



BERLIN

Sotheran's

EST.

LONDON

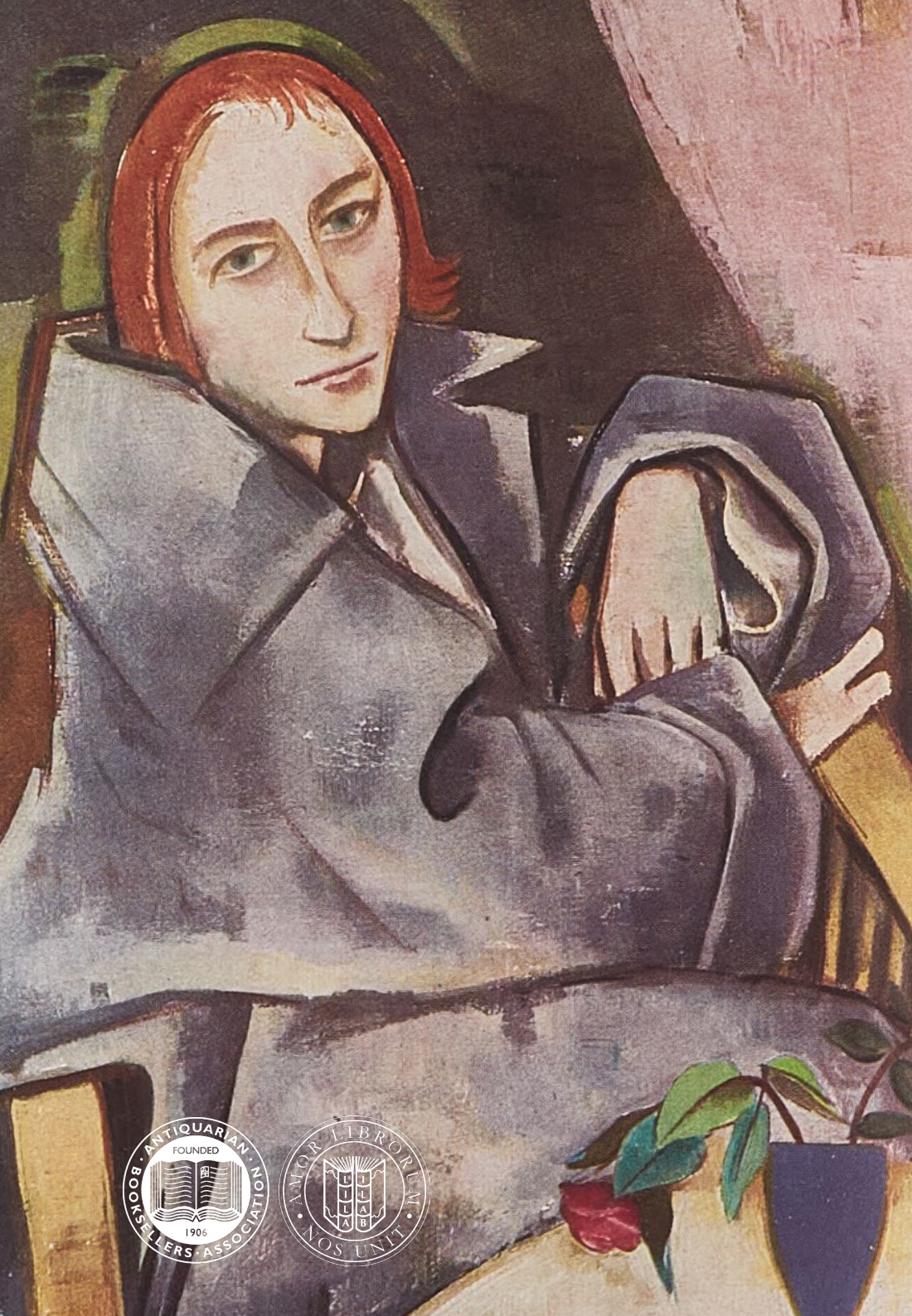
1761

BERLIN

Rare Books Berlin
18–20 September 2026
Kronprinzenpalais, Unter den Linden

The logo for Sotheran's, featuring a large, ornate, black calligraphic flourish above the word "Sotheran's" in a black serif font.

Sotheran's



HENRY SOTHERAN LTD

books@sotherans.co.uk
+44 (0)20 7439 6151

22 Charing Cross Road
London WC2H 0HS
United Kingdom

8 Cecil Court
London WC2N 4HE
United Kingdom

VAT no. GB 689 7172 69. Items marked with an asterisk (*) incur VAT in the UK. Covers: item 22 / Inner covers: item 21 / Contents: item 23.

www.sotherans.co.uk @sotheranslondon



CONTENTS

- | | | |
|--------------|--------------------|------------------------|
| 1. ADALBERT | 16. HYMNAL | 31. REFUGEE CHILDREN'S |
| 2. ALMANACK | 17. ILLINY | FUND |
| 3. ALMANACK | 18. JEWISH YOUTH | 32. RICHARDSON |
| 4. BAKER | MAGAZINE | 33. RILKE |
| 5. BASINER | 19. KAFKA | 34. ROTHENBERG |
| 6. BECHER | 20. KLEIST | 35. SCHACHT |
| 7. BRENNER | 21. KOCH | 36. SEBALD |
| 8. BRIOSCHI | 22. KORNILOV | 37. SEBALD |
| 9. CROMMELIN | 23. LACTANTIUS | 38. SELNECKER |
| 10. CURIONE | 24. LESSING | 39. SMITH |
| 11. DEETERS | 25. MARX | 40. SPONTINI |
| 12. EGERTON | 26. MCCORMICK | 41. STRAHLENBERG |
| 13. FUGGER | 27. MUTH-RASMUSSEN | 42. TOLSTOY |
| 14. HAYEK | 28. OUDIN | 43. WAGNER |
| 15. HORN | 29. PETRARCH | 44. WINTZER |
| | 30. RAUWOLF | 45. ZIONISM |

From Prussia to Brazil

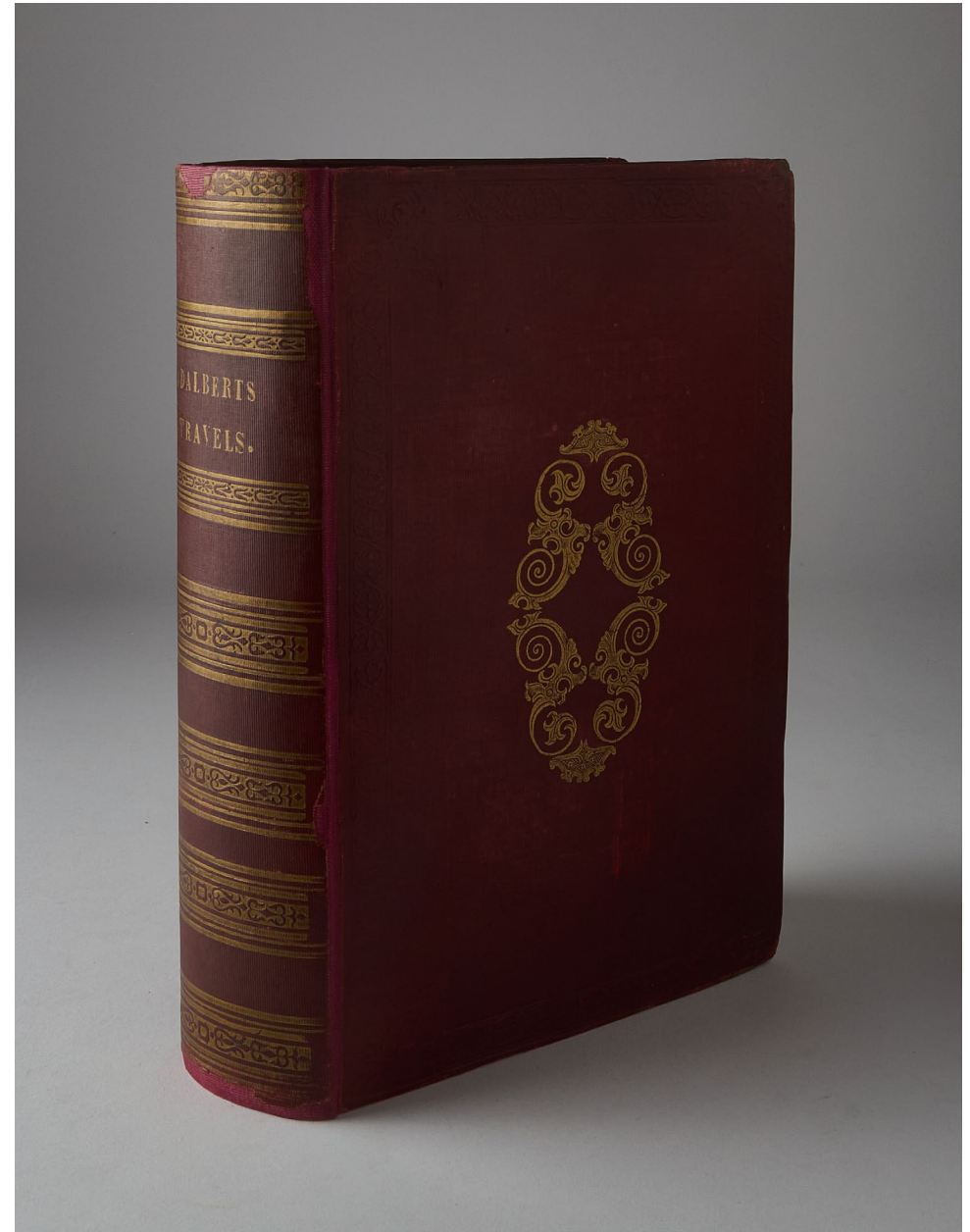
1. ADALBERT, Heinrich Wilhelm, *Prince of Prussia*; Robert H. SCHOMBURGK and John Edward TAYLOR (*translators*). *Travels of His Royal Highness Prince Adalbert of Prussia, in the South of Europe and in Brazil, with a Voyage up the Amazon and the Xingú. Volume I*[-II]. London: [Richard and John Edward Taylor for] David Bogue. 1849. £1,000

Two volumes in one, 8vo. Contemporary red cloth, central gilt ornament to both boards, borders decorated in blind, flat spine decorated and lettered in gilt, edges gilt, yellow endpapers; vol. I: pp. xvi, 338; vol. II: pp. v, 377; lithographic frontispiece to vol. I, four lithographic folding maps with hand-colouring in outline; sometime rebaked with original spine relaid, slight wear to corners; light toning throughout, some marginal spotting to frontispiece; else a very clean and fresh copy.

First English edition of Prince Adalbert of Prussia's account of his travels in Brazil, *Aus meine Tagebuche* 1842–1843, which had first been printed in German for private circulation in 1847; this edition is the first to contain a preface by the polymath and explorer Alexander von Humboldt (1769–1859).

A grandson of King Frederick William II of Prussia, Prince Adalbert (1811–1873) was a naval expert who consulted several governments and travelled widely. His travel diary gives a vivid picture of Brazil during the early 1840s, with observations on trade and economy, wildlife (including hunting occasionally) and vegetation, encounters with indigenous peoples, and rambles in the Amazon basin. His account was 'only designed and printed for private distribution among the Prince's immediate friends' (vol. I, p. ix).

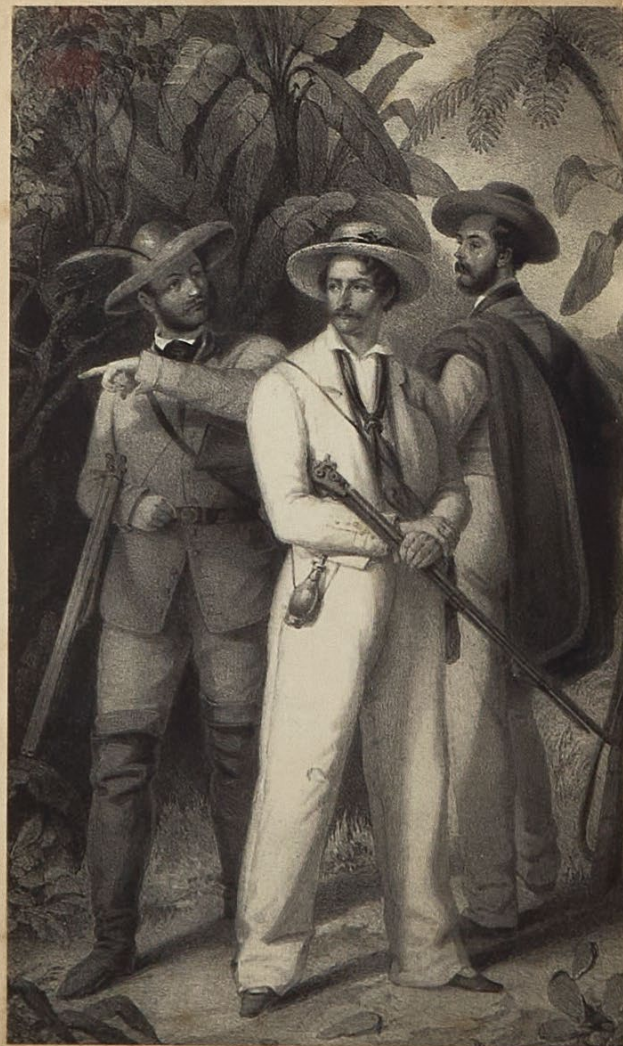
Humboldt's preface is extracted from a letter to one of the translators of this edition, the German-born explorer for Great Britain Robert H. Schomburgk (1804–1865).



Humboldt had contributed the preface for the German edition of Schomburgk's *Travels in Guiana and on the Orinoco* seven years earlier. Schomburgk was the first European to mention the Waiwai indigenous people, having encountered them on both sides of the border between Brazil and British Guiana; he travelled to British Guiana and the Orinoco river region from 1835 to 1839, and again in 1843.

Publisher and editor John Edward Taylor (1799–1844) – who printed this edition for David Bogue in partnership with his uncle, Richard Taylor – was the founder of the *Manchester Guardian* (now *The Guardian*). There are two issues of this edition, one with Humboldt's name on the title the other one without, however 'the two issues differ in no other way' (Borba de Moraes).

Sabin 162; Borba de Moraes p. 14 (calling for one map only); many copies contain only three maps.



