

# CATALOGUE: JANUARY 2020 #1

Maps  
Unusual Printing  
Slavic Books  
Ottoman Books  
Ephemera  
and Much More

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# 1. A RARE MAP BY DE JODE

Gerard DE JODE (1509-1591).

Artois Atrebatum Regionis Vera Descriptio Johanne Surhouio monte Auctore

[Antwerp, circa 1579-1583].

Copper engraved map sheet with full contemporary colour and silver highlights, with no text on verso, recently remounted upon a larger sheet of paper with added French lines in gilt and blue (Very Good, excellent original colour, map trimmed to neatline as it was once bound in a contemporary atlas factice, sporadic minor restoring to the colour mostly in margins), map proper: 37 x 45,5 cm (14.6 x 17.9 inches).

*An exceedingly rare map by Gerard de Jode, printed only as a broadside after the publication of his atlas of 1578.*

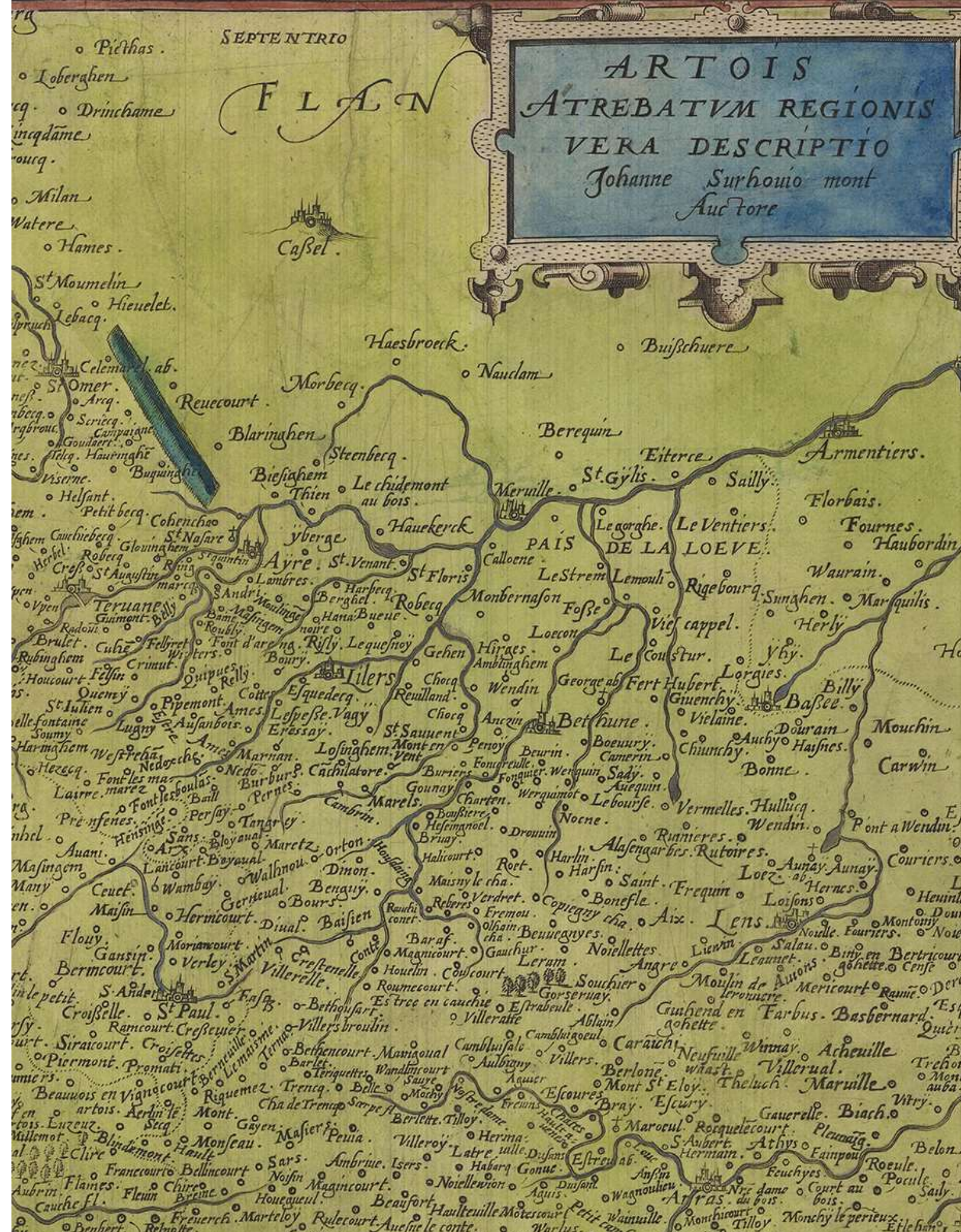
This map of Artois is one of the Gerard de Jode's rarest maps. It embraces the area between Kortrijk in Belgium and Calais and Arras in France. Our example is coloured with stunning original colours and is heightened with silver lines.

The map is based on the draft by Jacques de Surhon (died 1557) a Flemish cartographer and silversmith.

This de Jode's map was never published in an atlas and has been for centuries referred to as lost ("Quoique nous ayons perdu toute trace des exemplaires de de Jode ... / Although we thought we have lost all the traces of the examples [of the map of Artois] by de Jode,... - E. Rocart, *Un cartographe du XVIe siècle, Jacques de Surhon*, 1929, p. 522).

## The Story Behind the Map

In 1579, Abraham Ortelius published in his atlas *Theatrum Orbis Terrarum* his version of the map of Artois, based on the draft by Jacques de Surhon (died 1557). He wrongly attributed it to Jacques's son or brother Jean de Surhon (Joannes Surhonijs) as the latter was selling the maps as his own, which Ortelius only discovered in 1587, when he corrected the name of the draftsmen in the text of his atlas.









After seeing the map of Artois in the Ortelius's atlas in 1579, also Gerard de Jode asked archduke Matthias for the privilege to publish the same map, which it was approved (E. Rocart, *Un cartographe du XVIe siècle, Jacques de Surhon*, 1929). According to the imprint on our map the privilege was given for four years.

As de Jode's atlas was published a year earlier, he was possibly printing this map only as a broadside and not as a part of the regular program in the atlas.

In the second edition of the atlas, by Cornelis de Jode, in 1593 the map appears with more elaborate cartouche and whit changed details.

### **Separately Published Maps by de Jode**

This is a separately issued map without text on the back.

As most of the 1578 de Jode maps were issued with text on the back in an atlas, examples were also sold by the author separately without the text (Shirley, p. 51, no. 119; KOEMAN, *Atlantes Neerlandici*, vol. 2, p. 206). De Jode's grand project to make an elaborate atlas was namely extremely costly, time consuming and unprofitable, and the author would, as it was normal at the time, sell maps separately on demand to pay his daily costs. Only a small number of atlases was actually sold.

The survival rate of de Jode's separately published maps is extremely low due to their large format. They would, like our map, usually survive in privately composed atlases.

This map was contemporary coloured and mounted back to back with another map in an atlas factice. All the maps from this atlas fragment were trimmed to the neatline and re-margined in order to obtain equal sizes of sheets in the atlas. Such practice was common in the 16th century composite atlases.

The map has recently undergone professional restoration whereby it was removed from its contemporary backing and remounted upon a larger sheet of paper with added decorative French lines in gilt and blue. The map's stellar period colour and gilt highlights have been fully preserved.

### **Gerard de Jode**

The De Jodes were highly skilled and innovative cartographers, although their impressive endeavours never met with financial success. Gerard de Jode, originally from Gelderland, found his calling as an engraver in Antwerp, then a premier global centre of publishing. In 1564, he notably engraved Abraham Ortelius' cordiform wall map of the World. Shortly thereafter, he set about preparing his own atlas, but was beaten to the punch by Ortelius, who published his *Theatrum Orbis Terrarum* (1570), considered to be the first fully modern atlas of the entire known world.

Evidence suggest that Ortelius, a politically powerful man, ran interference on De Jode's efforts to complete his atlas. He used his connections to ensure that De Jode's application for an imperial privilege (the contemporary version of copyright protection) was severely delayed. Gerard De Jode eventually published his atlas in 1578, and while his maps are generally regarded to be of superior artistic merit and based on more progressive geographical sources than those of his rival, Ortelius' opposition ensured that relatively few copies were issued.

Cornelis de Jode decided to continue his father's work and to prepare a revised and enlarged edition of his atlas.

### **Note on Rarity**

As this map was not published in an atlas, it is extremely rare. De Jode was probably selling this map only separately in the time of its four-year privilege, so between 1579 and 1583.

We are not aware of any other examples of the map on the market nor in institutions, although the search through the electronic database is difficult, due do the similarity in the title with the later version by Cornelis de Jode.

We could not find any references to the map in the literature available to us. We could only find a speculation about its existence, based on the archival evidence, in: E. Rocart, *Un cartographe du XVIe siècle, Jacques de Surhon*, 1929.

**References:** Seemingly unrecorded. Not in Karrow; Not in Koeman.

**11.500 EUR**

## 2. ARGENTINA – BUENOS AIRES REGION

**Sir Woodbine PARISH (1796 - 1882), Cartographer; John ARROWSMITH (1790 - 1873), Publisher.**

**Mapa de la Provincia de Buenos Aires. Al Excmo. Señor Brigadier Don Juan Manuel de Rosas, Gobernador y Capitan General de la Provincia de Buenos Aires, dedica esta carta topografica de ella, su antiguo amigo y muy obediente servidor, Woodbine Parish.**

**London: J. Arrowsmith, January 5, 1836.**

Copper engraving with original outline hand colour, dissected into 32 sections and mounted upon original linen, folding into original brown card slipcase bearing John Arrowsmith's original printed label (Very Good, map overall clean, bright and crisp with lovely outline colours and strong impression, just some light print transference, old Dutch archival blindstamp and neat manuscript annotation in lower-left corner; slipcase with light marginal wear, abrasions to Arrowsmith's title label with some loss, old Dutch pastedown labels to sides and verso), 103.5 x 82 cm (41 x 32.5 inches).

*Exceedingly rare – the first edition of one of the most important maps in the history of Argentina, being the earliest obtainable general cadastral map of the Buenos Aires region, depicting all the estancias (ranches), created when the agrarian development of the Pampas and related overseas trade led the rise of modern Argentina; created by Sir Woodbine Parish, the British Consul General in Buenos Aires who was one of the main architects of the country's economic development and chroniclers of its history; published by the leading London cartographer John Arrowsmith.*

This exceedingly rare, large-format, separately issued map depicts the Province of Buenos Aires and holds the distinction of being one of the most important cartographic works in the history of Argentina. It is the first edition of Sir Woodbine Parish's grand cadastral map of the region, published in 1836, when the agrarian development of the Pampas and related overseas trade was transforming Argentina from an obscure backwater into a modern nation occupying a key role in



the global economy. Beautifully printed in London by John Arrowsmith, the map was for almost 30 years the authoritative record of one of the world's hottest real estate markets, consulted by mega-investors and senior diplomats and politicians on both sides of the Atlantic. Despite its tremendous influence, the map is today an outstanding rarity.

The map embraces all of what was known as the Province of Buenos Aires, the heartland of the Argentinian Confederation, and extends from Montevideo, Uruguay, in the north, down to *Bahía Blanca*, in the south. Although traditionally a unified entity, the Province had since 1880 been divided into the Federal District of Buenos Aires, while the surrounding area remains the province. Drawn upon an impressively accurate topographic template, the map is the earliest obtainable printed map to precisely outline and label all of the province's major estancias (ranches or estates) that cover the fertile plains of the Pampas to the south of the city of Buenos Aires, and which were the lifeblood of Argentina's economic rise. In Arrowsmith's clean and elegant style, the map outlines hundreds of cadastral lots, marking their owners' names and their acreages. All towns, villages, and rural parish churches are labelled, while all major roads are delineated. All topographic features, including hills, rivers, lakes, or swamps are expressed, while the coasts are carefully charted, based upon the latest surveys. The map is a foundational work showcasing the settlements of landowners who built the Pampas into an agrarian powerhouse, indeed many of the estancias bear the names of great families that are still around today. While some of the estates remain, others have since been consumed by the urban sprawl of greater Buenos Aires. The map features a wealth of information for anyone who has an interest in Argentinian history.

During the 1830s, the Province of Buenos Aires occupied an outsized role in the economy and politics of the Argentinian Confederation, home not only to the national capital, but 200,000 of the country's 675,00 residents, and the majority of its economic capacity. The province (and Argentina as a whole) was experiencing a protracted period of hyper-rapid economic expansion, driven by the development of the Pampas into a high-yield agricultural zone, producing goods for export to Europe to feed the Industrial Revolution. In particular, Argentina formed a special trading relationship with Britain that would become the cornerstone of its economic development and the source of a massive influx of investment.

The Province of Buenos Aires' wealth lay in its rural estates that produced the beef and grains that fuelled overseas trade. To realize the Pampas' massive economic potential the existing estancias would have to be made more efficient and productive, while new estates would have to be carved out of the wilderness, a process which fuelled one of the world's hottest real estate booms, attracting investors from all across Europe and Latin America. To support the estates and bring produce to market, infrastructure would have to be improved. All this required the province and its cadastral divisions to be mapped to high scientific standard and for this purpose the provincial authorities created the Departamento Topográfico in 1824. The Departamento's ultimate goal was to produce an authoritative map of all the province's great estancias, the 'Registro gráfico', that would be continually updated, and could serve as the blueprint for civilian administration and the management of the real estate market.





The hyper-development of the Pampas and the creation of the Registro gráfico received the ardent support of Brigadier General Juan Manuel de Rosas (1793 - 1877), who served as the Governor of Buenos Aires Province from 1829 to 1852. A brilliant military leader and highly efficient administrator, Rosas was also a right-wing tyrant who established himself as the *de facto* dictator of all Argentina. He did, however, bring about a level of stability and an ethic of organization that fostered the growth of the economy and permitted the advanced mapping of the province.

Sir Woodbine Parish (1796 - 1882), who served as the British Consul in Buenos Aires from 1823 to 1832, was the architect of the all-important Anglo-Argentine economic relationship. A man of great intellectual curiosity, he was also one of the era's most important authorities on Argentina's geography, history and natural wonders. Born into a wealthy aristocratic family from Norfolk, Parish was educated at Eton. He served as the secretary to Lord Castlereagh, the British Foreign Minister, whereupon he played a major role in drafting the Treaty of Paris (1815) that ended the Napoleonic Wars.

In Buenos Aires, he was responsible for negotiating the 1825 Anglo-Argentine Trade Treaty that jump-started Argentina's economy. He subsequently formed a close bond with Rosas, becoming intimately involved in the administration of the country's economy and the development of the Pampas. He took special interest in the Departamento Topográfico's operations, making copies of their surveys and identifying new areas for development.

Parish, with his friend Joseph Barclay Pentland, mapped parts of the Bolivian Andes and collected geological and animal specimens from all across Argentina. He later famously wrote *Buenos Ayres and the Provinces of the Rio de la Plata* (London, 1839), which is considered to be one of the seminal works on the history, politics, geography, geology and fauna of Argentina during the era. Parish also served as the Vice President of the Royal Geographical Society and was a correspondent of Charles Darwin.

While Parish was impressed by the quality of the manuscript and published versions of the *Registro gráfico* that were created in Buenos Aires, copies of these maps were simply impossible to come by in Europe. He realized that the leading politicians, noblemen, bankers and industrialists who were pursuing vast fortunes in the Buenos Aires Province desperately needed a professionally produced and attractive version of the *Registro gráfico* that they could use as a strategic tool. Parish painstakingly copied the data from the 1830 and 1833 *Registro gráfico* maps onto a more accurate geographic template; on his map he described his sources as being: "La topografía de esta Carta ha sido tomada de los trabajos del Departamento Topográfico de Buenos Aires, y la configuración de las costas del Mar se ha arreglado a los últimos reconocimientos del capit.n Fitz Roy de la Marina inglesa". This refers to the fact that he used information from the Departamento Topográfico for the cadastral information, while the coastlines were based on the fresh scientific surveys made by the Royal Navy's Captain Robert FitzRoy, who charted the area in 1832 while accompanying Charles Darwin aboard the *HMS Beagle*.

Parish gave his finished manuscript to John Arrowsmith (1790 - 1873), one of the world's leading cartographic publishers, and the successor to business of his legendary uncle Aaron Arrowsmith.

The Arrowsmith firm had long experience with the mapping of Latin America, and Arrowsmith ensured that the printed map was elegantly and crisply engraved, providing a level of clarity that was a considerable improvement upon its antecedents. The (present) first edition of the map was issued in January 1836, and was dedicated by Parish to General Rosas.

Parish brilliantly succeeded in his design, as his map was soon regarded as the authoritative cartographic record of the real estate system in Buenos Aires Province consulted by the international stakeholders in Argentina's economic rise. It far eclipsed the less refined and practically unobtainable maps created in Buenos Aires. The Parish-Arrowsmith map was updated and reissued twice, in 1840 and 1852, and it remained the definitive map of province's cadastral system until the 1860s, when an updated version of the Registro gráfico was published in Buenos Aires to a high technical standard, in print runs sufficient to satisfy international demand.

Parish's map is one of the most content-rich historical documents from Argentina's early independence era. Today it is frequently consulted and cited by academics in all manner of disciplines, from history, geography, economics, agronomy and environmental sciences, although being able to handle one of the original maps remains a rare privilege.

#### **A Note on Rarity**

Despite the profound influence of Parish's map of Buenos Aires Province, examples of any of its three issues are today very rare. An expensive production, it seems that they were made only in small print runs for an elite clientele. As most of the examples would have been heavily used, their survival rate is low.

The present first edition, of 1836, is an extreme rarity; we can trace only 2 institutional examples, held by the Bibliothèque nationale de France and the Biblioteca Nacional Mariano Moreno (Buenos Aires); moreover we have not been able to find any sales records going back a generation.

#### **Historical Context: The Rise of Modern Argentina**

The present map captures developments that hailed the birth of modern Argentina as we know it. Under Spanish colonial rule what is now northern Argentina was known as the Viceroyalty of the Río de la Plata; anchored by the great trading port of Buenos Aires, it consisted of only the northern regions of the modern day country; the vast expanses of Patagonia were virtually uninhabited by Europeans, still largely the realm of the native peoples. While the city of Buenos Aires thrived, and the surrounding Pampas were home to some productive estancias (ranches), the country was considered to be underdeveloped, as the Spanish regime concentrated its resources upon the mineral rich regions of its empire, such as Peru and Mexico.

During the Napoleonic Wars, the Viceroyalty's connections with Europe were severed and the country rebelled against Spanish rule, gaining its independence in 1816. The new nation of the



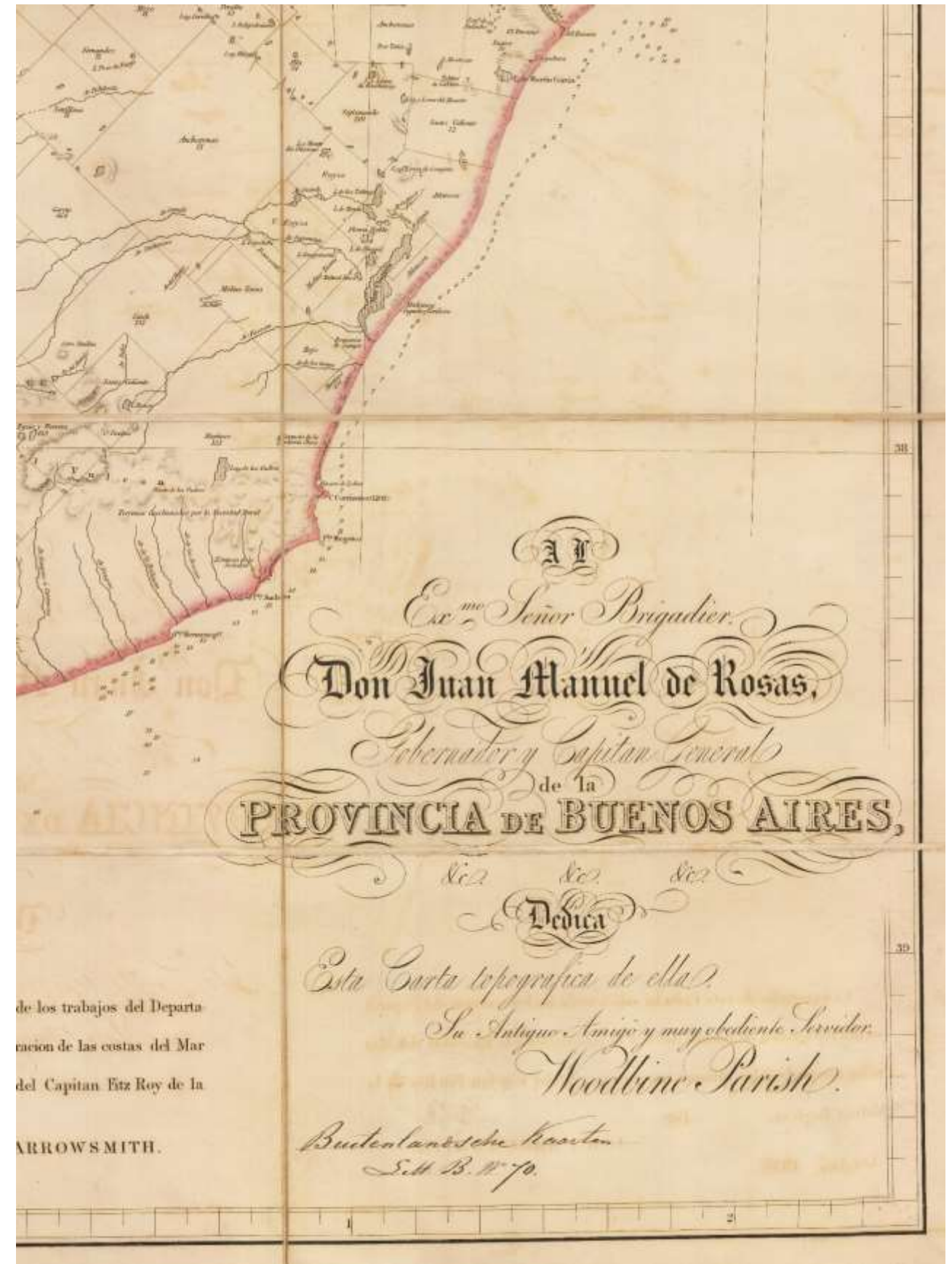
United Provinces of the Río de la Plata (1810-31) emerged under difficult circumstances. The economy, traditionally dependent upon European trade was in ruins due to the cutting of ties with Spain and the Napoleonic Wars. The country was also ‘united’ in name only, as it suffered from severe internal cleavages. The nation was utterly dominated by the massive Province of Buenos Aires, a point resented by the interior provinces. The regions’ autonomous tendencies would fuel a series of civil wars over the coming decades.

However, everyone was aware that the United Provinces possessed phenomenal latent potential. The Pampas possessed immense capacity for agrarian production, particularly beef and temperate crops such as grains, corn and fruits. The Industrial Revolution in Europe generated an almost insatiable appetite for such agrarian imports, placing the United Provinces in an ideal position. The biggest obstacle to realizing this commercial bonanza was that the Pampas of the Province of Buenos Aires were underdeveloped; much prime ranch and crop land was left unsettled, while many of the current estancias were often inefficiently managed, producing surprising low yields. Moreover, the roads and other infrastructure were in a deplorable state, inadequate for transporting crops to Buenos Aires for overseas export. To make matters even more complicated, the Pampas did not even have an effective property registry, the lands were often unsurveyed, leading to much confusion and inefficiency. The state was unable to properly assess tax levies and there was no agency to create or to inventory surveys.

Three revolutionary developments unlocked the economic potential of the Buenos Aires Province, and by extension, the other regions of the country.

First, in 1824 the government of the Buenos Aires Province created the Departamento Topográfico, a special surveying and mapping unit that was responsible for ensuring that the province was mapped to high modern standards, while all properties were to be precisely surveyed, with the aim of creating a definitive cadastral map of the entire province, the so called ‘Registro Gráfico’, that could be regularly updated. The Departamento was to ensure that all existing estancias were to be clearly measured, aiding development and revenue collection; unsettled lands were to be assessed for their agrarian potential before being profitably sold; and new routes for the creation of roads and canals were to be charted in the expectation of mass development.

Second, Britain, represented by Sir Woodbine Parish, the King’s Consul in Buenos Aires, boldly stepped in to become the economic partner that the Argentine economy desperately required. Parish and the United Provinces’ authorities signed the *Treaty of Friendship, Commerce, and Navigation* (1825), essentially a wide-ranging trade and commercial accord, whereby Britain was primed to purchase virtually unlimited amounts of Argentinian produce, while investing heavily in the country’s liquidity-starved economy. The Treaty jump-started economic development in the Province of Buenos Aires; existing estancias ramped up production to meet British demand, while new estates were settled. The Departamento Topográfico went into overdrive to open the Pampas for expansion. Vast funds from British banks and wealthy industrialists poured into the Buenos Aires region, giving more than adequate funds to for the province’s ambitions to be realized. Land speculation in the Pampas also became something of a fad for wealthy British investors, driving prices through the roof, so spurring further development.





The third factor was the emergence of a strong leader who could channel the restless energy of the economic growth into a coherent national agenda. Juan Manuel de Rosas hailed from one of the wealthiest landowning families in the Pampas. A fiercely intelligent workaholic, he was also a narcissistic tyrant. Serving as the Governor of Buenos Aires Province from 1829 to 1852, he transformed that role into being the de facto caudillo over the entire country, which became the Argentine Confederation in 1831. He either cajoled or crushed the country's various rival factions, creating a totalitarian state that could be considered proto-fascist. While his human rights record and eccentricities were considered horrific by many, he succeeded in making the country stable and economically efficient, such that he was known as the "Restorer of Laws". He worked closely with Parish and his successors to aid British investment and trade and ardently supported the improvement of the Pampas (he personally profited mightily from his own policies!). Rosas remains one of the most controversial figures in Argentine history to the present day; he is nearly deified by those who hold a right-wing perspective, while reviled as a monster by those of a more left-wing disposition.

These factors ensured that Argentina experienced explosive economic growth that utterly transformed the country almost overnight from being a remote backwater into a major factor in the global Industrial Revolution. However, Rosas's authoritarianism retarded Argentina's ability to develop a civil society, leading it to suffer political and economic instability in the future.

### The 'Registro Gráfico' and the Woodbine Parish Map

As noted, during the Spanish colonial regime the mapping of Argentina was rudimentary, with decent scientific mapping focussing only upon isolated places or subjects of an episodic importance. The fertile Pampas to the south of Buenos Aires was scarcely mapped to any degree of accuracy, a factor that severely hindered its development. The creation of the Departamento Topográfico of the Province of Buenos Aires was a catalyst for change. Professional military engineers were recruited to map the province to high European standards, resulting in fine general topographic maps, such as Cesár Hipólito Bacle's *Mapa de la Provincia de Buenos-Aires* (Buenos Aires, 1833). More importantly, the Departmento worked towards the creation of a definitive master cadastral map of the province, the 'Registro Gráfico' that could be continually updated. The Registro would serve as definitive blueprint for the legal title to property rights, real estate sales, as well as an aid to infrastructure development. The first complete Registro, detailing hundreds of cadastral lots across the entire province, was created in 1830. This was subsequently improved under the direction of the cartographer Juan Francisco Guerrin, to become the *Registro gráfico de los terrenos de propiedad pública y particular de la Provincia de Buenos Aires* (Buenos Aires: Litografía del Estado, 1833). This map, which survives in only a few copies, is a masterpiece of Latin American printing, and a great monument in the history of Argentina.

Please see an example of a portion of the 1833 *Registro gráfico* (courtesy of the Biblioteca Nacional do Brasil), link:

<https://bdlb.bn.gov.br/acervo/handle/20.500.12156.3/37487>

Sir Woodbine Parish, who in his role as the British Consul, helped to direct the majority of foreign investment that was flowing into Buenos Aires and the Pampas, maintained an intense interest in the operations of the Departamento Topográfico and the creation of the 'Registro Gráfico', which was so

critical to British ambitions in the region. Parish personally participated on some of the Departamento's operations and was given complete access to its archives. He was also a close personal friend of Rosas and collaborated with him on land development schemes. While an admirer of the *Registro gráfico*, he believed that the topographic template upon which the cadastres were drawn could be greatly improved, as could the technical quality of the printing (something which could only be accomplished in Europe). Upon his return to London, Parish, carrying numerous maps papers from the Departamento Topográfico's (many more were subsequently posted to him) worked on creating a beautiful, improved version of the *Registro*, to be presented to the wealthiest stakeholders in Britain and the rest of Europe. Collaborating with the leading cartographer John Arrowsmith, Parish remained faithful to the Departamento's stellar detailing of the cadastral lots, although he grafted this information onto an improved template, using Bacle's 1833 topographical map for the terrestrial areas, while adopting FitzRoy's exquisite 1832 hydrographic surveys of the coasts and the Río de la Plata Estuary.

Parish's manuscript was engraved in Arrowsmith's elegant signature style, with lovely bright hues of outline wash colour, and was first issued at the beginning of 1836. While an expensive, large format production, produced in only a small print run for the use of top flight investors and government officials, the map immediately became the definitive graphic record of the early development of the Pampas consulted on both sides of the Atlantic, a role underscored by the lack of availability of the comparatively crude 1833 *Registro*. Examples of the map would have been used as a guide for directing the vast amount of capital that was flowing from Europe to the Buenos Aires region. Indeed, the present map would have been perhaps the only available work that would graphically illustrate valuable investments in a far way land within their proper context.

Parish's map was re-issued by Arrowsmith, with updates, in 1840 and 1852. This extended the life of the map as the definitive international cartographic record of the Buenos Aires Province well into the 1860s, when it was finally superseded by the publication of the *Registro gráfico de las propiedades rurales de la Provincia de Buenos Aires* (Buenos Aires: Lito. Rodolfo Kratzenstien, 1864).

**References:** Bibliothèque nationale de France: Département Cartes et plans, GE C-11205 (1-2) / OCLC: 494343503; Biblioteca Nacional Mariano Moreno (Argentina): 912(821.2); Lorenza ALBINA, *Determinación Parcelaria 1810 -1870: El accionar durante los Gobiernos Patrios hasta el Código Civil* (2006), pp. 80-4; Pierre GAUTREAU, Joël BOULIER and Jean-François CUÉNOT, 'Catastro, construcción del Estado e institucionalización administrativa en la provincia de Buenos Aires y Uruguay (1820-1870): enfoques geohistóricos', in Juan Carlos Garavaglia and Pierre Gautreau, *Mensurar la tierra, controlar el territorio. América Latina, siglos XVIII- XIX*, (Rosario, Argentina: Prohistoria Ediciones, 2011), pp., 97-150, esp. p. 127 and Figura 18; Melisa PESOA MARCILLA, 'Conocer, medir y dibujar el territorio. Orígenes y etapa formativa del Departamento Topográfico de Buenos Aires (1824-1851)', *Boletín Americanista*, año lxxvii, 2, no. 75 (Barcelona, 2017), pp. 153-172; Sergio Daniel ROBLES, *El Delta Del Parana: Territorio, producción, población y gobierno en un área de frontera (1750-1870)*, Tesis De Maestría, Universidad Nacional De Lujan (Buenos Aires, 2016), pp. 37-38; Teresa ZWEIFEL, 'De Palas a Minerva: panorama de la representación técnica en el Río de la Plata 1789-1866', *Imágenes y lenguajes cartográficos en las representaciones del espacio y del tiempo, I Simposio Iberoamericano de Historia de la Cartografía* (Buenos Aires, 2006) pp. 237 – 241.

**7.500 EUR**



### 3. BULAQ IMPRINT OTTOMAN DIPLOMACY

Ahmed VASIF Efendi (ca. 1730 – 1806) - Sadullah ENVERÎ (?-1794).

محاسن الآثار وحقائق الأخبار

[The Merits of the Antiquities and the Truth of the News]

Bulaq: Bulak matbaası 1246 [1830].

2 volumes, bound in one, 4°. 14 pp. (index), 210 pp., [1] blank, 7 pp. (index), 190 pp., printed on thick paper, original full calf, later paper label, later marbled paper on the spine (inside in a clean condition with sporadic old staining, old annotations in pencil and ink on endpapers, binding with larger scratches and loss of material, but still an original Bulaq covers).

*An important Ottoman first-hand account on the political events of the second half of the 18th century and the relations with the Central Europe by a Baghdad-born author, was printed by the Bulaq press in Egypt.*

This work in two volumes, written by a Baghdad-born diplomat Ahmed Vasif Effendi is one of the most important works on the Ottoman history and a valuable first-hand political account by a Muslim author.

Also called *Tarih-i Vâsîf* or *Vâsîf tarihi* (Vasif's History) the book in two volumes embraces the period between 1754 and 1774, when Ahmed Vasif actively participated in the world of diplomacy in the Ottoman Empire, on the Balkans, Russia and in Vienna.

As the text was left unfinished by Vasif after a dispute in the Istanbul-based press of Râşid Efendi, which Vasif himself helped establishing, it was finished by Sadullah Enverî (?-1794), an author, who also participated in the late 18<sup>th</sup> century Ottoman war events. Ahmed Vasif Efendi was known for his quick temperament and was later described by a German orientalist Franz Babinger as “vain, stingy, jealous and evil to the extent” (eitel, geizig, neidisch und böshaft bis zum Übermaß (Babinger 1927, p. 336)).





The work, which was in the early 19th century one of the rare available printed first-hand historical-political accounts on the contemporary Ottoman / Middle Eastern relations towards the West in the time of the Enlightenment, was at the time extremely popular in the central Europe, as it is today housed in many European libraries. The contemporary German press, such as *Allgemeine Literatur-Zeitung*, embraced the first edition of the text and dedicated longer passages to the interpretations and analysis.

This is the third and last edition, and the second printed in Bulaq, by the first official and governmental printing press in Egypt.

### Ahmed Vasif Efendi

The author Ahmed Vasif Efendi was born in Baghdad, where in his youth, he specialized in books, especially in copying manuscripts. After traveling through Van and Aleppo, he met Kel (or Gül) Ahmedpaşazâde Ali Paşa, an important minister and a former grand admiral, who appointed Ahmed as his librarian. Ahmed Vasif accompanied Ali Paşa on his military travels all the way to Bender.

Ahmed Vasif witnessed the Russo-Turkish War of 1768–1774 and was taken prisoner by the Russians at the siege of Jenikale (Crimea) in 1771. The nine months of captivity in Russia helped Vasif to broaden his horizons and to enter the international diplomacy. He was chosen by Catharine the Great to carry the armistice letter to the Ottoman headquarters and after his release Vasif entered the world of the diplomacy on the Ottoman side.

In the next years Vasif was sent as a peace negotiator to Budapest and Yasi, to discuss the peace treaties and the problem of Crimea, and later several other armistices on the Balkans. In 1782, Ahmed Vasif Efendi negotiated the friendship contract between Spain and the Ottomans. He remained in Spain as the official diplomat for the next several years.

Ahmed Vasif's love for books and publishing continued throughout his life. In Istanbul, where there was a large gap in printing activity since the closing of the Mütferrika's press, Vasif established a new official printing shop together with Beylikçi Râşid Efendi.

The first book, *Tarih-i Sami ve Şakir ve Subhi*, by Râşid Efendi Matbaası was published in 1781 (1198).

Ahmed Vasif Efendi was author himself and his most famous and influential book is this work *محاسن الآثار وحقائق الأخبار* (Meḥāsīn ü'l-âṣār ve ḥaḳā'ik ü'l-aḥbār). The text was first published in 1219 (1803) in Istanbul and then twice in two different versions in Bulaq with another imprint on the last page, in 1243 and 1246 (1827 and 1830).

Although contemporary English literature mentions a German translation from 1809 (John Gorton, *A General Biographical Dictionary*, 1830, p. 4), we could not trace such a publication. It is also not

mentioned in contemporary German literature, such as in the list of the editions of *Tarih-i Vâsif* by (Babinger 1927, p. 337).

### Bulaq Press

The Bulaq or Al-Amiriya Press, the first official and governmental printing press established in Egypt, was founded in 1820 by the viceroy of Egypt, Muhammad Ali (1769-1849).

Already in 1815, the first delegation was sent from Egypt to Milan to learn the printing techniques. After the building for the press was finished in the autumn of 1820, it took another two years to transport the machines and train the employees. The first book, an Arabic-Italian dictionary, was published in 1822.

Viceroy Muhammad Ali started several reform programs with a goal to create a modern Egyptian society after the European model, the press being a part of the modernisation program. Muhammad Ali is noted to establish the modern Egypt as an independent country.

**Provenience:** This example was sold in the 19<sup>th</sup> century in the bookstore by Benjamin Duprat in Paris. Duprat, whose label can be found in the inner side of the front cover, was specialized in the oriental books. It was later owned by the Iraqi architect Mohamed Makiya (محمد مكيه 1914-2015).

