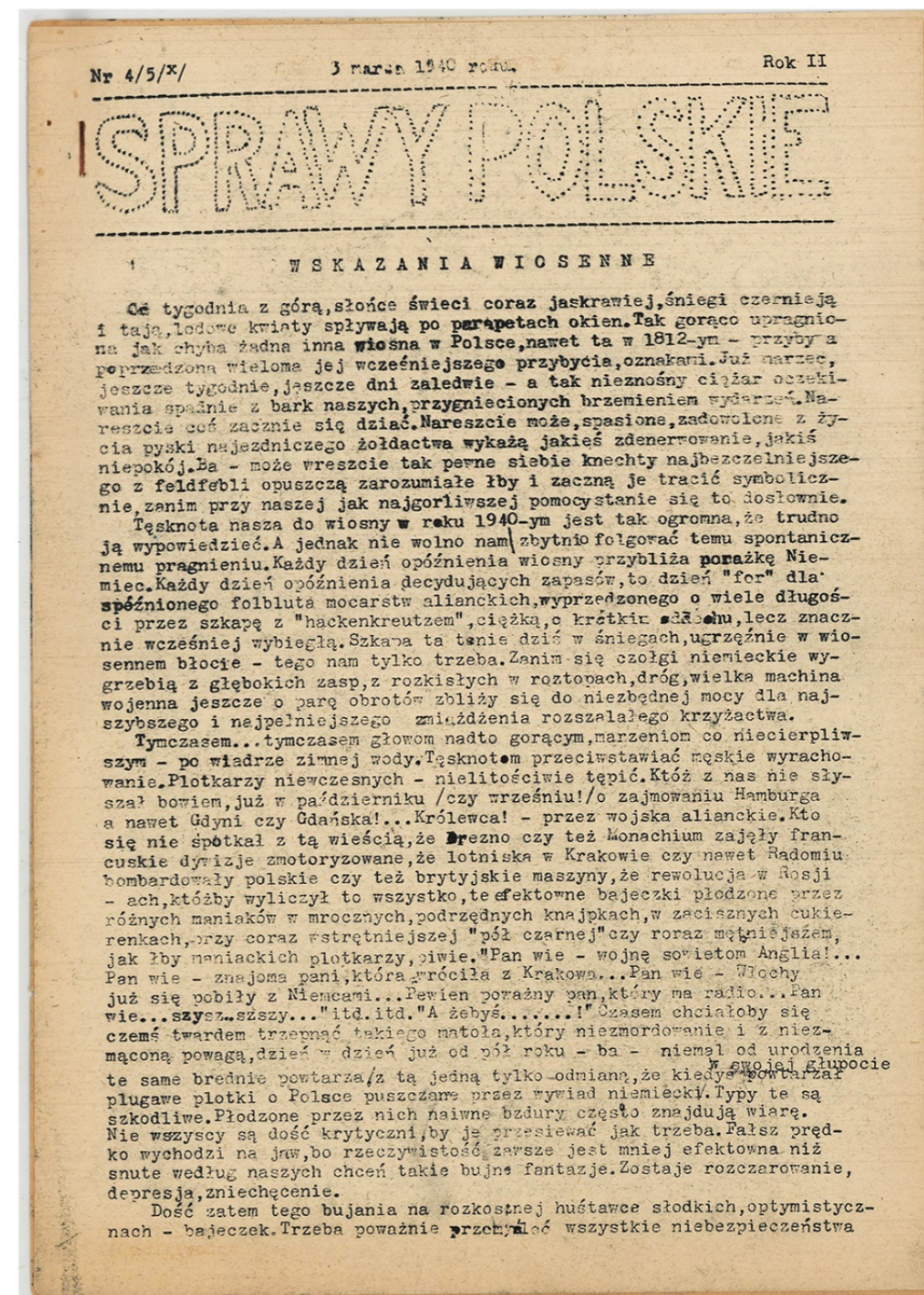
A very rare mimeographed newspaper with the news on the German terror in Poland, current war situation in Poland and the Allies was issued by a Polish underground movement Związek Orła Białego

The secret organisation Związek Orła Białego (Union of the White Eagle) was founded in Krakow in 1939 and was one of the first Polish underground movements during WWII. It had a big influence mostly on Upper Silesia and Lesser Poland. In June 1940 the organisation merged with Związek Walki Zbrojnej (Union of Armed Struggle). This magazine was printed only two months prior to that.

The newspaper was printed between 1939 and 1941 – first editions were mimeographed and later printed. The underground press was hidden in a private house of family *Tworzyński*, in the town Końskie, in a part called Koczwarą. All editions of this newspaper are extremely rare.

**References:** Lucjan Dobroszycki, *Centralny katalog polskiej prasy konspiracyjnej, 1939-1945* (Warsaw, 1962), no. 814.

€1,900.00





## WARSAW UPRISING UNDERGROUND PRINTING:

## WARSZAWA WALCZY ŻOŁNIERSKA GAZETA SCIENNA. [WARSAW FIGHTS: SOLDIERS’ WALL NEWSPAPER], ISSUE NO. 40.

*A very rare issue of ‘Warszawa Walczy’ [Warsaw Fights], a large illustrated broadside ‘wall newspaper’ issued by the propaganda bureau of the ‘Armia Krajowa’ [Polish Home Army] during the Warsaw Uprising, one of the most popular works published within the barricaded city to inform both resistance fighters and local residents, an especially fine example in very good condition.*

**Author:** ARMIA KRAJOWA (AK) [POLISH HOME ARMY].

**Place and Year:** Warsaw: Staff of the VI Division, Department of Propaganda of the Home Army, August 19, 1944.

**Technique:** Broadside (43 x 61 cm / 17 x 24 inches), off-set print with illustrations (Very Good, clean and sharp, old folds, some light wear along vertical centerfold).

**Code:** 65969

This is a remarkably fine example of an issue of *Warszawa Walczy* [Warsaw Fights], a large illustrated broadside ‘wall newspaper’ that was perhaps the most widely read and visually impressive periodical produced by the Armia Krajowa (AK) [Polish Home Army] resistance fighters during the Warsaw Uprising, one of the most dramatic and tragic events of World War II. It was issued within the barricaded city by the 6<sup>th</sup> Division Staff of the Department of Propaganda of the AK. *Warszawa Walczy* was published in 56 issues from August 2 to September 9, 1944, on some dates appearing in both morning and evening editions.

While the earliest issues of *Warszawa Walczy* were crudely lithographed on A4-sized sheets, most of the issues (such as the present example) were large, illustrated broadsides, published on a modern industrial printing press. The ‘wall newspapers’ were posted on billboards in AK-held areas of the city, and would have had a much larger and diverse readership that most other periodicals. Issues featured stories of a general interest, not only of events in and around Warsaw, but of war news from across Europe. While the reporting of events was factual, an emphasis was placed upon ‘encouraging’ stories, such as AK advances in Poland and Allied victories on both the Eastern and Western Fronts – the message being that it was worth fighting for Warsaw, as the Nazis’ days were numbered.

The present issue was published on August 19, 1944, just shy of three weeks into the Uprising. It showcases stories on specific events within Warsaw itself, illustrated by three photographic images, plus updates from foreign fronts, such as the Allied invasion of France.

### A Note on Rarity

Despite the *Warszawa Walczy*’s popularity during the Uprising, its large size and ephemeral nature ensured that very few examples survive today. Indeed, the clear majority of examples would have been destroyed during the





rebellion itself, while others would have perished in the years following the war, especially during certain periods, when Communist censors looked unfavourably upon Armia Krajowa publications. The present example is in remarkably fine condition.

### The Warsaw Uprising

The Warsaw Uprising (August 1 to October 2, 1944), represented both the climax and the downfall of the independent Polish resistance to the Nazi occupation of Poland during World War II. The war commenced with Germany's invasion of Poland on September 1, 1939, followed a little over a fortnight later, by the Soviet invasion of the county, from the east. Poland was totally overwhelmed with all its conventional military resistance being quickly crushed. Pursuant to the Molotov-Ribbentrop Act (1939), Germany annexed western and central Poland, while the USSR absorbed the *Kresy Wschodnie*, or eastern parts of the country.

Immediately in the wake of the occupation, Polish resistance movements were formed, with the objective of opposing the occupation through acts of guerrilla warfare. The most prominent resistance movement, commanding the support of the mainstream elements of Polish society, backed the Polish Underground State (*Polskie Państwo Podziemne*), which by the summer of 1940 had set up a government-in-exile in London. Within Poland, the Underground State was represented by its military wing, the *Związek Walki Zbrojnej*(Union of Armed Struggle).

In June 1941, Nazi Germany turned on the USSR, quickly overrunning the rest of Poland, on its way to invading Russia. This placed the entire country under Nazi occupation, and subject to its devious *Generalplan Ost*, its design to eliminate Polish society and to resettle the territory with ethnic Germans. Poland was subjected to an occupation of imaginable brutality directed towards its civilian pupation. The Nazis would kill almost one-fifth of the Polish population, including almost its entire Jewish community.

Meanwhile, despite their traditional animosities, the Polish Underground government and the Soviets signed the Polish-Russian Military Agreement (August 14, 1941), whereby the Soviets agreed to release the thousands of Polish soldiers imprisoned in their gulags, while both parties outwardly agreed to bury their differences to form a united front against Germany. However, the mainstream Polish resistance (rightly) viewed Soviets as an enduring threat, as Stalin plotted against the Polish Underground State, even as he was supposedly cooperating with them.

In 1942, the *Związek Walki Zbrojnej* was transformed into the *Armia Krajowa*(Home Army, *AK*), and was formally joined by most Polish resistance groups. By the summer of that year it counted 200,000 formally registered fighters, plus millions of active civilian supporters.

In 1943, the Soviet Union broke off diplomatic relations with the London Polish government-in-exile. Stalin revived the KPP (Polish Communist Part) and formed the *Krajowa Rada Narodowa* (KRN, Homeland National Council), a Communist government-in-waiting, supported its own army, the *Gwardia Ludowa* (GL, People's Guard). To be clear, the KRN reported directly to Moscow, and was not even semi-autonomous. As such, many consider the organization to be an organ of the USSR, as opposed to part of the Polish resistance.

The GL was much smaller and less active than the AK, having only about 5% of the manpower of its rival, although it was very well armed, courtesy of Moscow. While the GL participated in many low-grade actions against the Nazis, it avoided serious direct confrontation with the Germans. Its main purpose seemed to be to spy upon and limit the effectiveness of the AK, and there are many recorded instances of the GL and its successors passing information to the Gestapo, which was used against the AK.

On January 1, 1944, the GL became the *Armia Ludowa* (AL, People's Army) and that year possessed a strength of 30,000 active fighters, although authoritative information on the AL is very hard come by, as Soviet records remain sealed.

Returning to the Armia Krajowa, much controversy and misinformation still surrounds the nature and effectiveness of the movement, causing heated disagreements up to the present day. That all being considered, most historians agree that the AK was the legitimate mainstream Polish resistance movement and that, while ultimately unsuccessful in its mandate to liberate Poland, had a major effect upon the course of the war. Historian Ben Macintyre claimed that “The Polish contribution to allied victory in the Second World War was extraordinary, perhaps even decisive, but for many years it was disgracefully played down, obscured by the politics of the Cold War.”