TRAVELS
OF
HIS ROYAL HIGHNESS
PRINCE ADALBERT OF PRUSSIA,
IN
THE SOUTH OF EUROPE AND IN BRAZIL,
WITH A VOYAGE UP THE AMAZON AND THE XINGU.

Translated by
SIR ROBERT H. SCHOMBURGK
AND
JOHN EDWARD TAYLOR.

VOLUME I.



LONDON:
DAVID BOGUE, FLEET STREET.
MDCCCLXIX.

Embroidered Almanack for George III

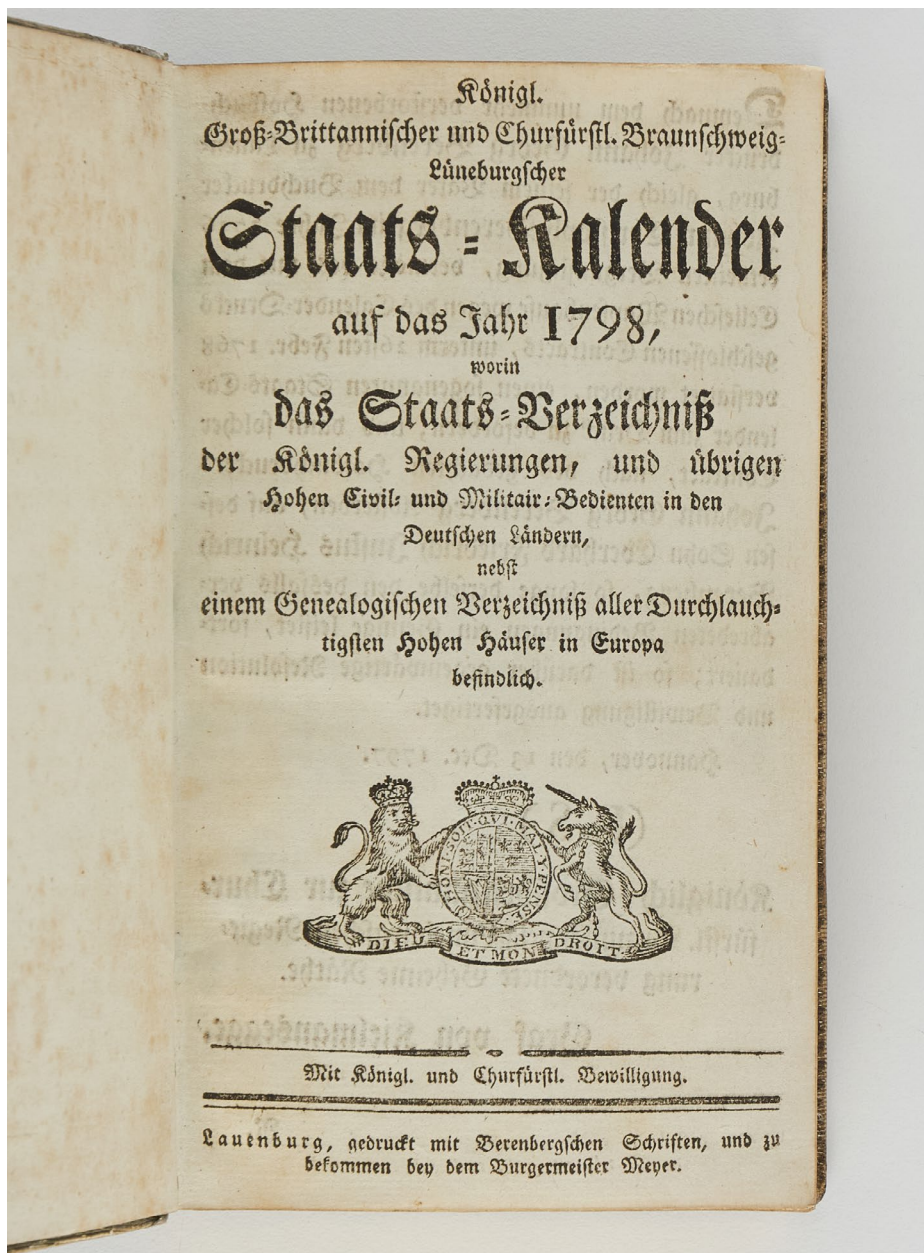
2. [ALMANACK.] Königl. Groß-Britannischer und Churfürstl. Braunschweig-Lüneburgscher Staats-Kalender auf das Jahr 1798 *Lauenburg*: 'gedruckt mit Berenbergschen Schriften [i.e. Eberhard Friedrich Justus Heinrich Berenberg] und zu bekommen bey dem Burgermeister Meyer'. [1798.] £1,500

8vo. In a handsome contemporary binding of white silk, upper board with the cypher of King George III worked in silver threads and embellished with sequins surmounted by his crown embroidered in red, rear board with cornucopia embroidered in green, brown, pink, and metallic threads, both boards with floral sequin cornerpieces and within an embroidered foliate border with red flowers embellished with small sequins, original bright green endpapers; pp. [xxxii], 264, 34, [16]; woodcut crowned cypher of George III against ground of clouds to f. C1; British Royal coat of arms to title; outer border of small sequins removed at an earlier date, sequins to foliate border largely perished, neatly rebacked in oatmeal cloth, some wear to boards with loss of some threads to central panels, slight tarnishing and discolouration; some foxing to flyleaves; else internally clean and bright; a very good copy.

A rare almanack-cum-bureaucratic directory for 1798, provincially printed in Lauenberg in honour of George III – the first British Hanover monarch to be born in England – as King of Great Britain and Ireland, Elector of Hanover, and Duke of Brunswick-Lüneburg, our copy in a handsome embroidered binding bearing his crowned cypher.

Although George III spoke English as a native language and was the first British Hanover monarch not to have travelled to Germany, this almanack is indicative of his political significance as Elector of Hanover and Duke of Brunswick-Lüneburg. The calendar provides notable feast days and holidays as well as a Jewish calendar marking the Sabbath and *Rosh Chodesh*, and is followed by a register of thousands of members of the Royal Electoral Ministry (featuring an orchestra, three librarians, a copper-engraver, and a bookbinder) and of local administration throughout Lower Saxony, including an index of physicians; there follows a list of officers, a list of professors at the Georg-August University in Göttingen, a list of cloisters and monasteries detailing the names of dozens of nuns, and an index of nobles and their lands.





The almanack also includes the names and birth dates of George III, Queen Charlotte, and their children, as well as those of several influential noble families throughout Germany, also noting the religious denomination of each family.

This is the first almanack in the series printed by Eberhard Friedrich Justus Heinrich Berenberg, whose father, Johann Georg Berenberg, had recently died, as reported in a prefatory note by Ludwig, Count of Kielmansegg, himself a member of the House of Hanover and here described as 'Royal British Privy Councillor appointed to the Elector of Brunswick-Lüneburg'; Eberhard's privilege allowed him to continue to donate a portion of the almanack's proceeds to the orphanage at Celle.

We find other examples of the *Lauenberg Staats-Kalender* bound in calf with the cypher of George III blocked to both boards in gilt, as well as examples in embroidered bindings similar to ours on Berenberg almanacks printed c. 1789–1801. A copy of the 1799 edition in an embroidered binding was sold by Sotheby's (The Property of the Dowager Viscountess Wolseley, of Hampton Court Palace, Middlesex, 17 October 1918), described as 'for K. George III, by one of his daughters'.

Queen Charlotte was an expert embroiderer (see the 1781 needlework pocketbook made by her at the Royal Collections), providing financial support to the needlewoman Mary Knowles and of Mrs Pawsey's school for 'embroidering females', and it is possible that these bindings were made for presentation.

'The works of art made by Queen Charlotte's daughters are inevitably linked to those of their mother, who ensured that they stayed at court and continued to work alongside her for much of their lives. Much of the royal women's time was spent at Kew and Frogmore reading, drawing and making paper cut-outs' (Royal collections, [online](#)).

We find a single copy of the 1798 *Staats-Kalender* outside Germany, at the Bodleian.

VD18 90282272.



Almanack for Emigrants

3. [ALMANACK.] Die Brigantine. Ein Almanach auf das Jahr 1951. *Hamburg: Hans Dulk.* [1951.] £150

8vo. Publisher's turquoise printed wrappers printed in black and white; pp. 112, [7], [1 (blank)]; 8 ff. photographic plates including frontispiece, a few in-text illustrations; slight creasing to wrappers; otherwise very good; old ownership inscription to front free endpaper.

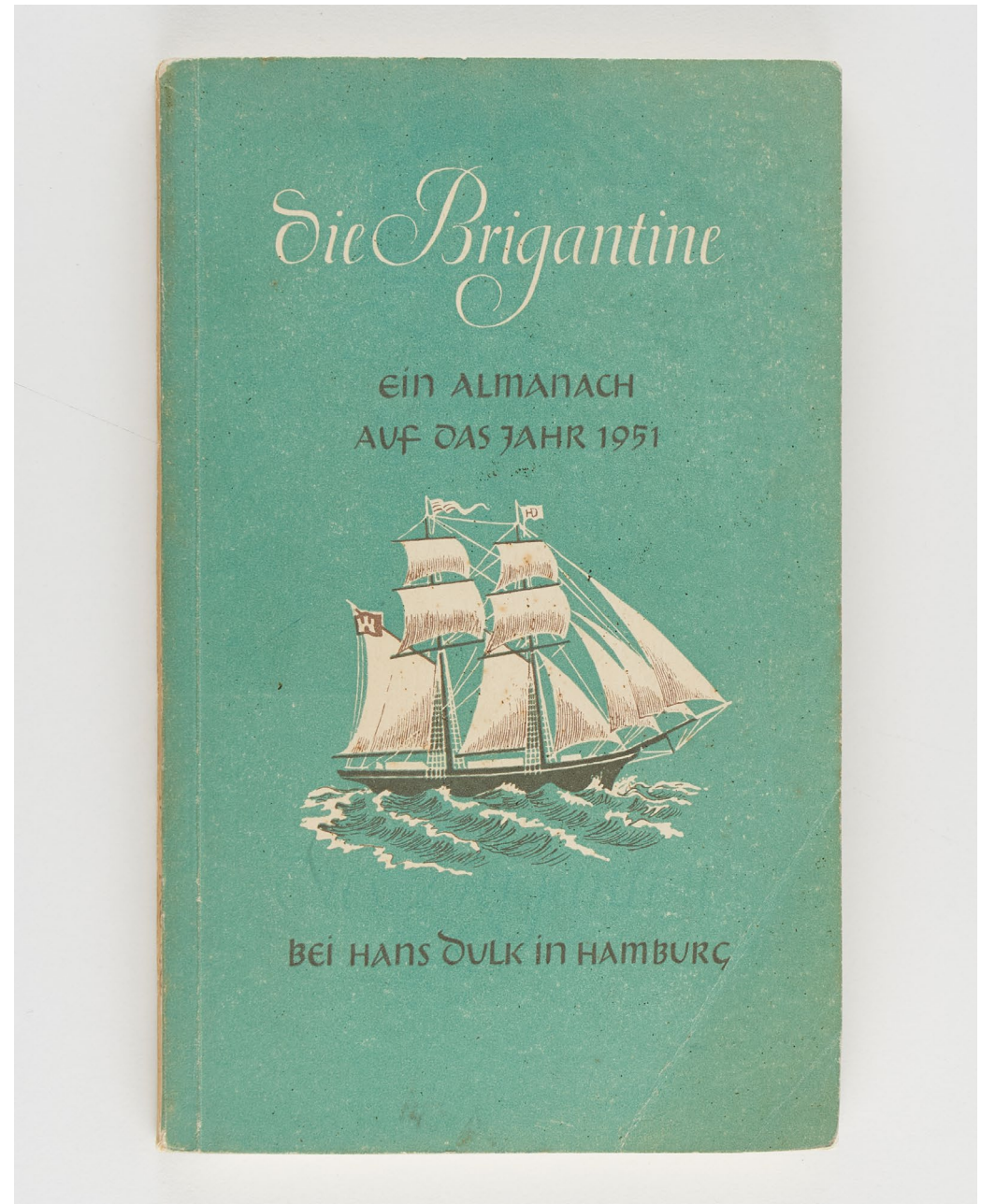
First edition of this Hamburg literary almanack for 1951, the fourth instalment of Hans Dulk's *Brigantine* series, distributed internationally in response to letters expressing interest from Germans living all over the world.

This issue is dedicated to the memory of the Chinese-born German bookseller and poet Werner Hundertmark, who died in 1945 during the Second World War – his portrait photograph is the frontispiece and the first work is a poem of his. Of particular note are an article from Jewish German-Norwegian writer Max Tau on being the first recipient of the Peace Prize of the German Book Trade in 1950 (pp. 35–40); the poem 'Wander-Thirst' by poet Gerald Gould, here in the original English (pp. 55–56); and Marlen Berkenbusch's German translation of a poem by English poet laureate John Masefield (pp. 66–67).

There are also reflections on life in Ireland by émigré George Rosenstock, father of the Irish-language poet Gabriel Rosenstock; and an extract from *Man of Aran* by Irish actor Pat Mullen. Mullen starred in – and was co-director of – the 1934 fictional documentary of the same name, which won the first National Board of Review Award for Best International Film.

Listed amongst Dulk's forthcoming publications are volumes of letters between André Gide and Francis Jammes, as well as those of Gide and Paul Claudel, both translated by Countess Yvonne Kanitz.

Outside Germany and Switzerland, OCLC finds five copies of any issue of Die Brigantine in the US (Harvard, Notre Dame, Penn State, Rice, Yale), one in the UK (BL), and one in Australia (Melbourne).



reister, München
loden, Hamburg



abian Schuppe)

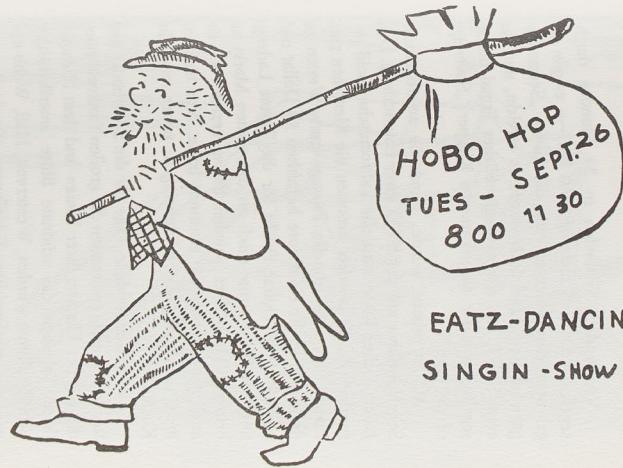
in Blumpe

A.