**References:** OCLC 949617481, 777193206, 320228577, 780208235, 165361809, 26779362 and 600848792 (some examples on microfilm). Islam Ansiklopedisi: VÂSIF AHMED EFENDİ (<https://islamansiklopedisi.org.tr/vasif-ahmed-efendi>); Ethan L. Menchinger, *The First of the Modern Ottomans: The Intellectual History of Ahmed Vasif*, 2017; Franz Babinger, *Die Geschichtsschreiber der Osmanen und ihre Werke*, 1927, pp. 335-337.

**2.500 EUR**



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## 4. THE ROUTE TO MECCA

### OTTOMAN DISTANCE-TIME-ROUTE MAP

**OTTOMAN ARMY – GENERAL STAFF (4<sup>th</sup> DIVISION).**

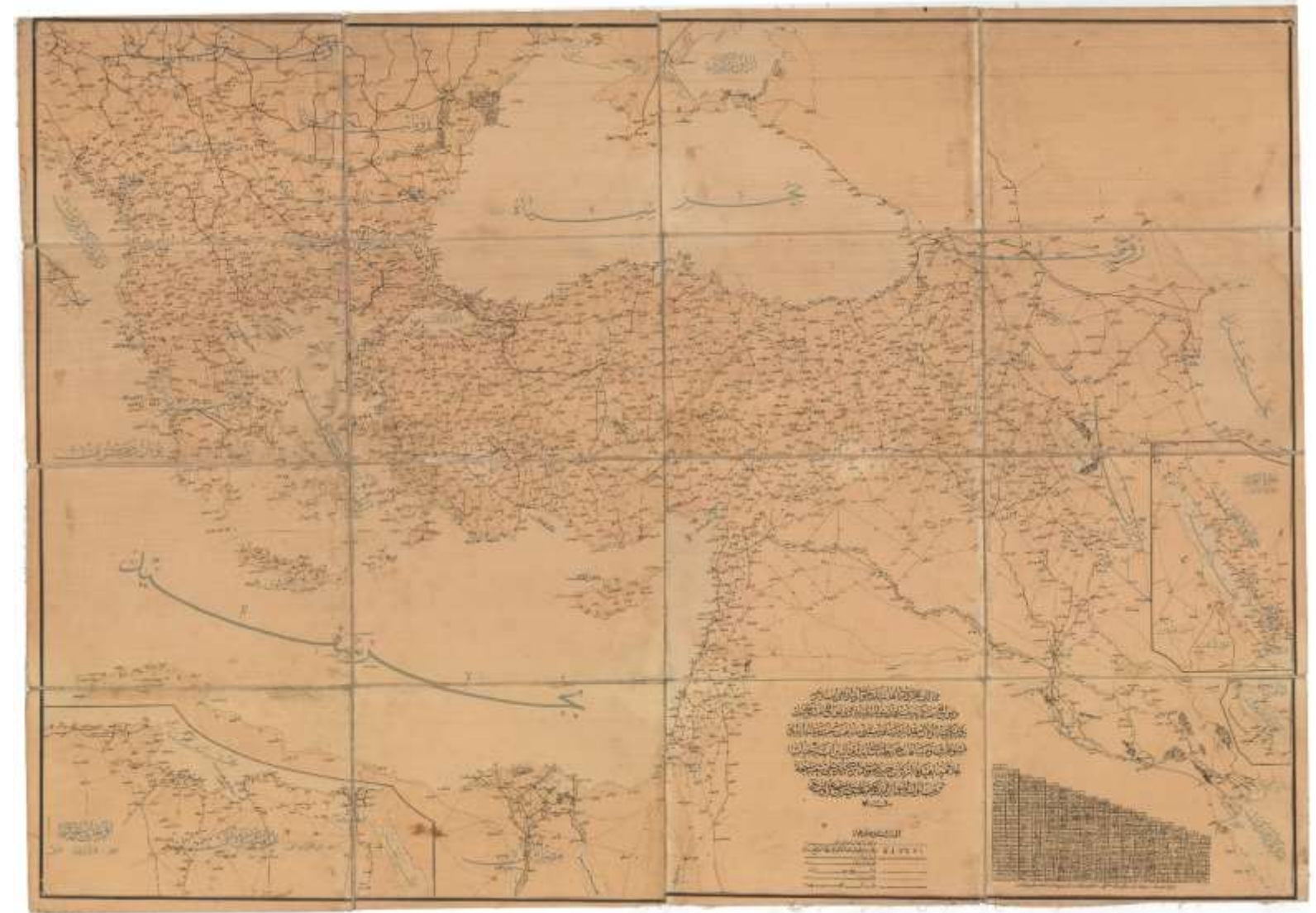
ممالك محرسى وشاهانى بك حای واولديغى بلاد

**Istanbul, 1309 Rumi Calendar [1893].**

Colour lithograph, dissected into 16 sections and mounted upon original linen (Good, some toning throughout and minor stains, some wear along section edges and point of minor loss along the edges of one of the panels left-centre; still pleasing for such a map intended for active field use), 68 x 96.5 cm (27 x 38 inches).

*Rare – the very first distance-time-route map of the Ottoman Empire, one of the great masterpieces of Hamidian Era thematic cartography, it depicts the entire realm of the Sublime Porte from Albania to Yemen, noting the travel times between hundreds of locations, including various routes of the Hajj; devised by the General Staff of the Ottoman Army and published in Istanbul.*

This is a key milestone in the history of Ottoman cartography, being the very first distance-time-route map of the entire Ottoman Empire. Published in Istanbul in 1893, it was produced by the General Staff (Fourth Division) of the Ottoman Army, predicated upon exhaustive highway surveys and itinerary records compiled over recent years. The map captures the scene during the middle of the rule of Sultan Abdul Hamid II (reigned 1876-1909), during which the empire still controlled vast territories in Europe, Asia and Africa, extending from Albania to Yemen and from Libya to the Persian Gulf. The Hamidian Era also marked a period of rapid modernization of the empire,





including the creation of macadamized roads (highways), railways and modern ports. It also hailed the rise of highly sophisticated scientific and thematic cartography of the all regions of the realm created by Ottoman subjects, as opposed to Westerners.

The main part of the map encompasses a great area, centred upon Anatolia, but taking in all the core regions of the Ottoman Empire, with its coverage extending from Bosnia, in the northwest, all the way down to Kuwait City and the head of the Persian Gulf, in southwest, and from Crimea and Baku, in the north and east, down to include Lower Egypt in the southwest. The scope is extended by insets that depict the extremities of the empire; in the lower right corner is an inset capturing the western Persian Gulf, including Kuwait, Bahrain, and Qatar; the inset above details the Red Sea, including Hejaz, Asir and Yemen; while the large inset in the lower left depicts Ottoman Libya, as well as parts of French Tunisia and Algeria. Exclusively employing text in Ottoman Turkish, the map is traversed by hundreds of lines that connect every city and town of importance in the empire, representing the main land travel routes between these centres. Each segment is accompanied by a number that corresponds to the estimated average travel times between the points in hours (assuming travel by foot while marching, or travel with a horse at a slow trot). The travel times in hours roughly correspond to the distance in the Ottoman unit of a *firsah* (or league), which is equivalent to 5.685 km (3.532 miles). In the lower right, the map features a chart quantifying the routes between the most important centres. For instance, the map reveals that, on average, it took 18 hours to travel from the Red Sea port of Jeddah to the holy city of Mecca (a journey that would normally be divided into at least two, if not three, days).

The present work is the first ever map to display the distances between all significant travel points in the Ottoman Empire, and for this reason it would have been vitally useful for soldiers, merchants and government bureaucrats when planning their itineraries. It was also one of the only maps to give an approximately accurate notion of the times and distance along several of the most important Hajj Routes, including the famous Syrian Hajj Road, being the 1307 km-long route from Damascus to Mecca, which is here measured out on the present map. The route itself is of such great historical significance that it is being considered by UNESCO for World Heritage Status, an unusual distinction for an itinerary, as opposed to a single, distinct place.

Transportation had always been one of the great challenges confronting the Ottoman Empire. An astoundingly vast realm, spanning parts of three continents, and traversing some of the World's most rugged and forbidding terrain, overland travel was especially difficult. Traditionally, the condition of the empire's roads was deplorable; many places were connected only by crude caravan trails. For instance, before the introduction of railways, it took 14-16 days for a horse cart laden with produce to travel from Ankara to Istanbul, while the routes between centres even further part could take months to traverse.

Throughout the 19<sup>th</sup> Century the territorial integrity of the empire was continually threatened and reduced by the Sublime Porte's foreign and domestic enemies. The inability of the Ottoman Army to quickly deploy to military theatres severely limited the Sultan's authority. Moreover, the extreme travel times between centres was hindering the empire's ability to develop a modern industrial national economy, one of the government's ultimate goals. Moreover, the empire was also home

to Mecca and Medina, the two holiest sites of Islam, the latter of which was the destination of the Hajj, the world's greatest pilgrimage. The Ottoman Sultan's legitimacy rested upon his claim to being the Caliph of Islam, or the Defender of the Faith, which included a responsibility for the protection of pilgrims. As the routes to Mecca were often arduous, if not dangerous, this somewhat undercut the Sultan's effectiveness as the 'protector', a matter which Abdul Hamid II would go to extraordinary efforts to ameliorate.

Abdul Hamid II's government relied heavily upon foreign capital and technical expertise to improve the country's ports, build macadamized roads, and, most importantly, to create a comprehensive railway network. The present map depicts the rapidly expanding Ottoman railway system, just after a wave of development had revolutionized travel in the empire's European domains, but just before an unprecedented boom in railway construction would do the same for Ottoman Asia. As shown, the Balkans are traversed by several railways; most notably as of 1888 the great port of Salonika (Thessaloniki) was connected to the rest of Europe by rail, while Istanbul was linked to the European system for the first time that same year, providing the direct route for the famed Orient Express, which commenced in 1889. One will also notice the first great leg of the Anatolian Railway that connected Istanbul to Ankara on December 31, 1892, completed only a matter of weeks before the present map was issued. The Anatolian Railway would subsequently be expanded with the ambition of reaching Iraq, creating the Baghdad Railway (a project which would become one of the great factors of World War I). The present map, however, predates the great railway boom that would occur in the Levant and Arabia, whereby from 1895 to 1908, major centres in Syria, Lebanon and Palestine would be linked, while the legendary Hejaz Railway would connect Damascus to Medina (within relatively close proximity to Mecca). The railways had a revolutionary effect upon the Ottoman Empire, spurring economic development, improving governance and facilitating military movement.

The empire's infrastructure projects and related economic development, administrative and military ventures were a catalyst leading to the creation of advanced thematic cartography in Istanbul. The Sublime Porte's various organs (notably the War Ministry) provided generous funding for the creation of maps to assist the modernization of the country and the graphic recording of data. This dovetailed into the rise of a vibrant private publishing scene that enjoyed government patronage. Ottoman cartographers were initially schooled in the world's most advanced cartographic methods by French and German instructors (while some Ottoman mapmakers even apprenticed in European geographic publishing houses), although by the late 1880s many Ottoman cartographers had gained the skills and experience to develop their own unique works with an Ottoman flair, well beyond duplicating Western methods.

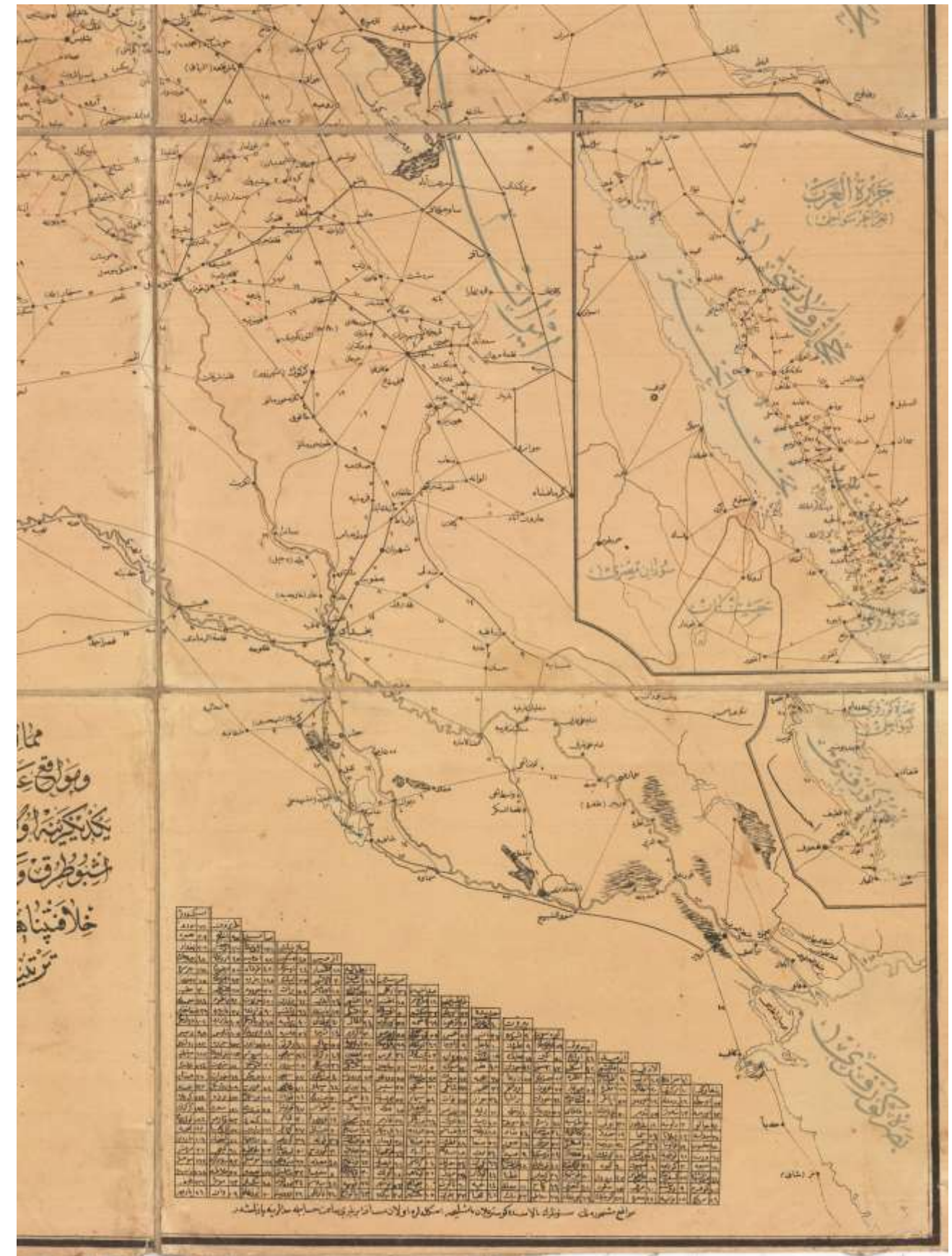
Ottoman cartographers were producing topographic and thematic maps of the highest sophistication and diversity, every bit as impressive as those of the best German and French and British mapmakers. However, these works, such as the present map, are today not nearly as well-known as they deserve to be. First, Ottoman thematic maps tend to be very rare today. They were almost invariably issued in only small print runs, while maps intended for practical use in the field, such as the present work, tended to perish, leaving few survivors. Second, Turkey's switch from using Arabic-based script to Latin script, in 1928, ensured that many of the surviving Ottoman maps were



discarded, as they could no longer be understood by most people. Third, the academic study of late Ottoman cartography, even in Turkey, has been haphazard, leaving many important realms of the subject almost completely untouched by modern authors. Hopefully, the present rise in interest in Ottoman cartography will lead to these maps receiving the attention they deserve viz. better known Western works.

The present map is rare. While encountered another example a few years ago, the map only rarely appears on the market. We cannot trace any examples in institutions outside of Turkey. The library of the Harita Genel Müdürlüğü (General Command of Mapping) of the Turkish Army, in Ankara, holds an example that that has appeared as part of exhibitions.

**3.500 EUR**





## 5. OTTOMAN CARTOGRAPHY

محمد اشرف (Mehmed EŞREF, 1847-1912).

مختصر تاریخی عمومی و عثمانی اطلسی

[STANDARD ATLAS OF GLOBAL AND OTTOMAN HISTORY]

Istanbul: مکتب حربیہ مطبعہ سی [Military Press] 1329 [1913].

8°, 12 pp. on pink paper, [4], 32 double page colour lithographed maps, original light blue cloth binding with printed title, original endpapers (binding slightly scuffed on the edges, repaired crack in the gutter of endpapers, old scribbles and annotations on the front endpapers, old stamp on the title page, some sporadic old annotations on the pages sporadic smaller tears in the folds of the maps, map in a good, clean condition).

*A scarce Ottoman historical atlas was published on the eve of WWI with revised maps.*

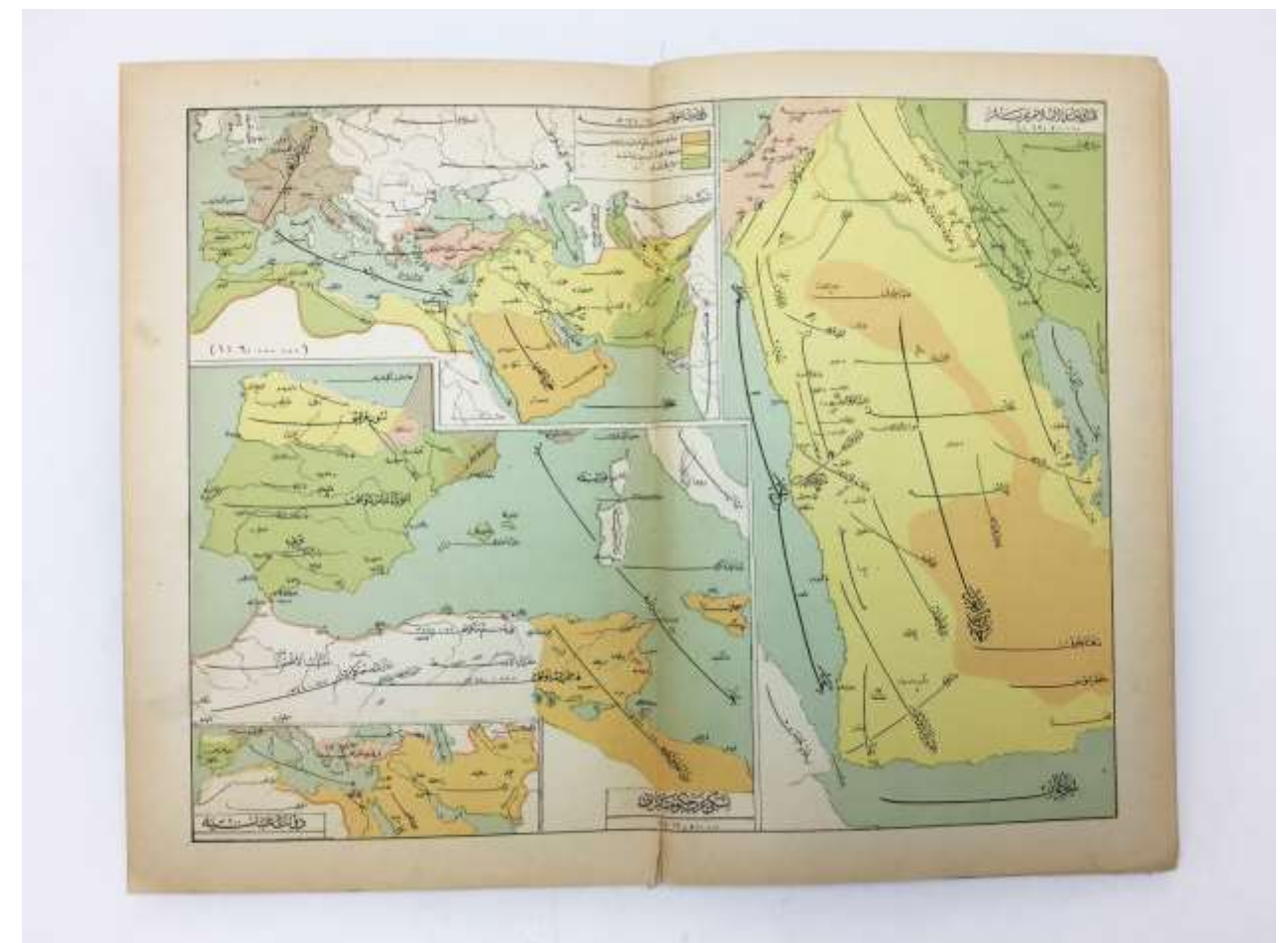
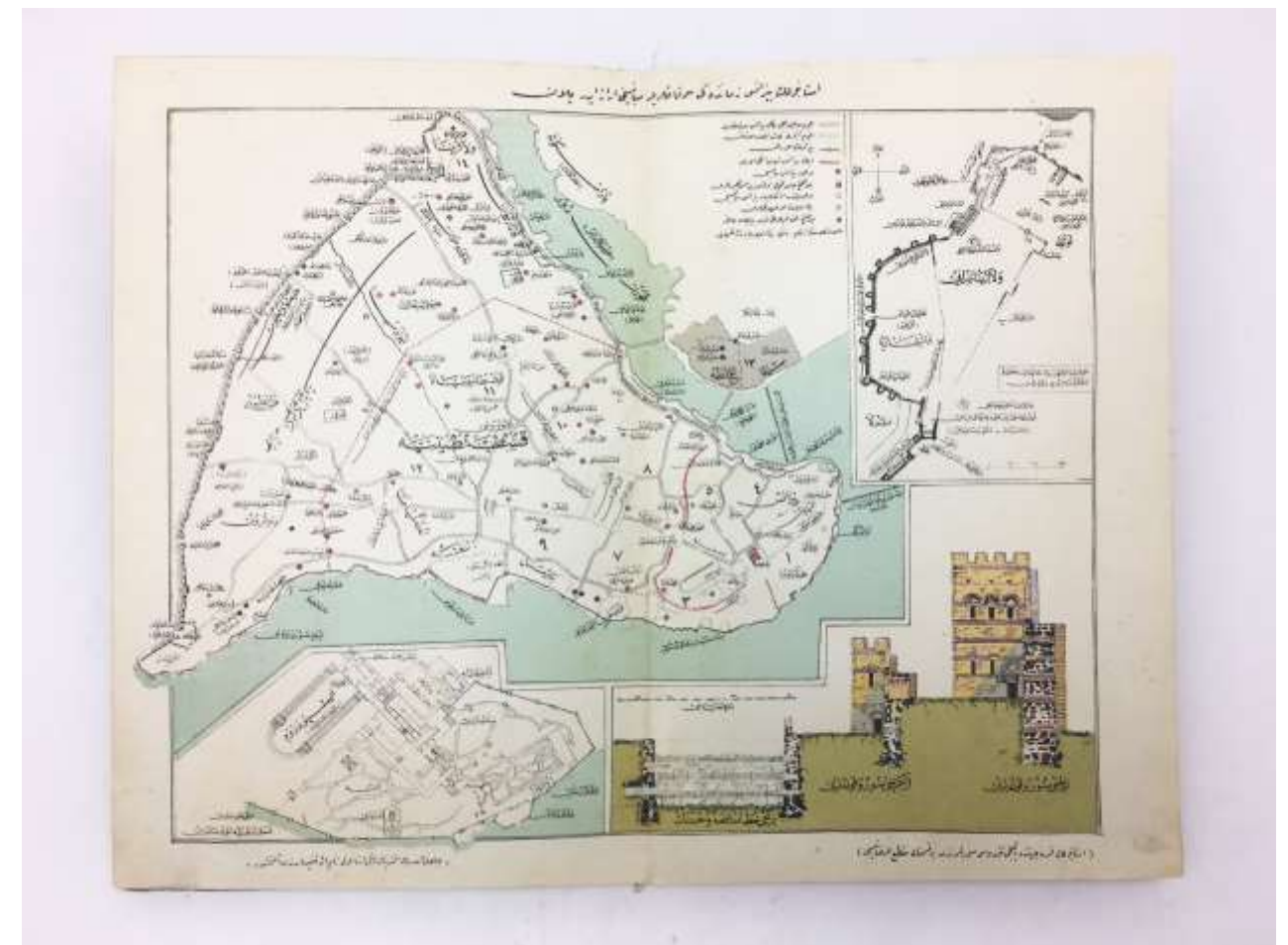
This rare historical Ottoman atlas includes maps, showcasing the regions of the Ottoman Empire, Europe and the Middle East. The last maps represent the routes of the famous explorers, the historical colonies, the British colonies in the World, Asia, United States, Africa and South America.

While the atlas shows the influence of German works, it adds a novel invaluable perspective on the Islamic world and its borderlands, often overlooked in western works. In this respect it makes an important and unique contribution to historical geography.

This is a revised and enlarged edition of the historical atlas, which was issued by Mehmed Eşref since the beginning of the 20<sup>th</sup> century (1906?), published a year after Eşref's death with newly engraved maps, all different from the previous publication. The maps, made on the eve of WWI, focus more on the central Europe and the Middle East.

**Politics and Cartography during the Reign of Abdul Hamid II and the Rise of the 'Young Turks'**

From the mid-19<sup>th</sup> Century onwards, the Ottoman Empire was described as the 'Sick Man of Europe' and seemed to be in inexorable decline. Indeed, during this period the empire lost much





territory to internal rebellions and wars with its rivals, while foreign powers assumed tremendous control over the country's economy and political affairs. However, while this is all true, it masks that fact that during the same period the Empire made dramatic advances in economic development, education, science, infrastructure creation and military training. Istanbul, became one of the world's great economic centres, fuelled by international trade and foreign-financed mega-projects.

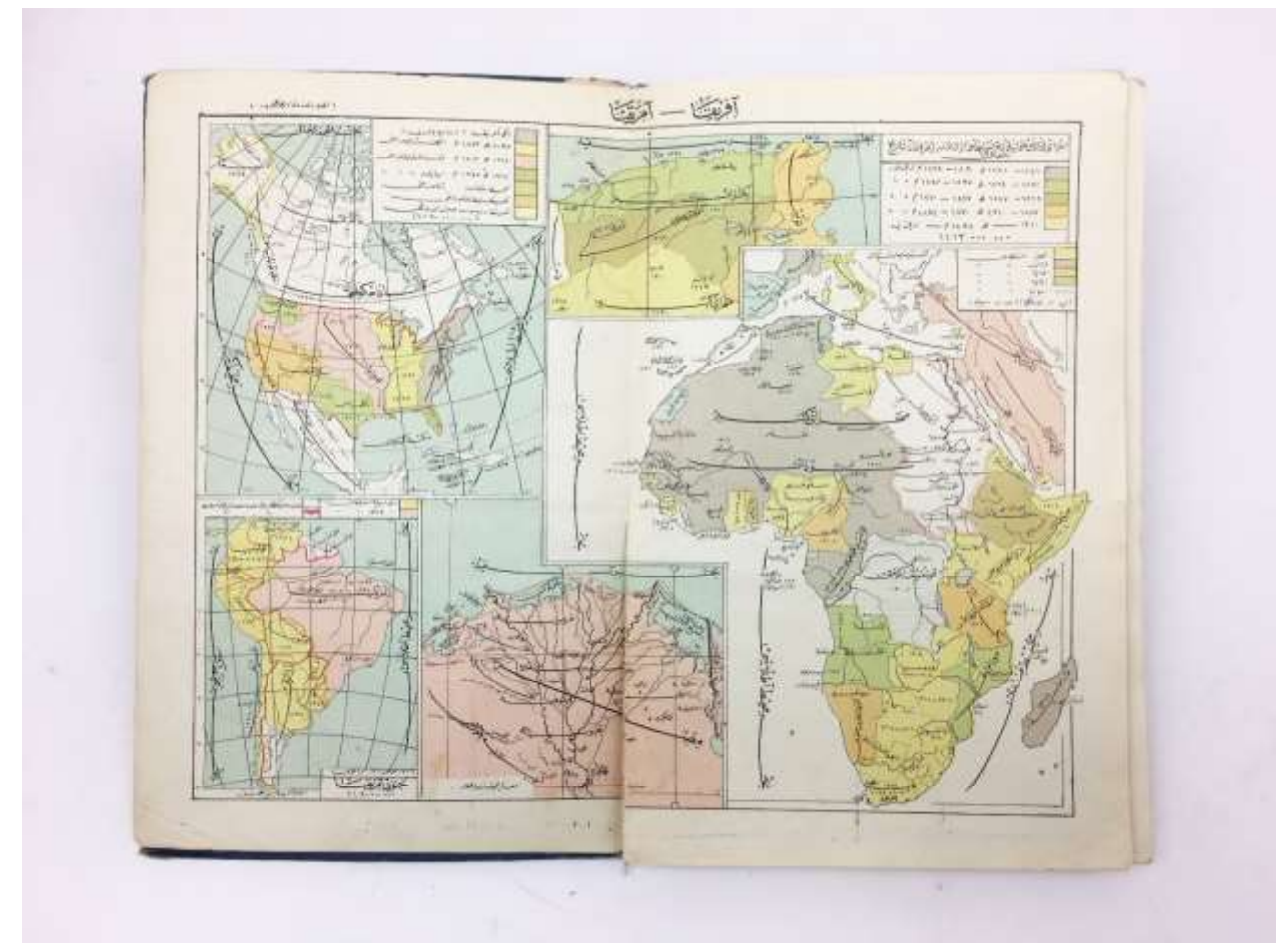
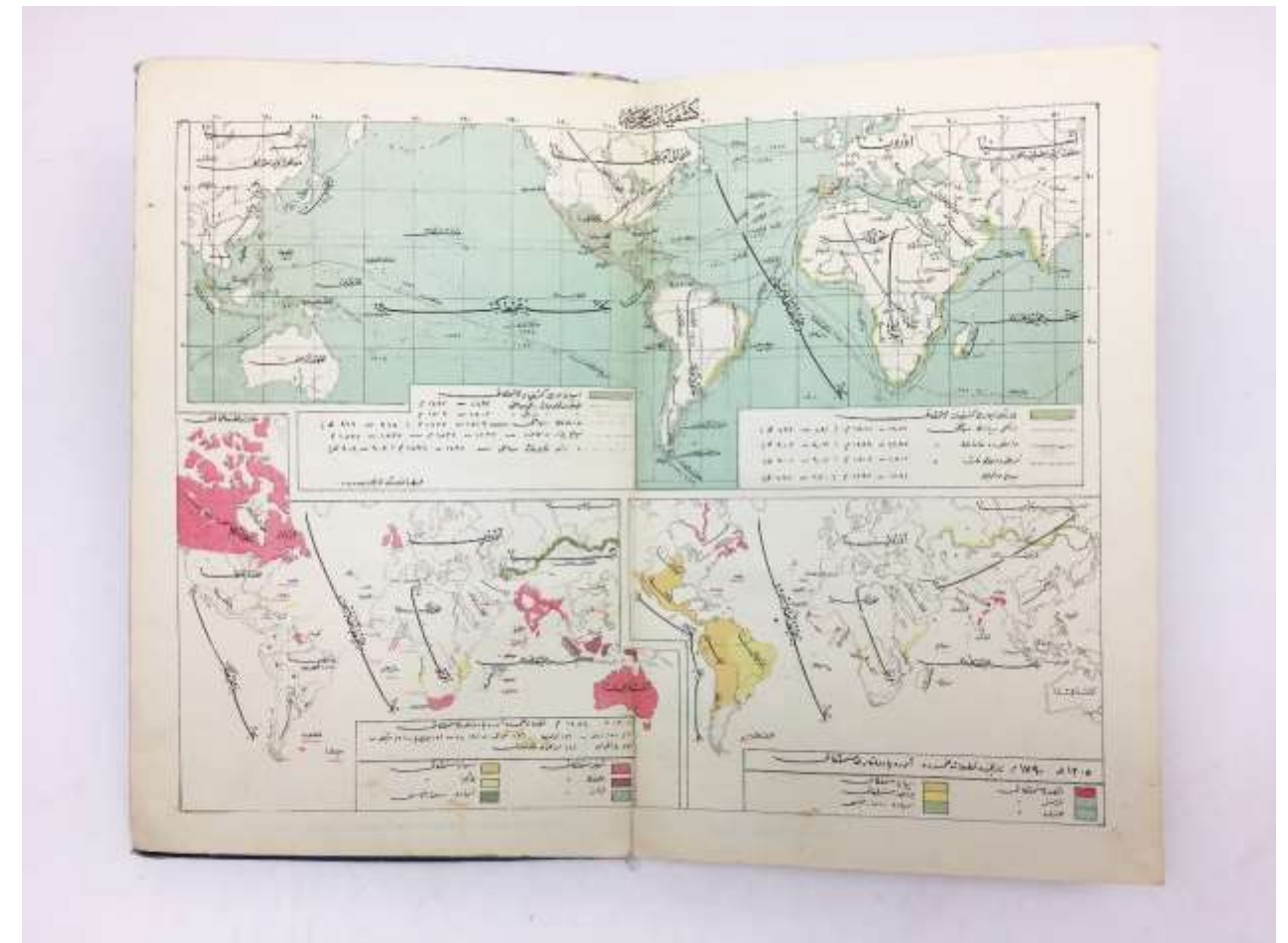
The reign of Sultan Abdul Hamid II (1876 – 1909) marked a period of radical social and economic change. Shortly after the sultan assumed power, he approved the Constitution of 1876 that promised to make the Ottoman Empire a constitutional democracy. However, the Empire's defeat in the Russo-Turkish War of 1877-8, which resulted in the loss of territory in the Balkans and the Caucasus, soured the mood. In 1878, Abdul Hamid II rescinded the Constitution and ruled as an autocrat.

The Ottoman government went bankrupt in 1881, and much of its public finances and industry were taken over by the Anglo-French Ottoman Debt Commission and the Banque Imperial Ottomane. While the quasi-colonial foreign control of the country's economy was much resented, it nevertheless financed a boom of construction of railways, factories, telegraph lines, roads and educational facilities that allowed the Ottomans to enter the Industrial Revolution. It also paid for the Empire to reform and modernize its military, although the fruits of these reforms would not be redeemed until World War I.

While the Ottoman hierarchy was controlled by a corrupt and bloated elite of largely elderly, hereditary figures, Abdul Hamid II improved the administration of the empire, such that historians have remarked that it “reached a new degree of organizational elaboration and articulation.”

The economic development and infrastructure projects sparked an urgent need for advanced cartography. While some fine original Ottoman maps had been created during the Tanzimat Era (1839-76), it was only during Abdul Hamid II's time that Ottoman cartography saw its first popular boom. Numerous Ottoman printing houses, both state and privately owned, proliferated throughout the city. Western printers and mapmakers permitted technology transfer that allowed the Ottoman houses to move up the curve to produce printed works of great diversity and sophistication, applying the exquisite Ottoman traditions of artistic design and calligraphy. There was also an interface between Turkish military engineers and civilian cartographers. This all being said, there was little coordination between the various Ottoman cartographers and works thus tended to serve only the episodic interests of those that commissioned the maps. There was a noticeable lack of maps that could serve broad administrative and thematic utility.

Around 1905, the Ottoman government desired a portable set of maps that could be used by officials to administer taxes, social programmes and infrastructure development. The atlas was titled *Memalik'i Mahruse Şahane'ye Mahsus Mukemmel ve Mufassal Atlas* (Special Imperial Complete and Detailed Atlas of the Protected Countries) and was followed a year later by this historical atlas.





In July 1908, a coalition of Turkish nationalists rose up in rebellion to Abdul Hamid II's autocratic rule. They resented the sultan's corrupt, elderly cadre of ministers and the Anglo-French domination of the national economy. Known as the 'Young Turks', the coalition was led by the 'Three Pashas': Mehmed Talaat Pasha, Ismail Enver Pasha and Ahmet Djemla Pasha, and their movement was so named as they were all under the age of 40. The Young Turks re-instated the 1876 Constitution, yet allowed Abdul Hamid II to remain in power as a figurehead. Proof copies of the present atlas were used to plan the Young Turks administrative reforms and to set the constituency boundaries for the November-December 1908 elections, the first democratic vote ever held in the Ottoman Empire.

In April 1909, Abdul Hamid II's conservative allies mounted an unsuccessful coup against the 'Young Turks'. This resulted in sultan's ouster in favour of his malleable younger brother, Mehmed V, who became the figurehead sultan.

The Young Turk regime embarked on ambitious reforms to taxation during which examples of the present atlas would most certainly have been employed in planning. In particular, the new administration was eager to efficiently extract more revenue, in order to maintain the empire's debts and to fund military and infrastructure projects. The compact atlas had had the benefit in that it could be easily carried by officials as they travelled the country, visiting various administrative bureaus and worksites, in sharp contact to the cumbersome wall maps upon which Ottoman bureaucrats had hitherto relied.

The Young Turks also realigned the empire away from its traditional French and British allies (and pseudo-colonial masters) and sought closer ties with Germany. This resulted in many joint Ottoman-German projects, such as the continued construction of the *Bagdadbahn* (the Berlin to Baghdad Railway) and the Hejaz Railway (which was to run from Damascus to Mecca), during which the present atlas would have presented a useful overview.