Prior to the major uprisings of 1944, the AK concentrated its energies on self-defence, mainly the freeing of prisoners, defending civilians from Nazi genocide programmes, as well as mounting acts of sabotage against the Wehrmacht. Evidence shows that during the period, while far from toppling the German occupation, the AK managed to severely disrupt Nazi plans, tying down additional enemy resources. The AK also had a crucial role in Western Allied intelligence operations, in that it is estimated that 43% of all the intelligence received by London from Continental Europe came from the AK.

The efforts of the Polish underground state and the AK came to a head in the summer of 1944. By that time, the AK numbered over 400,000 troops, making it the largest resistance force in Europe. In many respects, things were looking up. Germany was facing defeat everywhere, in France, Italy, Russia, as well as Eastern Poland, where the Soviets were driving the Wehrmacht westwards day by day. By late July 1944, the Red Army had driven the Germans almost to the edges of Warsaw.

However, the predicament of the Polish resistance was more complicated. Their support was imminently slated to face a crushing blow, as the Nazis planned to press all able-bodied Poles into slavery in service of the occupation, thus robbing the AK of their back-up manpower. Moreover, it was recognized that if the Soviets liberated Warsaw, then they would be able to claim control over Poland following the war, placing their Polish Communist comrades in charge of the country at the expense of the Polish Underground State.

Thus, it was at this juncture that the AK's commander-in-chief, General Tadeusz Bór-Komorowski, decided to mount *Operation Tempest*, an all-out attempt to throw off the German occupation, to be staged in multiple rebellions across the country. The Soviets publicly supported the operation, although their subsequent actions would prove their assurances to be insincere.

The greatest aspect of the operation was Bór-Komorowski's design to seize control of Warsaw, in what was to be known as the Warsaw Uprising. Beginning on August 1, 1944, the AK seized control of much of central Warsaw from the beleaguered, but still formidable German forces. Ferocious, street by street fighting ensued, as the AK tried to dislodge the Wehrmacht from their urban bases. However, they were never able to completely dislodge the German positions, setting the scene for a protracted struggle that was to be the largest single resistance military effort of the entire war. It soon became clear that the AK had fallen into a Soviet trap, which Arthur Koestler called “one of the major infamies of this war”. Stalin knew that he would defeat Germany sooner or later, and had already turned his attention to the post-war situation.

Despite his assurances of assistance to the AK, Stalin ordered Soviet forces, which were on the eastern gates of Warsaw, to do absolutely nothing, to simply wait and watch while the AK and the Germans attacked each



other. Without Soviet back-up, the AK army in Warsaw, which numbered at most 49,000 troops, would undoubtedly be defeated by the Germans. According to Stalin's Machiavellian master plan, this would eliminate the pro-Western Polish leadership, leaving the country ripe for a post-war Communist takeover. At the same time, the AK would seriously maul the Germans, leaving them weakened in advance of the intended Soviet drive westwards.

The Armia Ludowa's role in the Warsaw Uprising remains a topic of fierce debate. There is a paucity of reliable information on the operations of Soviet-allied troops within Warsaw, and much of the written history is often warped by Cold War propaganda. As best as can be discerned, it seems that during the Uprising only about 500 AL troops were allowed by Stalin to cross the Vistula River into central Warsaw. Officially, the AL fighters were supposed to be part of the resistance, battling the Germans in alliance with the AK, although it is unclear as to whether they were ever engaged in serious anti-Nazi combat. Probably their true objective was to keep an eye on the AK as they fought their valiant, but doomed, struggle against the Wehrmacht. Stalin needed eyes and ears within Central Warsaw, so that he could perfectly calibrate his response. It seems that Stalin wanted the AK to be given just enough support (via Western Allied air drops) that they could fight long enough to seriously weaken the Nazis, but not support sufficient to sustain their effort, such that they would ultimately be defeated.

As the battle raged, the AK forces were soon trapped in their urban enclaves, suffering massive casualties, while running short of ammunition and food. The fighting was so intense that over 25% of the city's buildings were destroyed. While, the Soviets begrudgingly allowed the British to drop supplies into Warsaw, these operations only delayed the inevitable. The AK fought valiantly, holding out for 63 days against far superior German forces. However, on October 2, 1944, Bór-Komorowski was forced to surrender to the Wehrmacht. While he and his troops were accorded the status of prisoners of war, Warsaw's long suffering civilian population was not so fortunate. The Nazis proceeded to wreck horrendous vengeance upon the city, killing 200,000 civilians, while expelling another 700,000 from their homes. They then proceeded to level entire districts of Warsaw, block-by-block, annihilating another 35% of the city. The Soviets would not manage to take Warsaw until January 1945, although by then the city was virtually depopulated, with over 85% of its buildings in ruins. That same month, the AK was disbanded, as the failure of the Warsaw Uprising had decapitated the movement. The following month, at the Yalta Conference, the Polish Underground State would be rendered meaningless, as the Western Allies essentially abandoned Poland to the Soviets. Following the war, far from being honoured for their valour and patriotism, the remaining members of the AK in Poland were persecuted, with some of their leaders executed on the orders of Stalin.

While the AL was a bit-player in the resistance, it nevertheless emerged after the war as the victorious domestic faction, whereupon many of its members became part of the Communist elite that would rule Poland for over four decades. It was only after the fall of Communism that historians have found the freedom to properly assess the Armia Krajowa's courageous role in attempting to liberate Poland during World War II, including its activities during the Warsaw Uprising.

### Polish Underground Printing during the Warsaw Uprising

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

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

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

**References:** Archiwum Akt Nowych (AAN) [National Archives of Poland]: P. 928 cim; Jadwiga Czachowska, Maria Krystyna Maciejewska and Teresa Tyszkiewicz, *Literatura polska i teatr w latach II wojny światowej: bibliografia*(Warsaw: Polskiej Akademii Nauk, 1983-4-6), vol. I, p. xxxix; United States Holocaust Memorial Museum Archive, *Prasa Konspiracyjna Powstania Warszawskiego, RG-15.091M* [Finding Aid for Microfilm Copies of Warsaw Uprising Underground Press Publications in the Archiwum Akt Nowych, Warsaw], (2002), no. 83.

€1,200.00



## PARTISAN UNDERGROUND FLYER:

### LETALSKA VOJNA IN ADOLF! [AIR-WAR AND ADOLF!]

*A rare, seemingly unrecorded flyer made by a clandestine Partisan press in Slovenia shows a caricature of Hitler unsuccessfully fighting away Allied planes.*

**Author:** Joško (Nom de Guerre).

**Place and Year:** [Slovenia: probably Partizanska tiskarna 1944].

**Technique:** Mimeography (Very Good, soft folds, a tiny hole on the crossing of the folds) 32,5 x 21 cm (12.8 x 8.2 inches).

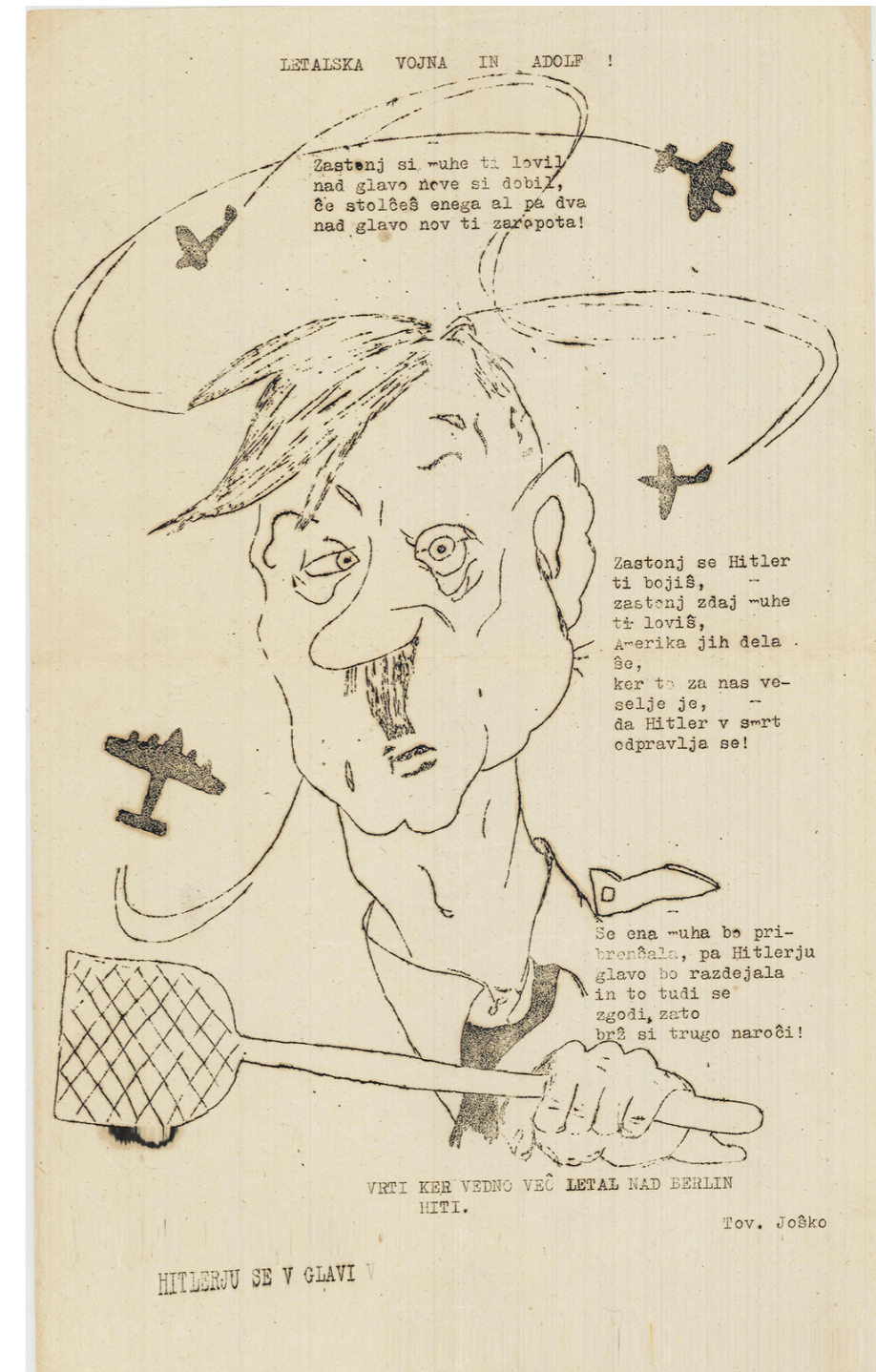
**Code:** 65967

An unrecorded propaganda flyer, made by an underground Partisan press during WWII shows Adolf Hitler, trying to fight away the Allied airplanes with a flyswatter. A poem written by a Partisan with a Nom de Guerre Joško, talks about the Allied attacks on Berlin, and Hitler, who is soon going to be dead.