Sie in Kopie einen dok-
ber die Ausbreitung po-
der angeblich neuen Welt.
ung zur Teilnahme an ei-
nzabend (in verballhorn-
schen abgetab) steht aus
reiter ist um eine Klärung
is haben konnte. Sollte es
eklamazeichner Kenntnis
ahnen von Lord Powens
Daß einer der direkten
is nach USA ausgewandert
is hierorts nicht bekannt.
der außerehelichen Kinder
iffe (Sohn von Melchior),
ich Eingang neuer Unter-

z-Gesellschaft)

Göttingen, 17. 11. 50
Wilh.-Weberstr. 20



EATZ-DANCIN
SINGIN-SHOW



FRANZISKA BILEK



MARGO

John Masefield

ZUM ABSCHIED

Jetzt gehts aufs blaue Meer hinaus,
Wo die großen Winde wehn,
Zeit ist's zum Ankerlichten,
Zeit für uns, zu gehn.
Die Wache ist am Ankerspill,
Der alte Ruf klingt wieder:
„Zu — gleich! Und noch 'n Pull!
Und Anker auf und nieder!“

Wie schrill die Blöcke kreischen,
Das Sturmzeug spannt sich prall.
Und als saß der Teufel drin,
Rumorts in Stag und Fall.
Unter uns die Toten,
Der Sternglanz in der Höh —
„Zu — gleich! Und noch 'n Pull!
Jetzt gehts hinaus in See.“

Drüben zieht der alte Mond
Im roten Dunst die Bahn;
Der Schlepper steuert hafenwärts,
Jetzt geht es richtig an.
Der Seeweg liegt uns offen,
Der Seeweg liegt uns offen,

Sotheran's

03
ALMANACK



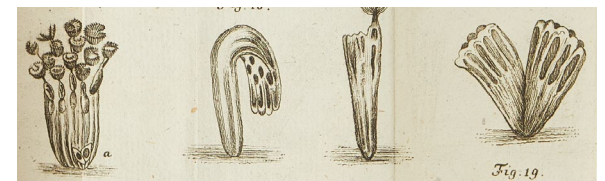
‘Animalcules’ Up Close

4. **BAKER, Henry.** *Beyträge zu nützlichem und vergnügendem Gebrauch und Verbesserung des Microscopii: in zwey Theilen ... Aus dem Englischen ins Deutsche übersetzt.* Augsburg: Eberhard Klett. 1754. **£850**

8vo. Contemporary carta rustica, printed spine label; pp. [20], 576, [16 (index)], with large folding engraved frontispiece diagram and 16 folding engraved plates at end; typographic headpieces, woodcut tailpieces and initials; half of spine label wanting, boards somewhat worn, small split to upper joint; lightly browned throughout, a few small wormtracks to inner margin of final quire (not touching text); generally very good; printed ownership label of Joannis Antonii Josephi Scrinici to verso of title and ownership inscription ‘Scrinici’ to recto; early ownership inscription to title, deleted in ink with subsequent ink ownership inscription ‘Ad usum Adamti Voigt Sch. Piar. 1770’; remnant of nineteenth-century bookseller’s ticket to front pastedown.

First German edition of *Employment for the Microscope*, first published in English in 1753 as a companion to his popular guide for amateur scientists *The Microscope Made Easy*, our copy owned by a contemporary Bohemian professor of medicine, experimental chemistry, and physics.

Microscopist, son-in-law of Daniel Defoe, and teacher of deaf people Henry Baker (1698–1774) won the Copley Medal of the Royal Society in 1744 for his microscopical observations on the crystallization of saline particles, to which much of the first part of this book is devoted. The second part is more concerned with microbiology and includes the first description of dinoflagellates, marine plankton here called ‘Animalcules which cause the Sparkling Light in Sea Water’. Known for his use of simple, easily understood language, Baker ‘had the rare gift of communicating his knowledge of, and above all his enthusiasm for, the microscope to others. This was what made his two books so widely popular’ (DSB I, 411).





Bound as the frontispiece is an engraved advertisement for a microscope sold in Augsburg by Georg Friedrich Brander (1713–1783), a modified version of the microscope developed in London by John Cuff at the suggestion of Henry Baker.

Provenance:

1. **From the library of Johann Anton Joseph (Jan Antonín Josef) Scrinci (1697–1773)**, a Bohemian physician and university professor of medicine, as well as of experimental chemistry and physics at Prague's Charles University. Born into an Italian family of master builders, Scrinci gained renown for identifying an outbreak of ergotism in northern Bohemia, a discovery that led to his appointment at Charles University in 1739.

As a full professor, he adopted a practical, demonstration-based scientific method in the manner of Boerhaave, making his lectures particularly popular with students. Twice rector of the university, he withdrew from teaching after the Prussian siege of Prague in 1758.

2. 1770 ownership inscription of Piarist Adam Voigt, librarian in Vienna; according to Abafi he was professor at the University of Vienna and custodian of the academic library and the imperial coin collection (*Geschichte der Freimaurerei in Österreich-Ungarn* IV, p. 318).

VD18 10530770; Nissen ZBI 201; Wellcome II, p. 88.

Eyewitness Account of the Khanate of Khiva

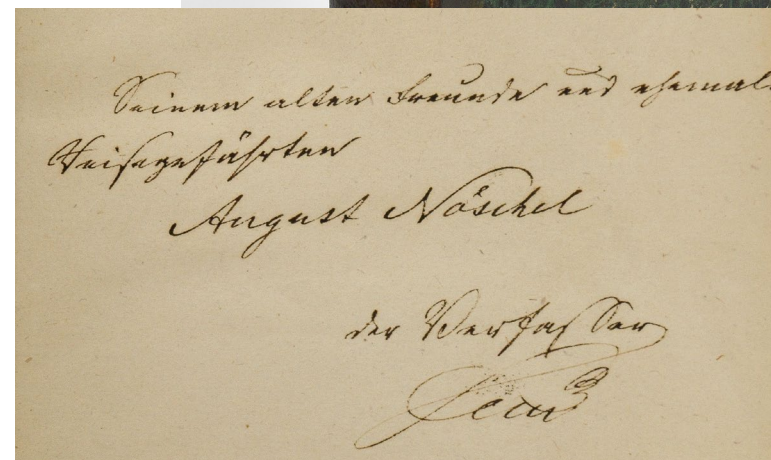
5. **BASINER, Theodor Friedrich Julius.** *Naturwissenschaftliche Reise durch die Kirgisensteppe nach Chiwa. St Petersburg: The Imperial Academy of Science.* 1848. **£3,000**

8vo. Contemporary half calf with marbled sides, spine decorated and lettered in blind, edges sprinkled blue; pp. [6], xv, [1 (blank)], 379, [1 (blank)]; lithographic portrait frontispiece by H. Schmid after E. Hau, printed by K. Pohl, 3 lithographic plates after W. Pape et al., double-page lithographic plan of Khiva, and one hand-coloured lithographic folding map; extremities a little rubbed and bumped, lightly browned, one plate trimmed touching caption, folding map lightly browned and with short, skilfully repaired tears, internally a very good copy; presentation inscription to August Nöschel to front flyleaf; annotations (by Nöschel?) to upper pastedown in ink and to text in pencil; inkstamp of Olga Ahnger to front free endpaper.

First edition, scarce in commerce, of this eyewitness account of the Russian expedition from Orenburg across the Great Steppe to Uzbekistan.

Basiner's *Naturwissenschaftliche Reise* was published as the fifteenth volume of the scholarly periodical *Beiträge zur Kenntnis des Russischen Reiches und der angrenzenden Länder Asiens*. His account describes the city of Khiva in western Uzbekistan – known for its inner town, Itchan Kala, which is surrounded by ten-metre brick walls and is now a UNESCO World Heritage site – and the surrounding region. Khiva was a major trading hub along the Silk Road and was historically the 'last resting-place of caravans before crossing the desert to Iran' (UNESCO, *online*).

Botanist Theodor Basiner (1816–1862) was born in Tartu (present-day Estonia) and studied at the Imperial University of Dorpat between 1836 and 1840; he was subsequently a conservator at St Petersburg's Botanical Garden and became its librarian in 1845.

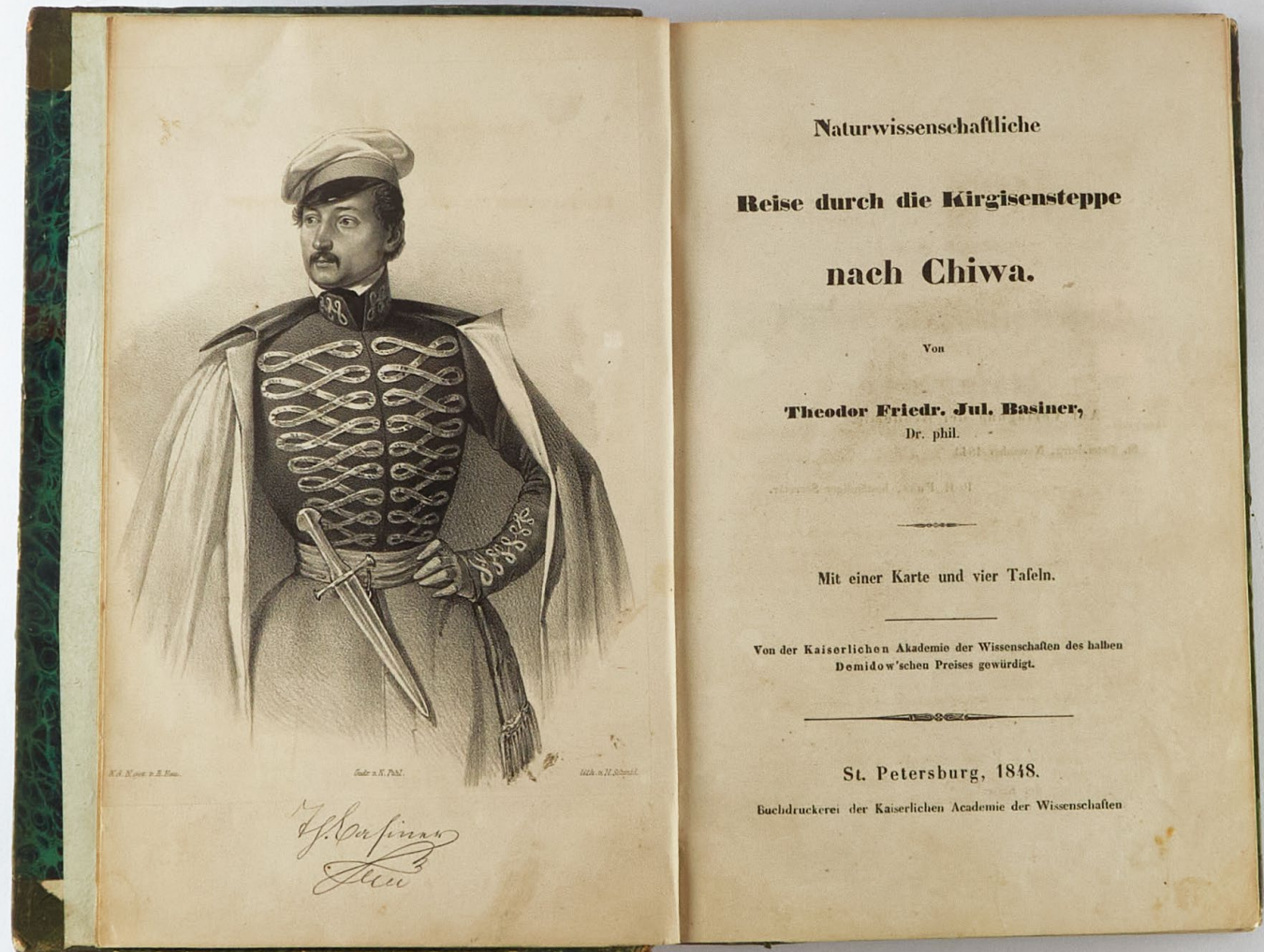


Between 1842 and 1843 he was a member of Grigory Danilewsky's Russian Expedition of 1842, in which Danilewsky and his men, under the orders of Tsar Nicholas I, crossed the Kazakh (Kirghiz) Steppe to the Khanate of Khiva to stabilise relations with the Khan, survey unmapped areas of Central Asia, and guarantee the release of captured Russian slaves. This expedition was a follow-up to the failed Khivan campaign of 1839–40, a Russian attempt to conquer the Khanate of Khiva (in which Vasily Perovsky and his men were forced to turn back halfway after losing most of their camels).

Basiner describes the progress of the expedition itself in the first part of the work, and the second half gives a description of the Khanate of Khiva. His *Naturwissenschaftliche Reise* contains one of the earliest detailed maps of the Aral Sea and the Khanate of Khiva, preceding the Aral Sea maps of both Yakov Khanikoff (1851) and Alexey Butakov (1853).

Provenance: presented by the author to Estonian physicist August Nöschel (1809–1877); the scattered annotations to the text in pencil may be in his hand. Nöschel studied at the University of Tartu, Estonia's national university, from 1828 to 1833, and taught physics in Tartu from 1840 to 1841. He wrote on the Caucasus, examined the geology and hydrography of Orenburg, and died in Tbilisi on his last journey.

Yakushi (3rd ed.) B153 for the modern reprint only.



PLAN DER STADT CHIWA.

- Lehmmauer.
- Shore.
- Aecker.
- Gärten.
- Alleen.
- 1. und 2. Schlösser des Chans.
- 3. Moschee Pulwan-ata.
- 4. Moschee Sreit-bai.
- 5. bis 11. Medressa (Schulen).

- 19. Budenhalle.
- 13. Karawanseerai.
- 14. Haus des Mehter.
- 15. " " Kisch-begi.
- 16. " " Diwan-begi.
- 17. Marktplatz.
- 18 Galgen.