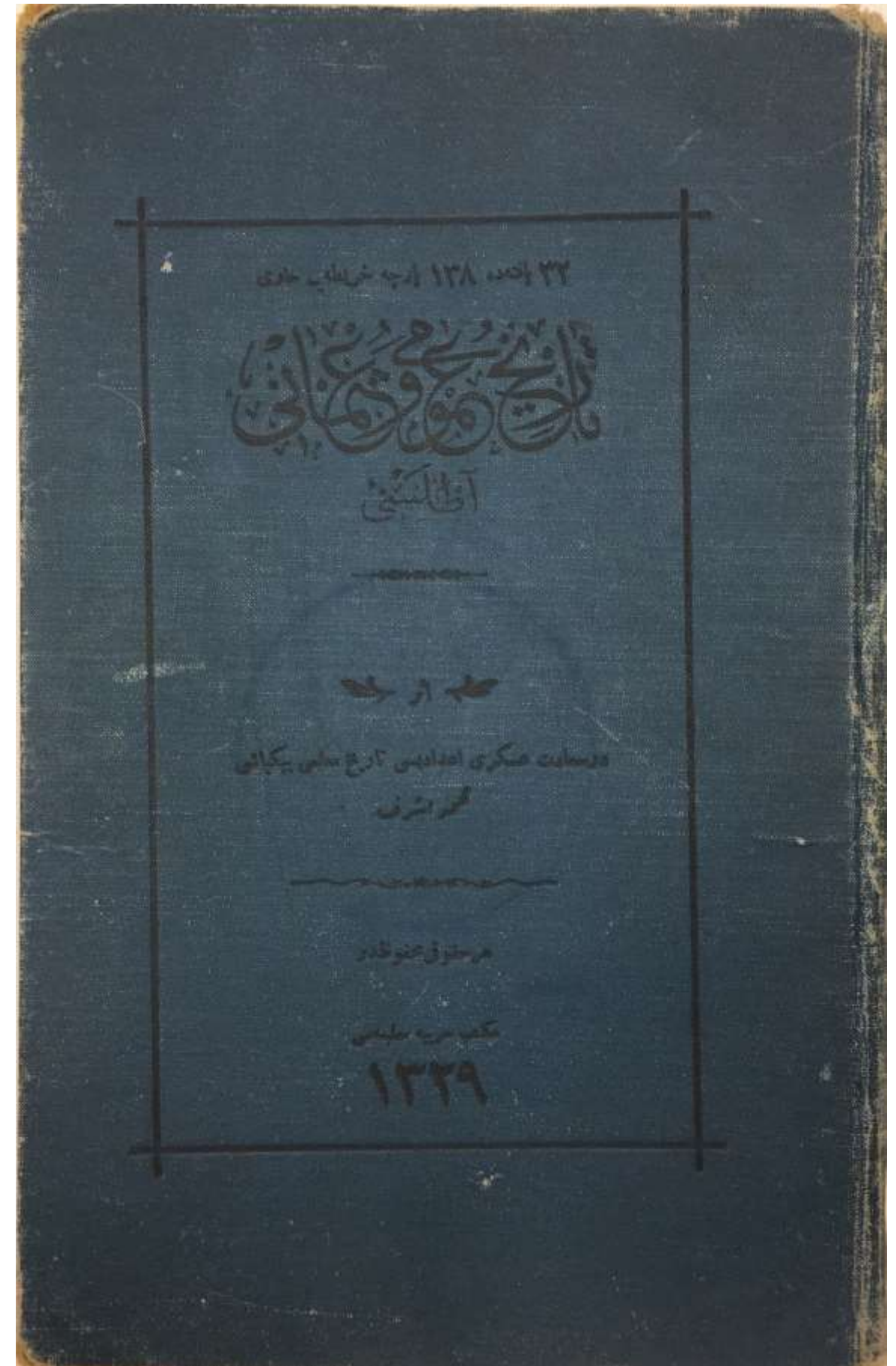
The Ottoman-German alliance led the empire into World War I on the side of the Central Powers. While the Ottomans managed to hold their own in Anatolia, notably winning the epic Battle of Gallipoli (1915), the empire disintegrated due to Allied pressure and Arab and Armenian revolts.

In the wake of the empire's defeat at the end of World War I, the Young Turks were deposed and the Republic of Turkey (established 1923) was formed by a new nationalist movement under the legendary President Mustafa Kemal Atatürk.

Please check our description for a 1326 (1910) edition of this rare atlas with different maps:

<https://www.pahor.de/ottoman-cartography-standard-atlas-of-global-and-ottoman-history.html>

**1.500 EUR**





# 6. WWI GALLIPOLI CAMPAIGN

## LAWRENCE OF ARABIA - CAIRO IMPRINT

**INTELLIGENCE OFFICE [ARAB BUREAU], CAIRO.**

*Chanak.*

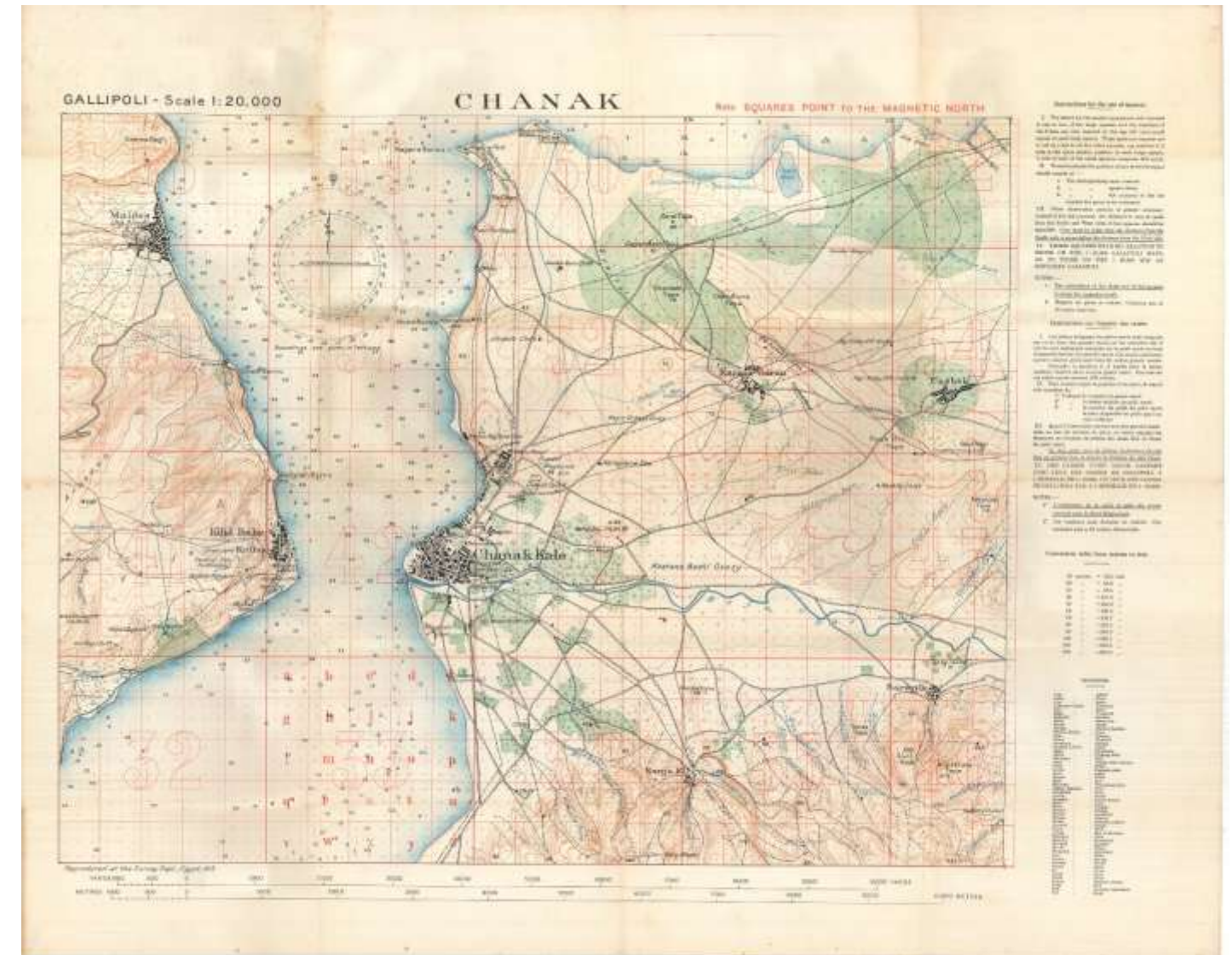
**Cairo: Survey Department, Egypt, 1915.**

Colour Lithograph, mounted upon original linen with maps series key printed on verso, folding (Very Good, overall clean and bright, just some very light staining to upper-left quadrant and some light wear at some fold vertices), 62.5 x 79 cm (24.5 x 31 inches).

*The finest contemporary map of the Çanakkale sector of WWI's Gallipoli Campaign, the site of the dreaded 'Narrows' of the Dardanelles where Allied naval forces made their ill-fated attempt to 'Force the Straits' towards taking Istanbul; drafted in Cairo under the direction of T.E. Lawrence at the Arab Bureau's Intelligence Office, predicated upon a recently captured Ottoman map.*

In the early days of World War I, the Entente (or Allied) powers sought to knock the Ottoman Empire out of the conflict by taking Constantinople, by way of the Dardanelles. They mounted the Gallipoli Campaign (February 17, 1915 – January 9, 1916), during which a force of 490,000 British, Indian, Australian, New Zealander and French troops made various landings upon the Gallipoli Peninsula that strategically guarded the mouth of the Dardanelles. The 325,000 Ottoman defenders, backed by German forces, successfully repelled these raids, in what was one of the most hard-fought and bloody military contests in World history.

From the outset, the Allies were hampered by a lack of accurate maps of the Gallipoli Peninsula and the adjacent Asian shore of the Dardanelles. They eventually managed to capture a complete six-part series of excellent, newly published Ottoman surveys showing each sector of the battle theatre. These maps were rushed to the map department of the Intelligence Office (later the famed 'Arab Bureau') in Cairo, where they were translated, enlarged and improved by a team headed by





Lieutenant T.E. Lawrence, later known 'Lawrence of Arabia'. These maps were printed by the Survey Department, Egypt, in a series of six interconnecting maps, although each map was designed to act as a complete stand-alone work in-and-of-itself (a geographic key to all six maps is present on the verso of the present map).

The first sets of the Cairo maps were given to Allied commanders in the field mere moments before their ill-fated 'August Offensive' (August 6-21, 1915), whereby they mounted a series of large-scale advances against the Ottoman lines, only to be repelled with severe casualties. Nevertheless, the new maps were considered vitally useful and solved many of the operational problems suffered by the Entente troops early in the campaign; they ensured that a bad situation was perhaps not much worse.

It should be noted that early on during the August Offensive, the Ottomans captured a set of the maps printed in Cairo and marvelled at how their own supposedly 'secret' geographical intelligence was adopted and disseminated by the other side. From that point onwards, the maps were greatly admired as the highest quality and certainly the most interesting printed maps used in the field during the entire campaign. For decades thereafter, Gallipoli veterans and historians have held the maps in particular esteem.

Importantly, the present map, while one of a six-part series of interconnecting Gallipoli maps, is a complete work in-and-of itself. In fact, for security reasons, officers in the field were often requested to only possess the map(s) of the specific sectors in which they were operating; as it followed that if they were captured, it was best that additional maps not fall unnecessarily into enemy hands (for example an officer fighting at ANZAC Cove had no need to carry a map of the Çanakkale sector). For this reason, the six maps in the Gallipoli series printed in Cairo are only rarely found together.

The present map is an advanced topographical rendering of what the Allies called the 'Chanak Kale' sector, which included the major town of Çanakkale and the 'Narrows' of the Dardanelles, where the straits are only 1.6 km (1 miles) wide. The Çanakkale narrows were considered to be of the most strategically significant point in the entire naval side of the Gallipoli Campaign, in that it represented the Ottomans' last line of maritime defence, the breach of which by an Allied fleet would leave Istanbul virtually helpless. However, as the map demonstrates, the narrows were heavily defended by numerous Ottoman forts and batteries (marked on the map), which would subject Allied vessels to a nearly fatal gauntlet of crossfire. Perhaps even more ominously for the invaders, the narrows were protected by four lines of mines. Moreover, the currents in the strait were awesome, forcing vessels to run at dangerously high power at all times. The Çanakkale narrows were as close to the Gates of Hell as anything any Allied sailor would ever encounter.

The present Cairo-printed map closely follows its Ottoman antecedent published earlier the same year. All headlands are labelled, as are all forts and batteries, urban areas, major buildings (mosques, hospitals, etc.), the 'Aeroplane Sta.' (Aerodrome for Ottoman and German planes), roads, trails, creeks and rivers, while the coasts of the shores of Dardanelles form powdery blue lines, as the bathymetric depths in the strait are recorded in fathoms. Notably, the map details the elevation

of the landscape through contour lines (at ten-metre intervals), while spot heights of summits are given in metres.

Importantly, the map also features the addition of a series of red numbered grids, all orientated to the magnetic north, to aid the use of the map in the field (Allied troops previously encountered severe orientation problems using the old maps of Gallipoli). The text panel to the right of the map explains, in both English and French (French soldiers fought alongside the British and the ANZACS), how to use the grid reference as well as providing charts for converting feet to metres, plus a helpful 'Reference' translating Turkish topographical terms into English.

It should be noted that while some of the other maps from the Cairo Gallipoli series were issued in two editions (with the second being updated from the first), the present *Chanak* map was issued in only a single edition.

In March 1915, before the Allies attempted their ill-fated landings upon the Gallipoli Peninsula, they resolved to 'Force the Straits' by charging a massive naval flotilla up the Dardanelles, hopefully overpowering, or avoiding, Ottoman-German obstacles. Admiral Carden, the initial Allied naval commander, even promised Winston Churchill, the First Lord of the Admiralty, that his force would take Istanbul within 14 days! After making some difficult progress up past the mouth of the Dardanelles at Kumkale, on March 18, a fleet of 18 ships under the command of Admiral John de Roebeck attempted to charge the Çanakkale narrows. The Allied shelling of the Ottoman land defences was initially quite successful as they caused much damage to the defenders' shore batteries and interrupted their communications lines. Allied minesweepers started to disassemble the Ottoman lines of mines. However, the French ship *Bouvet* struck a mine and sunk almost immediately losing most hands. The Ottomans then managed to recover their shore artillery and mounted a ferocious barrage that ravaged the Allied fleet. The Allies promptly lost three more ships to mines or artillery fire, while another was forced to retreat due to the damage it sustained. A scene of absolute chaos befell the Allied fleet, and it became clear that there was no way that it could pass the Çanakkale narrows. Roebuck ordered a "general recall"; the attempt to force the straits was a total failure. This opened the door to the Allies' disastrous land operations, which commenced in April 1915.

To be clear, the first examples of the present map did not arrive in the Gallipoli theatre until August 1915, months after the naval events described above. However, the Çanakkale sector map continued to be of great interest to Allied commanders. Many on the Allied side (including Lawrence of Arabia) believed that their forces should mount a land invasion on the Asian side of the Dardanelles, near Çanakkale, such that the present map would have been invaluable (such an operation never came to pass). Additionally, the realized land operations were done with the objective of taking control over the Gallipoli Peninsula and so opening the Dardanelles for another naval invasion towards Istanbul, thus the Çanakkale sector map would have once again been considered vitally important. However, as we all know, the Allies would fail to take the Gallipoli Peninsula and for the duration of the war would never come anywhere near the Çanakkale narrows.

### **The Critical Role of Cartography in the Gallipoli Campaign**



Geographic knowledge of the battle theatre is always a key factor in the success of an army; however, this was perhaps nowhere truer than during the Gallipoli Campaign, where the terrestrial operations were fought upon an extreme topography of a rocky, largely barren peninsula of steep ridges and deep, irregular ravines. A lack of complete and precise knowledge of this challenging landscape was a critical factor in the outcome of many operations during the campaign and was responsible for thousands of casualties.

In planning the Gallipoli Campaign, the British high command severely underestimated the skill and resolve of the Ottoman defenders; they expected to quickly bulldoze what was they anticipated to be mediocre opposition. Accordingly, they were amazingly ignorant of the both the topography of the Gallipoli Peninsula as well as the hydrography of the surrounding seas.

The fascinating role of cartography during the Gallipoli Campaign, which prominently features the present map, is brilliantly explained in the chapter entitled 'Lawrence at Gallipoli', in Haluk Oral's *Gallipoli through Turkish Eyes* (Istanbul, 2012), an absolute 'must-read' book for anyone interested in the WWI in the Near and Middle East.

At the beginning of the Gallipoli Campaign, the best hydrographic work that the Allies possessed of the region was a 1908 chart of the waters around the Gallipoli Peninsula and the Dardanelles, that while based on recent Admiralty surveys, soon proved to have horrific flaws that unnecessarily endangered ships and troop landings. As for territorial mapping, the Entente powers relied upon a reprint of French map dating from the Crimean War (1853-6)! This chart was both astoundingly inaccurate and done to a relatively small scale of 1:50,000, ensuring that its use was probably more dangerous than not using any map at all!

As described above, the Allies originally hoped to secure control of the Gallipoli Peninsula through a naval operation, launching a barrage of Ottoman positions from numerous vessels in March 1915. This design was an absolute failure, in part due to the faulty charts and maps that often ensured that the Allies vessels had little clue as to where they manoeuvred or took aim.

As the frightful quality of the existing maps became apparent to the British high command, they sent airplanes to make a photographic reconnaissance of Gallipoli, resulting in a new 3-sheet map of the peninsula and the Dardanelles region, done to scale of 1:40,000. While an improvement over the 60-year old French map, it still proved inadequate, especially as aerial reconnaissance was a new, imperfect science, while the scale of the map was still too small for operational use.

With the failure of the naval operations, the Allied powers decided to undertake a land invasion of the Gallipoli Peninsula. Despite the problems to date and the questionable nature of the available cartography, the field commanders promised Whitehall that they would be marching into Constantinople within a fortnight!

On the night of April 25, 1915, the Allied command planned two main landings upon Gallipoli, one near Cape Helles, at the southern end of the peninsula, and other in the Ari Burnu sector along the upper western coast of the peninsula (immediately to the south of the area depicted on the present map). Both landings were severely hampered by the inaccuracy or vagueness of the available maps.

The Entente force of 78,000 men, consisting of ANZACs, backed by a small number of British and French troops, landed at Ari Burnu. An advance force of 16,000 landed at what would become Anzac Cove, just to the south of the point of Ari Burnu, although this spot was 1.6 km north of the planned landing. While the ANZAC-Entente force fought with incredible bravery and skill, they had to scale expectedly steep terrain, all the while battling tooth-and-nail against Colonel Mustafa Kemal's 12,000-man force. Problematically, the existing maps showed the landscape to feature a series of interconnecting ridges, upon which the invaders could conceivably move from peak to peak, although, in reality, these highlands were interrupted by deep, brush-filled ravines, that were vitally impassable. Against tremendous odds, the Anzac-Entente force managed to gain and hold a beachhead, however, this foothold was much smaller than anticipated. In fact, the local Allied command even considered retreating, until that notion was overruled as it was thought too dangerous to attempt. The other major Allied landing at Cape Helles was similarly unsuccessful.

For the next four months, the Anzac-Entente forces and the Ottomans fought a series of bloody, yet indecisive, maneuverers along the summits and ravines of the Ari Burnu area that resulted in a frightful stalemate.

Back to cartography, the Ottomans, who had in the last generation attained stellar military mapping capabilities, had prepared an excellent new set of maps of the Gallipoli Peninsula. Anticipating an Entente attack upon the Dardanelles, Ottoman engineers had mapped the area to an amazingly high degree of accuracy and to a large scale fit for operational utility. The General Staff of the Ottoman Army printed in Constantinople a set of six interconnecting maps, to a uniform scale of 1:25,000

While the new set of Ottoman maps had not been printed in time for the April 25, 1915 Entente landings, we know that they were made available to local Ottoman commanders shortly thereafter. A letter dated May 14, 1915, from Lieutenant Colonel Mustafa Kemal, a senior Ottoman commander in the Ari Burnu sector, addressed to his officers, notes that he had just received ten sets of the maps from Constantinople. The maps were to be given only to senior officers, while special measures were to be taken to ensure that they were not captured by the enemy. Should that happen, the hitherto geographically confused Allies would be handed a tremendous gift.

However, the unexpectedly vicious and protracted nature of the fighting upon the heights of Ari Burnu ensured that supposedly 'impregnable' positions were overrun. On May 19, 1915 – only four days after Colonel Kemal received the maps from the General Staff – a detachment of Australians captured a partial set of maps from a wounded Turkish officer, while another partial set was likewise captured by another Allied force near Cape Helles.

The British high command immediately realized the extreme quality and practical value of the captured Ottoman maps, and after making some improvised copies for their own immediate operational use, had the maps sent by express to Cairo, the nearest British base with the facilities to translate, edit and reproduce enough copies to serve senior Entente commanders at Gallipoli.

Fortunately, in December 1914, Lieutenant T.E. Lawrence (1888 - 1935), an eccentric and insubordinate, yet extraordinary brilliant, junior officer was placed in charge of the map department at the newly formed Intelligence Office in Cairo (later known as the famed 'Arab Bureau).



Lawrence had previously gained valuable experience mapping the Sinai Peninsula, and was a stellar cartographer with a gift for languages.

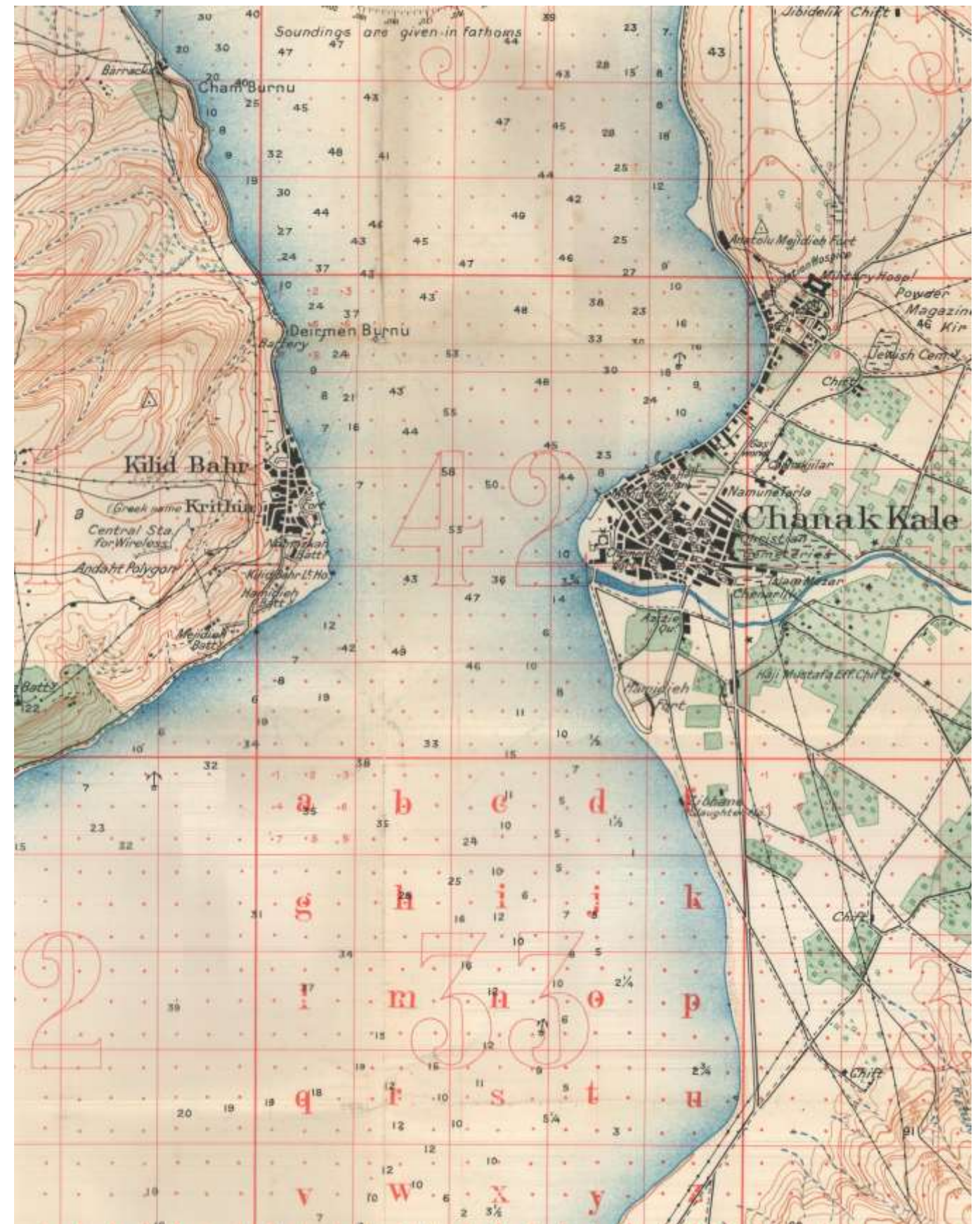
Beginning in June 1915, under Lawrence's oversight, the captured set of Ottoman maps of Gallipoli was enlarged (to scale of 1:20,000) and translated with some new toponyms. Moreover, as troops in the field had a terrible time finding their way with the old maps, sets of red quadrants were added to the maps orientated towards the magnetic north, while detailed text panels, in both English and French, were added, explaining how to use the navigational quadrants, as well as providing translations of Turkish topographical terms. As shown on the key on the verso of the present map, the Intelligence Branch produced a complete set of six maps in line with the Ottoman antecedents, they are as follows: 'Chanak' (the present map); 'Anafarta Sagir'; 'Kurija Dere'; 'Damler'; 'Krithia'; and 'Boghali'.

The Allied command planned another large-scale land offensive somewhere upon the Gallipoli Peninsula, at some point soon. In line with Lawrence's insubordinate streak, the first shipment of maps from Cairo to Gallipoli include only the maps for Cape Helles and Çanakkale (the present map), reflecting the young lieutenant's strong opinion that the Entente forces should make a landing in the latter location (he supposedly did not include the other sheets in order to discourage landing in other sectors, such as Anafarta Sagir and Ari Burnu). However, the generals had other ideas and placed pressure on the Intelligence Office to immediately forward sets including all six sector maps. Amazingly the complete sets were not received in Gallipoli until the very eve of the planned landings.

In what became known as the 'August Offensive' (August 6-21, 1915), the Allied forces planned a main landing at Suvla Bay, on the far north-western part of the Gallipoli Peninsula, while smaller, diversionary, operations would occur simultaneously in the Ari Burnu sector, to the south.

The Suvla Bay Landings, the principal operation of the August Offensive, was led by Lieutenant General Frederick Stopford (1854 - 1929), an elderly military administrator who had scant battle command experience. Two divisions, accounting for 20,000 mainly Australian, British, Indian and Newfoundlander troops proceeded to land on the beaches of bay on the night an August 6. However, the landings were conducted in a clumsy manner and took much longer than anticipated; troops were still disembarking well into the daylight hours of August 7. The Allied troops seemed unconcerned and made little effort to gain territory once on land. Their complacency was supported by the fact that the area had been guarded by only 1,500 Ottomans troops, who soon retreated towards the highlands. The slow movement of the Allied force killed the element of surprise; Kemal immediately ordered two divisions north to face the threat. Stopford's men leisurely proceeded to occupy the lowlands extending only 800 metres inland. In a decision that might very well be the most idiotic of the entire war, on August 8 Stopford gave his men 'a day off'!!! While many of his soldiers played football on the beach, almost 20,000 Ottoman-German troops were marching towards the highlands above Suvla Bay.

By August 9, Kemal had heavily manned and armed the heights of Antafarta Sagir, so gaining a massive advantage, a reality to which the Allies were initially ignorant but were to learn the hard





way. That day, Stopford ordered a party to seize the heights of Tekke Tepe, which overlooked the village of Anafarta Sagir (marked in the lower left quadrant of the map). However, the force was surprised to find that the Ottomans had already beaten them to summit, and they were repulsed with heavy casualties.

Over the next ten days or so the two sides set into a stalemate, with the Allies relegated to their 800-metre wide lowland position, while the Ottomans held the hilly interior. Stopford was sacked for his “lethargy” and replaced by General Henry de Beauvoir de Lisle.

On August 21, De Lisle ordered a massive assault force, consisting of 14,000 men, to advance upon the Ottoman positions towards the south side of Suvla Bay. In what became the largest single-day event of the entire Gallipoli Campaign, this force collided with the Ottoman frontline at a point called Scimitar Hill (not marked on the present first edition of the map, but noted on the second edition), located roughly between the village of Anafarta Sagir and the seashore. This battle was described as “severe and bloody fighting” with the Ottoman trenches changing hands with the Allies on multiple occasions. In the end, the Ottomans, led personally by Mustafa Kemal, held the highlands forcing the Allies to retreat. The Entente side suffered 5,300 casualties, roughly double the Ottoman figures. The situation in the sector then settled into the all-too-familiar state of stalemate.

During the actions in the Suvla Bay area, the largely ANZAC forces in the Ari Burnu sector fought the Ottomans with much vigour, as well as some fleeting success, but the scene likewise ended up in a stalemate (after horrendous casualties were endured on both sides).

The August Offensive to a total failure, and with the war going badly on the Western Front, Whitehall refused to support a ‘third try’.

Returning to the maps sent to the Entente commanders from Cairo, they received high praise, in that the ‘captured’ Ottoman cartographic knowledge proved very helpful in allowing the Allies to correctly navigate the terrain, making whatever advances, however fleeting, they were able to gain.

While the Entente commanders had given their officers new orders during the August Offensive to guard against the capture of the Cairo maps, like those given by Kemal to his troops, perhaps predictably, it was not long into the August Offensive that the Ottomans gained a complete set of the maps. The Ottomans were amazed that not only had their maps been captured, but that such great efforts had been made to translate, edit and improve their work for the use of Entente officers. The Turkish fascination with the maps produced in ‘Lawrence of Arabia’s workshop’ ensured that they became, and remain to this day, legendary artefacts from a watershed moment in world history.

After the failure of the August Offensive, the state of play on the Gallipoli Peninsula returned to a stalemate, in the form of brutal trench warfare, pointless attacks and counterattacks, and the oncoming of chilly, rainy autumn weather.

The astounding human and financial cost of the Gallipoli Campaign, which had produced scarcely any accomplishments for the Entente side, caused the British high command to consider pulling the

plug in October 1915. However, this move was delayed for some time, as a full-scale retreat would be a massive loss of face, as well as a blow to Allied morale, coming at bad time when another horrid stalemate had developed in the fields of northern France and Flanders. Yet reality eventually set in. In December 1915, the Entente troops were evacuated in stages from all their positions on the Gallipoli Peninsula, with the last contingent leaving on December 20. The Allied Powers would never again mount a direct attack upon Turkey proper. All Allied ships left the area by January 1916.

The Gallipoli Campaign was one of the greatest fiascos in British military history. Against all expectations, the Ottomans successfully repelled all the Entente attacks, but at the most astounding costs to both sides. The Allies suffered over 300,000 casualties, while the Ottomans endured 250,000 casualties

The Gallipoli Campaign had an enduring legacy. While it was an epic embarrassment for the British Empire, the extreme bravery and commitment shown by the ANZACs served as a defining moment of national consciousness for both Australia and New Zealand which resonates to the present day.

On the other side, the Gallipoli Campaign is still rightly hailed as one of the great modern achievements of the Turkish people. It made one of the heroes of the campaign, Mustafa Kemal Pasha, into a legend, allowing him to spearhead the creation of the Republic of Turkey out of the ashes of the Ottoman Empire. Kemal, hence known as ‘Atatürk’ served as the nation’s revolutionary founding president for 15 years.

**References:** Australian War Memorial (Canberra): G7432.G1 S65 VI.14a; Museum of New Zealand: CA000316/004/0003; Haluk ORAL, *Gallipoli through Turkish Eyes* (Istanbul: *Bahçeşehir University Press*, 2012), chapter: ‘Lawrence at Gallipoli’, pp. 219-37.

**950 EUR**

## 7. OTTOMAN ECONOMY

Ahmed Midhat Efendi (1844–1912)

اقتصادی پوئیتیک

[Political Economy]

Istanbul: قرق انبار مطبعه سنده [Kirk Anbar Matbaası] 1296 [1880]

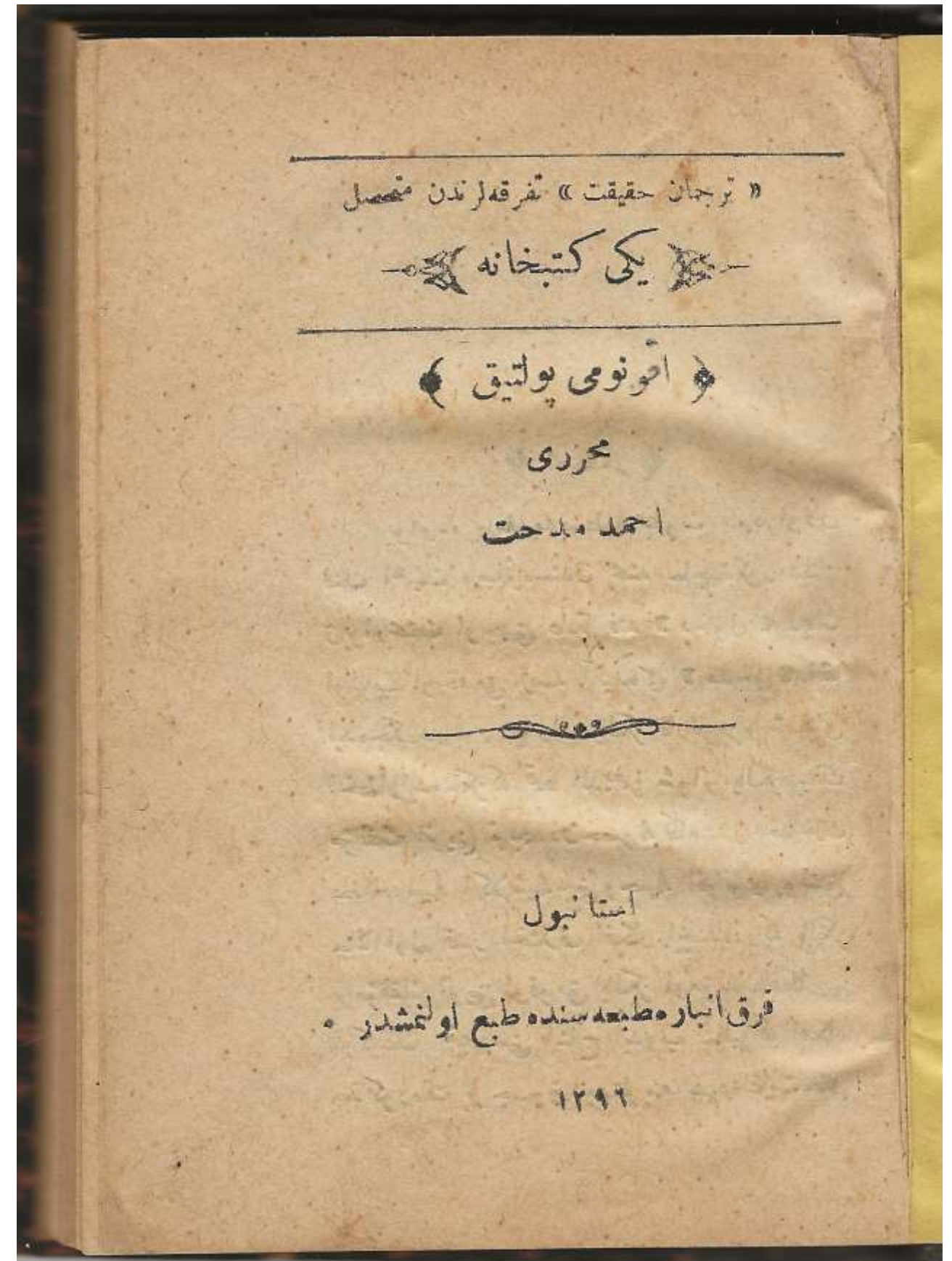
12°. 191 pp., contemporary marbled boards, brown calf spine with gilt decoration and ottoman lettering, original yellow endpapers (light ink scribbles on the back endpapers, endpapers slightly dusty, binding with light wear and scratches, otherwise in a good condition).

One of the earliest printed works on the Ottoman political economy was written by Ahmed Midhat Efendi (1844–1912), an esteemed Ottoman author and editor from the time of the Tanzimat and Post-Tanzimat era, who was known for his conservative style of writing.

Ahmed Midhat Efendi was also a patron of Olga Lebedeva (1854–after 1913), the early female scholar and translation from Russian in Istanbul, and a teacher of the Ottoman / Turkish female writer Fatma Aliye.

References: OCLC 13116052.

280 EUR





## 8. CHAGATAI DICTIONARY UZBEK AUTHOR

شیخ سلیمان افندی بخاری (Sheikh Suleiman Efendi Uzbek al-Bukhari (1821-1890))

لغت چغتای و ترکی عثمانی

[Chagatai-Ottoman Dictionary]

Istanbul: مهران مطبعه سی [Mihran Matbaası] 1298 [1882].