The flyer is not recorded, but the same image appeared in a smaller format in a Partisan booklet describing Allied attacks on Berlin, which was printed in the press Partizanska tiskarna, in 1944.

We could not find any other copies of the flyer in the institutions nor any references to it in the literature.

€1,200.00





**POLISH UNDERGROUND MAGAZINE:**

**POBUDKA. MIESIĘCZNIK POŚWIĘCONY MYŚLI POLITYCZNEJ [INCENTIVE. MONTHLY MAGAZINE DEVOTED TO POLITICAL THOUGHT]. YEAR IV.**

*A rare pamphlet with moral content against collaborators was printed during WWII by an the far-right underground movement Konfederacja Narodu in a clandestine press in Warsaw.*

**Author:** Konfederacja Narodu.

**Place and Year:** Warsaw: August 1942.

**Technique:** 4°: 32 pp. (Very Good, slightly age-toned with light foxing).

**Code:** 65971

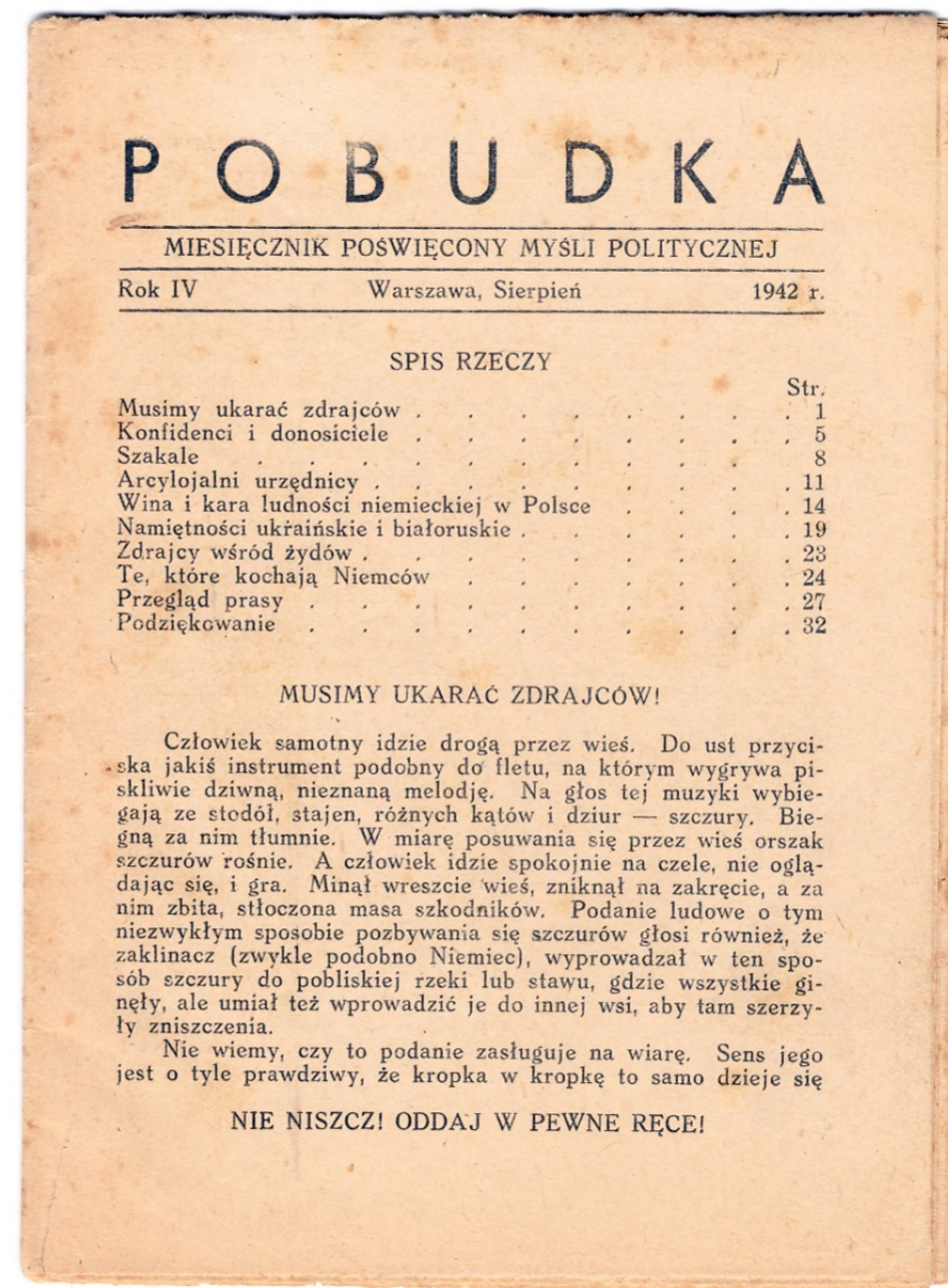
This rare pamphlet, printed by a clandestine press in Warsaw during WWII includes articles against traitors who are serving Germans, "Jackals" feeding on compatriots, collaborating officials of Polish nationalities, "Traitors among Jews", and „Germans-loving“ women.

The text was published during WWII in German controlled Warsaw by a Polish far-right underground movement Konfederacja Narodu (*Confederation of the Nation*), founded in 1940. It was lead by a politician and writer Bolesław Bogdan Piasecki (also Leon Całka, Sablewski, 1915 – 1979. The party could never attract major support and would remain marginal. It merged into Armia Krajowa around fall 1943.

According to on-line sources only the Stanford Library holds two numbers of the magazine (2 and 4) outside Poland.

**References:** Lucjan Dobroszycki, *Centralny katalog polskiej prasy konspiracyjnej, 1939-1945* (Warsaw, 1962), no. 584.

€1,600.00





**CROATIAN PARTISAN PRINTING:**

**JURIŠ. GLASILO II BRIGADE 33 DIVIZIJE, X KORP. [CHARGE. NEWSPAPER OF THE 2ND BRIGADE OF 33RD DIVISION, 10TH CORPUS].**

*A rare Partisan magazine with an artistic wood-cut cover was published by Croatian Partisans from Zagreb.*

**Author:** II brigade XXXIII divizije X korpusa Zagrebačkog [The II Brigade of the XXXIII Division of the X Zagreb Corpus].

**Place and Year:** [Čazma, Croatia:] Tehnika II brigade XXXIII divizije X korpusa Zagrebačkog [Press of the II Brigade of the XXXIII Division of the X Zagreb Corpus] June 1944.

**Technique:** Large 8°: [1] cover illustrated with black wood-cut, 40 pp. mimeographed text with illustrations, originally bound with string (Good, slightly stained, soft vertical folds with tiny tears in margins, traces of old tape on the spine).

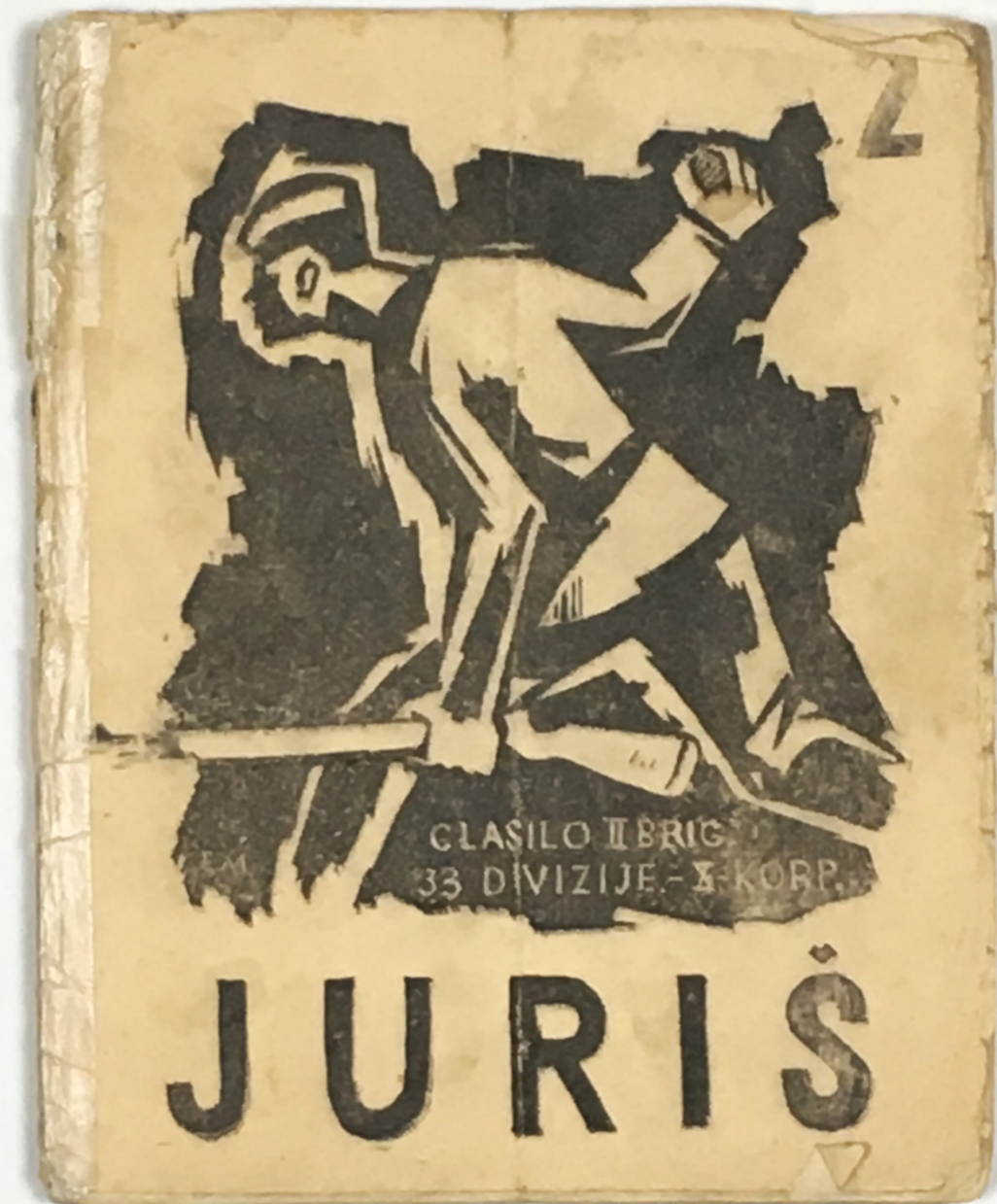
**Code:** 65958

A second number of a rare partly illustrated Croatian Partisan magazine was printed by Partisans from Zagreb in Čazma, a town about 50 km east of Zagreb. The newspaper includes short reports on the actions of the II Brigade by male and female Partisans, poems, a first-hand report of a survivor of the concentration camp Stara Gradiška, a short article on Ante Pavelić, instructions how to prevent typhus fever, a poem about Hitler and Pavelić with a caricature, written by a female Partisan, etc.

The magazine is very rare. According to the bibliography from 1964 there were 5 numbers issued (no. 1, 1-4) on different locations. At the time number 1 of the first year was not preserved in any institutions, no. 1 of the second year was recorded in only one example and numbers 2-4 in three institutions. Today we could not find any examples of the magazine in the institutions worldwide.