19. Somerschloss des Chans.
(Rapeik genannt).

20. Somerschloss des Mehter.



05 BASINER

The 'Anonymous Sculptures' of Postwar Europe

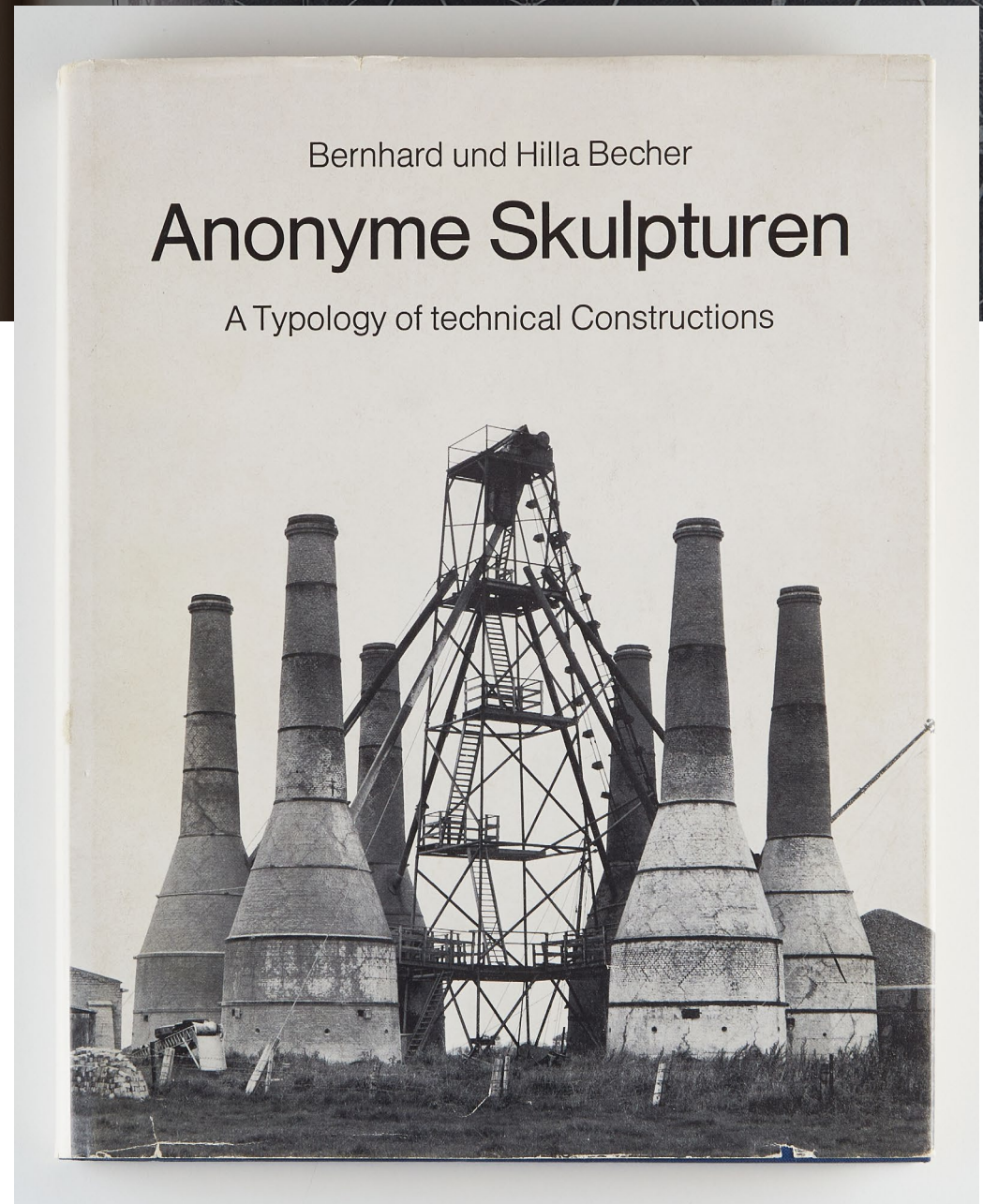
6. BECHER, Bernhard, and Hilla BECHER. *Anonyme Skulpturen: A Typology of Technical Constructions*. New York: Wittenborn and Co. 1970. £1,750

4to. Original blue cloth, lettered in white to front cover and spine, in photoillustrated dust-jacket; pp. [216], with black-and-white photographic illustrations throughout; text in German, English, and French; jacket with small chips and short closed tears to edges, and head of spine repaired with archival tape to reverse; a fine copy in a very good jacket.

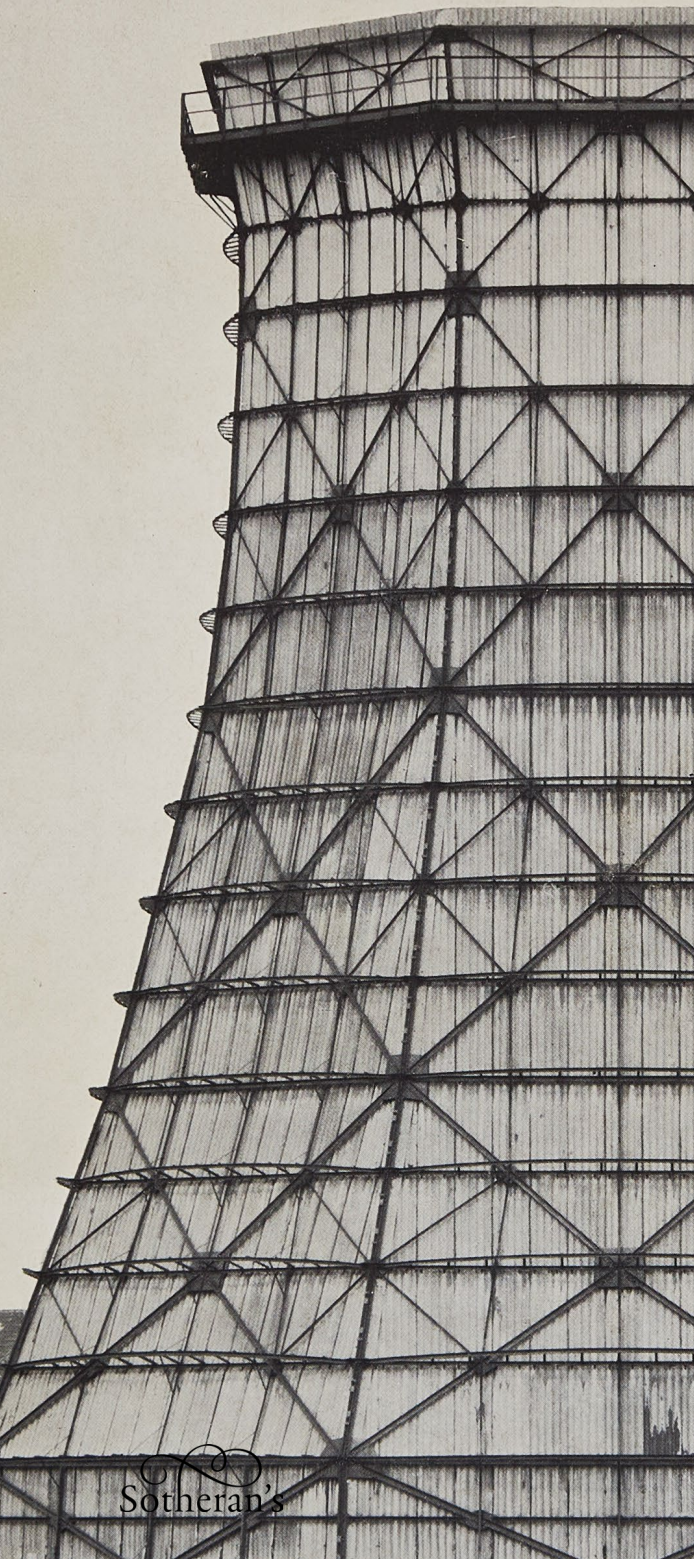
First edition, first impression of this pioneering work on the sculptural aspect of industrial architecture.

This is the first photobook of the German photographers Bernhard and Hilla Becher, documenting the sculptural forms of post-war industrial architecture across Great Britain, France, Belgium, the Netherlands, and Germany. These architectural forms embodied utility and function rather than aesthetics. The Bechers referred to these subjects as 'anonymous sculptures', underlining the sense of loss and melancholy they provoke and the physical beauty of industrial architecture.

Perhaps unsurprisingly, the Bechers received the Golden Lion from the 1990 Venice Biennale for sculpture – not photography.



06 BECHER & BECHER



Förderturm, 1919, Fosse „Grenay“ Nr. 11, Grenay, Nordfrankreich, Photo 1967



Förderturm, 1920, Fosse „Dutemple“, Valenciennes, Nordfrankreich, Photo 1967

Memoirs of Habsburg War by Hungarian National Hero

7. [BRENNER, Domokos Antal Ignác]; Francis II RÁKÓCZI.
Histoire des révolutions de Hongrie, où l'on donne une idée juste de
son légitime gouvernement ... *The Hague: Jean Néaulme. 1739.*
£900

Two volumes in one, 4to. Contemporary English sprinkled sheep with modern rebacking, gilt black morocco lettering-piece to spine, edges sprinkled red; vol. I: pp. [iv], 443, [1 (blank)]; vol. II: pp. [2], [445]-504, 258, [31], two (repeated) copper-engraved frontispiece portraits, folding engraved map facing p. 1; title-pages printed in red and black, text in two columns; uniform light toning, some browning to first and final quires, occasional light spotting; else a very good copy; contemporary engraved armorial bookplate of Henry Duke of Kent, dated 1733, and nineteenth-century engraved armorial bookplate of Thomas Philip Earl de Grey of West Park to front pastedown; late nineteenth-century engraved armorial bookplate of T.A. Walker to front free endpaper.

First edition, simultaneously published by Néaulme in quarto and duodecimo, of this history of Hungary from Stephen I (c. 1001-1038) to Rákóczi's War of Independence against the Habsburgs (1703-1711), this copy with interesting English provenance.

Long before Hungarian self-determination, this was a seminal text of Hungarian historiography. The final 258 pages comprise the first appearance of important memoirs on the war by Francis II Rákóczi (II. Rákóczi Ferenc, 1676-1735), now considered a Hungarian national hero. He began composing his *Memoires* in exile, beginning his first draft in 1717 during his stay at the monastery of the Camaldoese de Grosbois near Paris.

'Only after the completion of the *Confessio* [handed over to the Grosbois monks in August 1717] did he revise, also in Turkey, the *Memoires*.





HISTOIRE DES REVOLUTIONS DE HONGRIE, OÙ L'ON DONNE

Une idée juste de son légitime Gouvernement.

AVEC
LES MEMOIRES
DU PRINCE
FRANÇOIS RAKOCZY
SUR LA GUERRE DE HONGRIE,

Depuis 1703, jusqu'à sa fin.

ET CEUX DU COMTE
BETLEM NIKLOS

Sur les Affaires de Transilvanie.

Nihil non veri dicere ausus.
Cic. Tusc. Quæst.

TOME PREMIER.



A LA HAYE,
Chez JEAN NEAUME.
M. DCC. XXXIX.

'The manuscript was corrected by César de Saussure [...] and handed over to Louis Molitard, a member of Rákóczi's bodyguard, in 1734 with the instruction that it should be published only after his death' (NLN 67:3 and 4 (2019), pp. 227–28).

Domokos Brenner (c. 1675–1721) was a Hungarian priest-turned-diplomat who followed Rákóczi into exile in Paris. He served as Rákóczi's envoy to the Pope in 1707–08, and in 1711 was envoy to Tsar Peter I; he gained French citizenship in 1712 and was imprisoned in the Bastille in 1721 for mishandling aid money he received from the French court; he committed suicide whilst in prison.

Provenance:

1. Henry Grey, 1st Duke of Kent (1671–1740), British politician and courtier.

2. Thomas Philip de Grey, 2nd Earl de Grey (1781–1859), of Wrest Park in the parish of Silsoe, Bedfordshire, British Tory statesman.

3. Thomas Alfred Walker (1862–1935), historian, dean, bursar and librarian at Peterhouse, Cambridge.

STCN 289332095; see Brunet I, col. 1221n (26525).