8°. 20 pp. (introduction), 320 pp., contemporary half red morocco on red cloth (binding slightly worn on the spine and the edges, title page with a clear cut on the inner side, old taxation stamp and old numeration in black ink on the title page, leaves slightly age-toned with minor foxing and tiny tears and loss of paper in the margins otherwise in a good condition).

This is one of the groundbreaking dictionaries of the Chagatai language, written by an Uzbek author Sheikh Suleiman Efendi al-Bukhari (1821-1890). A long introduction is followed by over 300 pages of dictionary and explanations.

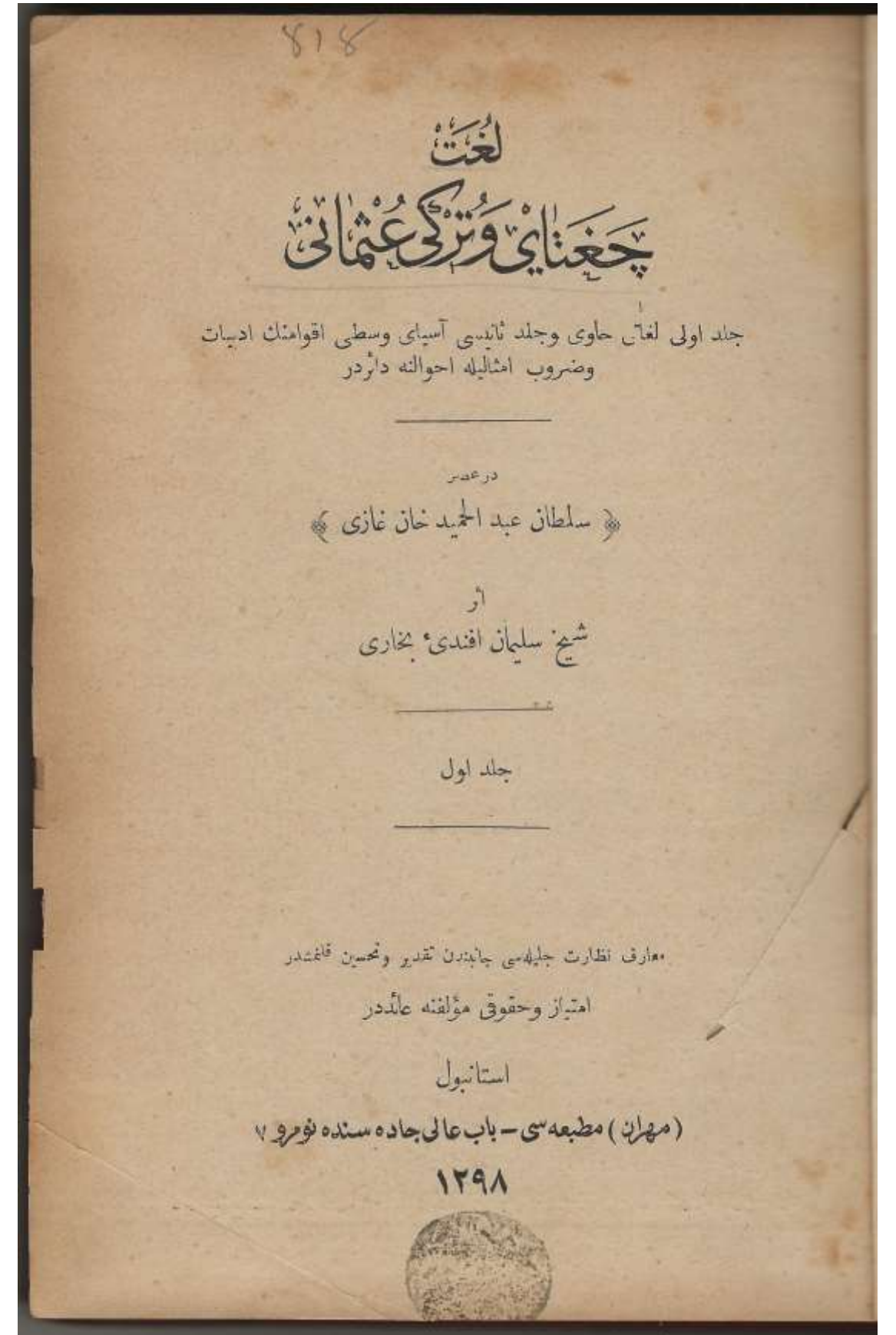
Chagatai (چغتای) is a today extinct Turkic language, which was widely spoken in Central Asia between 16<sup>th</sup> and early 20<sup>th</sup> century. It was also used as a shared literary language. Chagatai was named after Genghis Khan's second son, Chagatai Khan, the Khan of the Chagatai Khanate (1225 – 1680s), a descendant empire of the Mongol Empire, which was expanding in the large part of the Central Asia and thus connecting Turkic Peoples with the inhabitants of what is now China and Russia. Today the modern languages closest to Chagatai are Uzbek and Uyghur.

The author of the book Sheikh Suleiman Efendi al-Bukhari (1821-1890) was an Uzbek diplomat, linguist and author, who was writing poems in Chagatai under a nom de plume Nakşî.

For his dictionary Sheikh Suleiman Efendi used examples from the poems, written in Chagatai by prominent authors, such as Nevâyî, Baykara, Lutfî, Agehî, Mûnis and Mir Haydar, as well as examples from his own poetry.

**References:** OCLC 31332084. Kaman, S. (2019). Şeyh Süleyman Efendi ve “Lugat-i Çağatay ve Türkî-i Osmânî”ye tanık olarak katkıları. RumeliDE Dil ve Edebiyat Araştırmaları Dergisi, (16), pp. 69-97.

960 EUR



## 9. OTTOMAN NEW LITERATURE (EDEBIYAT-I CEDIDE)

**Namık Kemal (1840 –1888)**

اوراق پریشان

**EVRAK-I PERIŞAN**

**İstanbul : Matbaa-i Osmaniye, 1301 [1884].**

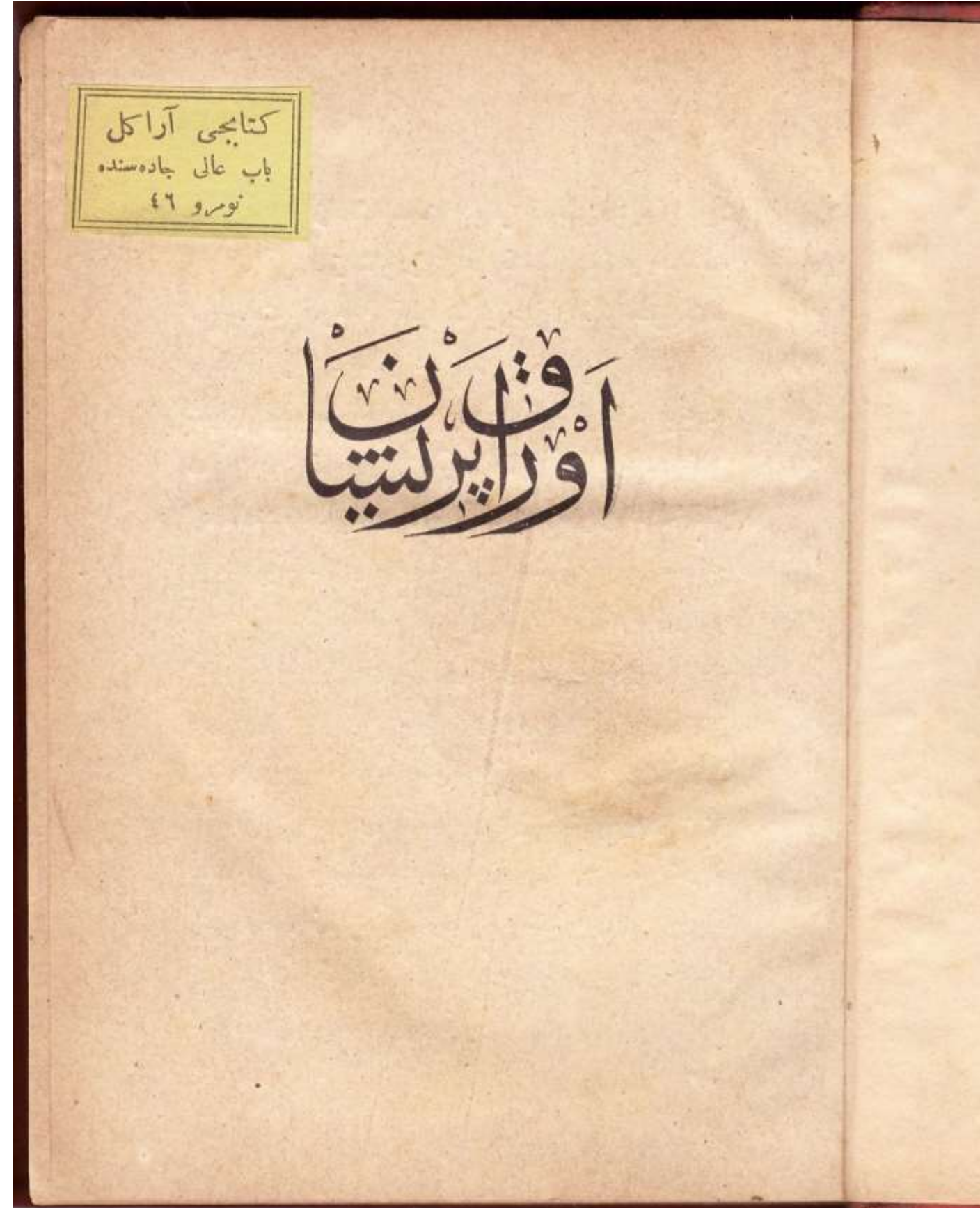
8°. 379 pp. reverse collation in Ottoman script, contemporary red cloth binding with gilt embossed crescent and tughra of Abdul Hamid II on the covers, red morocco spine with gilt lettering in Ottoman script, marbled endpapers (slightly age-toned in margins, binding with light staining and slightly scuffed on the edges and spine, old bookseller's mounted paper stamp on the title page).

A book by one of the founders of the modern Ottoman literature, Namık Kemal, includes three novels: Salah al-Din – on sultan Saladin (1137-1193), Fatih – on sultan Mehmed II, and Sultan Selim. This is the first complete edition of previously separately published stories.

Influenced by the contemporary Western historical books with a negative view of the Ottoman Islamic world, Namık Kemal started presenting the Ottoman history not in a traditional romantic way, but from a new and modern, patriotic point of view, and the sultans as the great leaders, who made foundations of the Ottoman Empire and protected it from the invaders.

Namık Kemal (1840 –1888) is known as one of the pioneers of the modern Ottoman literature, who influenced a new generation of writers. Born as Mehmet Kemal was of Albanian origins, born to chief astrologer in the Sultan's palace Mustafa Asım Bey and Fatma Zehra. Namık was forced to leave his first job at the governmental translation office due to his radical political views. He joined a secret group the Young Ottomans, seeking further modernizations and reforms, which as they believed were not achieved by the Tanzimat. Namık Kemal was also writing for the newspaper *Tasvir-i Efkar* ("Herald of Ideas"). In 1867 he was exiled to Paris, where he stayed until 1869 or 1870.

Upon his return Namık Kemal continued working on the newspaper and was active as a writer, playwright and a poet. His works were modern, idealistic and patriotic. In 1873 he wrote his most famous play *Vatan Yahut Silistre*, or *Silistra* (Fatherland). Eight days after its premiere at the theater, on





April 1, 1873, Namık Kemal was sent to prison to Famagusta, Cyprus, until 1876. Under the rule of Abdul Hamid II Namık Kemal was exiled as many other members of the Young Ottomans, this time to Chios, where he lived until his death in 1888.

Mustafa Kemal Atatürk later often pointed out, he was inspired by the Namık Kemal's work.

An example in a beautiful contemporary red binding with a an embossed gilt tugra of Abdul Hamid II.

**References:** ABDULLAH UÇMAN, EVRÂK-ı PERÎŞÂN (<https://islamansiklopedisi.org.tr/evrak-i-perisan>). OCLC 848712332, 42667523, 80999249, 977627961, 949535566, 24365976.

**380 EUR**



## 10. OTTOMAN NEW LITERATURE (EDEBIYAT-I CEDIDE)

**Namık Kemal (1840–1888)**

وطن، یاخود، سلستره :درت فصل، تیاترو

[Fatherland or Silistra. Theatre in Four Acts]

Istanbul: [S. n.] 1289 [1873].

12°. 168 pp. contemporary original binding with lettering, brown cloth spine, pink pastedowns, old bookplate by Edward Heron-Allen on the inner side of the cover (a partly uncut example, tiny tears in margins, one sheet with a V-shaped tear in the text, title page loose, old manuscript on the inner side of the front cover, binding slightly stained and rubbed, mostly on the spine, altogether a good used example).

*An uncommon first edition of the radical modern Ottoman theatre play Vatan (Fatherland), for which its author Namık Kemal was exiled and imprisoned eight days after its premiere.*

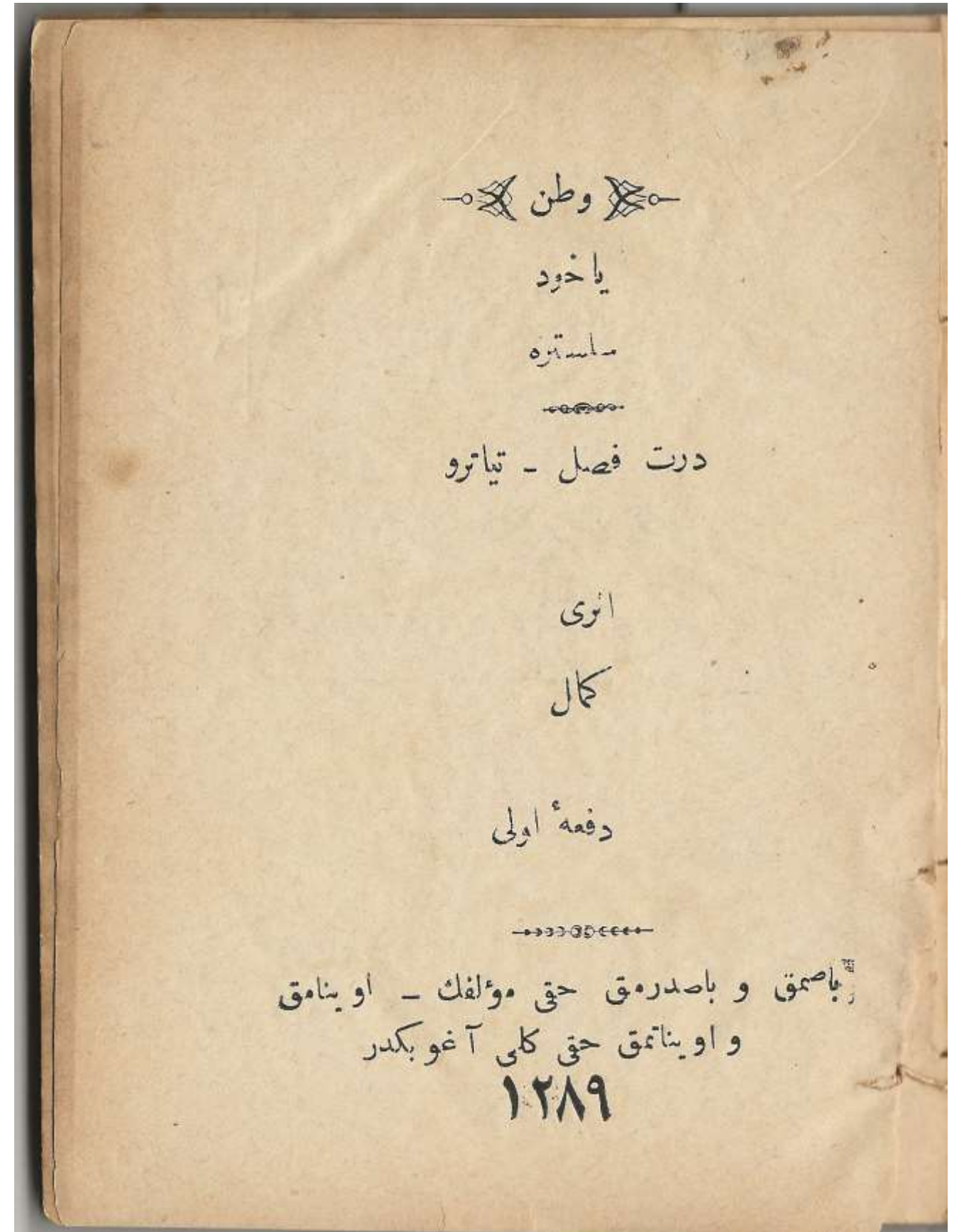
*From the library of Edward Heron-Allen.*

This is a first edition of the Ottoman controversial theatre play in four acts *Vatan (Fatherland)*, which is known as the first romantic theatre piece of the Ottoman literature. The story, set in the time of the Crimean War of 1853, is about the girl who disguises herself as a male soldier and enters the war, to be together with her beloved man.

After the first edition of the book the play was due to the censorship renamed from *Vatan*, The Fatherland, into *Silistre*, Silistra, a region and a port town in north Bulgaria, where the main characters were from.

Later the piece became known under the joint names *Vatan Yahut Silistre (Fatherland or Silistra)*.

Eight days after the play's premiere in 1873, the author Namık Kemal was sent to the prison to Famagusta, but the play continued successfully performing and was staged almost 550 times in the next three years.





Namık Kemal (1840 –1888) is known as one of the pioneers of the modern Ottoman literature, who influenced a new generation of writers. Mehmet Kemal was of Albanian origins, born to chief astrologer in the Sultan's palace Mustafa Asım Bey and Fatma Zehra.

Namık was forced to leave his first job at the governmental translation office due to his radical political views. He joined a secret group the Young Ottomans, seeking further modernizations and reforms, which as they believed were not achieved by the Tanzimat. Namık Kemal was also writing for the newspaper *Tasvir-i Efkar* ("Herald of Ideas"). In 1867 he was exiled to Paris, where he stayed until 1869 or 1870.

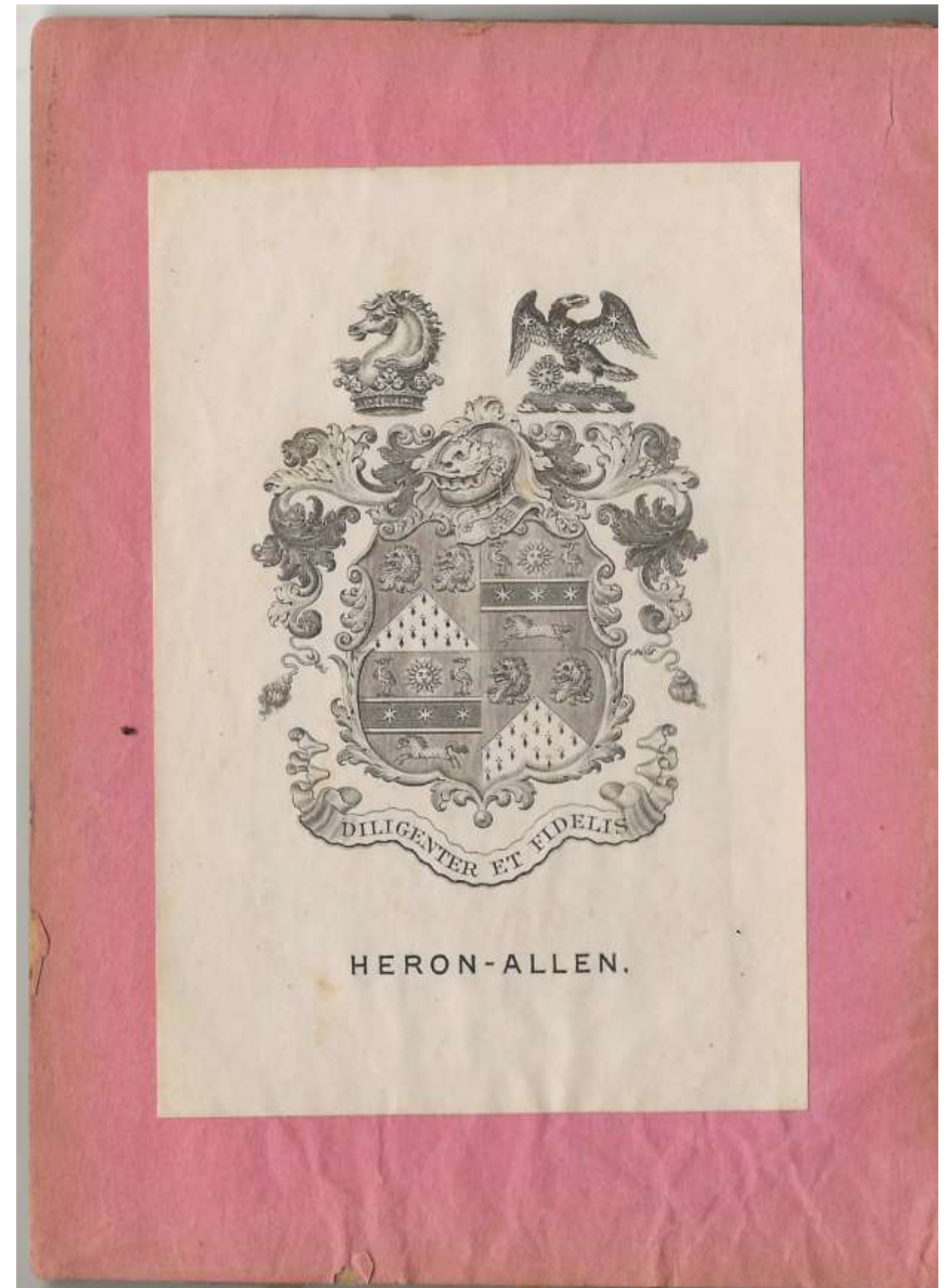
Upon his return Namık Kemal continued working on the newspaper and was active as a writer, play-writer and a poet. His works were modern, idealistic and patriotic. In 1873 he wrote his most famous play *Vatan Yahut Silistre*, (*Fatherland or Silistra*). Eight days after its premiere at the theater, on April 1, 1873, Namık Kemal was sent to prison to Famagusta, Cyprus, until 1876. Under the rule of Abdul Hamid II Namık Kemal was exiled as many other members of the Young Ottomans, this time to Chios, where he lived until his death in 1888.

Mustafa Kemal Atatürk later often pointed out, he was inspired by the Namık Kemal's work.

This example comes from a library of Edward Heron-Allen (1861 – 1943), a British scholar, scientist and translator from Persian. The translation of the title on the inner side of the cover was possibly written by Heron-Allen and his book-plate is mounted on the inner side of the back cover.

**References:** OCLC 236004948, 859616118, 282992396, 630522098, 949453638.

**340 EUR**



## 11. OTTOMAN NEW LITERATURE (EDEBIYAT-I CEDIDE)

**Supplement du Servet-i-Funoun. No 1000. Les Anciens et les Nouveaux Collaborateurs du Sevret-I-Funoun qui vient de célébrer le 1000me numéro hebdomadaire de son existence. 1891-1910.**

**Istanbul: [s. l. مطبعة احمد احسان Matbaa-ı Ahmet İhsan] 1910**

Folio. [20] with black and white illustrations, unbound as originally published (minor traces of wear and staining, spine of the first sheet and the inner sheet repaired with an old tape, a small tear repaired with old tape in the inner side of the middle page, otherwise in a good condition).

*A rare informative supplement to the 1000 issue of the Ottoman cultural and literary magazine Sevret-i-Funoun contains portraits of the authors of the Ottoman new literature.*

Servet-i Fünun (ثروت فنون) or Wealth of Knowledge was a famous Ottoman magazine, published between 1891 and 1944. Starting as an illustrated with scientific articles and reports, accompanied with humour and literature, it soon turned into a leading literary magazine, publishing modern Ottoman poetry and literature. The group of authors, which gathered around the magazine between 1896 and 1901, passed into the history of literature under titles “New Literature” or the “Servet-i Fünun Lietrarure”.

The founder and the publisher of the magazine, Ahmet İhsan Tokgöz (1868 – 1942) was probably one of the most influential figures of the literature of the late Ottoman Empire, connecting the influences from the West with Ottoman tradition. He was leading the magazine from its foundation in 1888 until his death.

Growing up in Shkodra, Albania, and Damascus, Syria, Ahmet İhsan finished a law degree. A keen translator and a big fan of the Jules Verne novels, he made first translations of Verne’s text to Ottoman, starting a new genre of the adventure novels in the Ottoman world.





This folio size supplement of the magazine contains over 80 portraits of the people, active on the magazine, and most important the portraits of the leading authors of the so called Ottoman new literature, which gathered around the Servet-i Fünun magazine.

This issue is a valuable documentation to the history of the Ottoman New Literature.

**References:** Orhan OKAY, Turkish Literature During the Reform Period. In: Ottoman Civilization, 2, 2009, pp.581ff. ZİYAD EBÜZZİYA, AHMED İHSAN TOKGÖZ (1867-1942) (<https://islamansiklopedisi.org.tr/ahmed-ihsan-tokgoz>).

250 EUR



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## 12. MUSLIM PRINTING PRESSES

### FIRM CATALOGUES

#### AHMED IHSAN & CO.

Ahmed Ihsan & Co. Maison Fondée en 1890. Etablissement Typographique, Lithographique et de Reliure. Atelier de Zincographie. Atelier de Stéréotypie.

شركاسی و احسان احمد

[Ahmed Ihsan & Co. Established in 1890. Establishemnt for Typography, Lithography and Printing. Atelier for Zincography. Atelier for Stereotypy].

**Istanbul: Ahmed Ihsan 1912.**

Oblong 4°, 20 pp. with black and white photographs, original red card wrappers with lettering in Ottoman and French, stapled (staples rusty and loose, spine partly repaired with a tape, tiny tears in margins, light foxing, wrappers with minor chips, but overall in a good condition).

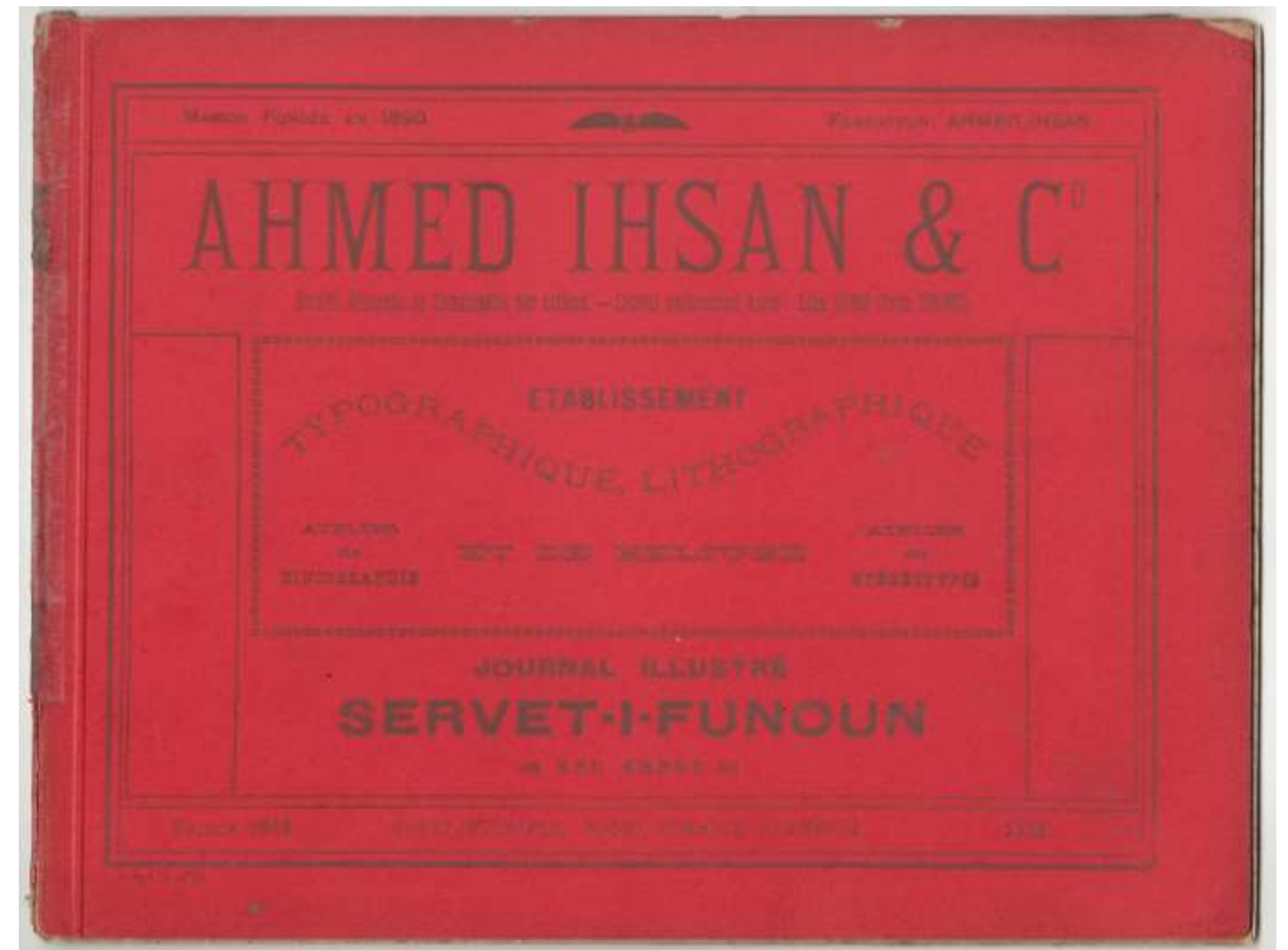
An illustrated ephemeral catalogue presents the Ottoman printing shop, based in Istanbul, which was founded and run by one of the leading names of the late Ottoman empire Ahmet İhsan. The photographs showcase the building, the rooms of the company and the employees.

The publisher, author, editor and translator Ahmet İhsan Tokgöz (1868 – 1942) was probably one of the most influential figures of the literature of the late Ottoman Empire, connecting the influences from the West with Ottoman tradition. He was leading the magazine from its foundation in 1888 until his death.

Growing up in Shkodra, Albania, and Damascus, Syria, Ahmet İhsan finished a law degree. A keen translator and a big fan of the Jules Verne novels, he made first translations of Verne's text to Ottoman, starting a new genre of the adventure novels in the Ottoman world.

The catalogue is a valuable insight in the late Ottoman world of the book and magazine production.

**280 EUR**





## 13. IRAQ - KUWAIT - IRAN

ارکان حربی عمومی مطبعی [Erkan-ı Harbiye-i Umumiye]

عراق

[Iraq]

Istanbul: ارکان حربی عمومی مطبعی [Erkan-ı Harbiye-i Umumiye], 1331 Rumi Calendar [1915].

Lithograph in colours, dissected into 12 sections and mounted upon original linen (Good, some light staining in margins and in lower-right quadrant), 65.5 x 66 cm (inches).

*Very rare – the first edition of the first scientifically accurate Ottoman general map of Central and Southern Iraq, Kuwait and Khuzestan (Iran); the authoritative map used by the Ottoman Army for strategic planning during World War I's 'Mesopotamia Campaign', during which Ottoman-German forces mounted a unexpectedly strong resistance to Britain's invasion of Iraq.*

This very rare and excellent work represents the first scientifically accurate Ottoman general map of Central and Southern Iraq, Kuwait and Khuzestan (Iran). It was published in Istanbul in the early days of World War I for the use of senior Ottoman military and political leaders as they planned their defence of the region in the wake of the British invasion of Iraq during what was known as the 'Mesopotamia Campaign'. The map, with text entirely in Ottoman Turkish, is based upon the map, *Lower Mesopotamia Between Baghdad and the Persian Gulf* (London, 1911), made by the British War Office, Geographical Section, which was, in part, predicated upon Ottoman sources. The present map and its antecedent were dramatically superior in all respects to previous maps, being the culmination of over three generations of espionage and exploration activities, capped by critical late-breaking discoveries.

Examples of the present map were used by Ottoman commanders who oversaw the successful Ottoman-German defence of Baghdad at the Battle of Battle of Ctesiphon (November 22-25, 1915), as well as the capture of the main British army at the Siege of Kut-al-Amara (December 7, 1915 –





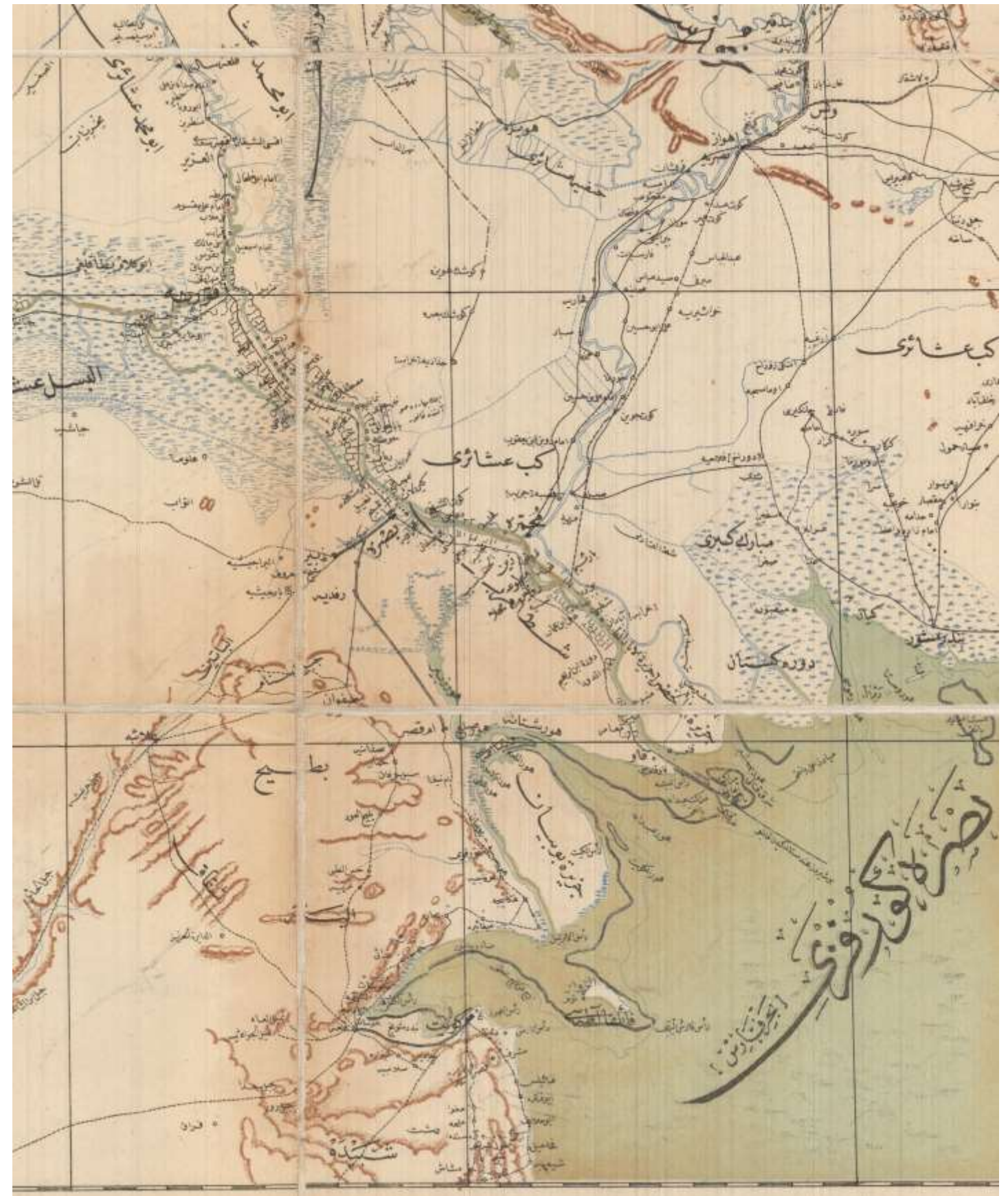
April 29, 1916). While the Ottoman-German side ended up losing the Mesopotamia Campaign (and the greater war), the present map would have been vitally useful in their ability to mount what was much stronger than expected resistance to the British juggernaut in 1915-1916.

The map embraces all of central and southern Iraq (dominated by the great basin of the Euphrates and Tigris Rivers), from Baghdad and the lower part of the ‘Sunni Triangle’ in the north; down past Basra, the gateway to the Persian Gulf, in the south; plus, most of Kuwait and the Khuzestan Province (also known as ‘Arabistan’ due to its high Arab population), in south-western Persia. Critically, upon the outbreak of World War I, the part of Mesopotamia depicted here made up the Ottoman vilayets of Basra and Baghdad, while Kuwait was a British protectorate, while southern Persia was a British zone of influence (dominated by the Anglo-Persian Oil Company, the forerunner to British Petroleum).