References: *Bibliografija*, no. 2668.

€450.00





## CROATIAN UNDERGROUND PRINTING:

### O OSNOVAMA LENJINIZMA [THE FOUNDATIONS OF LENINISM].

*An extremely rare example of a Croatian translation of Stalin's *The Foundations of Leninism* was printed by a Partisan underground press during WWII. After the war the book was again forbidden under the Yugoslavian regime from 1948 on.*

**Author:** Joseph Vissarionovich STALIN (1878 – 1953).

**Place and Year:** [n. a. prob. Croatia circa 1944].

**Technique:** Large 8°: 86 pp. mimeographed text, original tan cover with blue mimeographed illustration, stapled (slightly stained, small folds, tiny tears and tiny loss of image in corners, tiny hole in first three sheets, probably lacking blank tan back cover, otherwise in a good condition).

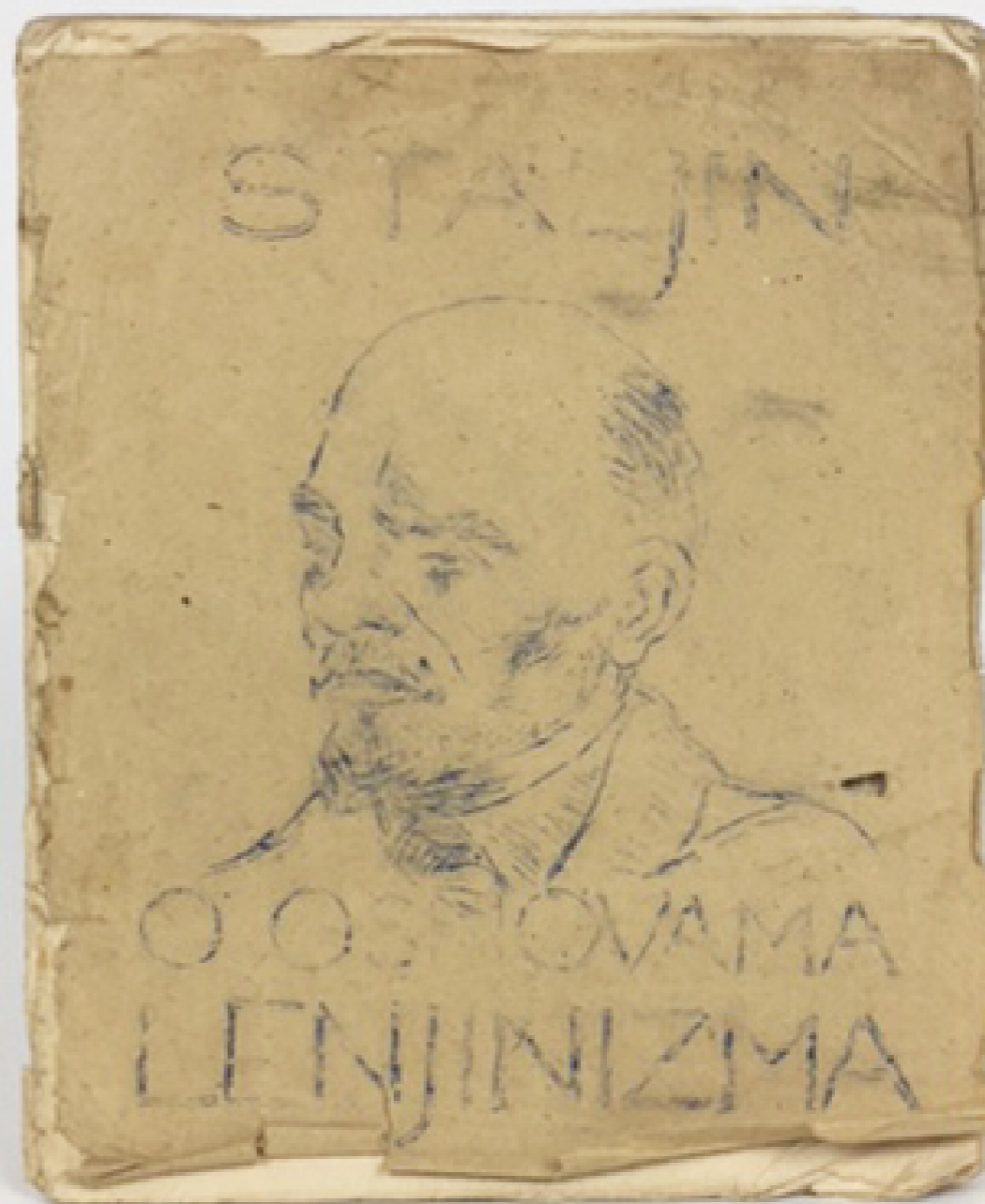
**Code:** 65959

A very rare Croatian translation of Stalin's *The Foundations of Leninism* was printed by a Partisan secret press during WWII at an unrecorded location, by a Communist division of the underground movement. After WWII, from 1945 on, the popularity of Stalin in Yugoslavia was very short lived. Already in 1948, the Yugoslavian president Tito had a major fall-out with Joseph Stalin. Until the early 1950s all the Communist and pro-Stalin propaganda was strictly forbidden and most of such literature from WWII was destroyed.

The Yugoslavian bibliography from 1964 only quotes one incomplete example in an Institute for Studying of the Labour Movement in Belgrade. We could not find any other examples of the book in institutions worldwide.

References: *Bibliografija*, no. 7360.

€400.00





## YUGOSLAVIAN UNDERGROUND PRINTING:

### PESMI [SONGS].

*An extremely rare collection of poems for Yugoslavina partisans was written during WWII by a Slovenian author Tone Seliškar, known for his socialist realist poetry, and was printed by an underground press in Ribnica, Slovenia.*

**Author:** Tone SELIŠKAR (1900 – 1969).

**Place and Year:** Ribnica, Slovenia: Okrožni odbor OF Ribnica [District Commission of National Liberation Army in Ribnica 1944].

**Technique:** 8°, [16] mimeographed text, original orange wrappers with mimeographed cover, stapled, contemporary stamp on the cover (Good, slightly age-toned, wrappers with small loss of paper and folds).

**Code:** 65935

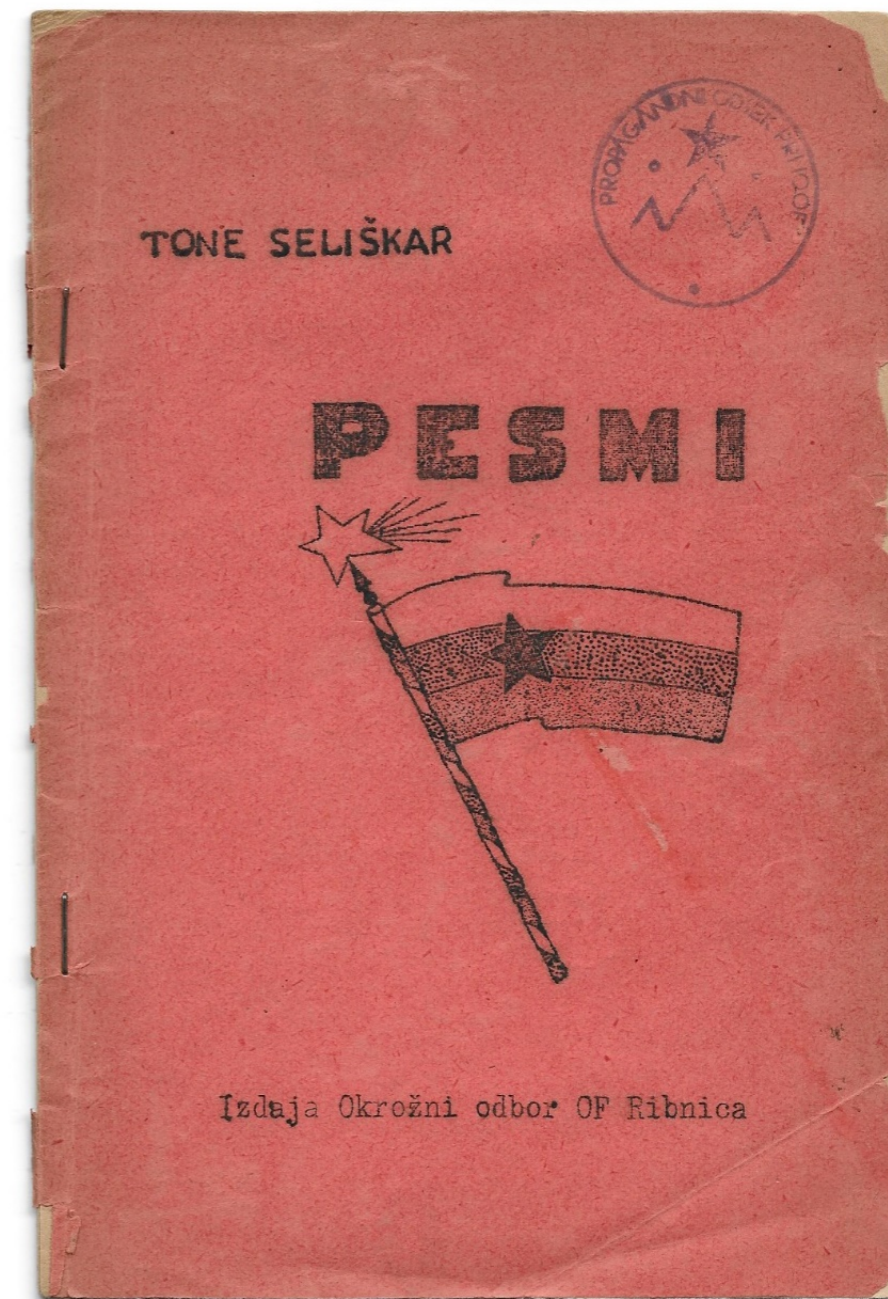
This extremely rare book includes 33 relatively unknown poems by a famous Slovenian author Tone Seliškar, written for the Partisans during WWII. The thematic rotates around socialist and war subjects. One of the poems is dedicated to a famous painter Hinko Smrekar, who was assassinated by the Fascists in 1942.

A Slovenian writer and poet Tone Seliškar (1900 –1969) is considered one of the foremost representative of Slovene social expressionism and later social realist poetry before WWII. During WWII he joined the Partisan. Seliškar's stories for children, such as *Bratovščina Sinjega galeba* (1936), became classics of children's literature. The book was printed by a clandestine press in Ribnica, Slovenia, during WWII and is today extremely rare. The bibliography of 1964 only lists two examples in museums in Slovenia. Today we could not trace any examples in institutions worldwide.

The stamp on the cover belonged to the Propaganda Division of the National Liberation Army during WWII.

References: *Bibliografija* p. 511, no. 7036.

€550.00





## YUGOSLAVIAN UNDERGROUND PRINTING:

### PARTIZANSKE PESMI [PARTISAN SONGS].

**Author:** Various authors.

**Place and Year:** [Notranjsko, Slovenia] Tehnika Notranjsko-Ribniška 1944.

**Technique:** 8°, 56 pp. mimeographed text with illustrations within text, original wrappers with mimeographed cover, stapled (Very Good, slightly stained).