Commissioned by Archduke Franz Ferdinand

8. BRIOSCHI, Othmar; Christian HÜLSEN (introduction). Villa d'Este in Tivoli ... Die Originalzeichnungen befinden sich im Besitz Sr. K.u.K. Hoheit des Erzherzogs Franz Ferdinand. Rome: [Buchdruckerei des Senats (Forzani & Co.)]. 1899. **£850**

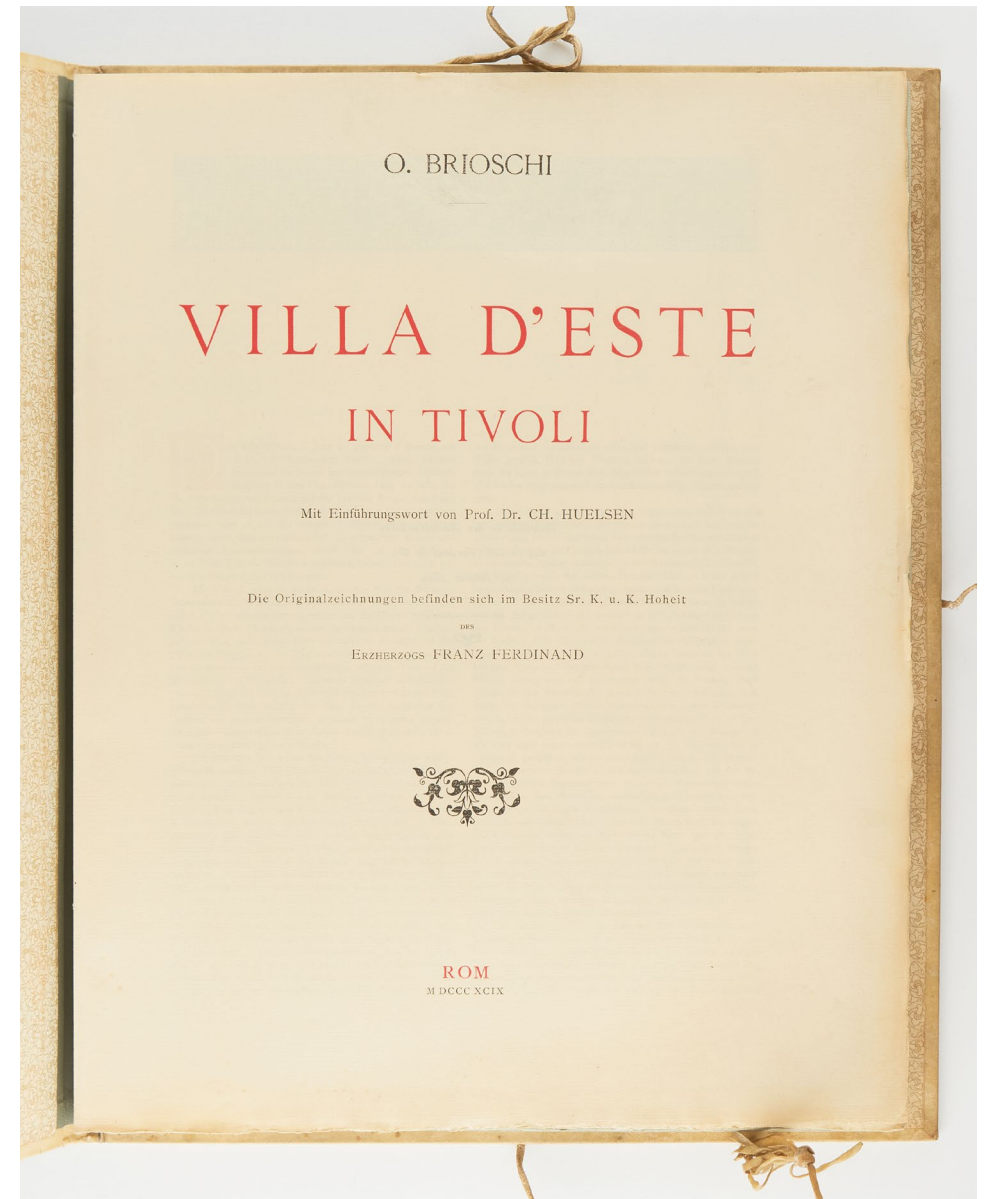
Folio. Original vellum portfolio boards signed by C. Glingler, Rome, upper board lettered in red, six vellum ties with vellum tassels, patterned paper pastedowns; pp. [4], with 17 collotype prints after drawings by Othmar Brioschi mounted on blue card; boards lightly soiled, ties stiffened; internally very clean; a very good copy.



First edition, very rare, of this portfolio reproducing Othmar Brioschi's seventeen drawings of Tivoli, originally commissioned by Archduke Franz Ferdinand of Austria, the last private owner of the Villa d'Este.

Born into an Austrian family of theatre painters of Italian origin, Othmar Brioschi (1854–1912) settled permanently in Rome after winning the Grand Austrian State Prize in 1882. Working within the city's German-speaking artistic community, he became known for his atmospheric landscapes characterised by subtle effects of light, mood, and perspective. His 1898 commission from Archduke Franz Ferdinand for a cycle of seventeen views of the sixteenth-century Villa d'Este at Tivoli established him as the leading Austrian landscape painter active in Italy.

In 1905 he was appointed professor at the Accademia di San Luca. Commissioned by Cardinal Ippolito II d'Este (1509–1572), the Villa d'Este passed into Habsburg ownership in 1796.



After a prolonged period of neglect, it was restored to its former glory by Cardinal Gustav von Hohenlohe (1823–1896), who transformed it into a hub for German artists, musicians, and writers in Italy. Among its most celebrated visitors was Franz Liszt (1811–1886), who drew inspiration there for his works *Aux cyprès de la Villa d'Este* and *Les jeux d'eau à la Villa d'Este*. Franz Ferdinand was the last private owner of the villa before it passed to the Italian State after the First World War. The portfolio is introduced by an essay on the history of the Villa d'Este by the German classical archaeologist and epigrapher Christian Hülsen (1858–1935).

Outside continental Europe, OCLC finds two copies in the US (Berkeley and Emory). Not on Library Hub.



Concrete Poetry around the World

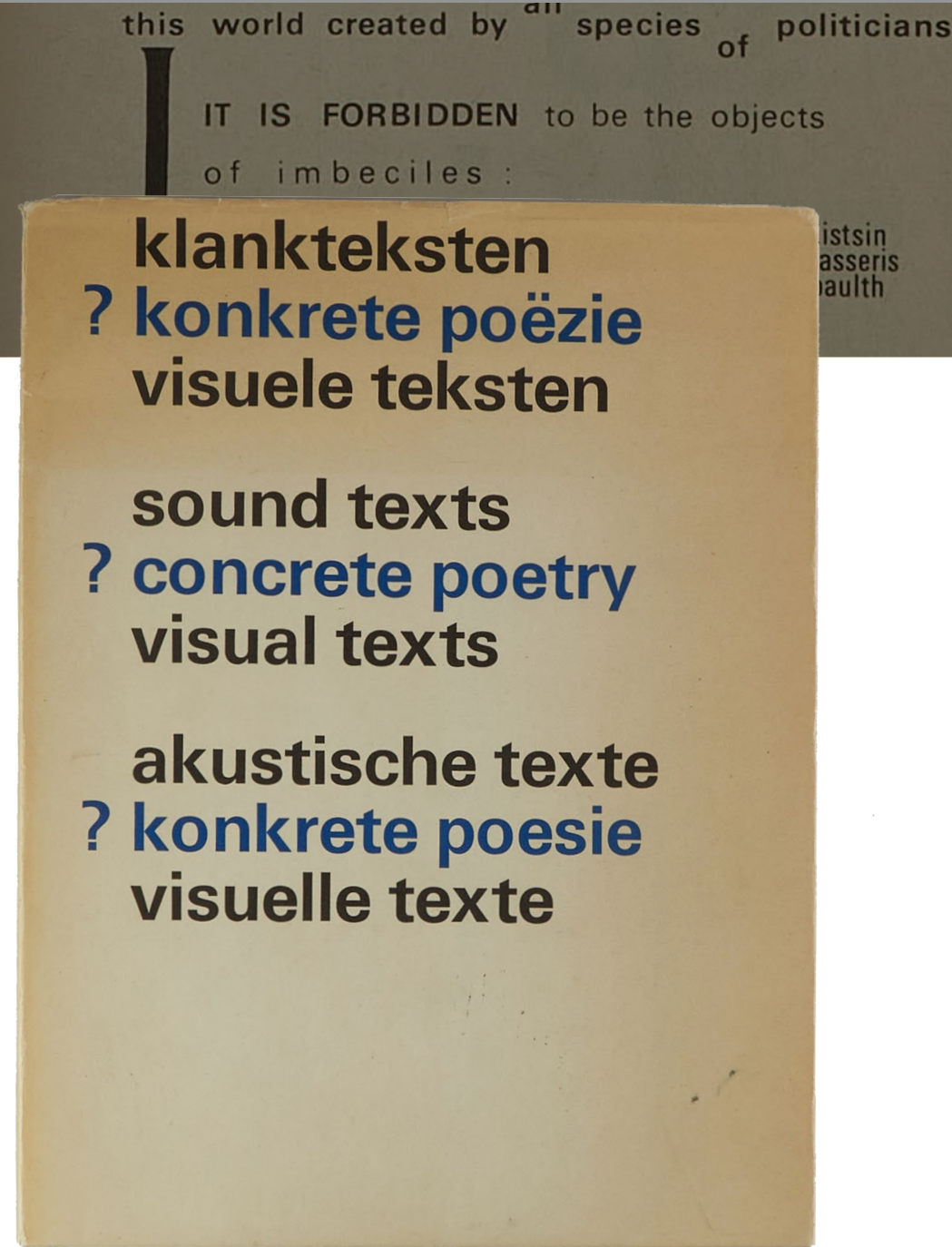
9. CROMMELIN, Liesbeth (curator). klankteksten, konkrete poëzie, visuele teksten; sound texts, concrete poetry, visual texts; akustische texte, konkrete poesie, visuelle texte. Amsterdam: Stedelijk Museum, 1971. £300

4to. Publisher's white wrappers printed in blue and black; pp. 230, [2]; text in Dutch, English, and German, numerous in-text illustrations; light toning to upper wrapper, a few nicks to extremities; slight creasing to first leaf, uniform light browning; otherwise very good.

First edition of the exhibition catalogue for the 1970 exhibition of sound texts, concrete poetry, and visual texts *klankteksten* / ?*konkrete poëzie* / *visuele teksten* staged at the Stedelijk Museum in Amsterdam and later in Stuttgart, Nuremberg, Liverpool, and Oxford.

The catalogue featured the works of some one hundred and forty visual poets, including Bob Cobbing, Paul de Vree, Dom Sylvester Houédard, and Reinhard Döhl. This is seemingly the last of at least eleven international anthologies published between 1965 and 1970 to bear the title 'Concrete Poetry', according to Claus Clüver. This extensively illustrated catalogue, printed in Dutch, English, and German, is divided into three primary sections – 'some forms and working methods in visual poetry', 'constellations and elaborations (mainly typovisual)', and 'open end' – followed by a bibliography. Featured here are contributions from, amongst others, Belgium, Brazil, Czechoslovakia, France, Germany, Italy, Japan, Netherlands, Sweden, Turkey, the United Kingdom, and the United States. The exhibition was accompanied by a record of 'Concrete Sound Poetry' featuring nine performers.

See Clüver, *Concrete Poetry and the New Performance Arts: Intersemiotic, Intermedia, Intercultural, in East of West: Cross-cultural Performance and the Staging of Difference* (2000).



zart hart – teer hard – tender hard
 und zerbrechen 1961
 en breken – and break
 wandbild 1961
 du 1961
 jetzt
 alles 1961
 schweigen
 flog 1969

[illegible][illegible]

jetzt

wand wand wand
bild bild bild
wand wand wand
bild bild bild
wand wand wand
wild
hand
wild
hand hand
wild

alles alles alles

flog

Oswald Wiener
zu dich ich 1965

du dich ich
du dich ich
dudichich
dich
ichdichdu
ich dich du
ich dich du

Public Poetic Polemics

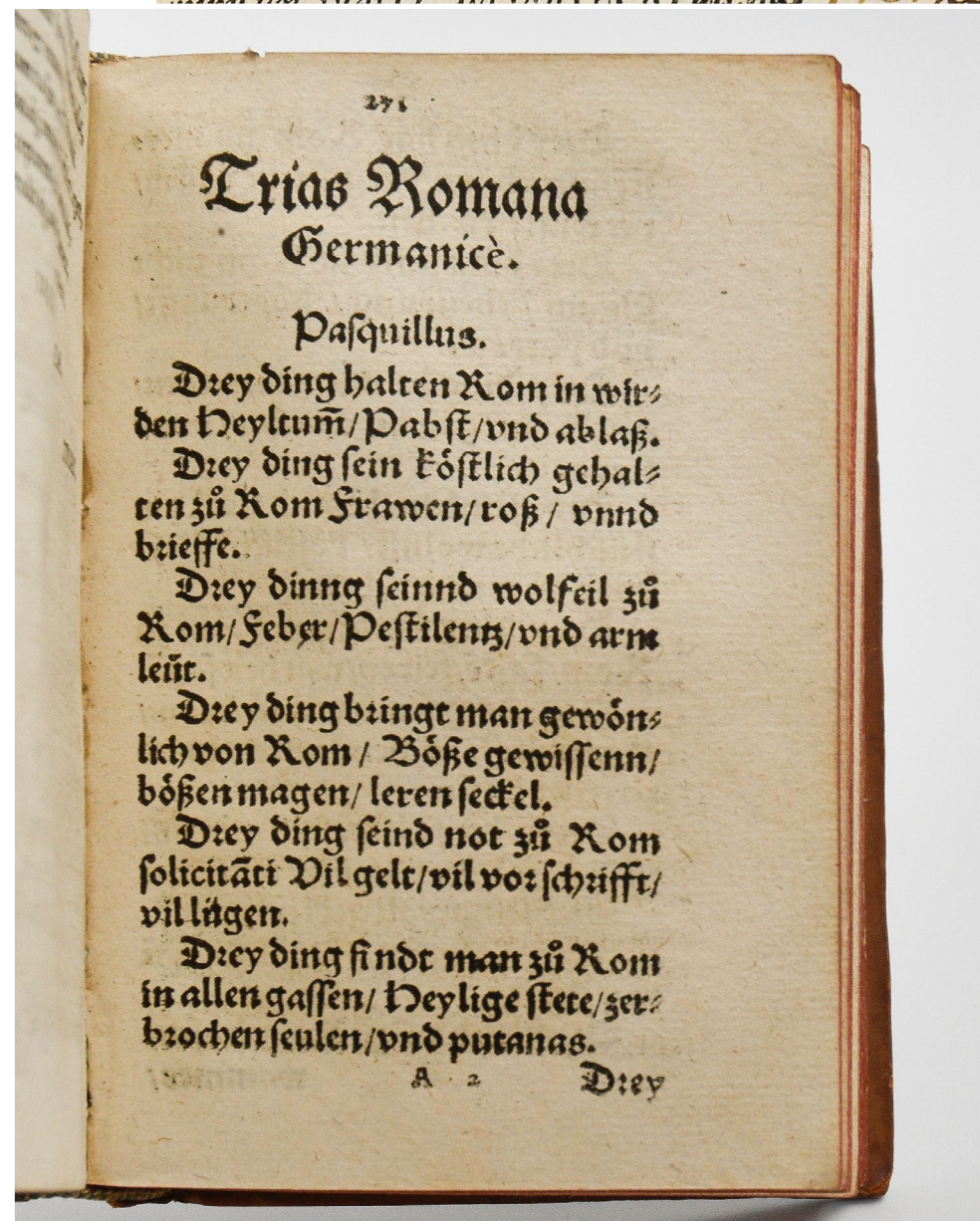
10. CURIONE, Celio Secondo. Pasquillorum tomi duo. Quorum primo versibus ac rhythmis, altero soluta oratione conscripta quamplurima continentur, ad exhilarandum, confirmandumque hos perturbatissimo rerum statu pij lectoris animum, apprime conducentia. Eorum catalogum proxima à praefatione pagella reperiēs. *Eleutheropoli* [*i.e. Basel*]: s.n. 1544. £2,250

Small 8vo. Eighteenth-century calf, spine richly gilt in compartments, raised bands, gilt red morocco lettering-piece to spine, edges stained red; pp. [16], 537 [*i.e.* 637], [1 (blank)]; bound without final blank R8; woodcut initials, pp. 271-278 printed in gothic letter; slight wear to corners, endcaps chipped, front free endpaper renewed; title somewhat soiled with old repairs to verso (touching two characters), occasional light marginal dampstaining, closed paperflaw to f. h6, pinhole wormhole to upper margin of ff. C1-D6, small wormtrack to lower margin of quires K-O, tiny hole to last two ff. (touching a single character); overall a very good, crisp copy; seventeenth-century marginal annotation to p. 31.