The map is the first Ottoman printing of the first accurate general topographical rendering of the region, based on sources compiled by the British War Office in the pre-war years to aid oil exploration, the building of pipelines, as well as transportation infrastructure, even if military factors were always in mind’s eye. Due to the desert climate of Iraq, the water levels of the mighty Euphrates and Tigris Rivers, and the surrounding swamps, experience dramatic seasonal fluctuations, making the area incredibly difficult to traverse. The present map features all the necessary information into aid military movement, including the locations of the various channels of the rivers; swampy areas, labelled as ‘liable to flood’; the locations of towns; cultivated areas; roads; railways; fortifications; desert wells; telegraph lines; caravan tracks; as well as points of elevation. The map features extensive annotations on the nature of the terrain; the identities of the native tribes; as well as countless archaeological sites in what was the cradle of Middle Eastern-European Civilization.

The present Ottoman map is true in its content to the 1911 British War Office map which was the apex of three generations of espionage and military, commercial and archaeological exploration. Its depiction of Iraq includes highly important new discoveries from such sources as Sir William Willcock’s irrigation surveys of Lower *Mesopotamia*, conducted on behalf of the Ottoman Government from 1909 to 1911; river maps made for the Lynch Brothers Shipping Company in 1909, an enterprise which sought a monopoly on commercial shipping on the Tigris and Euphrates; *Captain Frank R. Teesdale’s military reconnaissance of the Lower Euphrates*; amongst many other stellar sources.

The depiction of Kuwait is ground-breaking, predicated upon the 1910 surveys by the famed British military adventurer, Captain William Henry Irvine Shakespear (1878 - 1915), who befriended the country’s ruler which also forging an alliance with the Saud Dynasty of the Nejd. Much of the mapping of Khuzestan, Persia, comes from oil and infrastructure surveys conducted by the Anglo-Persian Oil Company in 1910; while a good part of the area connecting Iraq and Persia is based upon the itinerary maps of the esteemed archaeologist Dr. Ernst Herzfeld, notably his *Routenkarte von Bagdad nach Shiraz* (1907).





## A Note on Rarity

The present map is very rare; it was issued in only a small print run for high-level official Ottoman use. Many examples of the map would have been exposed to heavy wear in the theatre, leading to a very low survival rate.

## Espionage, Oil, War and the Contest for Mesopotamia

Mesopotamia, today known as Iraq, was the cradle of civilization in the Middle East and Europe, having over the millennia formed a key part of many empires. Since 1534, the region fell to Suleiman the Magnificent's armies, becoming part of the Ottoman Empire. It was duly divided into the three vilayets (provinces) of Basra, Baghdad and Mosul. Mesopotamia was perhaps the most ethnically and religiously diverse part of the Middle East and Ottoman rule over the country was generally weak, with practical power invested in local leaders.

In the wake of the Napoleonic Wars, Britain aimed to expand its empire in India and to gain total dominance over the Indian Ocean. The Persian Gulf was viewed by Whitehall as vital to its strategic interests and, beginning in 1820, Britain began signing protectorate treaties with the Arab Gulf States, hitherto known as the 'Trucial States', which progressively allowed the Royal Navy to make the Gulf into a 'British lake'.

Beyond its proximity the Gulf, Mesopotamia held a special place in the British mind. Those intellectually inclined were enthralled by the possibility of uncovering the archaeological wonders of the region, while figures of a more business-like disposition saw Mesopotamia as providing the key part of an overland route from Europe to India.

Beginning in 1826, members of the British Indian Navy, with the Sublime Porte's reluctant permission (Britain was a key ally of Constantinople, albeit a meddling and exploitative one), commenced charting the notoriously treacherous Euphrates and Tigris Rivers in search of routes for steamships that would account for a critical stretch of the overland route.

Beginning in the 1850s, British Indian engineers commenced topographical surveys of the lowlands near the rivers, while also conducting rudimentary archaeological surveys. In the 1860s, the British proceeded to make surveys and set up telegraph lines in Mesopotamia, as part of an eventual rapid communications system connecting India with Berlin and London (via Persia and Russia).

Importantly, while these surveys were conducted for their stated purposes, they all had a dual role. The surveyors were all spies, under instructions to make observations on the land, the local people and the political and military situation, before presenting their findings to officials in both London and Calcutta. By the late 19<sup>th</sup> Century, Britain had a stellar knowledge of the region that was, in some respects, more comprehensive than that possessed by the Sublime Porte! British merchants in Basra and Baghdad also played a key role in the economy of the country.

To assert its control of the head of the Persian Gulf, in 1899 Britain recognized Kuwait as separate state from the Ottoman Empire. In 1914, Kuwait became a British protectorate, in a manner like the Trucial States.

Around the turn of the century, geologists were reporting that the Persian Gulf region was likely home to vast petroleum reserves. Oil was not only the key fuel for the next stage in the West's industrial development, but if supplies enough to support the Royal Navy's fleets to transition from coal to petroleum, it promised to give Britain an indomitable military edge.

With the signing of the Anglo-Russian Convention of 1907, whereupon Britain and Russia ended 'The Great Game', their decades-long cold war, Britain gained suzerainty over southern Persia.

In 1908, oil was discovered in Persia at Masjed Suleyman, in the Khuzestan region of southwestern Persia (labelled as 'Masjid Suliman' on the middle of the of the far-left side of the present map), and the British founded the *Anglo-Persian Oil Company (APOC)* to guard and exploit these discoveries (APOC was the precursor of today's British Petroleum).

The British then turned their sights to Mesopotamia, which geologists believed contained massive petroleum deposits, in both the north (the Mosul and Kirkuk region), as well the far south of the country, near Basra (adjacent to Khuzestan). This sparked a massive surge in British interest in Mesopotamia, including a diverse array of megaprojects from irrigation schemes, to shipping lines, to mercantile enterprise and military reconnaissance missions. In a familiar refrain, all these endeavours were also espionage missions, with detailed intelligence being reported in a steady stream to Whitehall.

Enter Germany, which likewise possessed extensive interests in Mesopotamia. Since the late 1880s, it had worked to gradually displace Britain and France as the major foreign financial and military player at the Sublime Porte. Deutsche Bank, Kaiser Wilhelm II's preferred financial vehicle, assumed control of the Orient Express (the famed rail route that connected Constantinople to the heart to Europe) and the Anatolian Railway, the uncompleted line that was to run across Turkey. In 1903, the Germans agreed to expand the Anatolian route through to Baghdad (and perhaps even Basra), creating the Baghdad Railway (German: *Bagdadbahn*), the envisaged Berlin-Baghdad Express. This line, if ever completed, would pose a terrifying threat to British interests in the Persian Gulf, especially the petroleum industry.

In 1912, the British backed the formation of the Turkish Oil Company to search for petroleum in Mesopotamia. This international affair curiously not only included British investors, but in an example of 'keeping your enemies closer', had Deutsche Bank as a major stakeholder, while the firm was headed by the brilliant Armenian tycoon and art collector Calouste Gulbenkian. Ironically, despite its name, the company did not feature the involvement of the Sublime Porte. While the venture showed enormous promise, the advent of the World War I ensured that any projects could not be realized for some years.

The outbreak of the Great War seemed to catch everyone in the Middle East a bit by surprise. However, the British, fearing for its interests in the Persian Gulf, had the Indian Army move quickly to invade Mesopotamia. In what became known as the Mesopotamian Campaign, the Indian Army arrived on scene in November 1914 and easily took Basra and most of the surrounding vilayet.

Importantly, during World War I both sides placed an incredibly high priority on obtaining geographic intelligence, especially in the Turkish-Middle Eastern theatres, where the topography was not so well known. The creation and acquisition of maps sufficiently accurate and detailed to aid military movement was often not only a supporting, but rather a decisive, factor upon tactical operations in theatres such as Gallipoli, the Sinai and Mesopotamia. The present map is one of the most consequential examples of the transference of geographic intelligence between sides during the conflict.

In 1915, the British gradually advanced up the Tigris and Euphrates valleys, scoring victory after victory against the Ottomans. However, they grew overconfident and overextended their lines. Meanwhile, the Ottomans received major reinforcements from Turkey (carried by the partially-completed Baghdadbahn, which could transport troops from Constantinople to Baghdad in only 21 days), while the Germans provided massive assistance in the form of sophisticated artillery and airplanes. Moreover, they dispatched Field Marshal Colmar Freiherr von der Goltz, better known as 'Goltz Pasha', the famed Prussian strategist and long-time military advisor to the Sublime Porte, to oversee the Central Powers' efforts.

The British rashly attempted to take Baghdad but were defeated by the reinvigorated Ottoman-German forces at the Battle of Ctesiphon (November 22-25, 1915), only 35 miles south of the city. The main British force under Major-General Charles Townshend was then driven south to the strategically important (yet vulnerable) town of Kut-al-Amara, located on a bend in the Tigris, about 160 miles south-east of Baghdad (in upper centre of the map). The town was encircled by Goltz Pasha and the Ottomans, commencing the Siege of Kut (December 7, 1915 to April 29, 1916). After almost five months, the starving British garrison surrendered to the Ottomans. In what was one of the greatest Allied defeats of the war, only 13,164 of the original 45,000 British imperial troops had survived the siege (while most of these men subsequently died during the POWs' 'death march' to Anatolia). This was not only a devastating blow to British pride and morale, but for a while it threatened to cause the many of the hundreds of millions of Muslims living in the British Empire to question their loyalty to the seemingly flagging Allied case.

Later in 1916, the British were determined to recover and avenge their defeat, sending massive reinforcements to Mesopotamia commanded by a vigorous new leader, Lieutenant-General Sir Stanley Maude. Meanwhile, the death of Goltz Pasha, due to cholera, on April 19, 1916, was a great blow to the Ottoman-German effort.

Beginning in December 1916, Maude's force methodically made its way up the Tigris and Euphrates. The British spooked the Ottomans into retreating, abandoning Baghdad to Maude on

December 11, 1917. Henceforth, the British continued their conquest northward, albeit slowly. While World War I in the Ottoman lands ended upon the Armistice of Mudros (October 30, 1918), in contravention of the agreement, British forces continued to move north, taking Mosul on November 14, 1918 (so giving British control of the most promising potential petroleum region!).

The Treaty of Versailles (1919) hailed the dissolution of the Ottoman Empire and made Iraq into British-controlled mandate (essentially a protectorate). The Turkish Petroleum Company ramped up its exploration ventures, discovering the massive Kirkuk fields in 1927. Renamed the Iraq Petroleum Company in 1929, the firm went on to discover many new oil fields, including in the Basra region, located on the present map. While Iraq technically became independent in 1932, Britain continued to dominate its politics and oil production until the July 14 Revolution of 1958 brought in a nationalist republican regime opposed to Western hegemony.

**1.200 EUR**



## 14. ARABIC MAP – DAMASCUS IMPRINT

حمدي طربين (Hamdi Tarabein)

سورية [Syria]

Damascus: المكتبة الهاشمية [circa 1930s].

Colour lithograph (Very Good, overall clean and bright with lovely colours, light wear along old folds, a few old repairs from verso along folds, a few very light stains) 69.5 x 53.5 cm (27.5 x 21 inches).

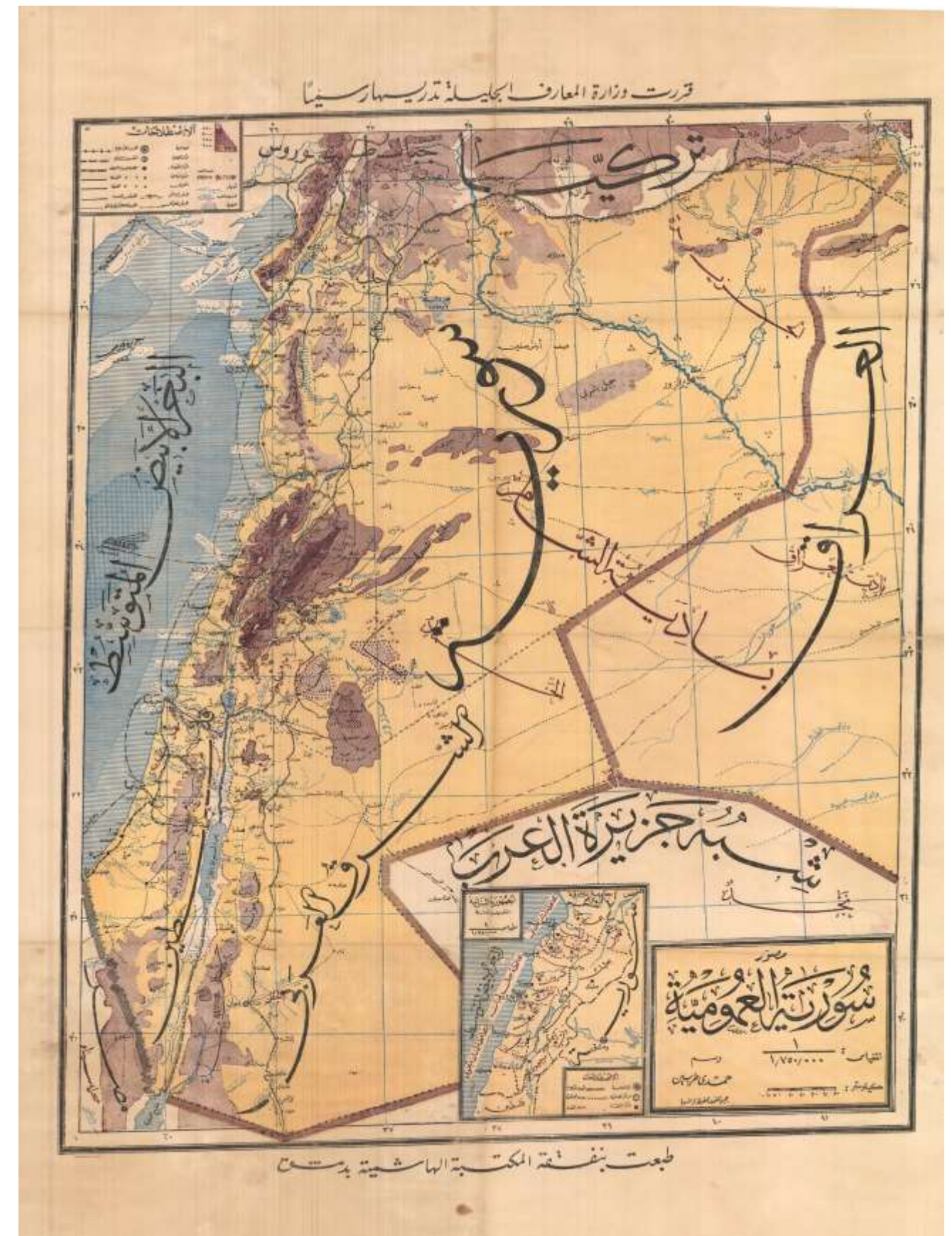
*An attractive Arabic language map of the Levant, including what is today Syria, Lebanon, Israel, Palestine, Jordan, and southernmost Turkey; printed in Damascus likely in the 1930s.*

The attractive Arabic language map depicts the Levant, namely what is today Syria, Lebanon, Israel, Palestine, Jordan, and southernmost Turkey. It was published in Damascus, and while undated, was likely issued in the 1930s. Areas of elevation are shown in various gradients of shading, while cities and towns of various sizes are labelled, while railways, major roads and caravan routes are delineated.

The map depicts the Levant during the restless period in the run up to World War II. Syria and Lebanon (which is additionally detailed in an inset map, lower right) were growing impatient with French rule and would soon take advantage of the upheaval caused by the war to gain their independence in 1946 and 1944 respectively. Further south, Palestine has been divided into western and eastern parts. What is today Israel and the Palestinian Authority is still the unified mandate of Palestine, shown before it was divided by the UN into Jewish and Arab sectors, in 1948. Meanwhile, to the east is the Hashemite state of Transjordan (which became Jordan in 1949).

To the north of the scene is the Republic of Turkey, ruled by Mustafa Kemal 'Atatürk'. The map shows the boundary between Syria and Turkey as it was up to 1938, before the Hatay Province (containing the grand old cities of Iskenderun and Antakya) succeeded from Syria before joining Turkey in 1939. It must be noted, however, that Syria has never recognized the departure of Hatay, and Syrian-published maps even up to the present day still show the province to be a part of Syria.

550 EUR





# 15. MACEDONIA ETHNOGRAPHIC MAP

## THEMATIC CARTOGRAPHY

Vasil KANCHOV (1862 - 1902).

*Carte ethnographique de la Macédoine par Vasil Kănčov.* / Етнографическа карта на Македониѝ отъ Василь Кънчофъ.

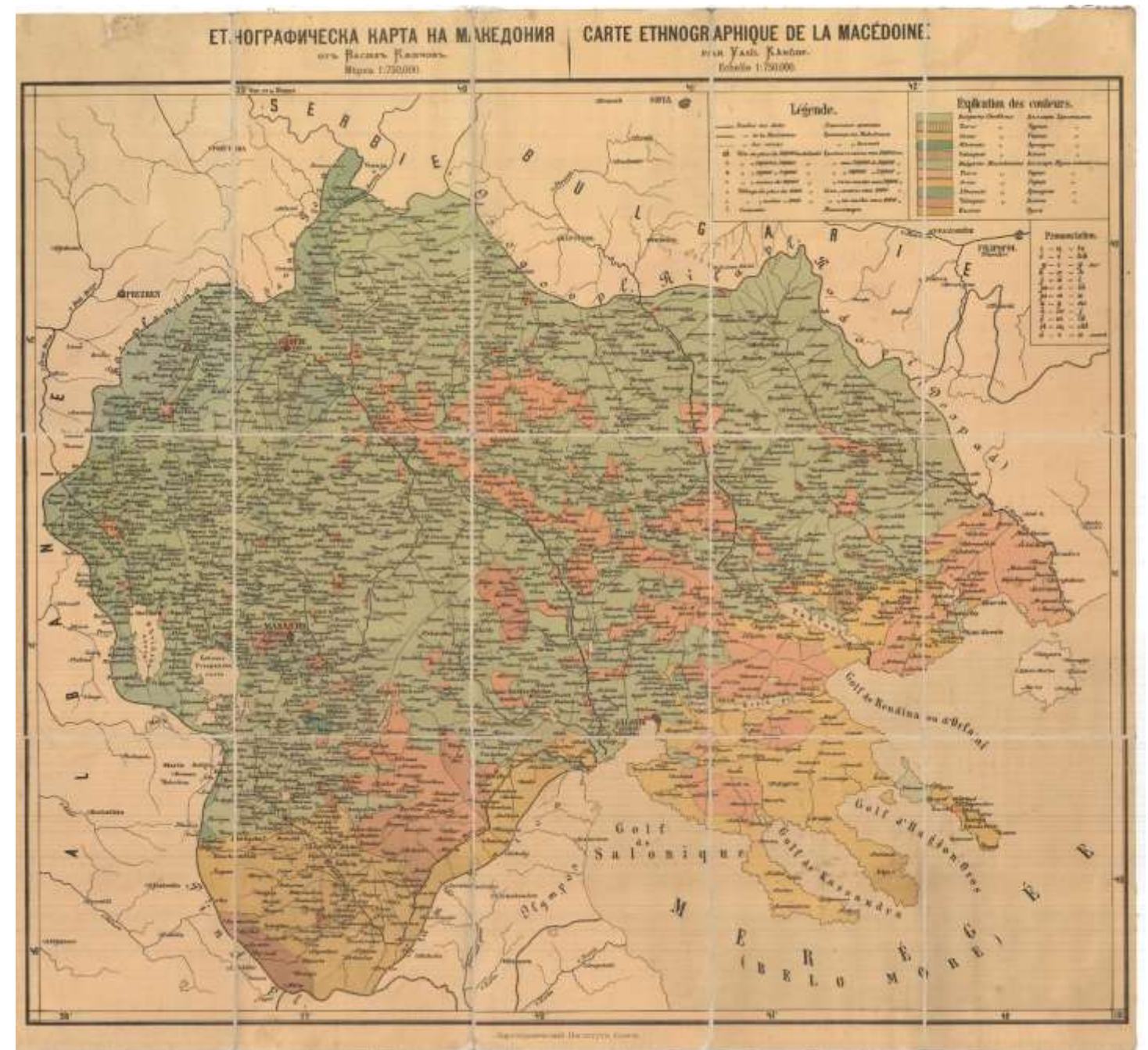
Sofia: Institut Cartographique, 1900.

Colour lithograph, dissected into 15 sections and mounted upon original linen (Good, a few tiny chips of loss at some section edges and a couple minute old glue stains to surface in upper margin, but overall attractive), 51.5 x 55 cm (20.5 x 21.5 inches).

*The very rare separately issued edition of the ground-breaking first comprehensive and scientific ethnographic map of Ottoman Macedonia, showcasing the region's incredibly sophisticated patchwork of ethno-linguistic-religious communities, made during a period great upheaval when the region rebelled against the Sublime Porte's 500-year long rule, while fracturing into inter-communal conflict; created by the esteemed Bulgarian politician and academic Vasily Kanchov and published by the Institut Cartographique in Sofia.*

Ottoman Macedonia was a historical region that encompassed all the modern nation of North Macedonia, as well as parts of Greece, Albania, Serbia, Montenegro and Bulgaria. Its main centre was the great port of Salonika (Thessaloniki, Greece), and it included other key places such as Monastir (today Bitola, North Macedonia), home to the second most important military academy in the Ottoman Empire.

Under Ottoman rule since the late 14<sup>th</sup> Century, Macedonia was perhaps the most ethnically diverse region in Europe, with large, long-standing communities of ethnic Bulgarians, Greeks, Albanians, Romanians, Jews, Turks, Circassians and Roma; and to make matters even more complicated, there



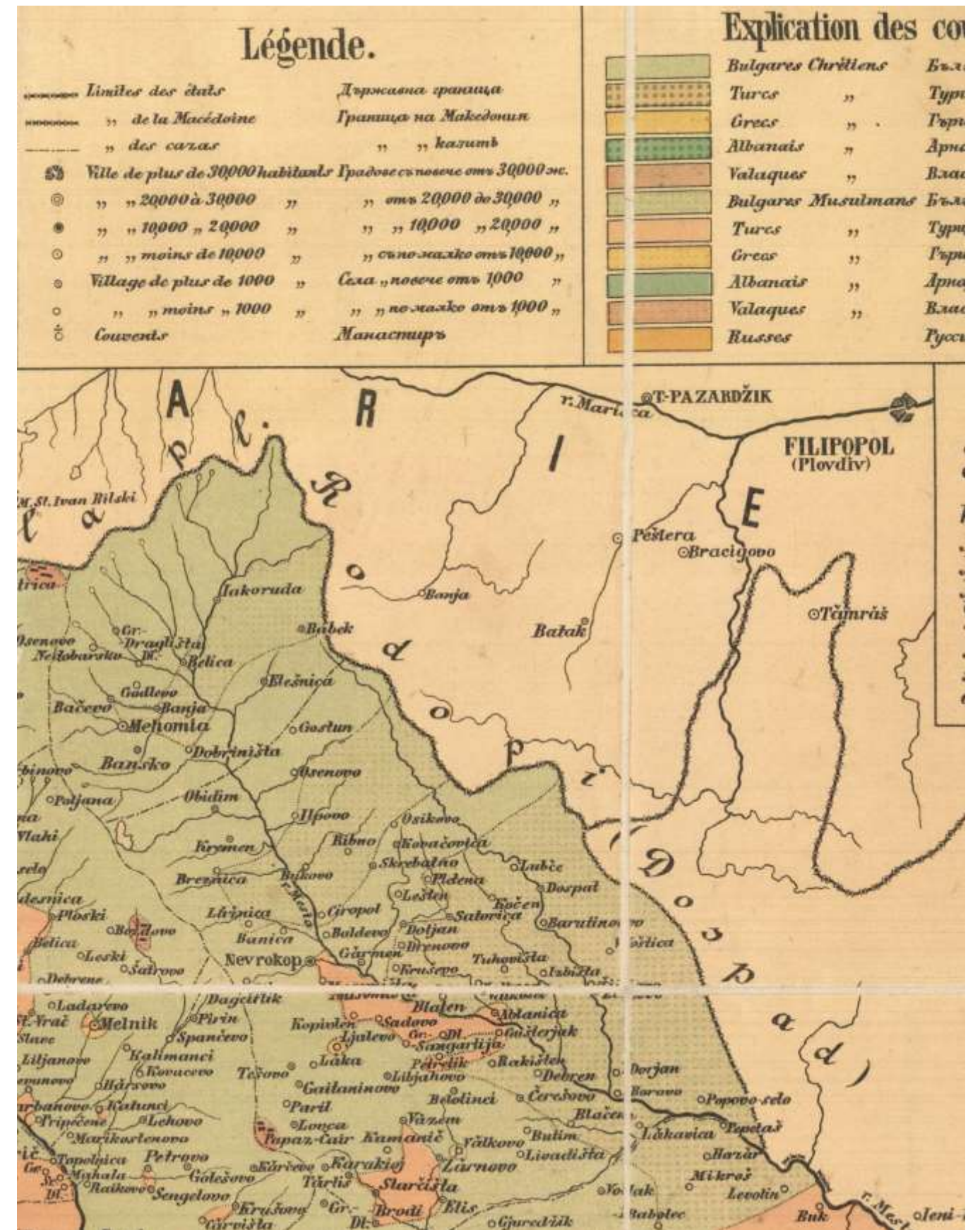


were even sectarian and language divisions within these categories. Importantly, however, the map makes no mention of ethnic Macedonians, a Southern Slavic people that was then in the process of ethnogenesis, but whom many Bulgarian nationalists preferred to classify simply as Bulgarians!

The present map was devised by Vasily Kanchov, a brilliant academic who served as the Chief Inspector of the Bulgarian School System in Macedonia, during which he travelled extensively throughout the region, gaining an unrivalled understanding of its various communities. The map, titled in both French and Bulgarian, showcases all of Ottoman Macedonia, divided into the three vilayets (provinces) of Salonika, Monastir, and Kosovo. The map features a highly sophisticated rendering of the extreme demographic diversity of the region, done to a level of precision that far exceeds all general maps of the region up to its era. The map employs colour coding and patterns of dots (expanded in the table, upper right) to designate areas populated by different sectarian and linguistic/ethnic communities. It divides the population into ‘Christians’ and ‘Muslims’ and under each religious category notes the lands inhabited by Bulgarians; Turks; Greeks; Albanians; and Vlachs (Romanians) of each faith; while the Muslim category additionally includes ‘Russians’, referring to the Circassian community which was exiled to the Ottoman Empire from the Russian-controlled Caucasus in 1864. Indeed, only with the aid of this map is it possible to truly understand the immense diversity and complexity of the region, bringing Balkan history into stark relief, providing a peerless source of intelligence for today’s researchers.

The Sublime Porte, distracted by severe internal and external problems elsewhere, found its grip over the region loosen as the 19<sup>th</sup> Century progressed. The dreams of self-determination of its various ethnic groups, as well as vicious inter-communal blood feuds, progressively came to the fore, often manipulated by external players who hoped to work the chaos to their advantage. Notably, in the Kosovo Vilayet, an Albanian succession movement called the League of Peja mounted a severe challenge to Ottoman rule from 1896 until it was ruthlessly suppressed in 1900. Elsewhere, the Slavic resistance group, the Bulgarian-Macedonian-Adrianople Revolutionary Committee, led by Gotse Delchev, sought to overthrow Ottoman rule, most notably mounting the Ilinden-Preobrazhenie Uprising in 1903. While these movements were all crushed by the Ottoman Army they preordained the end of the Sublime Porte’s hegemony.

It must be noted that Bulgaria was an active, partisan player in the drama that was unfolding in Ottoman Macedonia. Bulgaria (which itself only gained its de facto independence from the Ottoman Empire in 1878) coveted some of the eastern territories of the region, and was often accused of dismissing the national ambitions of ethnic Macedonians (a fellow South Slavic people, whose language and Orthodox Christian faith held many similarities to that of the Bulgarians) in favour of Bulgarian Christian interests. Indeed, the map makes no mention of even the existence of ethnic Macedonians, preferring to classify them simply as Bulgarians. In fairness, the Macedonians were then in the process of ethnogenesis and so their distinct political and cultural identity was not yet fully apparent, even to many Macedonians. That being said, it was certainly convenient for Bulgarian nationalists to assume that the Macedonians were simply Bulgarians; the vast expanses of ‘Bulgarian’-inhabited areas on the map, covering much of the northern and eastern parts of the region, are much larger for having included the Macedonians in their ranks, so buttressing



Bulgaria's claim to the territory. In this way, the present map is a form of subtle, highly intellectual Bulgarian propaganda!

Vasil Kanchov (1862 -1902) was a towering figure on the academic scene in Sofia at the turn of the 20<sup>th</sup> Century. After distinguished himself fighting in the Serbo-Bulgarian War of 1885, he received an excellent education in Germany, at the universities of Munich and Stuttgart. Working as a teacher in Salonika, he rapidly rose to become the Chief Inspector of the Bulgarian School System in Ottoman Macedonia, whereby he extensively toured the country. While a Bulgarian patriot, he was open-minded and intellectually curious and forged many relationships with peoples for all backgrounds and walks of life across the religion, giving him unrivalled insights into Macedonia's phenomenal demographic diversity.

In 1898, Kanchov moved to Sofia where he dedicated his efforts to academic writing on Bulgarian history and the ethnography. In 1902, Kanchov became the Bulgarian Minister of Education, but sadly, a few months later was assassinated in his office by a deranged lunatic.

Kanchov developed the present map in cooperation with the Institut Cartographique in Sofia, an academic publisher associated with an especially talented group of ethnographers and geographers who produced world-class maps and analysis. The present map was first separately issued, dissected and mounted upon linen, as present here; examples of this issue are today very rare. The map was also subsequently published folded without a backing into Kanchov's treatise on the ethnography of Macedonia, *Македонија. Етнографија и статистика* [Macedonia: Ethnography and Statistics] (Sophia: State Printing House, 1900), itself a scarce work.

Kanchov's present map has always been highly praised. In 1917, Dimitri Rizoff, the Bulgarian Ambassador to Germany, wrote of the present map:

*“This map of Macedonia is Bulgarian. Its author is Vassil Kantchoff, who was a long time inspector of Bulgarian schools in Macedonia, and, in this capacity, travelled the country in all directions. We can say without exaggerating that there is no corner in Macedonia where Kantchoff was not and did not study. He was particularly qualified to do these studies because he knew the ethnographic literature of the Balkan Peninsula thoroughly and he was an incredibly objective and impartial man even in national and political questions. With this, Kantchoff had for this purpose all the Bulgarian teachers in Macedonia, who knew their departments as their own pockets”*

## Epilogue

Not long after the present map appeared, the 500-year long Ottoman rule over Macedonia unravelled. Following a series of unsuccessful regional insurrections, in 1910, the region's Albanian communities mounted a widespread rebellion in Kosovo that was subdued only when Sultan Mehmed Reshad V travelled to the area to personally give assurances to the insurgents. However, the succession of the Southern Balkans from the empire was inevitable.

During the First Balkan War (October 1912 – May 1913), what is today Albania outright rebelled, while a coalition of Greece, Serbia, Montenegro and Bulgaria went to war against the Ottomans. The Ottoman Army collapsed, and the Allied forces overran Ottoman Macedonia and Thrace, dividing the territory between them. Meanwhile, Albania became an independent country, on

November 28, 1912, and took over some of the western parts of the Kosovo Vilayet. In the wake of the war, Serbia and its brother state Montenegro succeeded in conquering most of Kosovo Vilayet and a good part of Monasitr Vilayet, while Greece took over Salonika Vilayet, including the regional capital. Bulgaria received very few territorial gains, leading it to mount an unsuccessful campaign against its former allies in 1913. While Ottoman rule was history, the inter-communal conflict in the region has continued right up to present day. The cycle of animosity between Serbs and Albanians led to atrocious Kosovo War (1998-9), while the dispute between ethnic Macedonians and Greeks over the name 'Macedonia' was only resolved last year.

**References:** Stanford University Library: G6846 .E1 1900 .K3 / OCLC: 905584709; J. CVIJIC, 'Remarques sur l'ethnographie de la Macédoine', *Annales de géographie*, no. 81 (1906), p. 258; Dimitri RIZOFF, *Les Bulgares dans leurs frontières historiques, ethnographiques et politiques. Atlas contenant 40 cartes* (Berlin, 1917), Map no. 29.

**650 EUR**



## 16. YEMEN

**Walther SCHMIDT (1888 - 1975).**

*Das südwestliche Arabien.*

**Frankfurt: Verlag von Heinrich Keller, 1913.**

8° (22.5 x 15.5 cm): Collation Complete - 5pp. [labelled II-VIII], 136 pp., plus one large folding colour lithographed plate (63.5 x 45 cm) featuring a map and orographic profile; bound in original patterned yellow card covers bearing an Art Nouveau vignette containing the title (Very Good, overall clean and crisp, just some very slight marginal wear and toning).

*One of the finest original works on the geography and economy of Yemen issued on the eve of World War I, based upon the Ph.D. thesis of the German librarian and educator Walther Schmidt, featuring valuable quantitative data and a stellar custom-made large format map; this is third, and most visually attractive, edition, published the same year as the first issue.*

The present book is based upon the Ph.D. thesis of Walther Schmidt, submitted to the Königlich-Preußischen vereinigten Friedrichs-Universität Halle-Wittenberg in 1913. Schmidt's research was supervised by Professor Alfred Philippson (1864–1953), an esteemed geographer who subsequently taught at the University of Bonn. Immediately upon its publication, Schmidt's thesis gained extraordinary acclaim and became one of the most widely read scholarly works on Yemen in the period leading up to World War I.

Schmidt's work is a masterly treatise on the applied geography of Yemen, a land little known to Westerners that had only been mapped comprehensively for the first time in the late 1880s. Here Schmidt gathers an impressive treasure trove of quantitative intelligence that would otherwise be nearly impossible to find, as well as a fascinating catalogue of the itineraries taken in the country by historical travellers. The main body of the work is comprised of the engaging introduction, plus four sections, 'Zur Natur des Landes' (On the physical geography of the land), 'Die Bevölkerung des Landes' (The population of the land), 'Zur Wirtschaft des Landes' (On the economy of the land), and 'Literatur' (Bibliography).



Additionally, the work features an Appendix featuring 13 statistical tables revealing information on Yemen's surface area and population; travellers and explorers; as well as shipping traffic to and from the port cities of Aden and Hodeida.

The highlight of the work is the attractive colour plate (63.5 x 45 cm) lithographed by the Frankfurt firm of L. Ravenstein; it contains two elements (here referred to as 'Kartenblatten'). The main event is a stellar map of Yemen, *Jemen Gebirgsbau und Flusssystem* [Yemen Mountain and River Systems], custom made by Schmidt for the work that portrays the country's vivid topography in brilliant fashion. The mountain systems are expressed through hachures and labelled with spot heights, while all the course of the main river and wadis are followed; major cities and towns are labelled; and the roads are delineated, as are the borders between Ottoman Yemen and its neighbours, the British Protectorate of Aden (South Yemen) and the Najd. The second element of the plate is the *Profil durch das mittlere Jemen* [Profile running through the middle of Yemen], being an orographic profile depicting the great rise of the topography from the coast at Hodeida up to the Central Plateau, the course of which is portrayed on the map below by a red intermittent line.

Schmidt's work captures Yemen during an especially important historical juncture, on the eve of World War I and the twilight of Ottoman rule. Northern Yemen (including Sana'a and Hodeida) had been re-occupied by the Ottomans from 1872, while the Protectorate of Aden (South Yemen) had been under British control since 1839. That being said, Ottoman rule in its zone was shaky at best, as powerful regional leaders continually rebelled against the Sublime Porte. Notably, the Ottomans had recently signed the Treaty of Daan (1911) with Yahya Muhammad Hamid ed-Din, the Imam of the Zaidis, who had nearly succeeded in throwing off Ottoman rule during a rebellion that lasted seven years. Not long after the Schmidt's work was published, Yemen became a strategically critical theatre of conflict between Britain and Ottomans during World War I. Guarding the main shipping route between Europe and India, through the straits of Bab al-Mandab, control of Yemen was vital. Early in the war, a stealth Ottoman-Zaidi attack almost succeeded in taking Aden. While the British recovered, they only managed to maintain a defensive position over the sea lanes; almost all the territory of North Yemen remained in Ottoman hands until the end of the conflict.

The present issue of Schmidt's works is the third edition (but published the same year as the previous issues), although it is by design the most visually attractive of the editions, bearing an attractive Art Nouveau yellow cover. The first edition of the work was printed with plain covers in 1913 in Halle by the firm of Gebauer-Schwetschke. In the immediate wake of this issue came the second edition, published in Frankfurt by Heinrich Keller as the eighth part of Series IV of the *Angewandte Geographie* (Applied Geography) publications, a sequence of works issued with the aim of "broadening geographic understanding in its relationship to cultural and scientific life."

The present edition was likewise issued by Heinrich Keller; the text and plates are identical to those of the previous two issues (including the numerous Art Nouveau vignettes embedded in the text), save for a revision of the pagination. Importantly, the present example of the third edition is complete as issued; Keller simply omitted the extra doctural/series title page that comprised pp. I and II in the first two editions, such that the pagination here commences with page III. The only

other difference is that the present edition features a more attractive cover than the other issues. It seems that Schmidt's work was so popular that Keller was compelled to issue this third edition as a standalone work separate from the *Angewandte Geographie* series.