**Code:** 65936

A rare mimeographed illustrated book was printed by an underground printing press in Slovenia, and includes songs, most of which are classic partisan songs, which survived until today. The book also includes some translations of Russian songs, as well as translations of the British and Soviet Anthems, and The Star-Spangled Banner.

The song book was printed in 1944, when the Yugoslavian partisan cooperated with the Allies and were awaiting a liberation by the Americans, English and Soviets in the following months.

In 1964 only one copy was recorded in Yugoslavian institutions. Today we could not trace any examples in institutions worldwide.

References: Bibliografija p. 475, no. 6545.

€80.00





**UNDERGROUND PARTISAN PRINTING:**

**ZAVEZNIŠKE BOMBE NA NEMČIJO [ALLIED BOMBS ON GERMANY].**

*A rare mimeographed illustrated pamphlet, printed by a Slovenian underground Partisan press, was made at the occasion of the first Allied flights over the country during WWII.*

**Author:** Anon.

**Place and Year:** [Slovenia 1944].

**Technique:** 8°, 28 pp. mimeographed text with an illustration within text, original illustrated mimeographed tan wrappers, stapled (Very Good).

**Code:** 65934

This unusual pamphlet, issued by the underground Partisan Office for Information and Propaganda, was printed in 1944, when the first Allied airplanes started flying over the country, giving people hope the liberation by the Allies is approaching.

The first chapter explains the reaction of the common people, women and children, as well as the Partisan fighters in the woods, when spotting the Allied fighters. The other chapters of the book include a report on destroyed buildings by the Allied bombers in France and the attack on Germany. The illustration compares the quantity of bombs on Germany and on the Great Britain.

The book is dedicated to Allied, as well as Soviet pilots.

The pamphlet was printed by an unknown partisan underground press. The same title was printed in the same year by five other underground Partisan presses, all in different formats and in different design. We could only trace one example of this book in libraries worldwide (Public Library Srečko Kosovel, Sežana, Slovenia).

References: *Bibliografija*, no. 8191; OCLC 7526296.

€450.00





## YUGOSLAV PARTISANS UNDERGROUND PRINTING:

### KRIPTOGRAFIJA [CRYPTOGRAPHY].

*An extremely rare mimeographed pamphlet, printed in an underground press of Slovenian partisans during WWII, explains different methods of cryptography for camouflaging messages.*

**Author:** Radiotelegrafski tečaj v Ofic. Šoli Glavnega štava NOV in POV [Radio-Telegraph Course in the Officer School of the Headquarters of the National Liberation Army and Partisan Army].

**Place and Year:** Radiotelegrafski tečaj v Ofic. Šoli Glavnega štava NOV in POV [Radio-Telegraph Course in the Officer School of the Headquarters of the National Liberation Army and Partisan Army] 1944.

**Technique:** 8°: [1] mimeographed title, 22 p. mimeographed text and charts, [1], original wrappers with mimeographed illustrated cover (Very Good, wrappers slightly stained with tiny tear and old hand-written annotations, old signature in pen on the upper part of the title page).

**Code:** 65957

This extremely rare pamphlet, printed by the Slovenian Partisans during WWII, gives valuable information on different methods on how to camouflage secret messages. The methods include simple formulas, from how to hide a short message in a casual text with carefully positioned important letters, to more sophisticated ways how to camouflage and read longer orders with a combination of two or more code books, similar to the system of a simple Enigma machine.

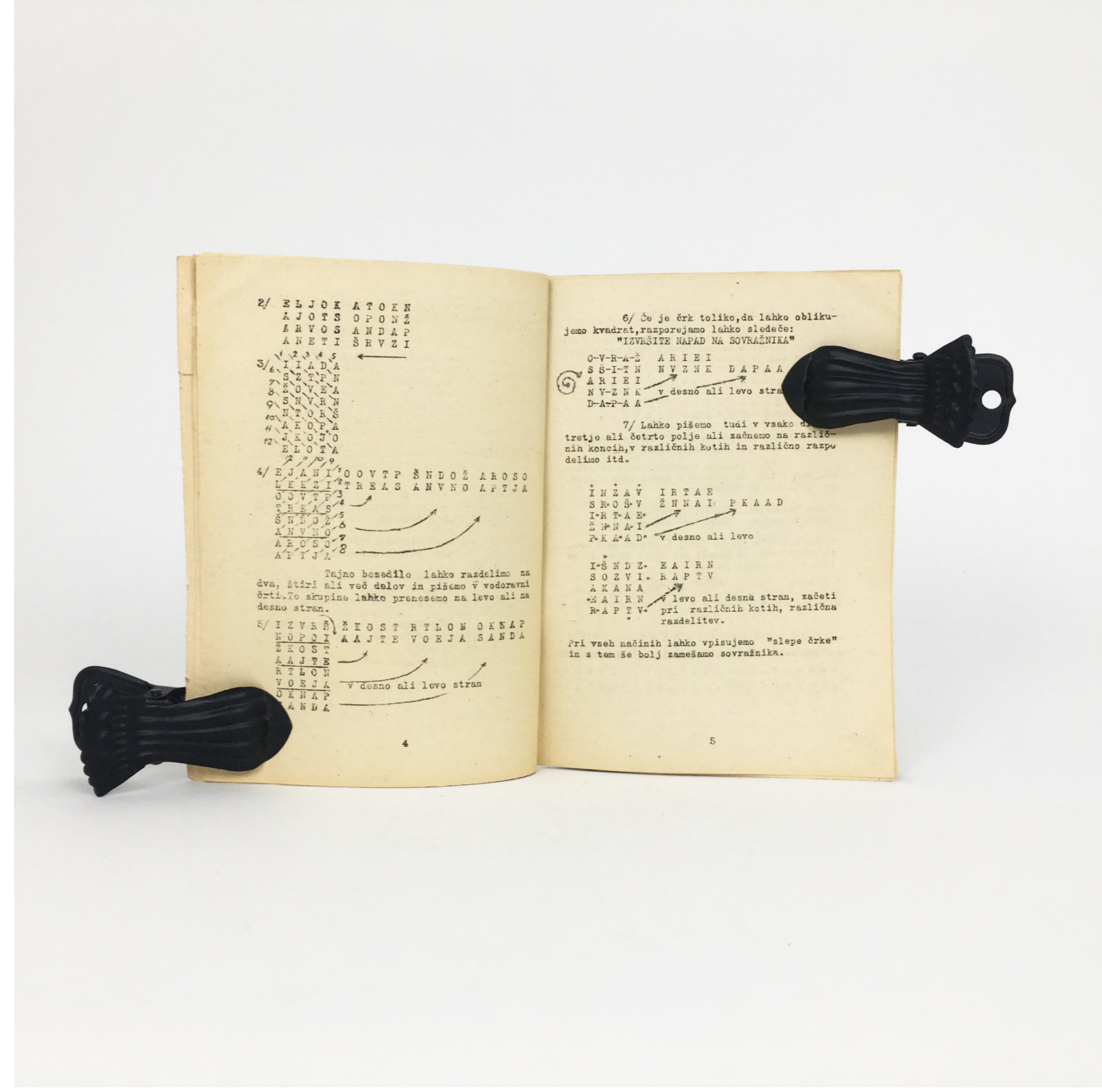
The pamphlet, with highly confidential content, was probably printed in a limited edition for selected members of the underground movement, who attended a cryptography course of the Officer School in 1944. Such clandestine courses were usually organised in secret military bases in woods and have lasted about three weeks.

According to the bibliography this pamphlet was printed in Bela Krajina in Slovenia, a remote woody area close to a Croatian border, which was one of the first areas controlled by the Partisans.

We could not trace any examples in institutions worldwide. In 1964 there were only four examples known in Yugoslavian libraries and museums.

References: *Bibliografija*, no. 508.

€650.00





## CROATIAN UNDERGROUND WWII MILITARY MANUAL:

### UPUTE O VOJNOJ OBAVEŠTAJNOJ SLUŽBI [INSTRUCTIONS ON THE WAR REPORTING SERVICE].

*A seemingly unrecorded manual in Croatian language on war reports and espionage was probably printed in an Allied army base, to train Yugoslav Partisans during WWII.*

**Author:** Anon.

**Place and Year:** [prob. Bari, Italy 1944].

**Technique:** 4°: 33 pp. mimeographed text, [7 pp] illustrations, original wrappers with illustrated cover, stapled (Very Good, soft vertical fold, cover with small tears, old tape marks, original WWII pencil annotations on the cover).

**Code:** 65955

A very rare manual in Croatian language was made during WWII for Yugoslav Partisans. It includes basic information of German army system with titles and ranks in German language, information for observing German airplanes, cars, submarines and boats, instructions for recording the observations, interrogating captured German soldiers etc.

The pictorial last part with English title includes image of German ranks, shapes and marks of the planes, types of guns, tanks and cannons.

The manual was probably printed for a military course for Yugoslav partisans, organised by the Allies, as the information in the illustrated part is most probably taken from an English or American manual. It was most probably issued in the Bari military base, where Allies were cooperating with Yugoslav Partisans after the capitulation of Italy in 1943

Early in 1944, the Western allies, after conquering southern Italy, permitted the Yugoslav Partisans to build a military base in Bari, which was relatively close to Yugoslavia by sea and air. The base became critical to the Partisan war effort, as it provided the only absolutely safe haven for their ships, planes, and hospitalised wounded. *Bibliografija* (1964) records 28 different pamphlets were printed by the Partisans at Bari, intended for distribution in Yugoslavia.

This pamphlet is not recorded in bibliography not tare there any known examples in libraries worldwide.

€380.00





**PARTISAN BIBLIOGRAPHY:**

**SLOVENSKE PARTIZANSKE TISKARNE V BORBI ZA SVOBODO. [SLOVENIAN PARTISAN PRINTING HOUSES IN THE FIGHT FOR FREEDOM].**

*One of the first published descriptions and bibliographies of the Underground Partisan press system in Slovenia.*

**Author:** Cene KRANJC.

**Place and Year:** Ljubljana: Prop. kom. pri IOOF [Propaganda committee at the National Liberation Army], 1944 [1945].

**Technique:** Large 8°: 32 pp., with original wrappers with cover printed in black and red linocut, stapled (Good, slightly age-toned and stained).