First edition of this collection of 'pasquinades', anonymous lampoons originally posted in public places in Rome, and other anti-papal texts in Latin, Italian and German: a key source for the history of political satire during the Reformation.

Celio Secondo Curione (1503-1569) was a humanist scholar from Cirié in Piedmont. While serving as professor of humanist letters at the University of Pavia, he converted to Protestantism. In 1542, he fled to Switzerland to escape religious persecution and settled in Basel, where he became a leading figure among the Italian religious refugees and a vocal advocate of religious tolerance. His notable works include *Pasquillus extaticus* (1542), a satirical critique of corruption within the Roman Church, and *De amplitudine beati regni Dei* (1554), written in opposition to John Calvin's doctrine of predestination.

The term 'pasquinade' derives from Pasquino (Latin: *Pasquillus*), the nickname of an ancient statue in Rome's Parione district.



Perseo che de Medea il capo cese
Cedera anchor il capo de Fernese.

A Pasquino fatto in Perseo.

O come ben' uieni Pasquin' cagnato di forma.
O quanto à tempo Perseo fatto sei

D'empie Meduse u

Gorgone ch' in sasso

Sasso la santa pace, s

Sasso el impresa c

Tutte le uirtudi che i

Vengono, se quar

Vopo non e dirti cha

Con le dolenti ma

Dunq; li fieri capi le

T' datol' ultrice f

Troncali, ch' l Mond

Et corral' tebro l

Libera prima Roma,

Conserua à Christ

Ah come forte tempo,

Prim adi marino f

Mar. ad E

Pasquin' ti prego per quel uero amore

Fammi un' piace
Quasi a la piazza
Con qualche amico
Aiuta mi a' troua
Qualche mula o
Per caualcare aq



Since its rediscovery in 1501, Romans have affixed anonymous satirical verses to it, mocking the Papal government and denouncing social injustices, thus making Pasquino the first of the city's famed 'talking statues'. In his *Pasquillorum tomi duo*, Curione compiled and partially translated into Latin a wide selection of these texts – prose, verse, and dialogues – that had appeared on the bases of the talking statues during the first half of the sixteenth century. To this material he added texts from the Northern European anti-curial tradition, as well as his own compositions, including *Pasquillus extaticus et Marphorius*, a poetic dialogue between Pasquino and another of Rome's talking statues, Marforio (pp. 427–529).

The volume includes eulogies of Martin Luther (notably pp. 282–295), Ulrich von Hutten's satirical *Trias Romana* in both Latin and German (pp. 192 ff.), and the *Julius exclusus e coelis*, a pointed satire traditionally attributed to Erasmus (pp. 317–324).

Adams P-390; BM STC German, p. 676; USTC 682981; VD16 C 6433; Brunet IV, col. 410 ('peu commun').

Daguerreotypes in Latvia

11. DEETERS, M[artin] G[ustav]. Einladung zur öffentlichen Prüfung und feierlichen Entlassung im hiesigen Gymnasium am 21. und 27. Junius zu den öffentlichen Prüfungen in der zweiten Kreis- oder Handelsschule am 28. und in der russischen Kreisschule am 30. Junius. Vorrausgeschickt ist eine Abhandlung: Ueber das Daguerreotypiren. Riga: Wilhelm Ferdinand Häcker. 1847. £750

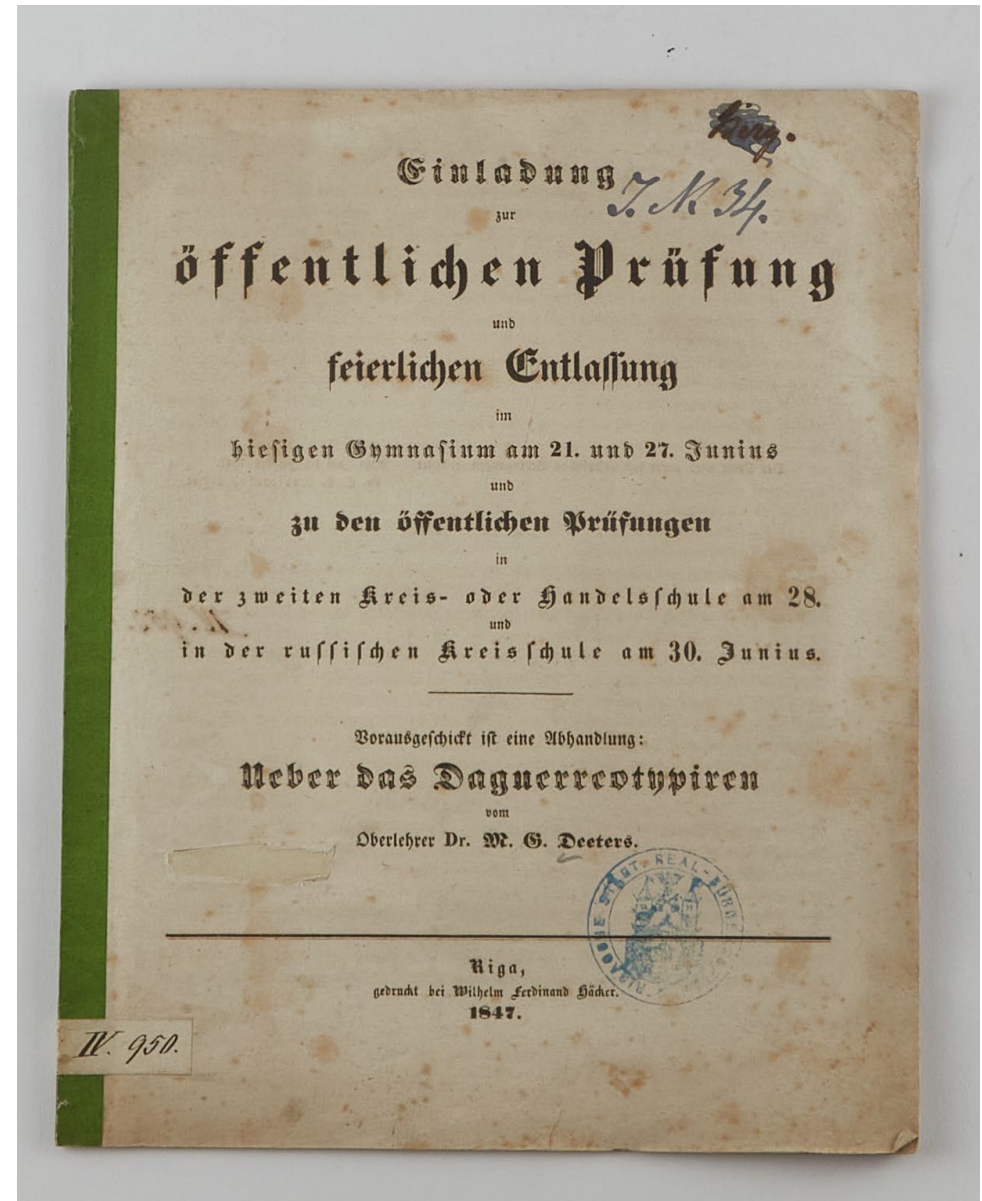
4to. Disbound as issued, green paper backstrip; pp. [2], 14; small portion excised from title, offsetting to inner margin of 2 pp., light spotting, small crease to lower corner of final leaf; otherwise a very good copy; contemporary blue ink stamp of Riga Municipal Real-Bürgerschule (i.e. the publishing institution) and manuscript shelflabel to title.

Extremely rare first edition of this early treatise on taking photos by applying Dauguerre's method, written by and given as a public lecture at Riga schools for higher education in the Russian Empire.

Deeters (1800–1877), a teacher of mathematics and physics at the Riga Gymnasium, opens with a short pre-history of photography from Della Porta to Niépce and touches upon colour theory and the theory of light before explaining Daguerre's photochemical process in detail, including slightly later improvements of both the chemistry of the process, as well as the development of cameras, especially in relation to Austrian engineers, scientists, and inventors. The Munich artists and photographers Kobell and Steinheil are mentioned, as well as Talbot's calotypes and the watchmaker Breguet's invention of

'printing' his name inside the watches. Daguerreotypes were invented by Louis Daguerre in Paris and introduced in 1839, and the first daguerreotypes were brought to Latvia in 1840 by Domenico de Robiani. Following Deeters's treatise is a register of teachers at the Gymnasium in Riga – the oldest school in the Baltic states – where Deeters is listed as *Oberlehrer* in physics and algebra; teachers are also listed for the Catharinäum – the first school in Riga to offer Russian-language instruction – and the city's business school. This essay was published as a lecture accompanying the public examinations of two Riga schools; ZDB states that there appeared single issues of these examinations annually from 1827 to 1847.

OCLC finds a single copy, at Princeton; not on Library Hub..



Das Gymnasium zu Riga

hat den im März vorigen Jahres hier angestellten Inspector, Hofrath A. Seidlitz, durch dessen Versetzung nach Kasan an das dortige Gymnasium in gleicher Eigenschaft, im August desselben Jahres verloren und im December an dem bisherigen Inspector der hiesigen russischen Kreisschule, Herrn Collegien-Assessor und Ritter Wassil Blagowschitschensky, einen neuen Inspector, und in demselben Monat, nachdem Se. Excellenz der Herr Hofgerichts-Vice-Präsident und Kreisdeputirte von Edwis of Wenar die geschehen drei Jahre seiner Wahl functionirt hatte, durch Allerhöchste Bestätigung, nach vorgängiger Adelswahl, einen neuen Ehren-Curator erhalten in der Person Sr. Excellenz, des Herrn Landraths und Consistorial-Präsidenten, wirklichen Staatsraths und Ritters Samson von Himmelstern; im Januar d. J. aber ward der Zeichenlehrer Rath Stegemann emeritirt, der fünf und dreißig Jahre lang als solcher an dieser Anstalt gedient hatte und einseitigen noch bis zur Besetzung seiner Stelle deren Pflichten versieht. Im Gymnasium wird die öffentliche Prüfung am 21. Junius Vormittags von 8 bis 12 Uhr und Nachmittags von 3 bis 5 Uhr, und zwar aus folgenden Fächern stattfinden:

In **Prima**: Religion, der Oberlehrer, Herr Coll.-Assessor Krannhals. — Griechisch (Sophokles), der Oberlehrer, Herr Coll.-Rath Dr. Deeters. — Russisch, der Oberlehrer, Herr Rath Schafranow.

In **Secunda**: Geschichte, der Oberlehrer, Herr Coll.-Rath Kühn. — Lateinisch (Virgil), der Oberlehrer, Herr Hofrath Dr. Krohl. — Poetik, der Oberlehrer, Herr Rath Eckers. — Französisch, der Lehrer dieser Sprache, Herr Hofrath Henriot.

In **Tertia**: Geschichte Rußlands, Herr Oberlehrer, Rath Schafranow. — Griechisch, Herr Oberlehrer Coll.-Assessor Krannhals. — Algebra, Herr Oberlehrer Coll.-Rath Dr. Deeters. — Geographie, Herr Oberlehrer Coll.-Rath Kühn.

In **Quarta**: Religion, Herr Oberlehrer, Oberpastor Bertholz. — Lateinisch, der wissenschaftliche Lehrer, Herr Rath Wittram. — Geographie, der wissenschaftliche Lehrer, Herr Hofrath Kurzenbaum. — Russisch, der Lehrer dieser Sprache, Herr Hofrath Reshenzow.

In **Quinta**: Geschichte, Herr Oberlehrer Coll.-Rath Kühn. — Arithmetik, Herr Rath Wittram. — Russisch, der Nebenlehrer dieser Sprache, Herr Rath Oserow.

Die feierliche Entlassung wird am 27. Junius um 10 Uhr Vormittags vor sich gehen und von dem Oberlehrer der historischen Wissenschaften, Herrn Coll.-Rath Kühn, mit einem wissenschaftlichen Vortrage eröffnet werden, welcher sich über den Zweck verbreiten wird, „zu welchem die Geschichte in den Schulen gelehrt werden soll.“

Entlassen werden diesmal von den Zöglingen des Gymnasiums sieben, welche ihren Lehrkursus beendet haben und von denen fünf redend auftreten werden, nämlich:

11 DEETERS

Das Daguerreotypiren,

dargestellt

von

Dr. M. G. Deeters.

Das Licht, diese große und nach der heiligen Schrift erste Wohlthat Gottes, erkennen wir oft wie vernünftige Kinder, denen täglich reichlich eine Gabe gesendet wird, erst dann als solche, wenn sie uns auf ungewohnte Weise entzogen wird. Mit welcher Angst, mit welcher Besorgniß sieht der Unwissende, mit welcher scheuen Furcht sehen Vögel und Thiere die Hauptquelle des Lichtes im Schatten des Mondes versiegen; wie verddet unser Leben, wenn das Auge seine Kraft verliert, den fortwährend sprudelnden Quell zu unserm Erkenntnißvermögen zu leiten; und mit welchem Entzücken begrüßt der Blinde den ersten Lichtstrahl, der sein Dunkel erhellt, wenn des kunstgeübten Arztes Hand ihm jene Sehkraft wiedergiebt. Und wenn man auch, dankend dem Schöpfer, seine Gabe, wie sie es verdient, würdigt, so ist doch das eigenthümliche Wesen des Lichtes, daß es auch unabhängig von seinen gewöhnlichen Quellen, wie schon die Bibel es ausspricht, im Weltraume daftet, so wenig erkannt, daß eine Auseinandersetzung der Ansichten der Gelehrten über diesen Gegenstand von Manchen hier nicht ungern gesehen werden möchte.