Walther Schmidt (1888 – 1975), a native of Zerbst, Anhalt, commenced his research into Yemen in 1910, receiving his PhD. in 1913. He subsequently worked as a librarian in Dessau and as a lecturer in geography at the University of Halle. An archive of his papers is held by the Leibniz-Institut für Länderkunde (Leipzig).

**References:** Cf. OCLC: 459090974.

**650 EUR**



## 17. ALEPPO PRINTING – FIRST EDITIONS

**Refik HALIT KARAY (1888 – 1965)**

بر آوچ صاچمه

[A Bunch of Nonsense]

**Aleppo: [Arakis Matbaası] 1932**

8°, 156 pp., [4] with illustrated vignettes in the text, contemporary brown cloth binding without bound in wrappers (small tears and minor loss of paper in the gutter, minor staining, binding with light wear and ink staining, some sheets slightly stained in the margins, old bookdealer's stamp on the last page, old signature and date on the title page, altogether in a good, used condition).

This is the first edition of the popular Turkish novel *Bir Avuç Saçma* (A Bunch of Nonsense), first published in Ottoman language in Aleppo, during the author's exile in the city. The text is accompanied by attractive art-deco vignettes.

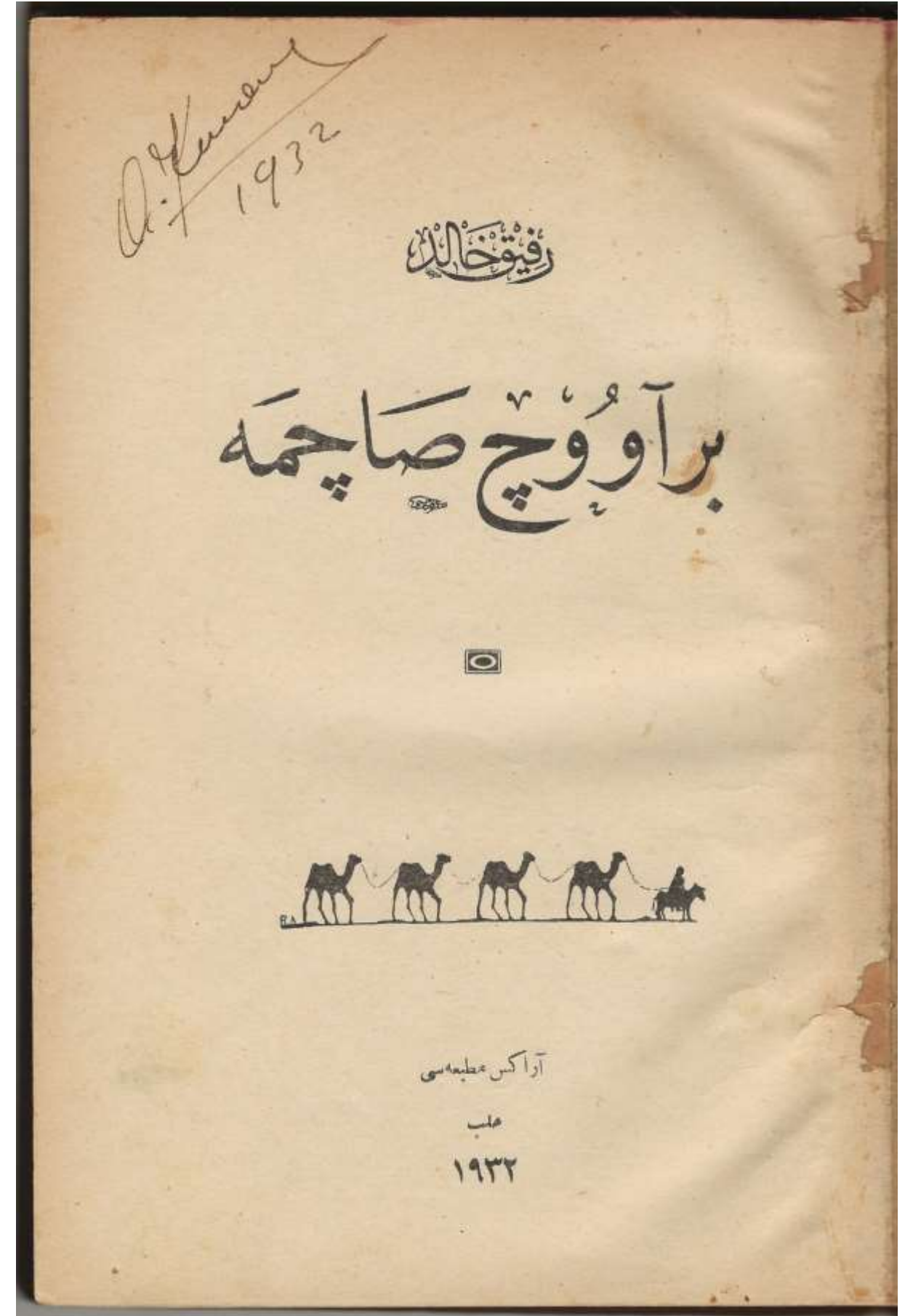
Refik Halit Karay (1888 – 1965) was an Ottoman / Turkish writer, teacher and journalist, who first lived in Anatolia for being the opponent of the Committee of Union and Progress and later escaped to Beirut and later to Aleppo for his opposing the Turkish War of Independence. He returned to Istanbul in 1938.

Halit Karay is known as a pioneer in Anatolian based literature.

The novel has been translated to modern Turkish and is still popular today.

**References:** OCLC 1090288153, 19542826.

**180 EUR**



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## 18. ROBINSONADE - SLAVICA

**Daniel Defoe (circa 1660-1731), author (after); Janez PARAPAT (1838-1879), translation and adaption.**

**Robinzon starši, njegove vožnje in čudezne dogodbe**

[Robinson. Parents, His Travels and Marvelous Adventures]

**Klagenfurt: Družba St. Mohora 1876.**

8°, 141 pp. with black and white illustrations in text, [1] index, contemporary black boards with calf spine with embossed lettering, signed, stamped and blind-stamped by the previous owners (40 as always wrongly numbered as 49, pp. 125- 126 with a small tear in the text below, some sporadic staining and small tears in margins, pp. 39-44 shorter in the lower part, binding scuffed with small tears and pieces of material missing, old annotations on the endpapers, but inside in a good used condition).

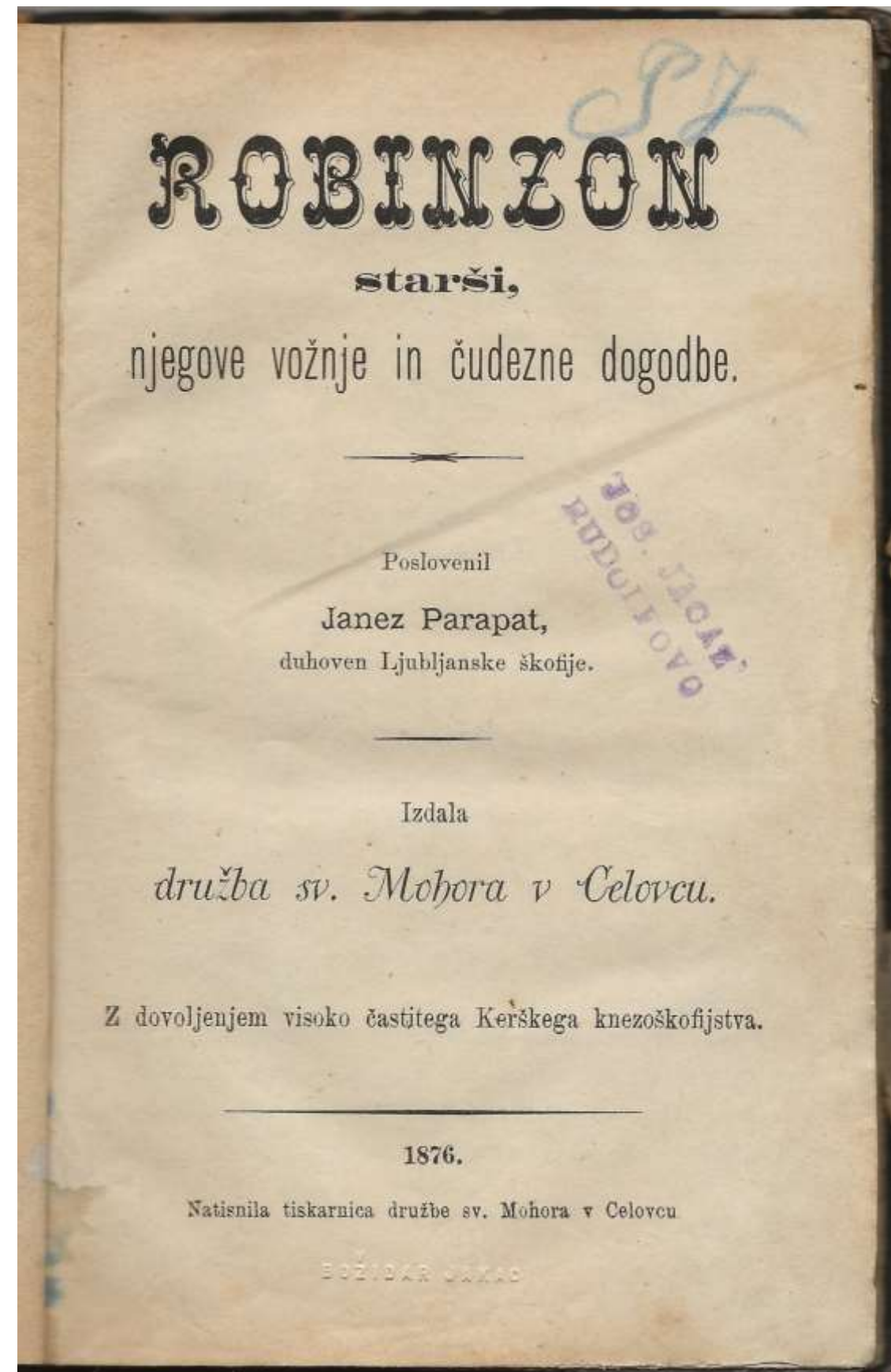
*A rare first Slovenian translation of Robinson Crusoe, owned by the artist Božidar Jakac as a child, with possibly the earliest known artist's signature.*

This is a rare first Slovenian translation of the adventures of Robinson Crusoe. The book was printed by the Slovenian Catholic press in Klagenfurt, Austria. The translator Janez Parapat (1838-1879) was a Slovenian / Austro-Hungarian priest, historian and author.

### **Provenience**

This example was received as a present by a 10 year old Božidar Jakac from his mother. Jakac (1899 - 1989), who would later become one of the most esteemed Slovenian / Yugoslav artists, educated in art schools in Prague, Berlin and Bremen. Beside his landscape painting, book illustration and prints he was also known as one of most influential portrait painters of 20th century.

His portrait of the Slovenian poet France Preseren, made in 1940, became one of the emblematic refigurations of the national poet. During WWII he joined the underground Partisan movement, producing prints for clandestine printing shops. During that time he made a drawing of Tito, which became an iconic drawing of the Yugoslavian leader. In 1965 Jakac was named the honorary





academician of Accademia dell'Arte del Disegno in Florence and in 1982 a full member of European Academy of Arts, Sciences and Humanities in Paris.

The book was originally owned by Jakac's mother Josipina (called Pepina), who gave it to his son as a present in 1909 with an Italian dedication (Božidar Jakac's parents met and lived in Istria in the late 19<sup>th</sup> century).

The young Božidar Jakac signed himself with a German version of his name as *Theodor Jakaz* on the top of the front endpaper, and later blind-stamped the pages with the Slavic version of the name, Božidar Jakac.

### Robinsonade

The story of Robinson Crusoe was based on a real life experience by a sailor Alexander Selkirk, who was marooned on Juan Fernández Island (today Robinson Crusoe Island) for over four years, between 1704-1709. Upon his return a book based on his life was published with a title *Fame of having lived four Years and four Months alone on the Island of Juan Fernandez*, which inspired Daniel Defoe (circa 1660-1731) to write *The Life and Strange Surprizing Adventures of Robinson Crusoe, Of York, Mariner: Who lived Eight and Twenty Years, all alone in an un-inhabited Island on the Coast of America, near the Mouth of the Great River of Oroonoke; Having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With An Account how he was at last as strangely deliver'd by Pyrates.*

This first edition of Robinson Crusoe was supposed to be only an unimportant entertaining book. It was Defoe's 412<sup>th</sup> publication and he wrote it, because he needed money for his daughter's wedding. It was published anonymously on April 25, 1719, and was republished in on May 9, June 4, August 7 etc without definitive manuscript.

The book was a major success and soon many different variations of text with various names and stories appeared in different languages. The stories varied from entertaining and educational to moralising.

The word Robinsonade was first invented by German writer Johann Gottfried Schnabel in the Preface of his 1731 work *Die Insel Felsenburg (The Island Stronghold)*.

This is a rare first edition. Reprints of the highly successful work were published in 1893, 1904 and 1921. Seven Slovenian libraries house a copy of this edition and no institution abroad.

**References:** OCLC 442474486. ÖBL 1815-1950, Bd. 7 (Lfg. 34, 1977), S. 324.

**320 EUR**



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## 19. EARLY NATURE PRINTING

### BOTANICAL YEARBOOK

**David Heinrich HOPPE (1760 - 1846).**

**Botanisches Taschenbuch für die Anfänger dieser Wissenschaft und der Apothekerkunst auf das Jahr 1790**

[Botany Manual for the Beginners of this Science and for Pharmacy]

**Regensburg: Montags Erben [1790].**

8°: [2] Title page printed in black and red, 182 pp., 3 nature prints (one full page, one double-page, one folding print), orange publisher's wrappers (light foxing, wrappers slightly stained, old manuscript year on the spine, otherwise a good, uncut example).

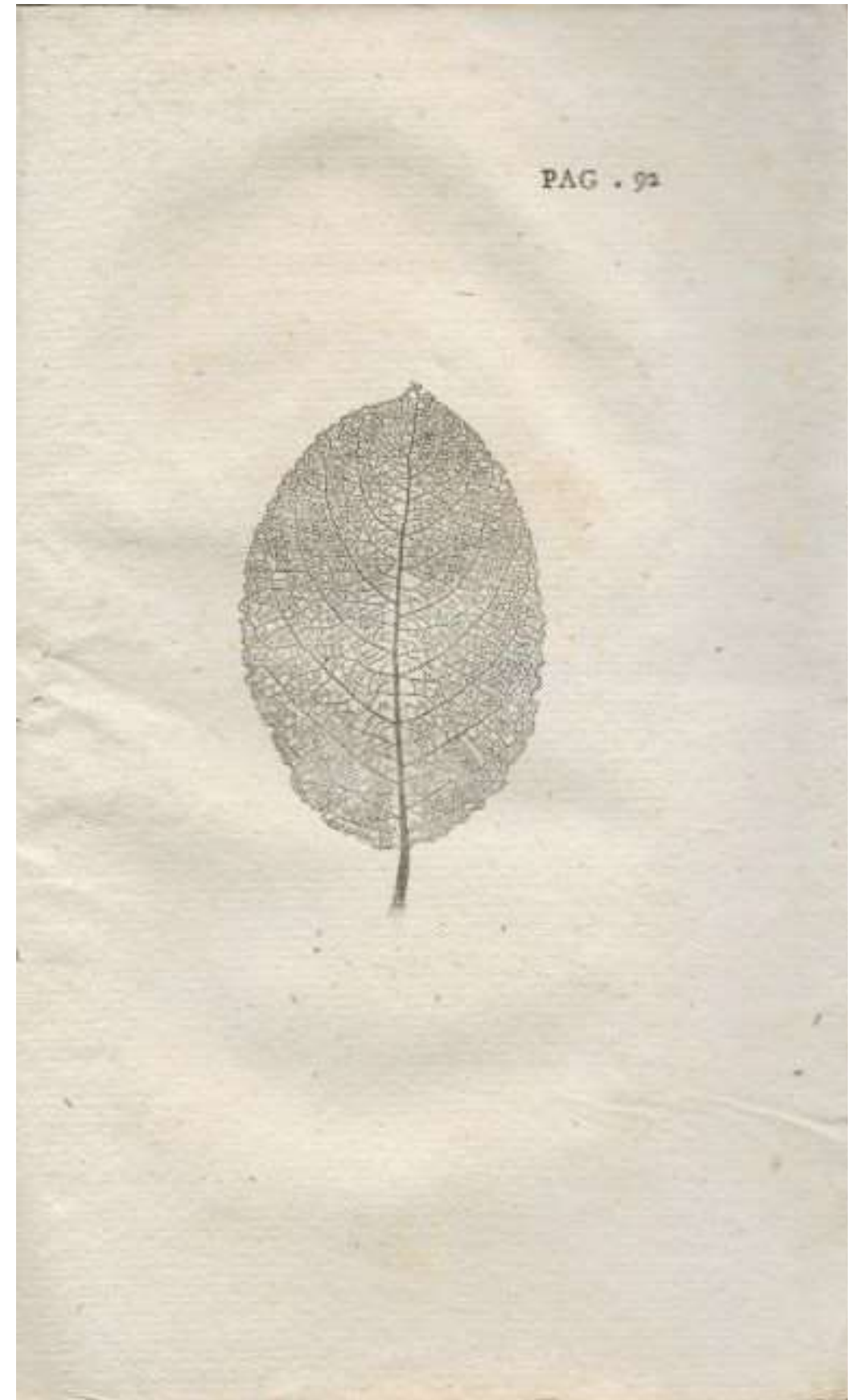
A German pocketbook with a calendar lists the plants and fruits used in the medicine in different days of the year.

The pocketbooks were issued in a series of separate published books, which were printed each year between 1790 and 1811 (between 1805 and 1811 the yearbook was named *Neues Botanisches Taschenbuch*). The author David Heinrich Hoppe (1760-1846) was a German botanist and the founder of the Regensburg Botanical Association, which is today the oldest one of such institutions.

This issue includes three early nature prints, two of them being on the folding plates.

Our example is uncut, bound in publisher's orange wrappers (please see the photograph on the next page).

**450 EUR**





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## 20. BOTANICAL YEARBOOKS

**David Heinrich HOPPE (1760 - 1846).**

**[Botany Manual for the Beginners of this Science and for Pharmacy]**

*Three botanocal yearbooks with calendars and instructions, how to use plants and flowers in medicine in different days of the year by a German botanist David Henrich Hoppe, are preserved in an uncut condition and with original publisher's orange wrappers.*

- a. **Botanisches Taschenbuch für die Anfänger dieser Wissenschaft und der Apothekerkunst auf das Jahr 1793**  
**Regensburg: Montags Erben 1793.**  
8°: [4] title page and index, 260 pp., orange publisher's wrappers (light foxing, wrappers slightly stained, old manuscript year on the spine, otherwise a good, uncut example with sheet of various sizes).  
**180 EUR**
- b. **Botanisches Taschenbuch für die Anfänger dieser Wissenschaft und der Apothekerkunst auf das Jahr 1795**  
**Regensburg: Montags Erben 1795.**  
8°: [4] title page and index, 268 pp., orange publisher's wrappers (light foxing, wrappers slightly stained, old manuscript year on the spine, otherwise a good, uncut example).  
**180 EUR**
- c. **Botanisches Taschenbuch für die Anfänger dieser Wissenschaft und der Apothekerkunst auf das Jahr 1798.**  
**Regensburg: Montags Erben [1798].**  
8°: [4] title page and index, 236 pp., orange publisher's wrappers (light foxing, wrappers slightly stained, old manuscript year on the spine, otherwise a good, uncut example).  
**180 EUR**

For the detailed description and the fourth book on the photo, please see the [previous catalogue entry](#).





## 21. DIDACTIC GAME

Vive la Paix!

S. l., S. d. [France, circa 1922]

Chromolithograph, 92,5 x 65,5 cm (36.4 x 25.8 inches) (varnish slightly age-toned, tiny tears and holes in margins, otherwise in a good condition).

An uncut sheet with chromolithographed letters, numbers and images, accompanied by illustrated box-cover and sheet with instructions, was made for a didactic game, published in France circa 1922. The game won an award in 1923.

The letters and numbers in various fonts and accompanied by illustrations were meant to be cut out and mounted on cubes (numbers) and prolonged cubes (letters). The larger image on the upper left-hand side was possibly meant to be mounted on a box and the larger image below gives the instructions for the compositions. With the illustrated cubes the children could build small constructions and spell words.

250 EUR









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## 22. ARCHITECTURE – DESIGN

### YUGOSLAVIA – FIRM CATALOGUES

**Construction Company Josip Slavec; Monogramm HVS, cover design.**

**Novi železniški most v Zidanem Mostu zgrajen leta 1929-1930**

**[The New Railroad Bridge in Zidani most, Constructed 1929-1930]**

**Ljubljana: Jugoslovenski tisk [Yugoslav Press] 1930.**

Oblong 8°, [56] blank, introduction and 26 black and white photographs, original embossed card wrappers with illustrated cover, originally bound together with a string (minor wear to the corners of the wrappers and hardly noticeable staining on the back cover, otherwise in a good condition).

A beautifully designed firm catalogue for a presentation of the demanding bridge construction at Zidani most, Slovenia, was made by a Construction Company Josip Slavec from Kranj. The 26 photographs showcase the stages of the construction of the bridge between May 1<sup>st</sup>, 1929, and May 30<sup>th</sup>, 1930. The first train, which crossed the bridge was an express train Paris-Munich- Jesenice-Ljubljana-Belgrade.

The beautiful art-deco cover was made by a designer, who signed himself with a monogram HVS.

The Construction Company Josip Slavec from Kranj was one of the most important construction firms in Yugoslavia between the two wars. Josip Slavec (born as Josip Nachtigal, 1901-1978) was a trained brick layer, who learned the engineering skills from the offices he was working for as an apprentice.

Slavec opened his own construction company in 1926 at the age of 25, and by 1929, aged 28, after a series of successful large completed objects, he took over the construction of one of the most demanding railroad bridges connecting the Central Europe with the Balkans, at Zidani Most in today's Slovenia.

The engineers were Emil Franz, who was employed by the General Office of the State Railroads in Belgrade, and Drago Leskovšek. The technical supervisor was dr. Miroslav Kasal, a professor at the university.

The bridge, with its impressive arches and art-deco lines, became one of the major Yugoslav architectural and engineering achievements between the two wars.

Until WWII, Josip Slavec was responsible for building other major constructions. During WWII his company was, under a supervision of the Fascist soldiers, forced to build the infamous barb wire, surrounding the capital city Ljubljana. After the capitulation of Italy, Slavec joined the partisans and helped with a construction of the secret partisan hospital Franja, which was built in the shadows of the canyon and was one of the rare partisan hospitals, which was never discovered by the Nazis.

After the war Josip Slavec's firm was nationalized and became a foundation for a large construction company Gradis.

Worldcat only lists one example in libraries worldwide (National and University Library of Slovenia).

**References:** OCCL 444856282.

**220 EUR**





## 23. YUGOSLAV BOOK DESIGN

Various authors; Helena VURNIK (1882-1962), designer.

**Koledar družbe sv. Mohorja v Celju**

**Celje: Družba sv. Mohorja v Celju 1925, 1928, 1930.**

**3 issues (of 37?)**, all large 8° with original colour wrappers: 1926 ed.: 128 pp. with colour calendar; 1929 ed.: 159 pp. with colour calendar and interleaved colour advertisements; 1931 ed.: 184 pp. with colour calendar and interleaved colour advertisements.

Condition report: some pages with small tears, spine slightly scuffed, old »Duplicate« stamps on the covers, old annotations on the initial pages, otherwise in a good condition.

The calander of the Society of St. Mohor in Celje was an almanac issued by the Catholic Church of the Celje region in Sryria. The almanac was issued between 1919 and 1955 and included a calendar, biographies, short prose and lyrics, as well as useful information, etc.

These three issues bear stunning cover designs derived from traditional Slavic ornaments, as well as a calander with similar motifs, all printed in colour, were designed by Helena Vurnik (1882-1962).

According to the Slovenian Biographic Lexicon, Vurnik designed the issues for 1925-31, 1945 and 1947-1950.

**References:** Znidarčič, Asta: Vurnik, Helena (1882–1962). *Slovenska biografija*. Slovenska akademija znanosti in umetnosti, Znanstvenoraziskovalni center SAZU, 2013. <http://www.slovenska-biografija.si/oseba/sbi827888/#slovenski-biografski-leksikon> (19. avgust 2019). Izvirna objava v: *Slovenski biografski leksikon: 14. zv. Vode - Zdešar*. Jože Munda et al. Ljubljana, Slovenska akademija znanosti in umetnosti Znanstvenoraziskovalni center SAZU, 1986.

95 EUR





## 24. YUGOSLAV TYPES, 1920S

*The small archive by a private Slovenian press was assembled for an international congress of book printers in Cologne in 1928.*

This unique small archive of advertisement material for types was made by a private press Maks Hrovatin, active in Ljubljana until 1949. It was assembled for a 1928 international congress of book printers in Cologne, which was organized by the mayor of Cologne, Konrad Adenauer, the later first chancellor of the Federative Republic of Germany.

The archive is composed of the following 14 items:

### 1. Vzorci črk tiskarne Maks Hrovatin. Ljubljana

[Samples of Types by the Press Max Hrovatin. Ljubljana]

[S.l., S.d., Ljubljana, possibly 1920s]

8°, 24 pp. printed recto only, [2] blank, original wrappers with printed title, stapled (slightly dusty with minor traces of wear, but in general in a good condition).

Pattern book with samples of various types in Slovenian and also Serbian Cyrillic includes lettering for posters, advertisements and books in different fonts and sizes.

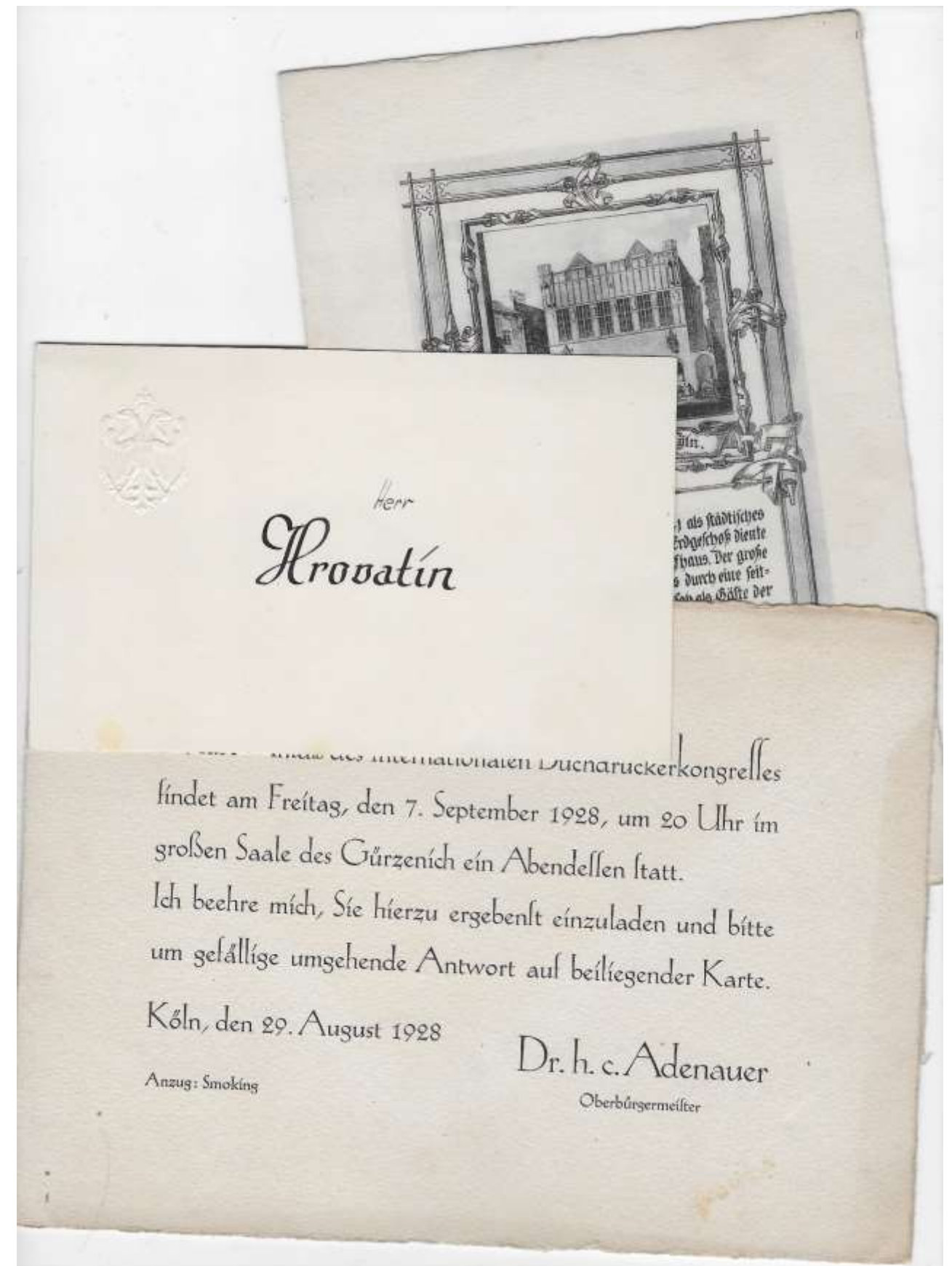
### 1. Vzorci črk za posestnice

[Samples of Types for Business Cards]

[S.l., S.d., Ljubljana, possibly circa 1920]

Narrow 8°, [16], stapled (minor foxing).

The brochure advertising Hrovatin's fonts for business cards includes 116 different for male and female names, including 8 fonts in Cyrillic. The art nouveau lines indicate, that the brochure was made around 1920 or before, as the Art Nouveau was very strong in Ljubljana.







**2. 3 cards connected with the dinner party of the International Congress of Book Printers**

**3.a. A printed invitation by Konrad Adenauer for a dinner on September 7<sup>th</sup>, 1928.**

Oblong 8°, [4] embossed coat of arms of Cologne and printed text (slightly age-toned, otherwise in a good condition).

**3.b. Place card for Mr. Hrovatin with an embossed arms of Cologne**

12°, embossed coat of arms and manuscript in black ink (Very Good).

**3.c. Printed menu and music program for the dinner party**

Oblong 8°, [4] illustrated title and printed text (slightly age-toned and stained, otherwise in a good condition).

**3. Hugon HIBŠER**

**7 original black and white photographs are showcasing the interior of the Maks Hrovatin press and type shop.**

7 black and white photographs with embossed name of the photographer in the lower left corner, Each photo 11 x 17 cm (4.3 x 6.7 inches) (Very Good).

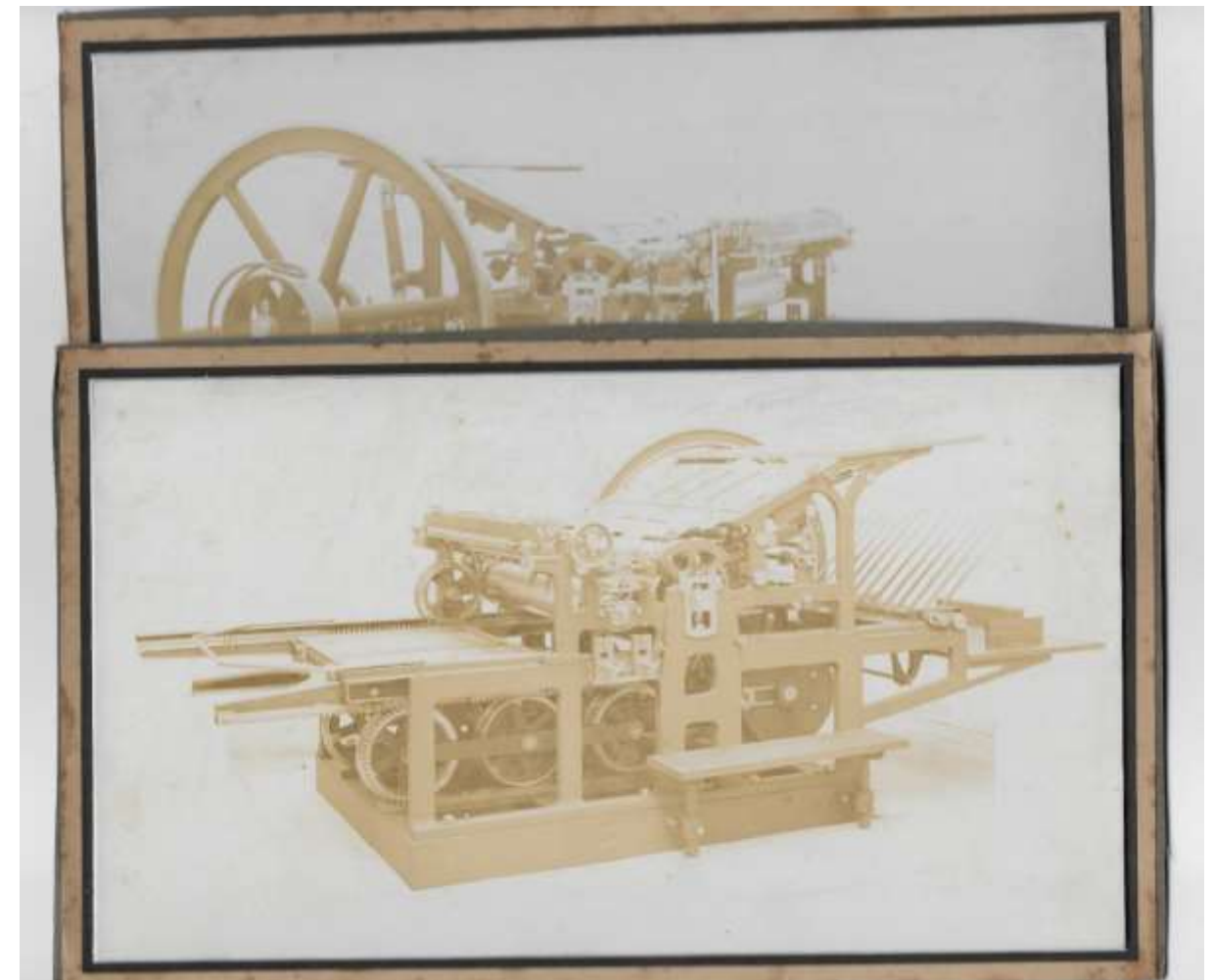
Hugon Hibšer was a known Ljubljana-based photographer, known for his photographs of the events and city streets.

**4. 2 original black and white photographs, originally mounted on cards**

2 photographs, each 13 x 22 cm (5.1 x 8.6 inches), originally mounted on cards (Very Good, minimal foxing in margins).

The two photographs represent industrial printing presses, possibly owned by the Maks Hrovatin printing shop.

**550 EUR**





## 25. YUGOSLAV BOOK DESIGN

**Damjan VAHEN (1913-1981), author.**

**Klic duše.**

**[A Call of Soul].**

**Ljubljana: published by the author, 1933.**

12°: 48 pp., [4], original card wrappers with illustrated title (wrappers slightly age-toned, otherwise in good condition).