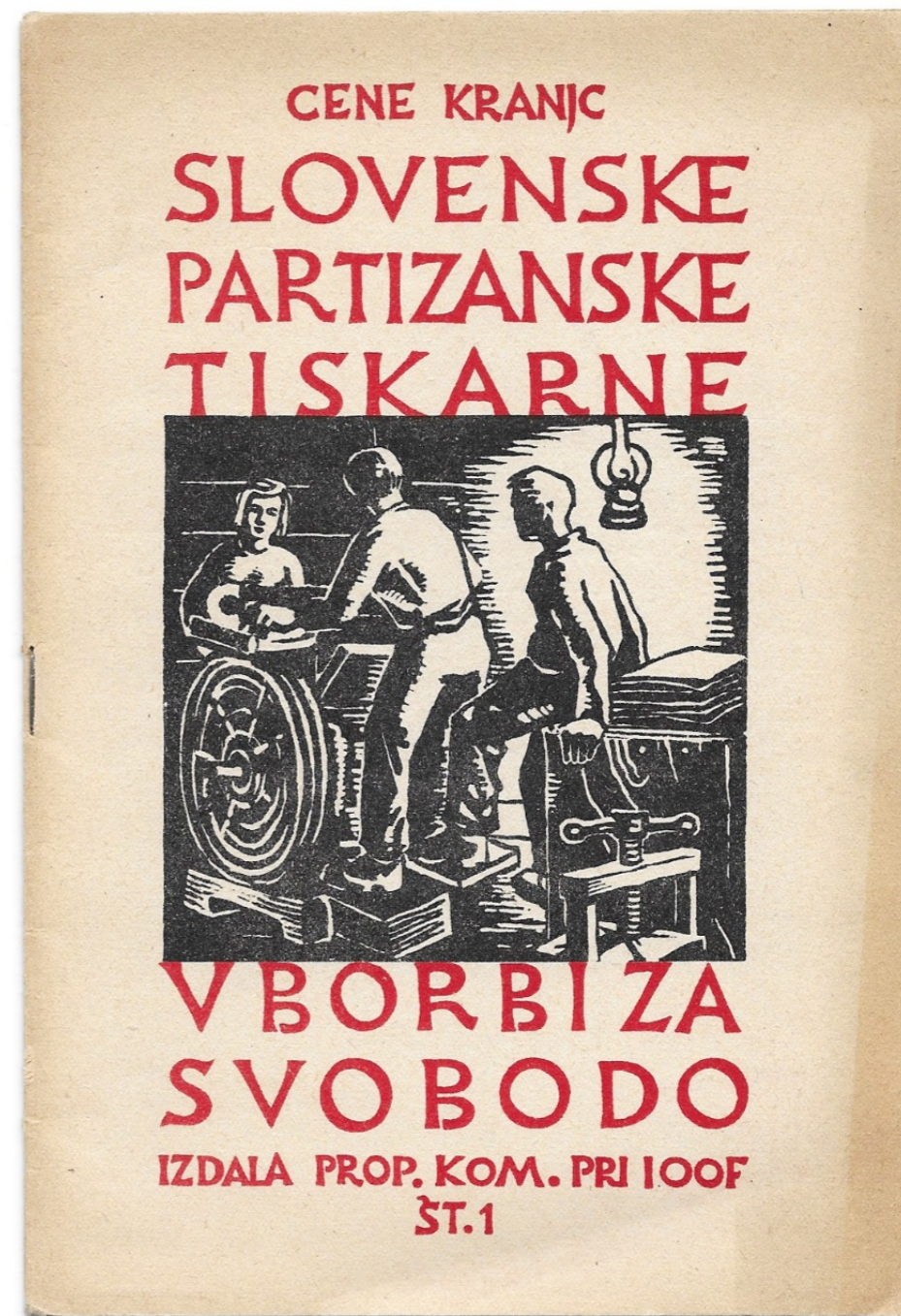
**Code:** 65938

This valuable and interesting work is the first published description and bibliography of the underground Partisan presses in Slovenia. The Partisan publisher Cene Kranjc composed it in November 1944, about six months before all of Slovenia was liberated, although it was not published until May 1945, just after the war's conclusion. It gives a detailed insider's account of the operations of the underground Partisan press system in Slovenia, including the names of the various presses, the circumstances of their foundation, and the number of publications issued from each. It even lists how much paper each press employed.

While Kranjc acknowledges that the Slovenian underground Partisan publishers were prolific, their work was incredibly dangerous, as he laments, "no other press in the world has paid such a high price".

The linocut illustration on the cover was made by Janez Vidic, and depicts a woman and two young men standing over a press in a clandestine printing shop, illuminated only by gas light.

€80.00





**PARTISAN BIBLIOGRAPHY:**

**GRADIVO ZA BIBLIOGRAFIJO SLOVENSKEGA OSVOBODILNEGA TISKA [ACCOUNT FOR THE BIBLIOGRAPHY OF THE SLOVENIAN PARTISAN PRESS].**

*The first bibliography of Slovenian Partisan publications, issued in April 1945, only weeks before liberation.*

**Author:** Dušan MORAVEC.

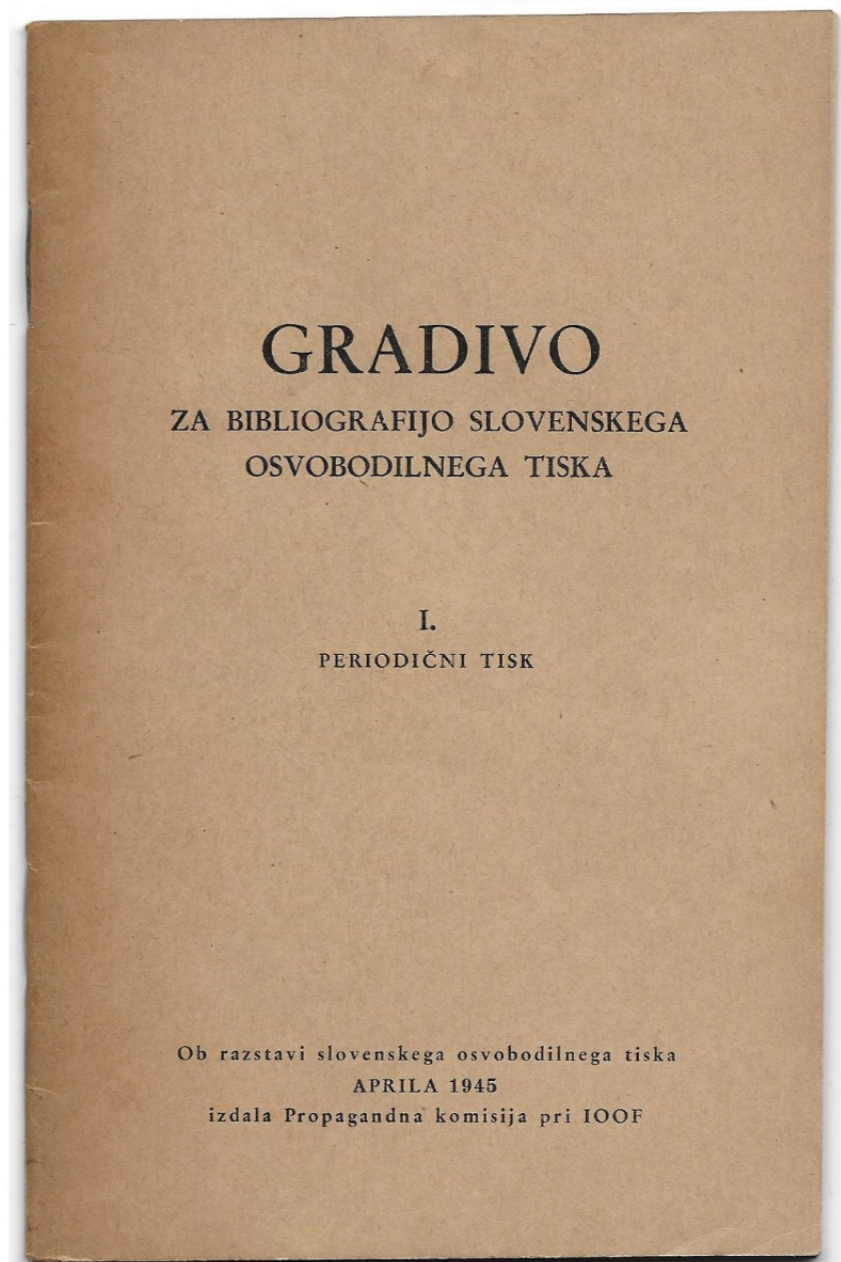
**Place and Year:** Ljubljana: Tiskarna Slovenskega poročevalca, [for the] Propagandna komisija pri IOOF [Propaganda Committee at the National Liberation Army], April 1945.

**Technique:** 8°. 32 pp., original printed tan wrappers, stapled (Very Good, wrappers slightly dusty).

**Code:** 65939

This early bibliography of Slovenian Partisan imprints was issued in April 1945, in Ljubljana, on the eve of the city's liberation. It features a short introduction and includes 259 entries of all the publications known to the author, including the number of editions and production numbers, valuable information that is, in most cases, preserved nowhere else.

€280.00





**AUSCHWITZ – SURVIVORS’ ACCOUNTS:**

**OBROŽUJEMO! GROZODEJSTVA NEMŠKEGA INTERNACIJSKEGA TABORIŠČA. [WE ACCUSE!  
HORROR OF A GERMAN CONCENTRATION CAMP].**

*This rare pamphlet features chilling accounts of the Auschwitz Concentration Camp recounted by two female survivors, as related by the prominent Slovenian writer Ladislav Kiauta, published by an underground Partisan press while the camp was still in operation.*

**Author:** Ladislav KIAUTA (1914 - 1990).

**Place and Year:** [Metlika, Slovenia]: Propagandni oddelek Glavnega štaba NOV in POS Slovenije [Propaganda Department of the Headquarters of the Slovenian National Liberation Army and Partisan Divisions of Slovenia], July 1944.

**Technique:** Large 8°: 22 pp. black text with linocut headings, mimeographed title page, original wrappers with red and black zincographed cover, stapled (Very Good, soft folds in edges).

**Code:** 65937

This rare work features two chilling accounts of the Auschwitz concentration camp as related by two anonymous female survivors to the professional writer Ladislav Kiauta. Described in horrific detail are beatings and murders, as well as many specifics, such as the names of prison guards. While the accounts are anonymous the level of detail is such they could only have been related by those who were direct eyewitnesses to the atrocities described.

The present work was issued by an underground Partisan press in Slovenia to inform people of the true evil of the Third Reich. It was published in 1944 while Auschwitz was still in operation, although it must be noted that survivor’s accounts of the camp were published as early as the winter of 1940-1.

The work was written by Ladislav Kiauta (1914-90), a professional Communist writer and publisher who first opened his own press in 1932. During the war he joined the Partisans where he put his skills to good use.

Following the war, he fell afoul of Marshal Tito, whereupon he did a spell in the notorious prison of ‘Naked Island’.

The present work is very rare.

References: Bibliografja, no. 5553.

€780.00





**MALABAR, INDIA:**

**HISTORIA DOS PORTUGUESES NO MALABAR [HISTORY OF PORTUGUESE IN MALABAR].**

*An original important Arabic historical text on the Portuguese in Malabar, India, in the 16<sup>th</sup> century was published with the first Portuguese translation in the late 19<sup>th</sup> century.*

**Author:** Zain al-din al-Ma'bari – David LOPES (1867-1942), translation and commentary.

**Place and Year:** Lisbon: Edições Antígona, 1998.

**Technique:** Small 4°. CIII, [1] title, ١٤ Arabic text in red and black, 134, [2] errata, 4 colour lithographed maps (3 folding and 1 full-page), original illustrated wrappers with manuscript title on the spine (Good, small chips and loss of image in margins, small cracks to the spine, slightly stained, old annotations in pencil to Arabic text).