Das Licht erhalten wir nicht allein von der Sonne, sondern es spenden uns auch Körper, die in Auflösung in ihre Elementar-Stoffe befindlich sind, wie die brennende Kerze, faulende und phosphorartige Stoffe, die leicht verdunsten, Körper, die im electrischen Zustande sich befinden, und zeigt sich auch da, wo ein gewisser Grad von Wärme entwickelt wird. Nach der Ansicht der Niederländer Descartes und Huygens, des Deutschen Euler und Anderer, daß eine äußerst feine unwägbare Materie, Aether genannt, im ganzen Weltraume verbreitet ist, hat der Franzose Fresnel die Theorie aufgestellt, daß dieser Aether durch sogenannte leuchtende Körper in schwingende Bewegung gesetzt, von erleuchteten Körpern, wie die Welle vom Ufer zurückgeworfen wird, durch durchsichtige Körper, zum Theil die Bewegung fortsetzt, daß er endlich, im Auge angelangt, durch

The New Woman Goes Global

12. 'EGERTON, George' (pseud.); Adelbert von HAGEN (translator).

Grundtöne. "Keynotes". Autorisierte Uebersetzung aus dem Englischen ... mit dem Portrait der Verfasserin. Zurich, Erfurt, and Leipzig: Eduard Moos. 1896.

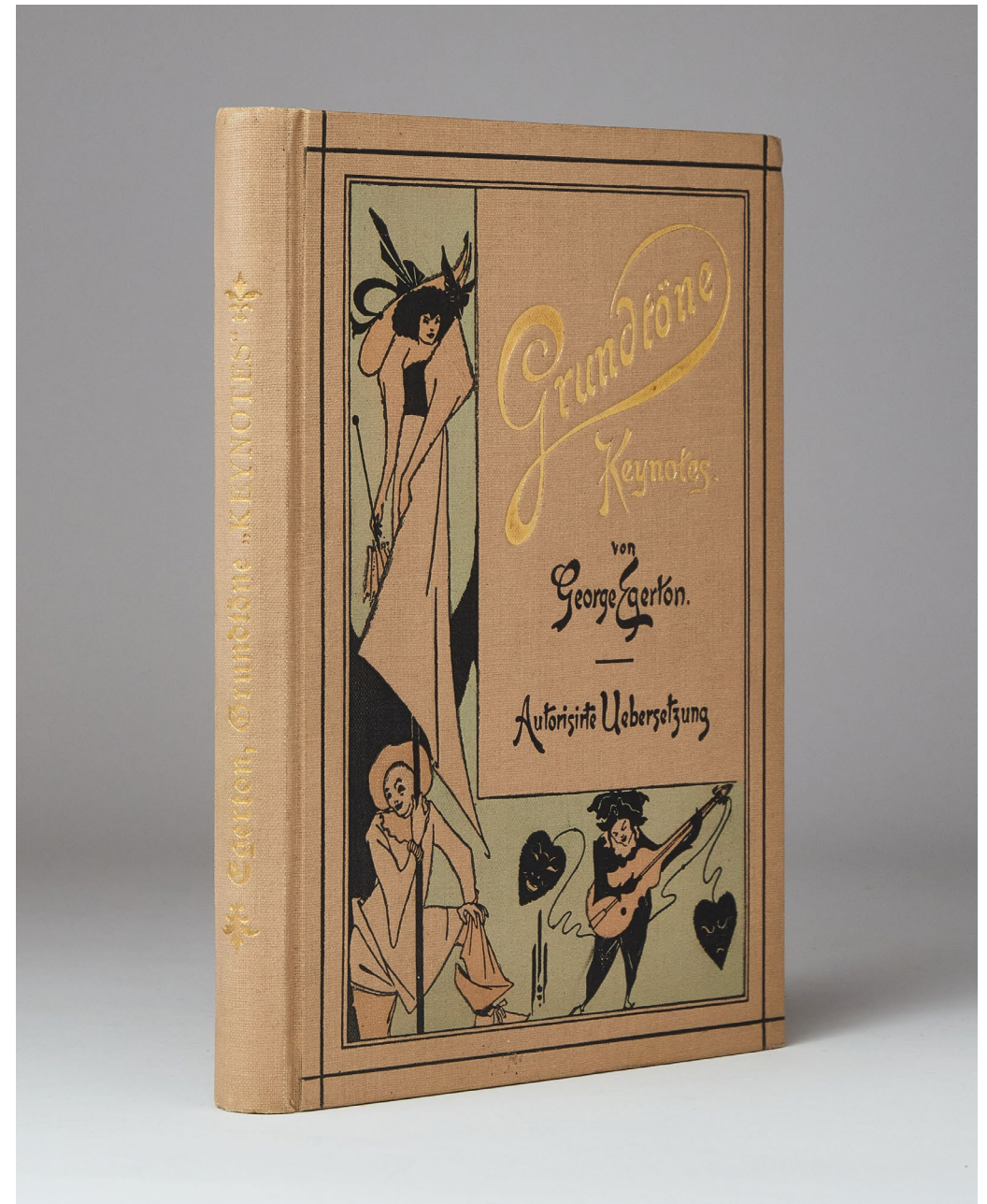
£850

8vo. Publisher's mauve and pale green boards illustrated by Beardsley, upper board lettered in gilt and black, spine lettered in gilt (gothic letter), yellow patterned endpapers, edges stained red; pp. 192, 48 (advertisements), photographic frontispiece of Egerton with tissue guard, title-page repeating design by Aubrey Beardsley (adapted from first edition of *Keynotes*), lithographic floral headpieces; corners and spine ends lightly rubbed; sporadic light foxing; a very good copy; 1918 ownership inscription of Elizabeth Laska to front free endpaper.

Very rare third edition, published three months after the first, of the first translation of George Egerton's *Keynotes* into German, with a title-page by Beardsley adapted from the first English edition seemingly not present in the first German edition.

Born Mary Elizabeth Annie Dunne (1859–1945), Egerton's *Keynotes* was instrumental in shaping the New Woman movement. Enormously popular, it went through six English editions within months of publication and enjoyed similar success in the present German, with three editions in as many months.

It was highly esteemed by the Riga-born German biographer of women (often considered a pioneering New Woman herself) and literary critic Laura Marholm, who reviewed the work both in the *Frankfurter Zeitung* (22 April 1894, predating the work's appearance in German by two years) and in her *Das Buch der Frauen* (*Six Modern Women*): 'The point on which [*Keynotes*] differs from all other well-known books by women is the intensity of the awakened consciousness. It follows no pattern and is quite independent of any previous work; it is simply full of a woman's individuality' (trans. Brooke Cameron, p. 309).

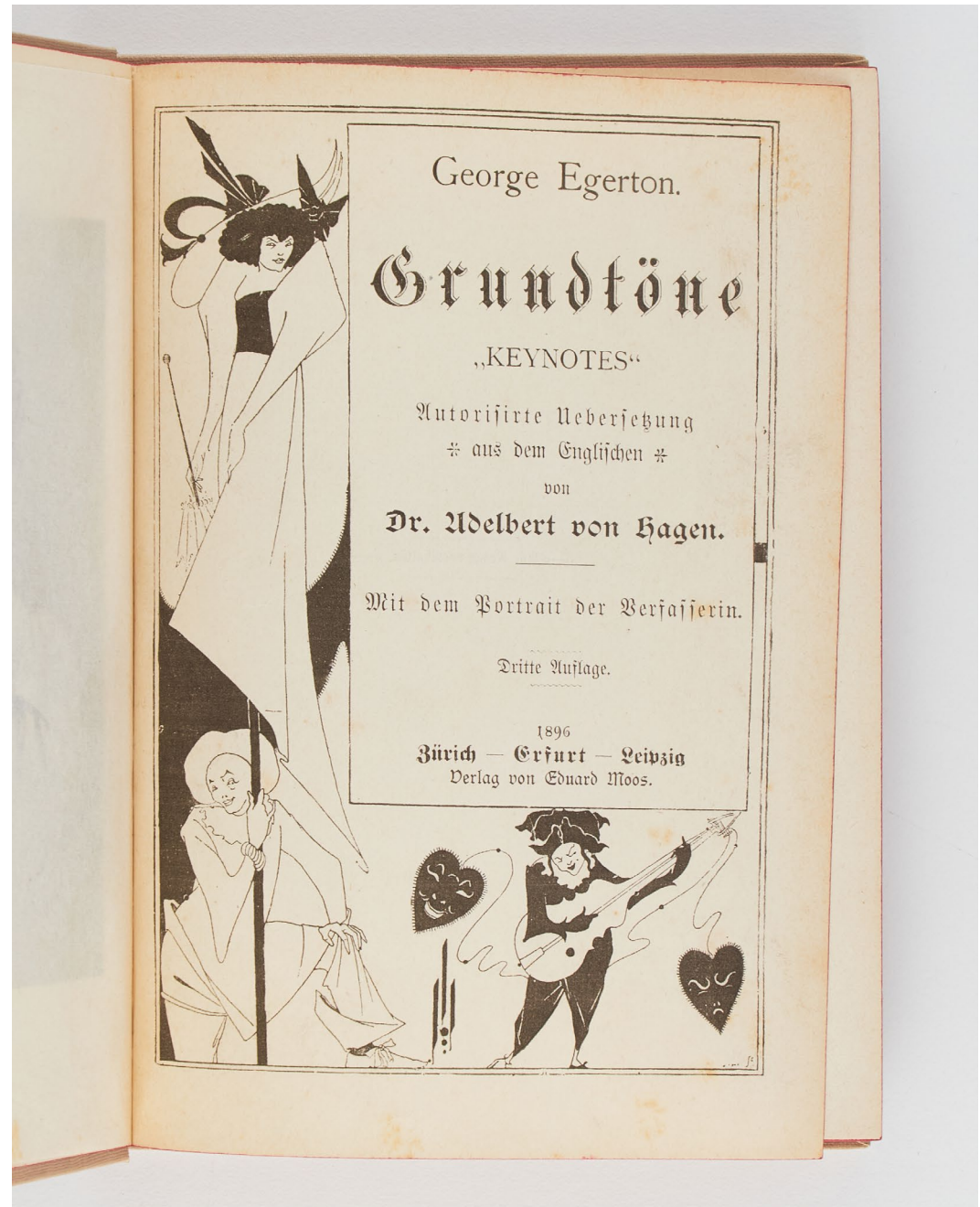


Marholm's early introduction of *Keynotes* to German audiences was known to Egerton: a week after Marholm's article appeared in the *Frankfurter Zeitung*, Egerton informed John Lane of the review, which included 'some very flattering things about the poor little writer' (quoted in Brown, p. 146); 'The article was part of a series by Marholm that was subsequently published in 1895 as *Das Buch der Frauen*, and in English translation by Lane in 1896, where the chapter on Egerton bears the title "Neurotic Keynotes"' (ibid.).

The first edition was seemingly published without the illustrated boards or the title-page by Beardsley (see the copy at the University of Zurich); all editions bear a prefatory note from Egerton to the translator, in English: 'Here let me offer you my thanks for your work and the evident liking that prompted you to do it'.

OCLC finds a single copy of any German edition outside continental Europe, at the University of Delaware; not on Library Hub.

See Gertner Zatlin 824; Samuels Lasner 25n.



וְאָמַר חֲסִידָהּ אֶחָד מִן הַכְּרִיסְטִים לִפְנֵי
 הַמֶּלֶךְ בְּיָמֵי הַחֹדֶשׁ הַזֶּה אֲשֶׁר עָשָׂה הַמֶּלֶךְ לְמִדְבָּרִי
 אֶסֶר וְכֵן טוֹב עַל הַמֶּלֶךְ עֹמֵד בְּבֵית הַמֶּלֶךְ
 בְּיָמֵי הַמִּשְׁכָּן אֲמַת וְאָמַר הַמֶּלֶךְ תִּלְחֹו עֲלֵי
 וְיִתְּנֵהוּ אֶת הַמֶּלֶךְ עַל חֶסֶד אֲשֶׁר הֵבִיז לְמִדְבָּרִי
 וְהָמָּה הַמֶּלֶךְ שֶׁכָּבֹה : בְּיָמֵי הַחֹדֶשׁ נָתַן הַמֶּלֶךְ
 אֶת הַמֶּלֶךְ לְאֶסְתֵּר הַמִּלְכָּה אֶת בֵּית הַמֶּלֶךְ
 עַד הַחֲזָקִים וּמִדְבָּרִי בָּא לִפְנֵי הַמֶּלֶךְ בִּי
 תִּלְחֹו אֶסְתֵּר מִהָחֹדֶשׁ לָהּ וְכֵן הַמֶּלֶךְ
 אֶת שְׂבָעָתָהּ אֲשֶׁר תִּעֲשֶׂי מִמֶּנּוּ וְיִתְּנָהּ לְמִדְבָּרִי
 וְתִשָּׁא אֶסְתֵּר אֶת מִדְבָּרִי עַל בֵּית הַמֶּלֶךְ :

מִלֵּל . מִלֵּל . מִלֵּל . מִלֵּל . מִלֵּל . מִלֵּל .
 מִלֵּל . מִלֵּל . מִלֵּל . מִלֵּל . מִלֵּל . מִלֵּל .
 מִלֵּל . מִלֵּל . מִלֵּל . מִלֵּל . מִלֵּל . מִלֵּל .
 מִלֵּל . מִלֵּל . מִלֵּל . מִלֵּל . מִלֵּל . מִלֵּל .
 (גִּישׁ . גִּישׁ) (פִּסְקָה . פִּסְקָה) (פִּסְקָה . פִּסְקָה)

The present writing manual describes how to properly cut a quill and the appropriate position of the hand and the arm for writing (showing examples of 'clumsy' and proper techniques) before detailing a variety of German (Kurrent, Kantzlei, Fraktur), blackletter (Textura and Rotunda, the description of the latter making reference to the Schwabacher and Wittenberger types), Roman (italic, antiqua, Roman capitals), Greek, and Hebrew scripts. **A significant portion of the text is dedicated to Hebrew, including passages from the Book of Esther, an explanation of the theory of gematria, and three pages of sheet music;** Fugger also makes reference to the work of Hebraist Sebastian Münster.