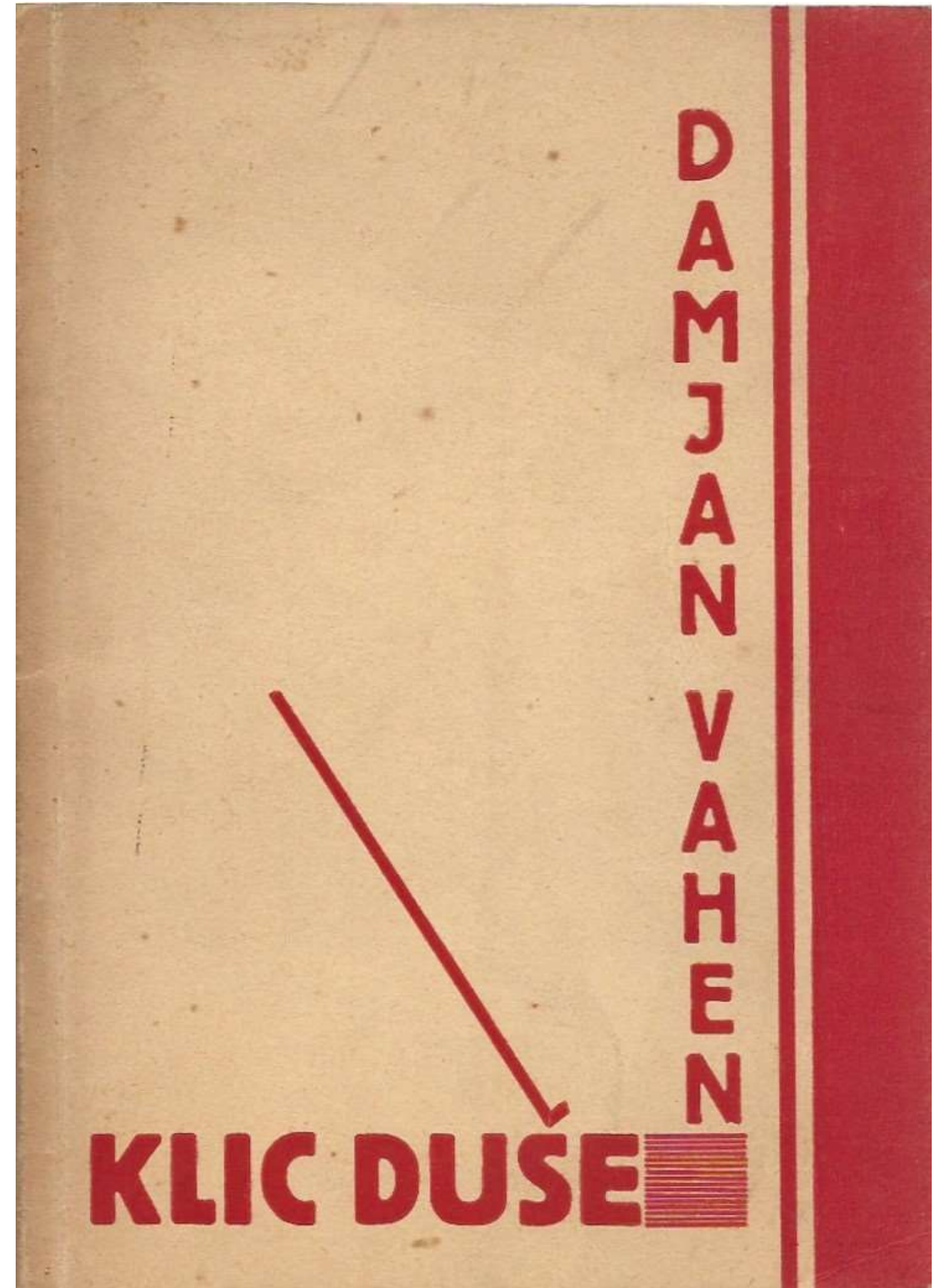
*First edition*

This is the first edition of a collection of poems by the Slovenian author Damjan Vahen, issued by the author with an attractive art deco design by an anonymous artist. Vahen was a poet and an early Yugoslav Esperantist, who translated several literary works to Esperanto.

Worldcat lists no examples outside of Slovenian libraries.

**References:** OCLC 440157495. Vahen, Damjan (1913–1981). *Slovenska biografija*. Slovenska akademija znanosti in umetnosti, Znanstvenoraziskovalni center SAZU, 2013. <http://www.slovenska-biografija.si/oseba/sbi753670/#slovenski-biografski-leksikon> (24. avgust 2019). Izvirna objava v: *Slovenski biografski leksikon: 13. zv. Trubar - Vodaine*. Alfonz Gspan, Jože Munda in Fran Petre Ljubljana, Slovenska akademija znanosti in umetnosti, 1982.

65 EUR



## 26. UNDERGROUND PRINTING CROATIA

Mihovil PAVLEK-MIŠKINA - Konstantin SIMONOV - Karel ČAPEK e. a.

### Kulturni prilozi

[The Cultural Contributions].

[S. l.: Oblasni NOO za Slavoniju / National Liberation Detachment of Slavonia], 1943.

8°, 40 pp. mimeographed text with illustrations within text, original tan wrappers with printed text in red and black, stapled (Very Good, slightly age-toned, small tears in margins and folds in corners, old annotations on the back cover)

This rare underground cultural magazine was published in October 1943, by Croatian Partisans in Slavonia.

It includes fiction poetry, theater plays, lyrics, musical scores etc. It also includes lyric for a partisan opera "Matija Gubec", and a theatre play by a Czech author Karel Čapek.

This issue seems to be unrecorded in the bibliography. *Bibliografija* (1964; no. 8543) only mentions the first number, kept only in one institution in Yugoslavia. Today we could trace the first issue only in the National and University Library of Croatia in Zagreb.

We are only aware of one institutional example of the second issue (Library of Congress)

References: OCLC 1084475726.

180 EUR





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## 27. UNDERGROUND PRINTING CHILDREN'S PARTISAN MAGAZINE

### VARIOUS AUTHORS

**Novi rod. List za šolsko mladino. šte. 1, leto 1. Oktober 1944**

**[New Generation. Paper for Schooling Children. Number 1, Year 1, October 1944].**

**[Goteniški Snežnik, Slovenia: Triglav] October 1944.**

8°, 18 pp. with illustrations in text, illustrated cover printed in black and red (cover stained, tiny folds and tears in margins, otherwise in a good condition).

*A first and only edition of a rare underground Partisan children's magazine.*

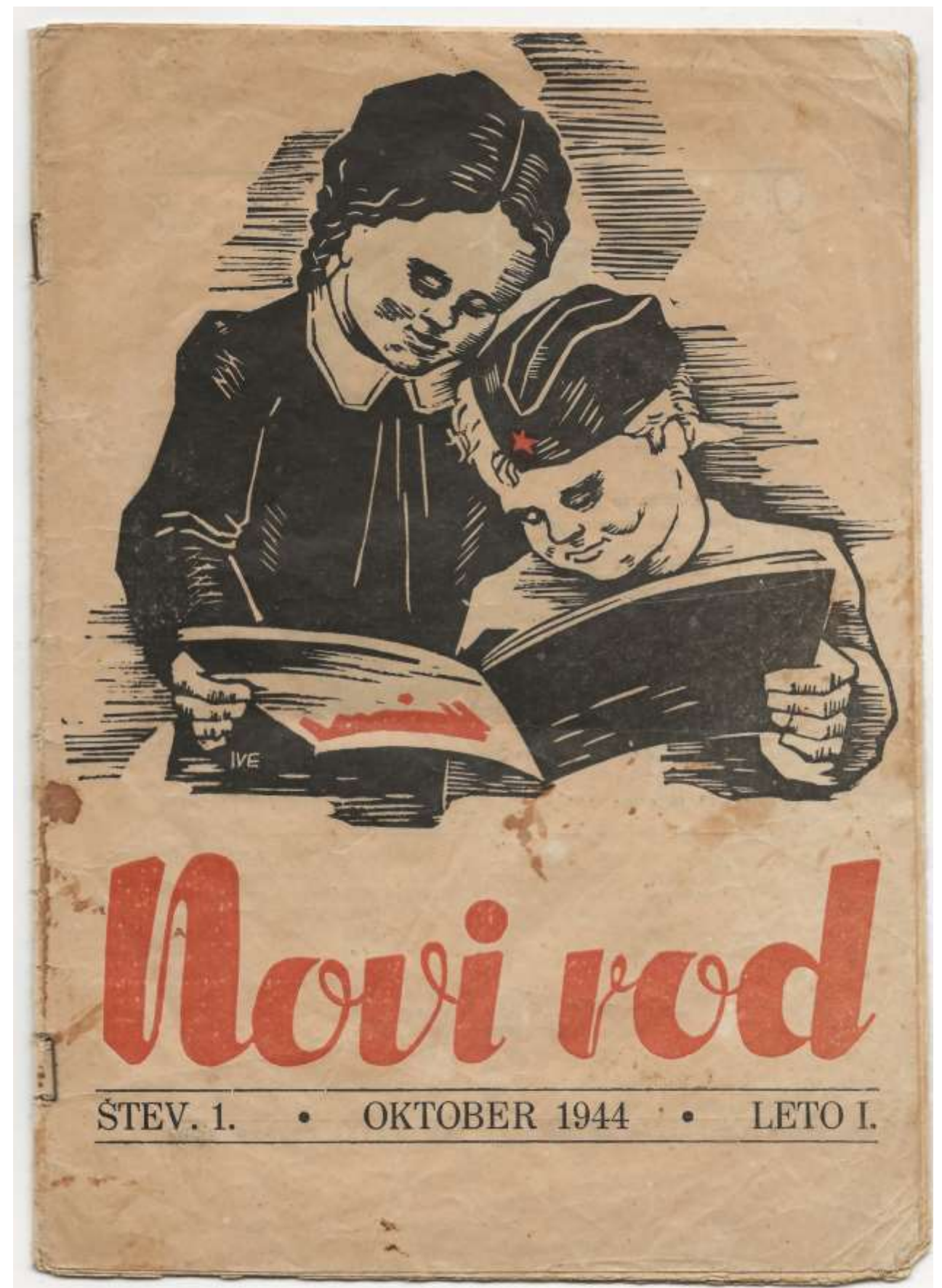
This is the first and only edition of a rare Slovenian Partisan children's magazine Novi rod (New Generation). It was made as a magazine for first classes of schools. The issue includes short stories and songs, mostly of and by the Partisans, as well as Vladimir Nazor's poem about Tito and a linocut portrait of Tito by the artist Ive Šubic (1922-1989), a Partisan artist and a famous Yugoslavian painter, who was active at art departments in the various underground presses.

One will immediately notice that the printing quality of the present work is exceptionally high for an underground publication. It is due the fact that it was printed by the Triglav Tiskarna (Press), which was one of only two Partisans publishing operations that possessed (two) large, professional printing presses, as it was hidden in a secret location deep in the forests of south-western Slovenia. Its location was known only to the high command of the Slovene Partisans and the printers themselves, as well as a small number of trusted couriers.

We could only trace two examples in institutions worldwide (Nova Gorica and Trieste).

**References:** OCLC 439964422; Bibliografija, no. 8719.

**180 EUR**



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## 28. PARTISAN BIBLIOGRAPHY UNDERGROUND PRINTING

Dušan MORAVEC.

**Gradivo za bibliografijo slovenskega osvobodilnega tiska**

[Account for the Bibliography of the Slovenian Partisan Press].

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

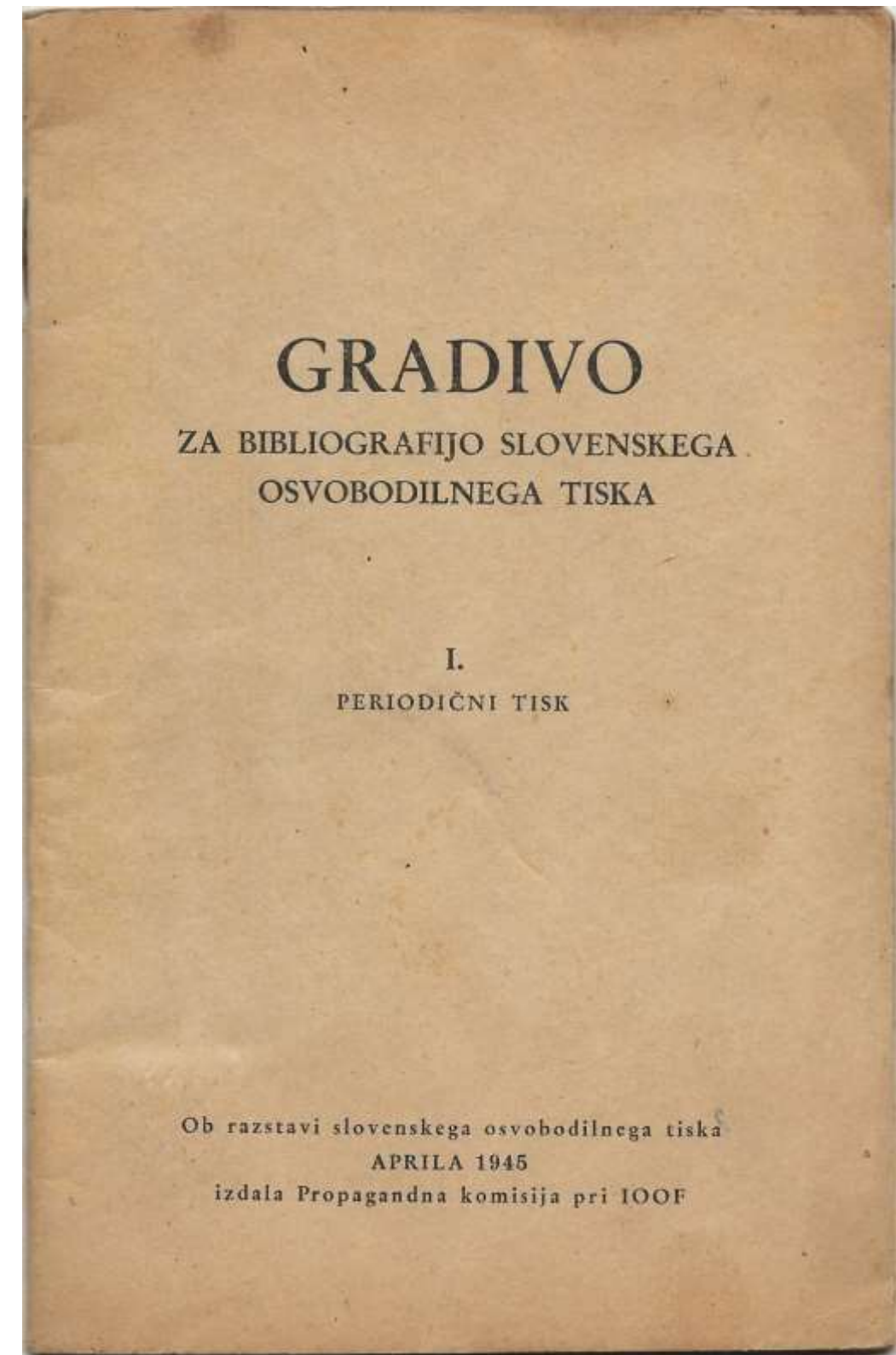
8°: 32 pp., original printed tan wrappers, stapled (Very Good, wrappers slightly dusty).

*The first bibliography of Slovenian Partisan publications, issued a month before the liberation*

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

**References:** OCLC 836637794, 441820787, 439054106, 758285744, 458438265, 1002212485.

**220 EUR**





## 29. PARTISAN BIBLIOGRAPHY UNDERGROUND PRINTING

**Cene KRANJC.**

**Slovenske partizanske tiskarne v borbi za svobodo**

**[Slovenian Partisan Printing Houses in the Fight for Freedom]**

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

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

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.

**220 EUR**



# 30. GULAGS - SOVIET UNION – COLD WAR

## CARTOGRAPHIC PROPAGANDA

**US-INFORMATIONSDIENST, WIEN (U.S. INFORMATION SERVICE, VIENNA).**

**Karte der Sowjet-Union 1951 / Die Sklavenprovinzen der Sowjetunion...**

**[Map of the Soviet Union 1951 / The Slave Provinces of the Soviet Union...]**

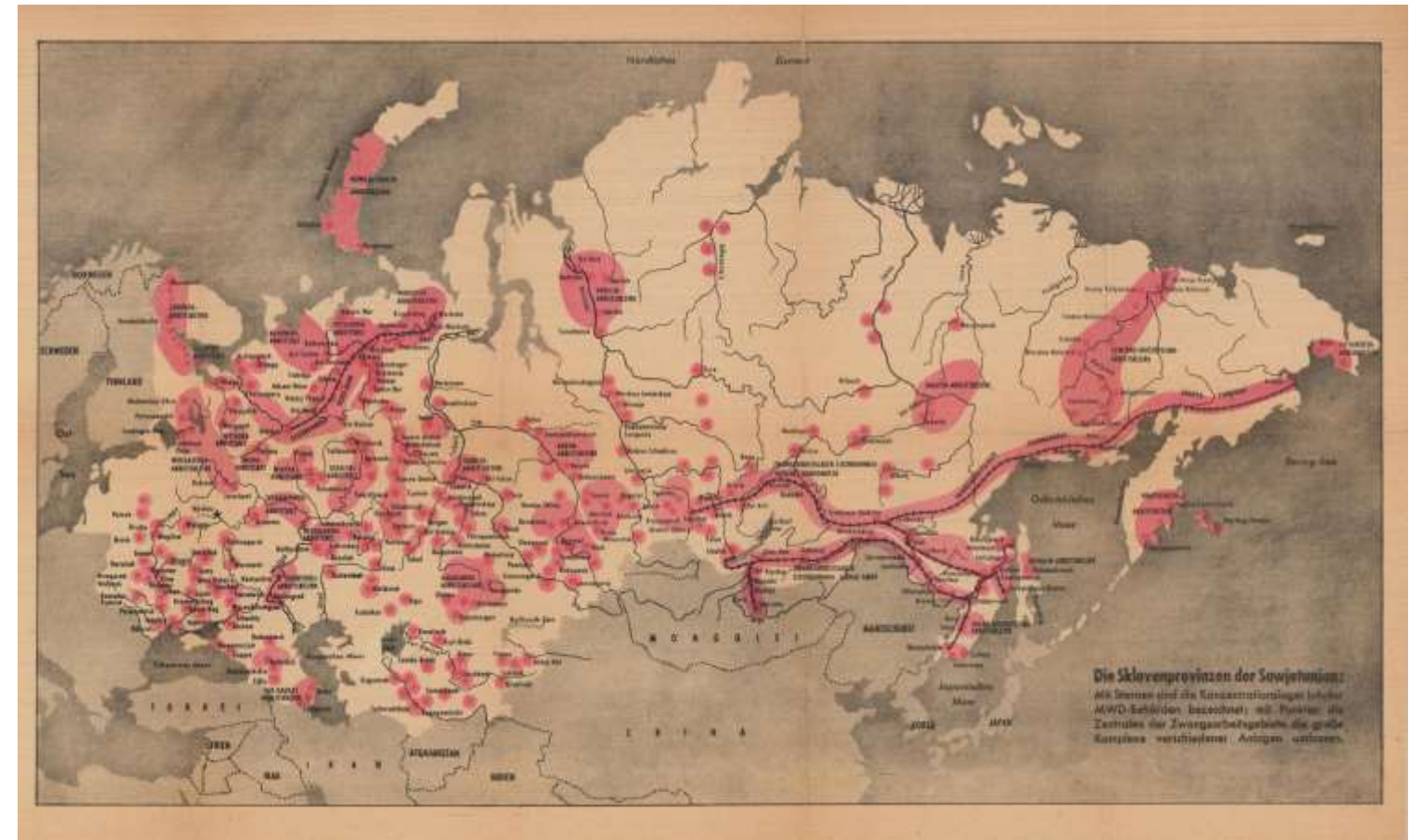
**Vienna: Herausgegeben vom US-Informationdienst, 1951.**

Colour printed map, folding into paper covers bearing title and imprint (Very Good, just some light toning), Map: 26 x 42.5 cm (10 x 16.5 inches); Wrapper: 14 x 30 cm, folding down to 14 x 10 cm.

*A scarce and fascinating work of early American Cold War propaganda, being a map of the Soviet Union depicting its horrific archipelago of gulags, published in Vienna in 1951 by the U.S. Information Service and directed towards the Austrian audience which was supposedly to be technically 'neutral' in the Cold War.*

This fascinating, scarce, ephemeral map was issued by the Vienna office of the U.S. Information Service (the 'soft propaganda' arm of the Central Intelligence Agency). The map meant highlights the massive prison system that Stalin's Soviet Union constructed across the country, the terrible 'Gulag Archipelago' later made famous by the Nobel Prize winning author and former internee Alexander Solzhenitsyn. The map shows the broad zones of country where the Kremlin sent its political prisoner and other unfortunates, shaded in pink, while the stars mark the locations of the gulags themselves. The eastern section of the Trans-Siberian Railway is shown, marking the route of the often one-way trip to misery. As the note on the wrappers remarks, the German-language map was to be distributed gratis to the Austrian people (there is also place for a postage stamp) as a work of propaganda that would hopefully turn the citizens of this technically neutral country against the Soviets (and hopefully towards the West).

The map is a derivative of an original map created by the Polish soldiers Sylvester Mora and Pierre Zwierniak that was include with their book *Sprawiedliwość Sowiecka* [Soviet Justice] (Rome,





1945). The map was soon adopted by the CIA and its surrogates for a variety of propaganda publications. The present work is one the most ephemeral and curious versions of the map.

The U.S. Information Service was established in 1934 by the emerging American intelligence apparatus to create and disseminate 'soft propaganda' or 'public diplomacy' overseas (i.e. changing hearts and minds, as opposed to coercion). In its early days it launched impressive public relations campaigns in Latin America and across Europe. It was revamped in 1948, following the establishment of the CIA the year previous. It set-up offices all over the world and was given a large budget for its diverse media activities. Renamed the United States Information Agency in 1953, it notably produced the *Voice of America* radio programme that pumped pro-Western propaganda across the Iron Curtain. After playing a major role in the Cold info-War, the Agency was dissolved in 1999.

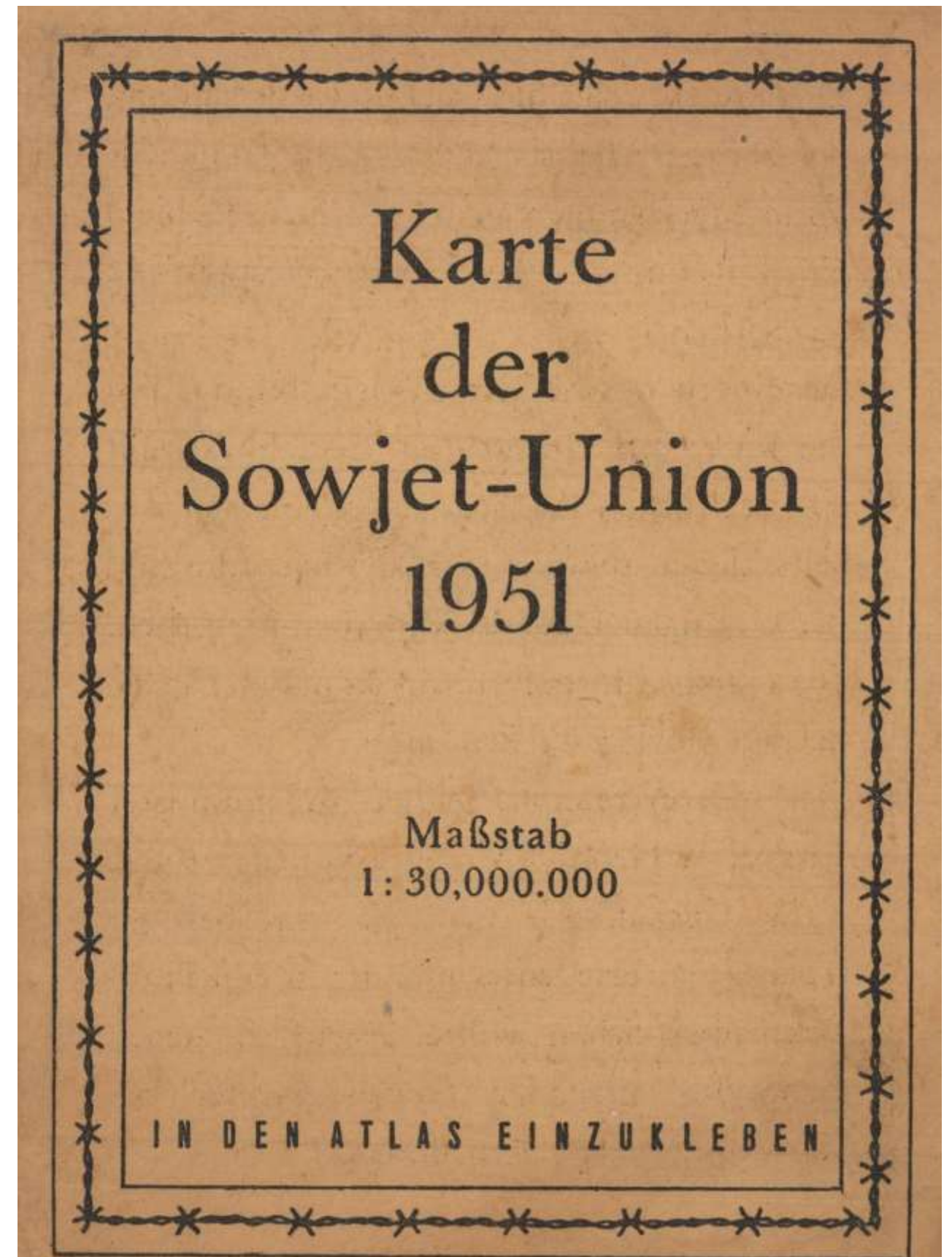
In the wake of World War II, Austria occupied a strategically vital place in the Cold War, as it geographically protruded deep into Eastern Europe, being a buffer between the Warsaw Pact states and Yugoslavia (and access to the Mediterranean Sea). In the wake of the conflict, Austria regained its place as a distinct national entity (having been annexed by Nazi Germany in 1936); however, like Germany it was to be occupied by the victorious Allied powers, including the U.S., Britain, France and the Soviet Union. While Austria could have been divided onto two separate states, one Western-oriented and the other a Communist Soviet Satellite (like West and East Germany), the West and the Kremlin reached a compromise solution: Austria would remain united and be given its independence; however, it must pledge to remain neutral in the Cold War and to be an honest broker.

Undeterred, the United States still endeavoured to make Austria into a *de facto* Western ally, in part by convincing the Austrian people that the Soviet Union was evil and that life across the Iron Curtain was a nightmare. While this might seem easier said than done, it must be noted that life in post-war Austria was tough, as the country's economy had been shattered by the war; many people wondered whether it would be better to be under as system where the state paid for everything, as opposed to enduring the slow process of recovery under a capitalist model.

The present map was used to vilify the Soviet Union by confronting average Austrians with the spectre of Stalin's gulags that made thousands of innocent people 'disappear' every year. Indeed, following in the wake of the Third Reich, few Austrians wished to return to life in a totalitarian state. As it turned out, the Republic of Austria regained its full independence in 1955 and remained technically neutral as agreed, a stance its maintains to the present day. However, the country rebuilt itself as modern, advanced Western-style democracy with a capitalistic economy, and as such throughout the Cold War it was more oriented towards the West than to the Warsaw Pact - the CIA got most of what it wanted!

**References:** OCLC: 255255959; Deutsche National Bibliothek (Leipzig): Signatur: 1952 A 2914; ZBW - Leibniz-Informationszentrum Wirtschaft (Kiel): K 103.

**250 EUR**





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## 31. OMAN – DHOFAR REBELLION TURKISH-PERSIAN LEFTIST PROPAGANDA

İRAN ÖĞRENCİ KONFEDERASYONU [IRAN STUDENT CONFEDERATION].

*Saldırgan Şah Ordusu Umman'dan Defol! Yaşasin 'Umman Halk Kurtuluş Cephesi (P.F.L.O.).*  
[The Offensive Shah's Army, Get Out of Oman! Long Live the Popular Front for the Liberation of Oman (P.F.L.O.)].

Turkey [probably Istanbul], September 1, 1977.

Poster, stencil print in black (Good, old folds, a few small old tape stains, small loss at blank corners, a few marginal tears; still overall pleasing condition for such an ephemeral 'street' piece), 58.5 x 44.5 cm (23 x 17.5 inches).

*A rare survivor of the late 1970s Leftist street protests in Turkey, being a large format and visually powerful stencilled poster celebrating the Popular Front for the Liberation of Oman (PFLO), the Marxist-Leninist rebel group fighting government forces in the Dhofar Province of Oman, created by the Iran Student Confederation, a society of Socialist Persian students in Turkey who sought to make common cause with the PLFO, while decrying the Shah of Iran's support of the Omani government.*

This visually powerful, ephemeral street poster was made by Leftist students in Turkey (likely in Istanbul) in September 1977 to protest Iran and the West's continued support of the Government of Oman in its suppression of a Socialist-led rebellion in Dhofar, the southernmost province of that country. Specifically, the poster was made by the İran Öğrenci Konfederasyonu (Iran Student Confederation), a student group consisting of Iranian Leftist university students resident in Turkey and their Turkish supporters. The poster celebrates the Popular Front for the Liberation of Oman (PFLO), the force that spearheaded the Marxist-Leninist resistance to the Omani government in Dhofar, while decrying the support that the regime received from the Shah of Iran.





The Konfederasyonu had links to Iran's vibrant, yet outlawed, Tudeh (Communist) Party, which opposed the rule of Mohammed Reza Pahlavi Shah (*reigned* 1944-79), and was particularly incensed by the fact that the Shah had sent 4,000 Iranian troops to Oman to fight the PLFO. The poster was made within the context of the fierce Leftist vs. Rightist/Nationalist civil unrest that convulsed Turkey from 1976 to 1980, and which saw an unprecedented proliferation of political propaganda and street art, of which the present work is one of the finest examples we have ever encountered.

The present work is an ephemeral poster made by black stencil on thin, fragile paper. The text, written in both Turkish and Farsi, carries the headline message: 'The Offensive Shah's Army, Get Out of Oman! Long Live the Popular Front for the Liberation of Oman (P.F.L.O.)'. Visually, the composition is highlighted by the image of a young 'freedom fighter' brandishing a machine gun and looking forward in a manner of confident defiance. To the upper left is a map of Oman and its neighbours, noting the location of the rebellious province of Dhofar. In the lower left there appears a pair of PFLO fighters employing field artillery.

The present poster is a rare survivor, as only very few large, fragile works of street propaganda were preserved following the actual events during which they were displayed. Moreover, simply possessing such posters in the wake of the right-wing 1980 Turkish Military Coup could land one in hot water, which would have led many of the posters to have been quietly destroyed.

### **The Dhofar Rebellion: The Cold War comes to Oman**

Dhofar (capital: Salalah) is the southernmost province of the Sultanate of Oman (until 1970 known as the Sultanate of Muscat & Oman), and is culturally and linguistically distinct from the rest of the country. Many local leaders had long resented the rule of the Al Said clan, the Omani royal family, over their lands. In particular, Sultan Said bin Taimur (*reigned* 1932-70) was especially unpopular, as he was regarded as unnecessarily repressive, while investing virtually nothing into the country's infrastructure and social services; the people of Dhofar were desperately poor, even as Oman accrued great wealth from its petroleum industry. Said bin Taimur also became increasingly reclusive, paranoid and eccentric; he eventually outlawed football and smoking, while banning the wearing of sunglasses (in a desert country!), as well as preventing anyone from having a public conversation with another person lasting more than 15 minutes!

In 1963, the Dhofar Rebellion broke out, instigated by the tribal leader Musslam bin Nufl, who had formed the Dhofar Liberation Front (DLF). The DLF was initially supported by foreign interests, such as Saudi Arabia, that harboured their own grudges against the Omani regime. The Sultan was militarily backed by Britain, Iran and Jordan, such that the Dhofar rebels who came to resent these "foreign imperialists" almost as much as the Al Said administration.

Early on, the DLF stunned the Omani-Allied forces with their lightning guerrilla tactics; they mounted daring raids upon large government bases, catching their enemies off-guard while

destroying or capturing precious caches of weapons and supplies. It was not long before the government's authority in Dhofar beyond Salalah began to disintegrate.

Initially, the Dhofar resistance moment was not particularly ideological; while it promoted the interests of the region's rural peasants and nomads, its outlook was practical and traditional. However, by 1968, the DLF gravitated towards Marxist-Leninist ideology, having come under the combined influences of Nasserism, the new Socialist Regime in neighbouring South Yemen, as well as the Palestinian Liberation Organization. In September of that year, the DLF changed its name to the Popular Front for the Liberation of the Occupied Arabian Gulf (PFLOAG). The PFLOAG found itself on the fault line of the Cold War, and it gained the covert support of China and the Soviet Union, while Britain, Iran and Jordan redoubled their efforts to back the Omani government. The rebel's cause was also championed by Leftist and student movements across the Near and Middle East, including in communities that hitherto had little or no interest in affairs along the outer periphery of the Arabian Peninsula.

For the next few years, PFLOAG held its own against the Omani-Allied forces, executing numerous clever guerrilla operations. However, the rebellion suffered a serious blow, when following pressure from Richard Nixon, China decided to withdraw its support. Without receiving new shipments of arms from abroad, the rebellion flagged, even as the movement rebranded itself as the Popular Front for the Liberation of Oman (PFLO) in 1974.

In 1976, the pro-government forces crushed the rebellion, and while the PFLO continued to mount a few sporadic small-scale raids, it was henceforth never a threat to Oman's rule over Dhofar. Also by this time the reforming policies of Sultan Qaboos bin Said Al Said (*reigned* 1970 to Present), a skilled and well-liked leader who had overthrown his own father, were starting to have an effect, bringing social and economic improvement to Dhofar, so reducing popular support for the rebellion.

All that being said, in September 1977, when the present poster was made, British and Iranian forces were still on the ground in Dhofar, a fact that rankled Leftist groups across the Near and Middle East, who hoped that the insurrection could be revived. Much as the Vietnam War haunted America long after the conflict's conclusion, the Dhofar Rebellion had a legacy that far outlived the event itself.

As an epilogue, Iran would end its support of the Omani regime in 1979, but not for reasons that would have pleased the Leftists. That year, the Shah of Iran was deposed and replaced by the Ayatollah Khomeini's Islamic regime that while ending Iran's backing of 'overseas imperialism', also utterly crushed Leftist movements within Iran.

### **The Late '70s: Leftist vs. Rightist-Nationalist Civil Unrest in Turkey**

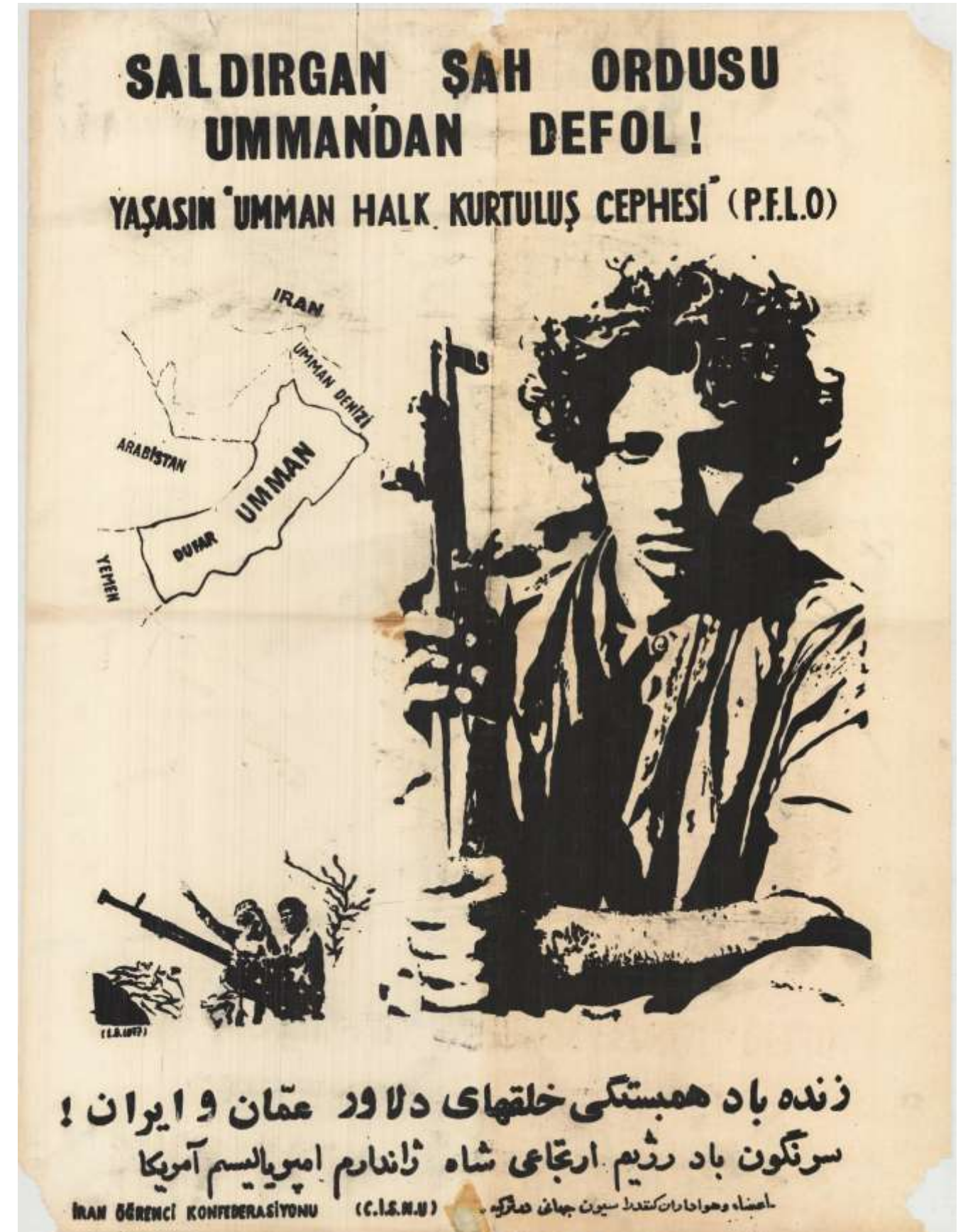
In 1976, just as the Dhofar Rebellion was being sniffed out, Turkey was convulsed by ideologically driven civil unrest. Economic instability, combined with weak democratic governance, led to the rise of powerful, yet diametrically opposing Leftist and Rightist/Nationalist factions. The Leftist

side, based mainly in the cities, was backed by labour unions, students and members of the intelligentsia. The Rightist/Nationalist groups had former and serving army officers at their core, but also enjoyed the support of some business elites and foreign entities like the CIA. Over the next four years, including the moment when the present poster was made, Turkey's major cities were continually engulfed in fierce street clashes between Leftist groups and right-wing militias. Often matters got out of hand, causing the police or the army to fire upon unarmed crowds, resulting in much bloodshed, so intensifying the cycle of violence. It was in this context that left-wing organizations in Turkey, such as the İran Öğrenci Konfederasyonu (Iran Student Confederation) endeavoured to make common cause with international Socialist struggles.