**Code:** 65923

This is a printed transcription of an Arabic late 16<sup>th</sup> century manuscript with a Portuguese translation describing the Portuguese colonisation of Malabar in the 16<sup>th</sup> century. The maps on the back show the coastal regions of India and Sri Lanka.

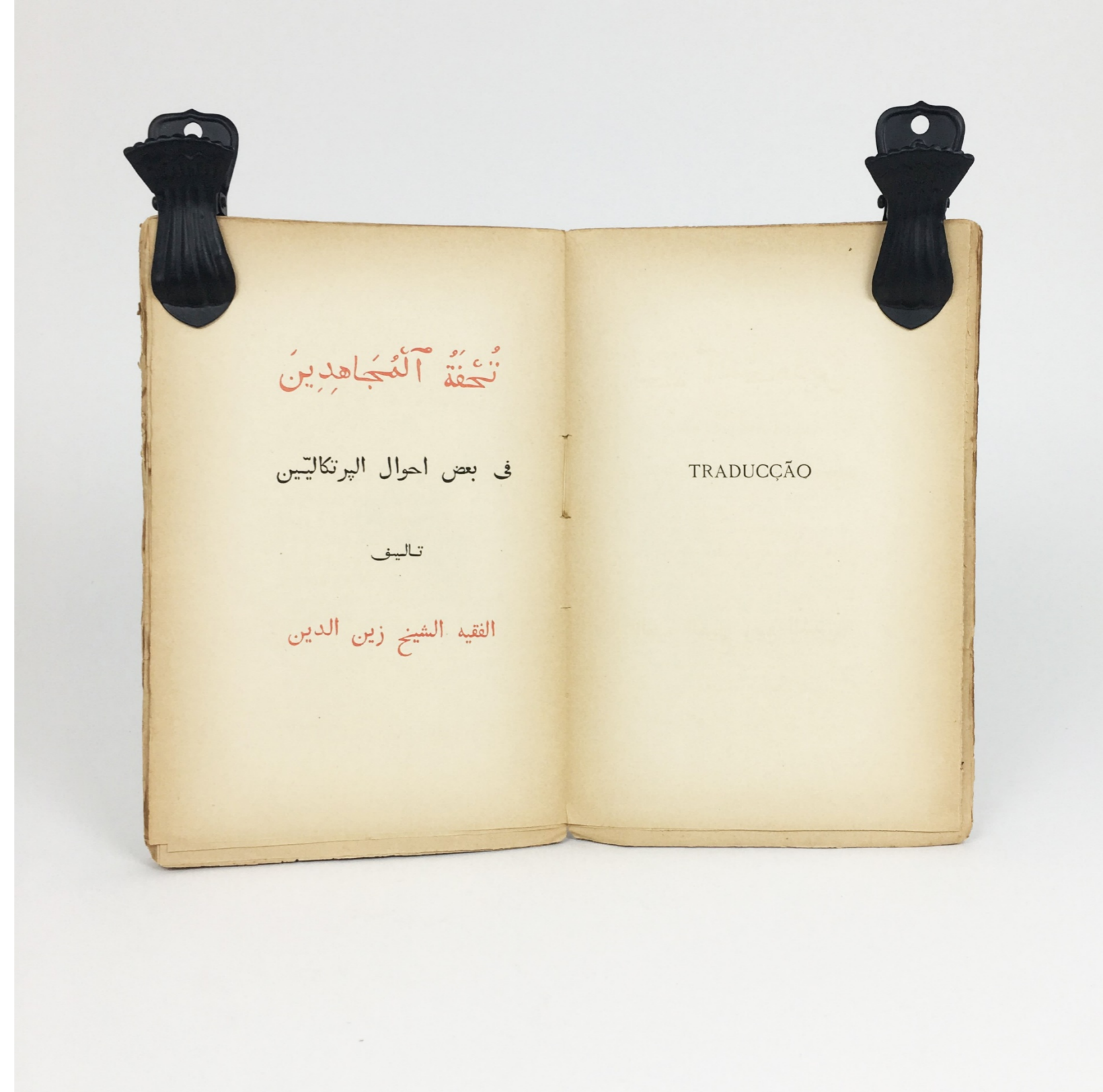
The original text in Arabic was written circa 1584 by *Zain al-din al-Ma'bari*, a court historian in Bijapur (officially known as Vijayapura, in Karnataka state of India). In this work, entitled *Tohfut al-Mujahideen* (Gift to the Holy Warriors), Zain al-din presents his commentary on Portuguese in Malabar and calls the Muslims to rebel against the newcomers.

Despite the text, the Portuguese, who had firmly established their hold on Goa by the 1580s, continued doing business with the Muslim in the region.

This book is the first translation from the original text from circa 1574 to Portuguese. The first translation of *Tohfut* from Arabic to English was made by the East India Company soldier, M.J Rowlandson in 1833.

**References:** Jamal Malik, *Islam in South Asia: A Short History*, 2008, p. 143.

€450.00





## MALTA IMPRINT:

شرح طبائع الحيوان الجزّ الاول في ذوات الاربع والطيير [SHARH TABAYI AL-HAYAWAN ALJRRAN AL'AWAL FA DHUWWAT AL'ARBAE WALTAYR].

*A very rare book for children and youth, printed in Malta, is an Arabic translation of the Elements of natural history in the animal kingdom William Fordyce Mavor. The text was translated by a Lebanese author and international scholar Ahmad Faris Shidyaq. With additions from Ḥayāt al-ḥayawān al-kubrā by Al-Damiri.*

**Author:** William Fordyce MAVOR (1758-1837), author; Al-Damiri (Kamal al-Din Muhammad ibn Musa al-Damiri, 1344-1405 – كمال الدين محمد بن موسى الدميري), author; Ahmad Faris SHIDYQAQ (1887-1805, أحمد فارس الشدياق), translator.

**Place and Year:** Malta 1841.

**Technique:** 8°: 349 pp. in Arabic script, contemporary half linen binding with marbled boards (Very Good, small scratch marks with a tiny hole in white margins of the title page, binding slightly loose, linen on the spine repaired with new linen).

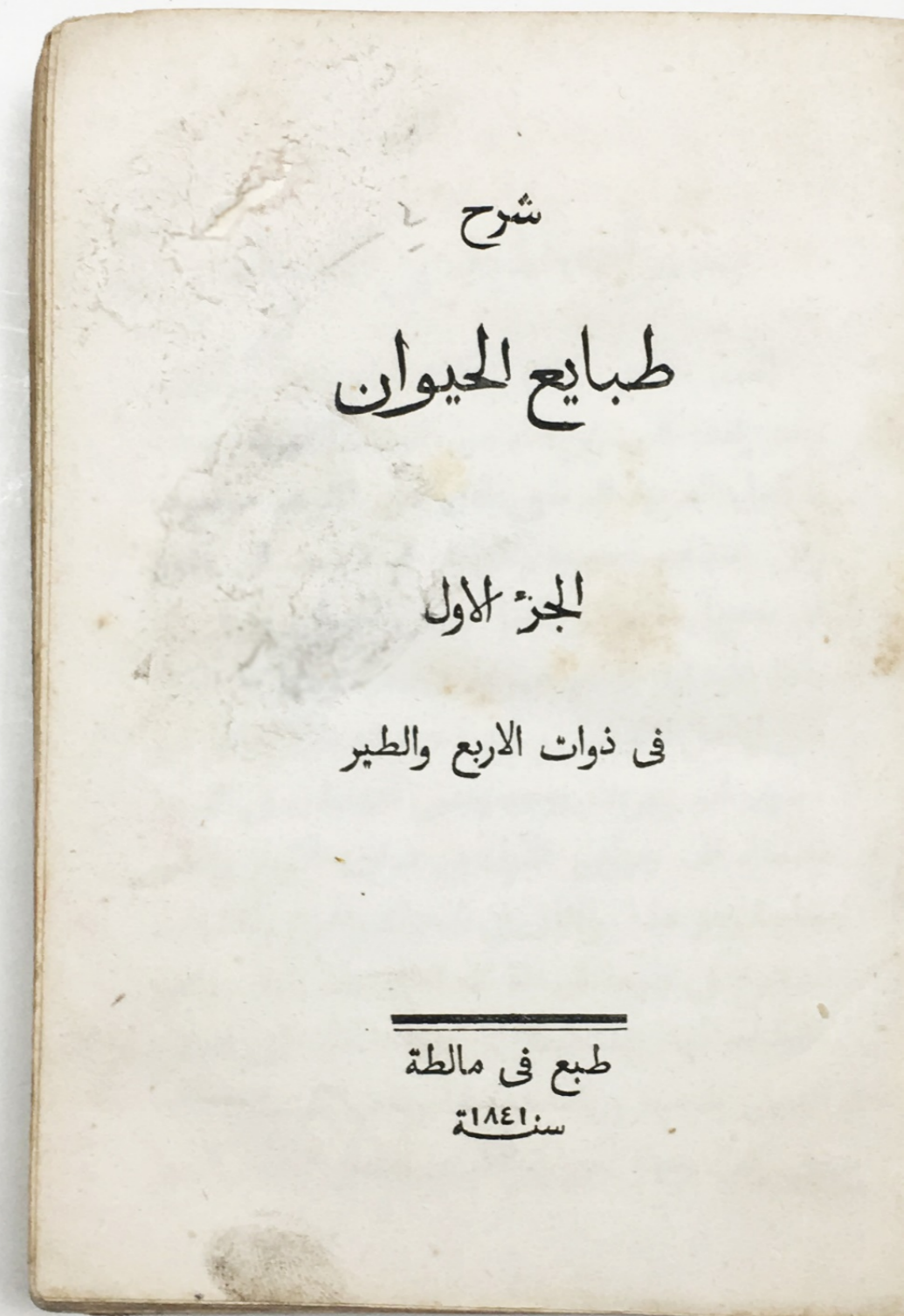
**Code:** 65956

An uncommon book in Arabic language was printed as educational book for children and youth in Malta, and it describes animal species. The work is a translation of a natural history book on animals by a Scottish author or educational texts William Fordyce Mavor (1758 – 1837). The book includes parts of *Ḥayāt al-ḥayawān al-kubrā* (Life of Animals), by an Egyptian author Al-Damiri (1344–1405), written around 1371. The author describes animal species known to him with references of the mentioning of this species in the Koran, Arabic literature, folk tales and myths. Although the latter work had very limited scientific value, it is a unique contribution to culturo-literary zoology.

### Ahmad Faris Shidyaq - a Lebanese journalist and scholar

Ahmad Faris Shidyaq was born in 1804 in Ashqout, a mountain village in Lebanon as Faris (Al Chidiac) to educated Maronite Christian parents. For political reasons his family had to move several times. Between 1825 and 1848, Faris divided his time in living in Cairo, was the editor-in-chief of an Egyptian newspaper, *Al Waqa'eh Al Masriah*, and on the island of Malta, where he was the director of the printing press of American missionaries. He also worked as a writer and translator. In the time it is believed Faris converted to Protestantism. In 1848 Faris Shidyaq was invited to Cambridge participate in the Arabic translation of the Bible, which is still considered one of the best Arabic translations of the Bible. Eventually he moved to Oxford, where he became naturalized as a British citizen. Around 1855 Faris moved to Paris, where he became intrigued by Socialism. The Paris period also presents one of his most fruitful periods. In the late 1850s Faris moved to Tunisia, where he converted to Islam, and later to Istanbul. Ahmad Faris Shidyaq is one of the most international and fruitful authors of the 19<sup>th</sup> century, who strongly defended use of the Arabic language and its heritage, opposing the Turkish attempts of the 19<sup>th</sup> century to change it. Many of his works were discovered and published in the 20<sup>th</sup> century.

€1,200.00





## BOTANY, ESPERANTO:

### LA VIVO DE LA PLANTOJ [LIFE OF PLANTS].

*A rare scientific work on plants by a Danish agronomist Paul de Neergaard, with highly decorative illustrations by Mads Stage, was originally written in Esperanto and later translated to other languages.*

**Author:** Paul de NEERGAARD (1907-1987), author; Mads STAGE (1922 – 2004), illustrator.

**Place and Year:** La Laguna: Stafeto, Régulo 1957.

**Technique:** Large 8°. 126 pp. with black and white illustrations within text, [1], original illustrated wrappers (Very Good, old owner's remark on first blank page, wrappers slightly stained and worn on edges)

**Code:** 65942

A scientific book on botany, accompanied by highly decorative illustrations, is one of rare botany books originally written in Esperanto.

The author Paul de Neergaard (1907-1987) was a Danish Esperantist and agronomist, also known as the father of seed pathology. He was a member of Academy for Esperanto, and a professor in Beirut and Mysore. In 1967 he became the first director of the Danish Government Institute of Seed Pathology of Developing Countries. Neergaard was also a member of the Indian National Academy of Sciences, the French Academy of Agriculture, and the New York Explorers Club. He was also vice president of International Science Association of Esperantists and editor of several Esperanto magazines. He was responsible for translation of botanic and agricultural terminology to Esperanto.

The black and white illustrations were made by a Danish artist Mads Stage (1922 – 2004). Stage was educated at the Royal Academy of Fine Arts in Copenhagen and later became known as illustrator and designer. He was especially known for his drawings of animals.

The Esperanto publishing house Stafeto was run by Juan Régulo Pérez in La Laguna, Tenerife Island, between 1952 and 1975, when they published 93 books. This book was printed in 2000 examples.

**References:** Geoffrey Sutton, *Concise Encyclopedia of the Original Literature of Esperanto*, 2008, pp. 219-220.

€350.00





## ESPERANTO POETRY:

### ETERNA BUKEDO: POEMOJ EL DUDEK LINGVOJ [ETERNAL BOUQUET: POEMS FROM TWENTY LANGUAGES].

*A collection of early Esperanto translations of poetry from the Antiquity to modern times was made by a Hungarian Esperantist Kálmán Kalocsay.*

**Author:** Kálmán KALOCSAY (1891-1976), translator.

**Place and Year:** Budapest: Literatura Mondo 1931.

**Technique:** 8°: 351 pp, original green wrappers with red printed covers (Very Good, slightly age-toned, wrappers with old markings and slightly worn on edges and spine, old owner's stamp on the title page).

**Code:** 65946

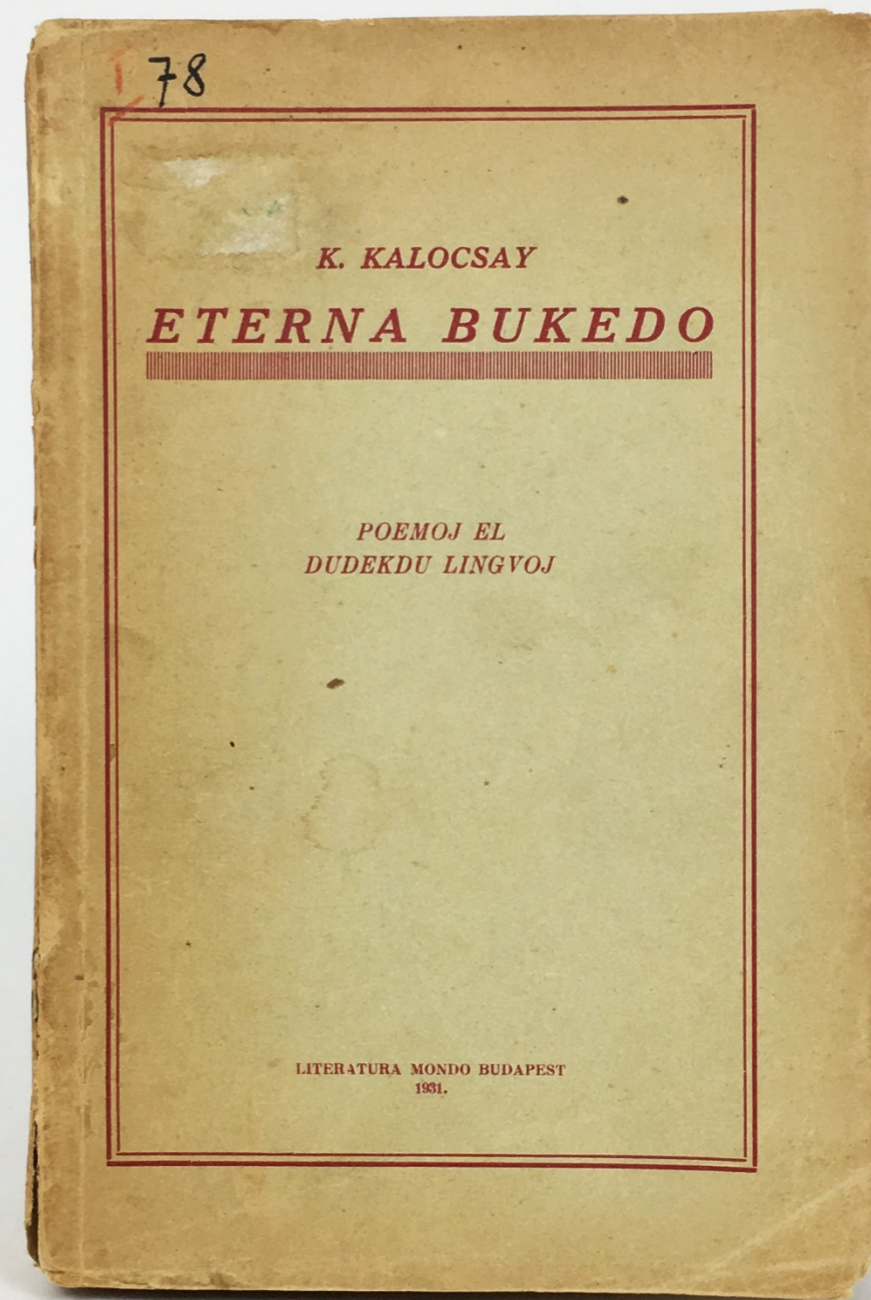
A large collection of classical poetry, embracing the period from the antiquity to the modern poetry, was translated to Esperanto by a Hungarian author Kálmán Kalocsay. The work starts with a translation of The Great Hymn to the Aten by Pharaoh Akhenaten and finishes with a poem by an Estonian author Johannes Semper. Other poems were written by Sapho, Goethe, Japanese authors, Russian authors etc.

Kálmán Kalocsay (1891-1976) was a Hungarian Esperantist poet, editor and translator, who had a major influence on Esperanto before WWII, especially in Hungary. He was also known by his name in Esperanto version Kolomano Kaloĉajo, as well as various pseudonyms: C.E.R. Bumy, Kopar, Alex Kay, K. Stelov, Malice Pik and Peter Peneter.

The book was published by Kalocsay's Esperanto publishing house Literatura mondo, based in Budapest, which was since 1922 publishing an Esperanto magazine with the same title. During WWII the magazine and the publishing house were closed, because the Nazis forbade publications in Esperanto. The first magazine after the war was published in 1947.

References: Geoffrey Sutton, Concise Encyclopedia of the Original Literature of Esperanto, 2008, pp. 79-91.

€220.00





## ABOUT US



**Daša Pahor** (\*1977 in Slovenia) holds a PhD in History of Art from the University of Ljubljana. Her doctoral thesis analysed the *Tradition of the Gothic Architecture in the 16th and 17th Centuries in Slovenia*. She has published numerous articles and contributions to anthologies on the topic, as well as on Protestant Art in Styria during the 16<sup>th</sup> century.

A recognized expert on art, architecture and print culture, Daša's primary fields of interest include the Balkans and South-Eastern Europe, with a particular focus on objects from the 16<sup>th</sup> to 20<sup>th</sup> centuries.

Daša is a member of the ILAB (International League of Antiquarian Booksellers). Apart from her native tongue, Slovenian, she speaks German, English, Croatian, French, and Italian fluently, and has a passive knowledge of

Latin, Czech, Polish, and Spanish.



**Alexander ("Alex") Johnson** (\*1977 in Canada) holds a PhD in History from the University of Exeter, England. With a doctoral thesis on the *British Surveys of the Atlantic Seaboard of North America 1764-1775*, Alex is an international authority on cartography, in particular the mapping of the former British Empire. At the Kochi-Muzuris Biennale 2014-15, he served as the Co-Curator of *Cosmography to Cartography*, India's first major exhibition of historical maps. Topics on which he has written range from Comanche Native American maps to the 'Lafreri School' of Italian cartography.

Alex's career in the antiquarian world began at Christie's, London, where he conducted the research for the sale of the Waldseemüller Globe Gores (1507), the 'Birth Certificate of America,' and a world auction record for a single-sheet printed map. He subsequently held positions with leading dealers in New York and California. In September 2014 he joined his wife Daša at

Antiquariat Daša Pahor, where his main field of expertise is objects produced in the 17<sup>th</sup> to 20<sup>th</sup> centuries.

Within the team of Antiquariat Daša Pahor, Alex is the storyteller. In line with his passion for historical research, he enjoys tracing back the context in which antiquarian pieces were originally created and used. Thus accompanied by intriguing historical facts and details, remarkable objects "come alive" again for their contemporary buyers.



**Antiquariat Daša Pahor**, established in 2006 in Munich, Germany, specializes in rare antiquarian objects from all over the world and dating back to the 15<sup>th</sup> to the 20<sup>th</sup> centuries. Specifically, we feature:

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- 20th Century ephemera and propaganda
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**Antiquariat Daša Pahor** is regularly present at several major fairs and exhibitions. In 2018 please look for us at the

- **New York Antiquarian Book Fair, ARMORY, NEW YORK. March 8-11 2018.**
- **London International Antiquarian Book Fair, BATTERSEA EVOLUTION. May 24-26 2018.**
- **London Map Fair, ROYAL GEOGRAPHICAL SOCIETY. June 9-10 2018.**

We also attend academic and collectors' symposia in various international locations.

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