In 1980, the Turkish military mounted a coup, overthrowing the weak democratically elected government. A strict regime of martial law was imposed that halted the civil unrest, while cracking down on Leftist groups, essentially ending their ability to publically express themselves. Thus, while it was still possible to mount the present poster to a wall in Istanbul in anticipation of a rally in 1977, following the coup such an act would have been unthinkable. Thus, the present poster comes from a brief period of spirited Left-wing expression in Turkey that has never been equalled before or since.

**References:** N / A – No records traced.

850 EUR





## 32. CRIMEAN TATAR MAGAZINES REPUBLIC OF CRIMEA

Refik MUZAFAROV (1928-2011), ed.

Ватан. Родина

[Homeland]

Feodosia: Krymsko-tatarskij kul'turno-prosvetitel'skij i naučno-issledovatel'skij centr  
"Vatan", 1990-.

17 issues (of 18?). All 8°, 48 pp. original wrappers with lettering, stapled. 1990: 1, 2. 1991: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11-12. 1992: 1, 2, 3, 5 (Missing number 4, 1992). Minimal traces of use, minor foxing, old hand-written dates on the covers, no 10/91 with small wormholes in the margins of the last page, no 1/92 with staining on the cover, sporadically underlined words in text. Altogether in a good condition.

*A rare Crimean Tatar magazine was published from 1990 until 1992, in the time of the collapse of the Soviet Union and of the formation of the Republic of Crimea.*

A rare series of the Crimean Tatar magazines was published in Feodosia between the late 1990 and early 1992. The Tatar title *Vatan* (Homeland) is written in Cyrillic and translated into Russian. The articles report on the contemporary politics, such as the referendum for the independence, but most of the subjects are concentrated on the Crimean Tatar recent history, such as WWII, and culture. The magazines include lists of names, a Crimeantatar-Russian dictionary and a Tatar encyclopedia.

The magazines were published in the months of the collapse of the Soviet Union and of the formation of the Republic of Crimea. The first issue was published in October 1990, only three months prior to the Referendum for independence of January 20<sup>th</sup>, 1991, and the last one in May, 1992, when the Republic of Crimea proclaimed self-government.

This set contains the series of *Vatan* from the first issue, published in October 1990, until number 5, published in May 1992 (on the title page false dated as 1991). The set is missing the number 4 from 1992. We were not able to establish how many, if any, further issues were published after May 1992.

Worldcat records five libraries, which only house separate examples of the magazine (La contemporaine. Bibliothèque, archives, musée des mondes contemporains, Warszawa - Biblioteki Uniwersytetu Warszawskiego, Poznań - Biblioteka Uniwersytecka, HCL Technical Services, University of Illinois at Urbana Champaign).

750 EUR





## 33. YUGOSLAV BOOK DESIGN

**Branko HOFMAN (1929 – 1991), author; Taras KERMAUNER (1930 - 2008), introduction; Janez VIDIC (1923-1996), designer.**

*Mož brez obraza.*

*[A Man without a Face].*

**Maribor: Založba Obzorja, 1971.**

Small 8°: 41 pp, [2], original illustrated card wrappers with flaps (minor wear to binding, otherwise in good condition).

This is a first edition of a separately published text for a radio play by the Slovenian author Branko Hofman (1929-1991), originally written in the first half of the 1960s. The melodrama concerns a modern couple, with the title representing the husband who lacks any moral standards, notably cheating on his pregnant wife.

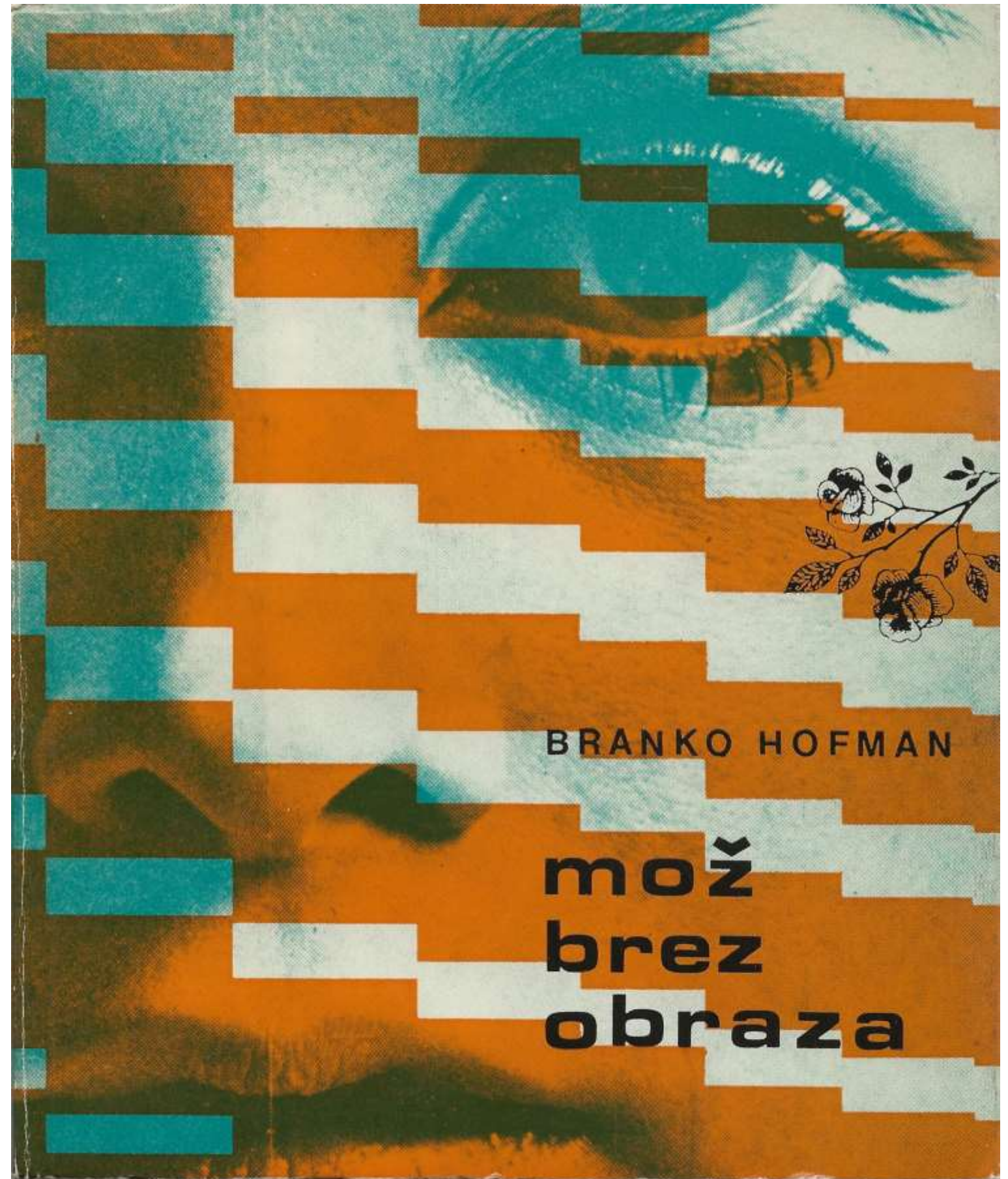
The harmonic design, representing the stress and dilemma of the wife, was made with a combination of photo-reproduction and a slightly embossed orange pattern, combined with black lettering and floral ornament.

Janez Vidic was a Slovenian academic painter, specialized in murals, who was mostly active in Maribor. During WWII, Vidic was incarcerated in various prison camps and after the capitulation of Italy, he joined the Partisans, whereupon working in their underground presses, he learned to make visually striking prints from scarce material and elementary techniques. Vidic made the linocut illustrations for one of the most beautiful books ever made by a Partisan underground press, *Zdravljica*, by France Prešeren, issued for the end of the year 1944. The linoleum for the linocuts was stolen from the kitchen of an Alpine villa which used to belong to the King of Yugoslavia.

Following the war, Vidic joined the Art Faculty of Ljubljana University, teaching painting, and specializing in mural works. Right up until his death in 1996, Vidic remained active as an artist, receiving many awards, while engaged as a designer of high-quality book covers for dozens of popular publications. Vidic's book design often reflects the techniques he employed in other media. The most noticeable one is sgraffito, which Vidic commonly used in mural painting. For the dustjacket designs he applied the technique on a more limited scale, using layers of crayon, creating an image by scratching lines through thick layers.

**References:** OCLC 438830478, 610613453, 1104627941.

**95 EUR**





## 34. YUGOSLAV BOOK DESIGN

**Veno TAUFER (born 1933), author; Bronislav FAJON (born 1932), designer.**

**Vaje in Naloge.**

[Practices and Exercises].

**Maribor: Založba obzorja, 1971.**

Small square 8°. 77 pp. [2], original illustrated card wrappers with flaps (minor wear to flaps, otherwise in a good condition).

The first edition of a poetry collection by Veno Taufer (b. 1933), a Slovenian author, poet, and researcher of avantgarde theatre, as well as a former president of the Slovenian PEN club. Here the author experimented with futuristic forms and motifs, as some of the poems are written as calligrams in the tradition of avant-garde, which has a strong tradition in Slovenia, with one poem entitled *The Sonnet of an Electronic Computer*.

The proto-avantgarde cover design catches an abstract conversation of two birds, sitting on a branch, composed with photomontage. The colour lines are slightly embossed, adding a light three-dimensional rhythm to the surface.

Bronislav Fajon is a Slovenian designer, schooled as an architect, and known mostly for his drafts for books, posters and covers of audio and video media. His work during the 1960s and 1970s is especially popular, whereupon he combined modern flat surfaces and lines with photography and photomontage. Fajon is the artist of some most famous Slovenian / Yugoslav music record covers.

**References:** OCLC 876293840.

**75 EUR**





## 35. YUGOSLAV BOOK DESIGN

**Gregor STRNIŠA (1930 - 1987), author; Bronislav FAJON (born 1932), designer.**

**Ljudožerci.**

**[The Cannibals].**

**Maribor: Založba obzorja, 1972.**

### **FIRST EDITION**

Small 8°. 141 pp., [2], original glossy card wrappers with printed flaps (wrappers with light age-toning, otherwise in good used condition).

Gregor Strniša was an author of radio and theatre pieces, dramas and poems. This is a first edition of his theatre play *Ljudožerci* (The Cannibals) with wrappers designed by Bronislav Fajon. The photomontage in black, white and pink represents a big fish eating a small fish.

Gregor Strniša (1930 - 1987) was a prominent Slovenian writer, whose work was marked by his unfortunate experiences in his early life. Born in a middle-upper class family in Ljubljana, he was introduced to literature by his father Gustav Strniša (1887–1970), a freelance writer and theatre actor.

After WWII, the Strniša family was put on trial for helping some of their friends who were considered enemy collaborators during the conflict. They were sentenced to prison and lost their citizenship rights and were later sent to hard labour camps. Gregor Strniša, who was born with bad eyesight and a disabled right hand, served the punishment, but tried to commit suicide. After his release he developed an alcohol problem, leading to his premature death in 1987.

Bronislav Fajon is a Slovenian designer, schooled as an architect, and known mostly for his drafts for books, posters and covers of audio and video media. His work during the 1960s and 1970s is especially popular, whereupon he combined modern flat surfaces and lines with photography and photomontage. Fajon is the artist of some of the most famous Slovenian / Yugoslav music record covers.

**References:** OCLC

**75 EUR**





## 36. YUGOSLAV BOOK DESIGN

**Edvard KOCBEK (1904—1981), author; Dimitrij RUPEL (born 1946), introduction; Bronislav FAJON (born 1932), designer.**

**Dnevnik 1951-1952.**

**[Diary 1951-1952].**

**Zagreb: Globus, 1986.**

8°. 224 pp., white cloth binding with black lettering on the cover and spine, original illustrated dustjacket (minimal wear to edges, otherwise a good, seemingly unread example).

This is the first edition of Edvard Kocbek's diaries from 1951 and 1952, published five years after his death, illustrated by cover art by Bronislav Fajon.

Edvard Kocbek (1904—1981) was one of Slovenia's foremost authors of the 20<sup>th</sup> century, yet one of the most tragic public figures of the post-war Yugoslavia. Kocbek based his poetry and novels about an intellectual as an individual, set within the powerful surroundings of a history-changing events. His literature could be described as existentialistic and expressionistic.

Kocbek, who started publishing in the 1920s, became a member of the Christian Socialists and during WWII joined the underground Partisan movement in a leadership role. After the war he became a member of parliament. Disappointed by the Communist takeover of Yugoslavia and the new regime's discrimination against the church, as well as Tito's trials of his political opponents, he expressed his opinions openly in his work *Strah in pogum* (Fear and Courage), for which he was forcibly retired and spied upon until the end of his life. He did not start publishing until 1961. This novel was written in 1958 but was first adapted for a book in 1967. Due to his publications against the regime of post-war Yugoslavia, Kocbek's works were controversial. His great talent was not recognized until the fall of the country, when many articles and books appeared analyzing his life and work.

The introduction of the present book was written by the journalist and politician, and later minister for foreign affairs, Dimitrij Rupel (born 1946).

Bronislav Fajon is a Slovenian designer, schooled as an architect, and known mostly for his drafts for books, posters and covers of audio and video media. His work during the 1960s and 1970s is especially popular, whereupon he combined modern flat surfaces and lines with photography and photomontage. Fajon is the artist of some of the most famous Slovenian / Yugoslav music record covers.

**References:** OCL 925830694 & 441028859.

**85 EUR**





## 37. SLAVIC PRINTING IN SOUTH AMERICA

Ivan HRIBOVŠEK (1923-1945), author; Tine DEBELJAK (1936-2013), editor; Jure VOMBERGAR, designer.

**Pesem naj zapojem.**

[I Should Sing a Song].

**Buenos Aires: Slovenska kulturna akcija, 1965.**

8°, I- XXI with a full page black and white portrait, 105 pp. with black and white full page linocuts, XXII-XXVI, [4], original card wrappers with blank flaps, covers decorated with an original colour woodcut (minor signs of wear to corners, otherwise in good condition).

This is the scarce, first separately published collection of poems by the Slovenian poet Ivan Hribovšek (1923-1945), who perished in the post-war killings along the northern Yugoslav border. The collection was published in Buenos Aires, as Hribovšek's work was banned in Yugoslavia.

Ivan Hribovšek started publishing at a young age in newspapers and magazines on the eve and during the first years of WWII. Although a member of a Christian resistance movement, Hribovšek joined the Home Army, the so-called *domobranci*, in the last months of the conflict. After the home Army's defeat by the Partisans and the Allies, Ivan Hribovšek retreated to Carinthia, where he was forcibly repatriated to Yugoslavia by the British. He perished in the postwar killings of collaborators by the new Yugoslav government.

Before his death, Ivan Hribovšek handed a manuscript with his poems to a friend, who sent it to her sister in Buenos Aires. The manuscript eventually reached the association of the Slovenian community and was published for the first time as the present *Pesem naj zapojem* (*I Should Sing a Song*), in 1965, 20 years after his death.

Ivan Hribovšek's work was banned in Yugoslavia.

The book's wrappers are printed with original colour linocuts, made by the architect and designer Jure Vombergar, active in Buenos Aires. The same artist also made full black and white linocuts, which illustrate the text.

**References:** OCLC 876278540.

**140 EUR**





## 38. ARMENIAN DIASPORA BEIRUT IMPRINT

ԵԴՈՒԱՐԴ ՏԱՐՕՆԵԱՆ (Eduard TARONEAN / Yetvart DARONIAN, 1896-1960), author;  
ՄԻՍՈՆ ՎՐԱՅԵԱՆ (Simon VRATSIAN, 1882 –1969), introduction.

ՀԱՄԱՍՓԻՒՌ

Beirut: Mechag Press 1959.

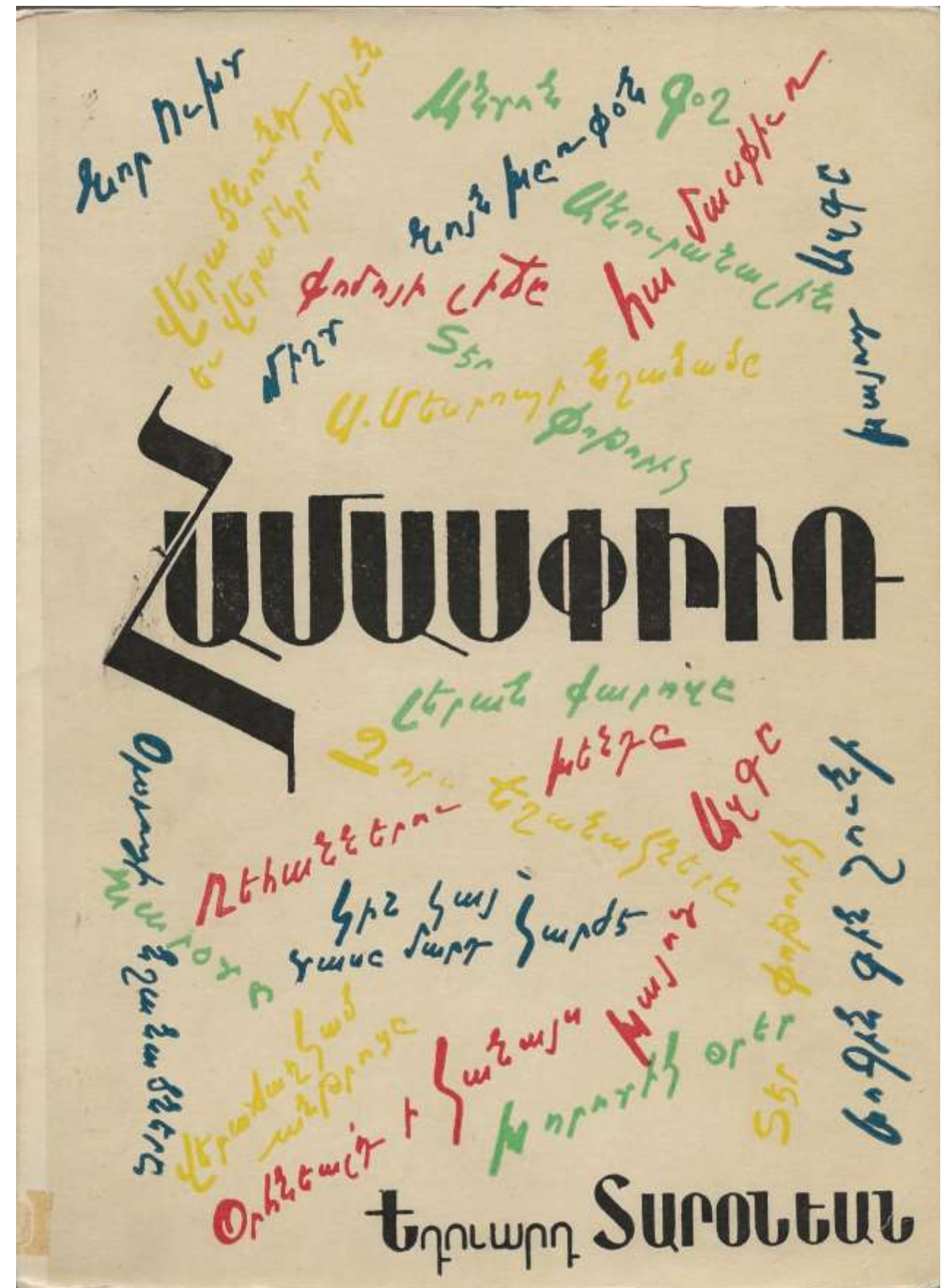
4°. 246 pp., full page black and white portrait, [2], original wrappers with illustrated title (slightly worn on edges, binding slightly dusty, a tiny paper label in the lower part of the spine, in general in a good condition).

The last work, on the Early 20<sup>th</sup> Century History Of Armenians, By The Armenian Writer Eduard Taronean (Yetvart Daronian, 1896-1960), active in Beirut and known for his political subjects and works on linguistics, was published a year before his death.

The introduction was written by Simon Vratsian (1882 –1969), the last Prime Minister of the First Republic of Armenia and the president of the short-lived Republic of Armenia after a revolution against the Bolsheviks in February 1921, after which he escaped through Iran. Vratsian, who was also a publicist and writer, died in Beirut in 1969.

Armenian library database records examples in the National Library in Yerevan and in the Fundamental Scientific Library.

95 EUR





## 39. ARCHITECTURE / YUGOSLAVIA

### Arhitekt

*The leading Slovenian-Yugoslavian post-WWII architectural magazine*

**25 issues. Each 4°, with mostly between 32 to 62 pages with illustrations within text, some with folding plans, some with up to XII pages advertisements, colour wrappers.**

Present are the following numbers:

1951: 1.  
1952: 3, 4, 5, 6, 7,  
1953: 8, 9, 10,  
1954: 11, 14,  
1955: 16, 17,  
1956: 18-19, 20,  
1957: 21-22,  
1960: 1, 2, 4, 5, 6,  
1961: 1, 2, 3,  
1963: 1.

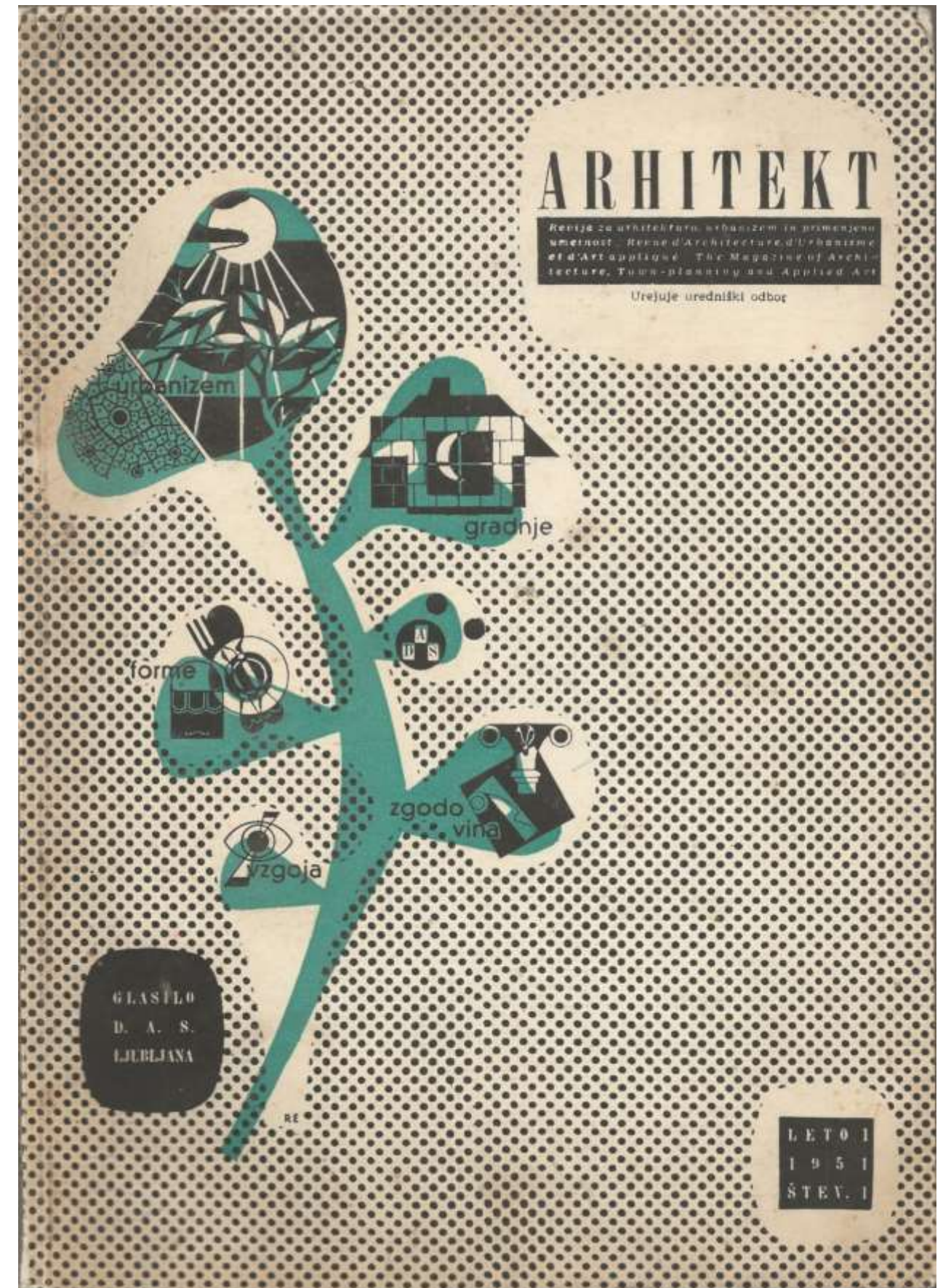
The 1950s editions in a very good condition, slightly dusty. The 1960s editions in a good condition, some with rubbed spines, no. 1961/1 with light scratches on the cover.

The richly illustrated black and white magazines with striking Mid-Century covers, some with folding plans, include information on the contemporary Slovenian architecture, industrial and interior design, urban planning, public buildings, historical sites and monuments. The text is accompanied by information on architecture from all over the world and advertisements.

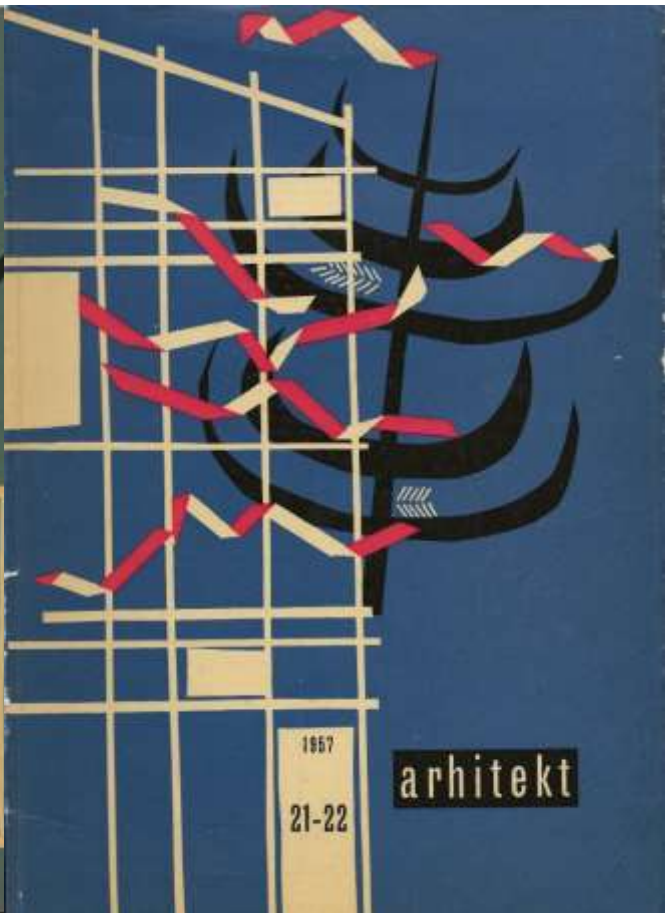
The first two numbers of the magazine were published in 1951, followed by no. 3 in 1952. The issues were published irregularly.

The first number has inserted mimeographed introduction by the editorial board.

**440 EUR**









## 40. YUGOLAV MID CENTURY DESIGN

Various Authors. Tone ŽNIDARŠIČ (1923 – 2007) - Rudi GORJUP, illustrators and designers.

**Igra in delo**

[Work and Play]

Ljubljana: Mladinska knjiga 1957-1965.

*A rare large selection of 27 Slovenian brochures for technical education of children, decorated with stunning mid-century design and accompanied with large folding plates, has been preserved in a near mint condition.*

27 issues (of 35). Each small 4°. Mostly circa 12 pp., some issues more, inserted in original illustrated card wrappers, most of the issues with loose folding plate(s), others with black and white illustrations within text.

Condition report: The series comes from a warehouse of a bookstore and most of the examples are in a mint, unused condition. Sporadic examples with minor scratches, tiny labels on the back and small publisher's stamps on the title page.

The beautifully designed series *Igra in delo* (Work and Play) was a series of didactic books for youth issued between 1957 and 1964. Concentrated on the technical education, the pamphlets include how-to instructions for various objects, machines and means of transportation, and are accompanied with illustrations or large folding plates.

The Mid-Century design covers were made mostly by a Slovenian sculptor **Tone Žnidaršič** (1923 – 2007) and an academic painter Rudi Gorjup.

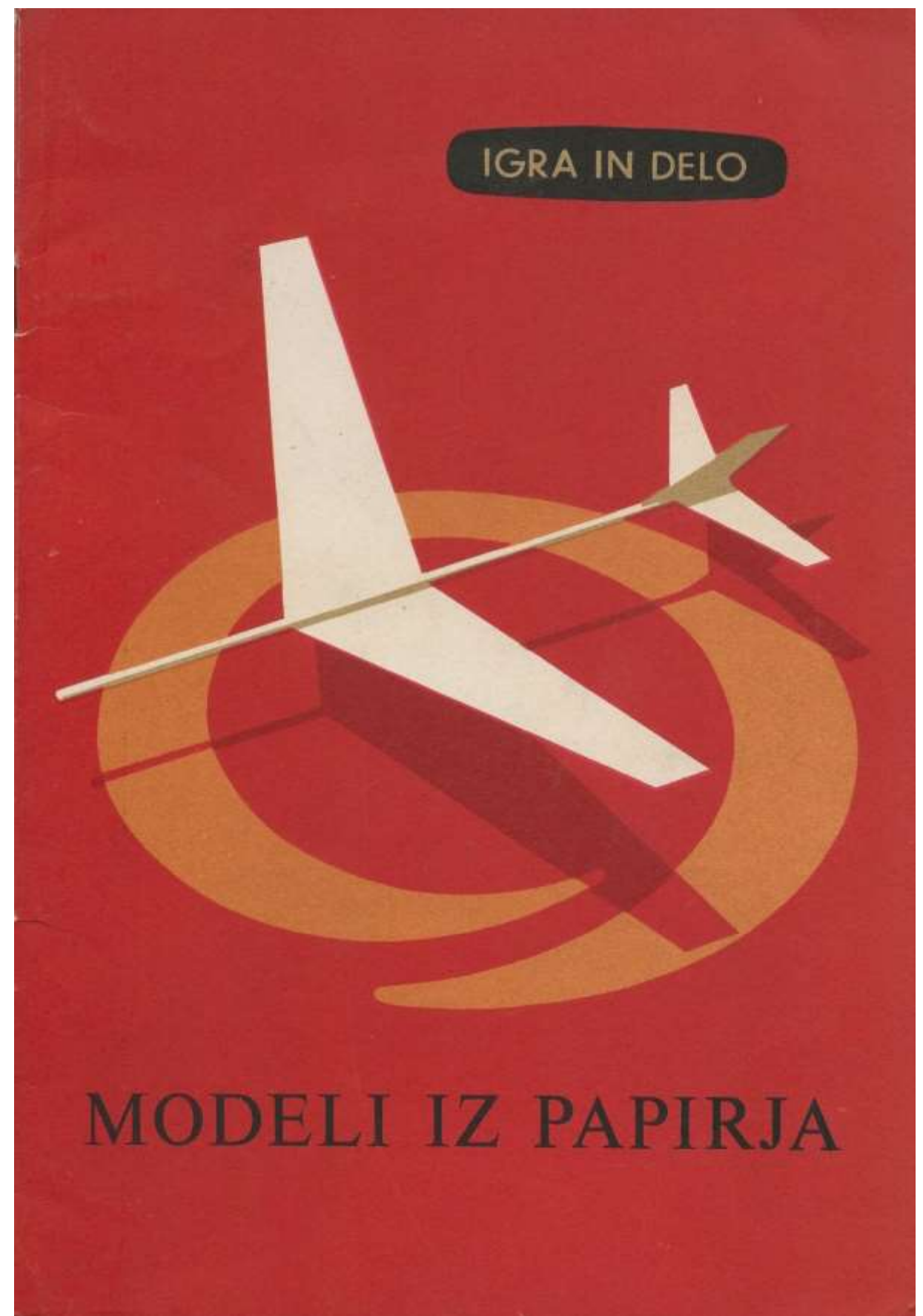
This is a rare to find, probably unique large collection of 27 volumes (of 35) in a near mint, uncut condition.





- Modeli iz papirja (Paper Models),
- Mikrofon (Microphone),
- Terarij (Terrarium), originally issued without a folding plate,
- Mladi Fotograf (Young Photographer), originally issued without a folding plate,
- Puška za podvodni ribolov (Rifle for Underwater Fishing),
- Zmaji (Kites),
- Model P137 (i . e. Airplane),
- Modela za začetnike (2 Models for Beginners, i. e. Airplanes),
- Jadralni model P-50-b (Gliding Model P-50-b, i. e. Airplane),
- Tekmovalni jadrani model TD-18 (Gliding Model TD-18 for Competitions, i. e. Airplane),
- Ladijski modeli (Ship models),
- Dubrovniška nava (Dubrovnik Nave),
- Elektromotorček (Small Electro Motor), originally issued without a folding plate,
- Episkop (Opaque Projector),
- Ročne lutke (Hand Puppets), originally issued without a folding plate,
- Akvarij (Aquarium), originally issued without a folding plate,
- Žagica (Small Saw),
- Go-igra (GO game),
- Barometer (Barometer), originally issued without a folding plate.
- Rezljanje (Carving), with 8 loose colour plates,
- Stružnica (Lathe),
- Model motornega čolna (Model of a Motorboat),
- Galvanometer (Galvanometer),
- Mostišče (Stilt Houses – the type of houses, built by ancient inhabitants living on the swamp close to today's Ljubljana),
- Hišni telefon (Telephone),
- Model jadernice (Model of a Sailing Boat),
- Parni stroj (Steam Machine).

450 EUR





IGRA IN DELO



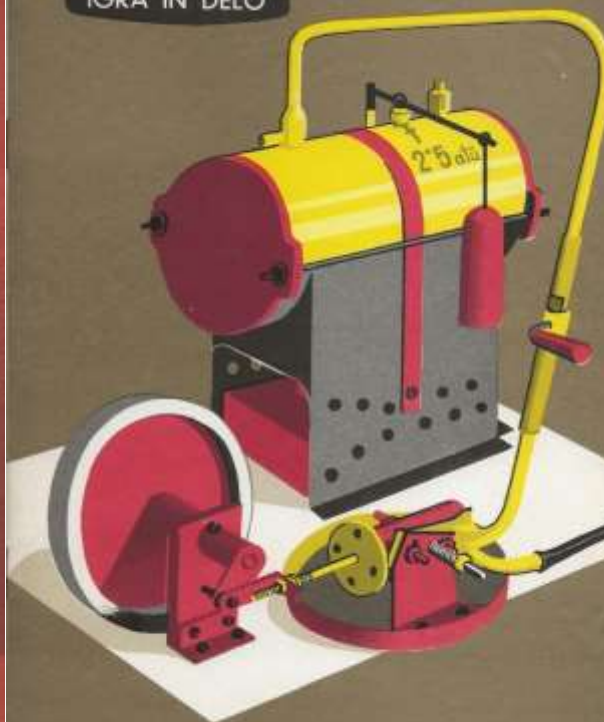
LADIJSKI MODELI

IGRA IN DELO



GO-IGRA

IGRA IN DELO



PARNI STROJ

IGRA IN DELO



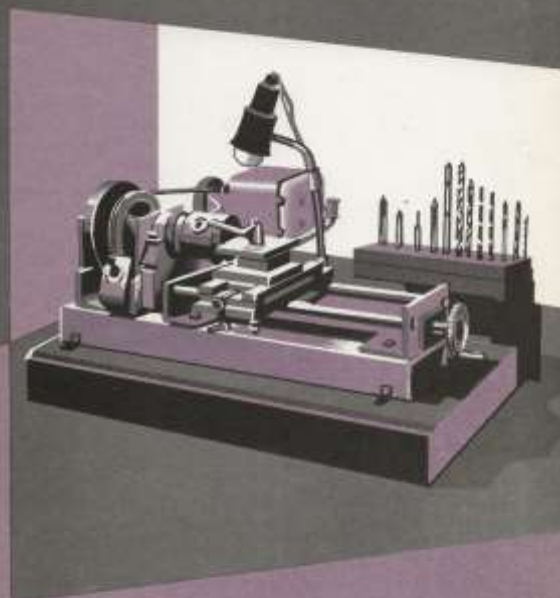
MODEL  
MOTORNEGA ČOLNA

IGRA IN DELO



PUŠKA ZA PODVODNI  
RIBOLOV

IGRA IN DELO



STRUŽNICA

IGRA IN DELO



ZMAJI

IGRA IN DELO



HIŠNI TELEFON



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## 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 late 16<sup>th</sup> to early 20<sup>th</sup> century.

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.



**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.

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