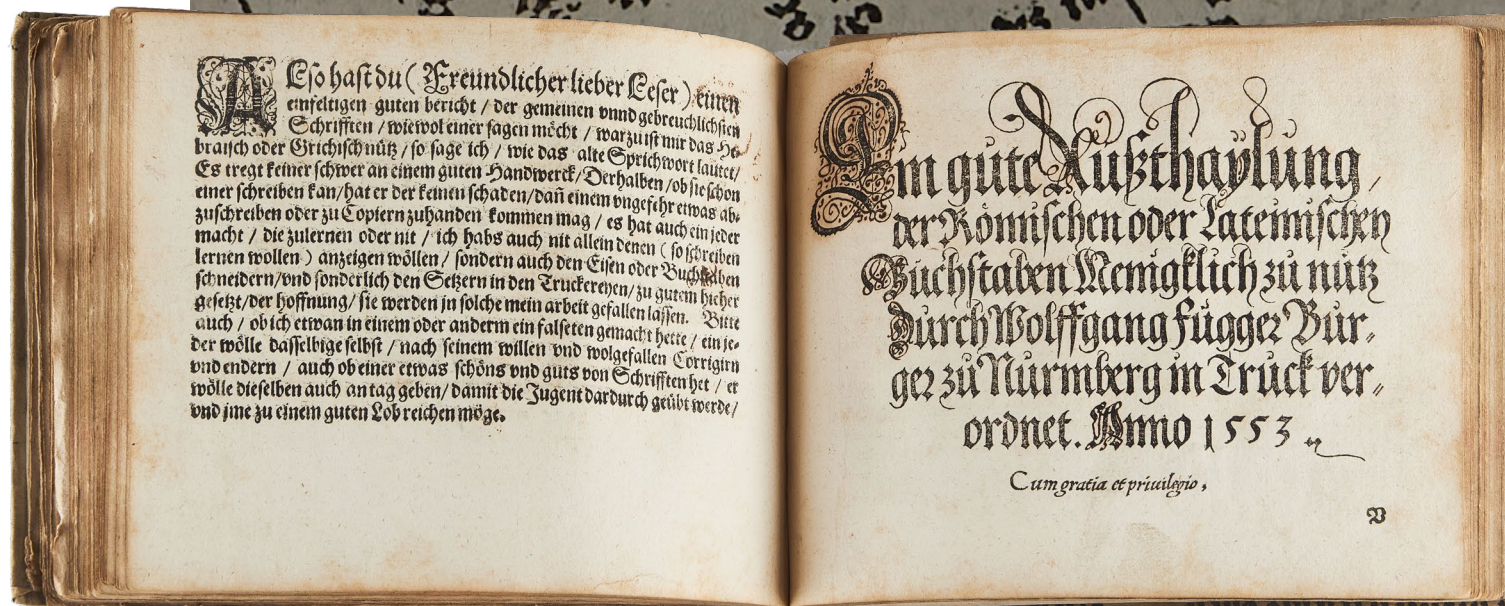
The eighteenth-century German bibliographical note mentions the earlier calligraphic work of Johann Neudörffer the Elder – Fugger's teacher (to whom he refers in the present text) and the author of the first notable German calligraphy manual in 1519, who in turn had collaborated with Durer – adding a reference to Doppelmayr's 1730 *Historische Nachricht von den nürnbergischen Mathematicis und Künstlern*. Fugger also owes much to Dürer, his geometric Roman capitals in the final portion reminiscent of Dürer's 1525 *Unterweysung der Messung*. The second edition reuses the plates of the first and the content of the text is unchanged, the date of 1553 from the first edition appearing as a part-title to both editions.

Gerlach (also known as Dieterichin) likely acquired the plates from the heirs of the printer of the 1553 edition, Valentin Gessler (d. 1576). In this edition, however, Gerlach employs a variety of sizes of text and distinctly more elaborate woodcut initials than Gessler, replacing his fleurons with elaborate woodcut tailpieces.

The binding reuses a fragment of German manuscript waste (?first half fourteenth century), comprising c. 11 lines of visible text in three columns, from verses 34 and 35 (front board: 'qualitate factor[um]. iudex ver[us] est iustus [...] non putam[us] ite[randa]'; rear board: '[complec]tatur velut quib[usdam] fid[e]i sue brachiis [...] Prophetavit itaq[ue] Simeon') from St Ambrose of Milan's commentary on the Gospel of Luke, this portion, on the Nunc Dimittis, cited by Aquinas in his *Catena aurea*.

Both the first and second editions are rare both institutionally and in commerce, and are often found incomplete. Collectively, OCLC finds ten copies in the US (Columbia, Harvard, Huntington, Illinois, LoC, Morgan, Newberry, SMU, Stanford, Yale) and only two in the UK (BL, NAL).

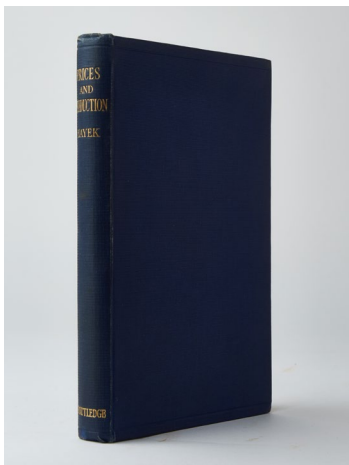
Becker 56; BM STC German, p. 327 (imperfect); Brunet II, col. 419 (1553 edition but not mentioning printer); Graesse II, p. 645 ('Nürnberg 1553'); Jessen 2269; VD16 3336/3338. Not in Adams.



'One of the Most Frightful Muddles I Have Ever Read' (Keynes)

14. HAYEK, Friedrich August von; Lionel ROBBINS (*foreword*). *Prices and Production*. London: George Routledge & Sons, Ltd. 1931. £4,000

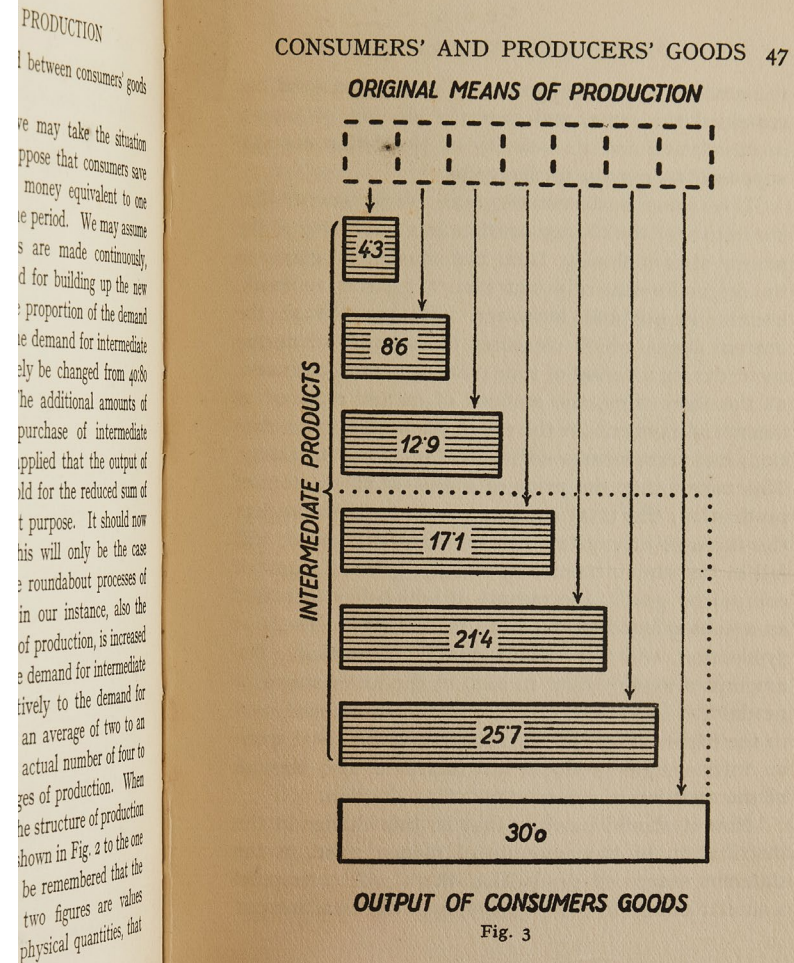
8vo. Original blue cloth, lettered in gilt to spine; pp. xv, [1], 112, [14 (advertisements)]; browning to endpapers, a little spotting to edges and first few leaves, but general a very good, clean copy; contemporary ownership inscription 'T. I. Jones, Tŷ Clwyd, Ystrad Mynach, Ionawr 1932' in black ink to front free endpaper, occasional pencil side-lining (see below).



First edition, scarce in commerce and narrowly preceding the first edition in German, of the most groundbreaking work by John Maynard Keynes's arch-rival, our copy with contemporary Welsh provenance.

This is the second book by Austrian economist and philosopher Friedrich Hayek (1899–1922), published when he was thirty-two; it appeared in German in the same year as *Preise und Produktion* (Vienna: Julius Springer). *Prices and Production* contains four lectures he delivered at the London School of Economics and Political Sciences between 1930 and 1931. It is regarded as his principal contribution to capital theory, examining interest rates and their effect on trade cycles. The work is also notable for introducing the Hayekian triangle as a means of analysing the structure of production.

John Maynard Keynes (1883–1946) was famously scathing in his assessment of Hayek's book, describing it as 'one of the most frightful muddles I have ever read' and 'an extraordinary example of how, starting with a mistake, a remorseless logician can end in Bedlam' (Wapshott, p. 97).



The lectures, however, were considered such a success that Hayek was offered the Tooke Chair of Economic Science and Statistics at LSE, a position he accepted in 1931.

This first edition of *Prices and Production* was published as number 107 in the 'Monographs by Writers Connected with the London School of Economics and Political Science' series, part of the LSE's Studies in Economics and Political Science. Lionel Robbins (1898–1984), British economist and author of the foreword, was instrumental in Hayek's appointment to the LSE, where he taught until his move to Chicago in 1950.

Provenance: From the library of Thomas Ieuan Jeffreys-Jones (1909–1967), lecturer of political history and economics at Coleg Harlech and later warden. At the time of the inscription in the present volume, he had just graduated with first-class honours in Economics at the University College of South Wales and Monmouthshire in Cardiff.

Cody & Ostrem B-2; see Wapshott, *Keynes Hayek: The Clash That Defined Modern Economics*, 2012.

have already succeeded, with the help of the additional money, in completing the new processes of longer duration, they will receive increased money returns

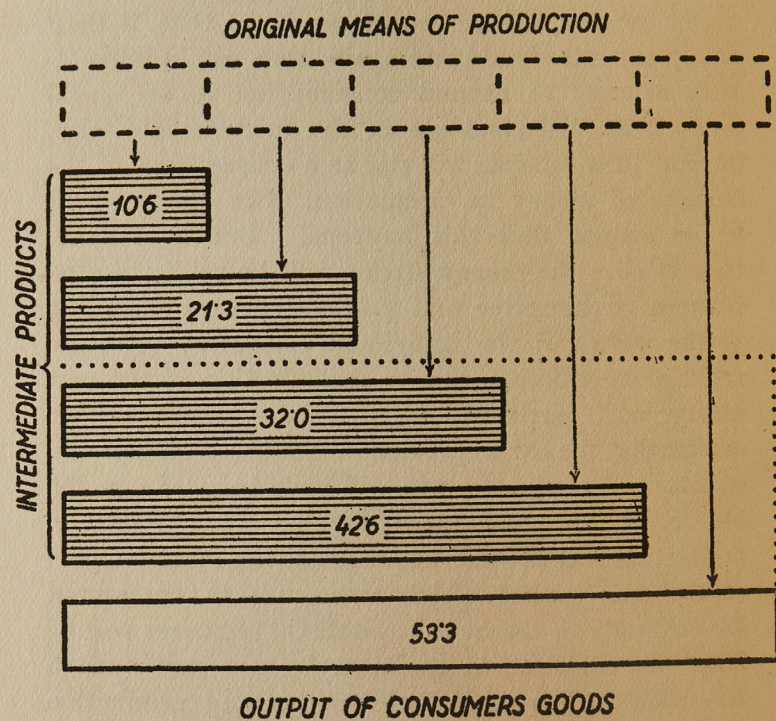


FIG. 5.

for their output which will put them in a position to continue the new processes, i.e., to expend permanently a larger share of their money receipts upon intermediate products without reducing their own consumption.

History & Politics from India to Mexico

15. **HORN, Georg.** *Dissertationes historicae et politicae.* Leiden: Franciscus Hackius. 1655. £550

12mo. Late seventeenth-century mottled calf, boards double-filletted in gilt, fleurs-de-lis cornerpieces, centrepiece incorporating Christogram 'IHS' and Three Nails, spine gilt in compartments with crowned dolphin and fleur-de-lis gouge at foot (Olivier pl. 2522 fer 17, see below), edges sprinkled red; pp. [16], 389, [27 (index)]; title-page engraved, woodcut initials, head-, and tailpieces; upper hinge with 60-mm split but holding firm; minute abrasion to upper board, corners worn, tailcap chipped, subtle restoration to endcaps and joints at head; the occasional small spot, light toning to first and final ff.; overall a very good, crisp copy; early ownership inscription 'Colleg[ium] Rotomag[ensis] Societ[atis] Jesu' in brown ink to title (see below).

First edition of this uncommon collection of essays on history and politics by the Protestant historian Georg Horn, our copy bound for the library of the Jesuit College of Rouen.

Georg Horn (Georgius Hornius, 1620–1670), a German Protestant scholar and professor of history at the universities of Harderwijk and Leiden, was among the most widely read historical writers of the Dutch Golden Age. His *Dissertationes historicae et politicae* gathers essays on a wide range of subjects, including the origins of the Batavians, the Aztec Empire, democracy and aristocracy, India and Vasco da Gama, and the rise of the Saracens, with discussions of Muhammad and the origins of Islam. Like his other, better-known works, notably *De originibus Americanis* (1652) and *Arca Mosis, sive Historia mundi* (1666), the *Dissertationes* reflects Horn's ambition to present universal history through the lens of contemporary Protestant scholarship.

This copy comes from the library of the Jesuit College of Rouen, one of the most important educational institutions in early modern France.

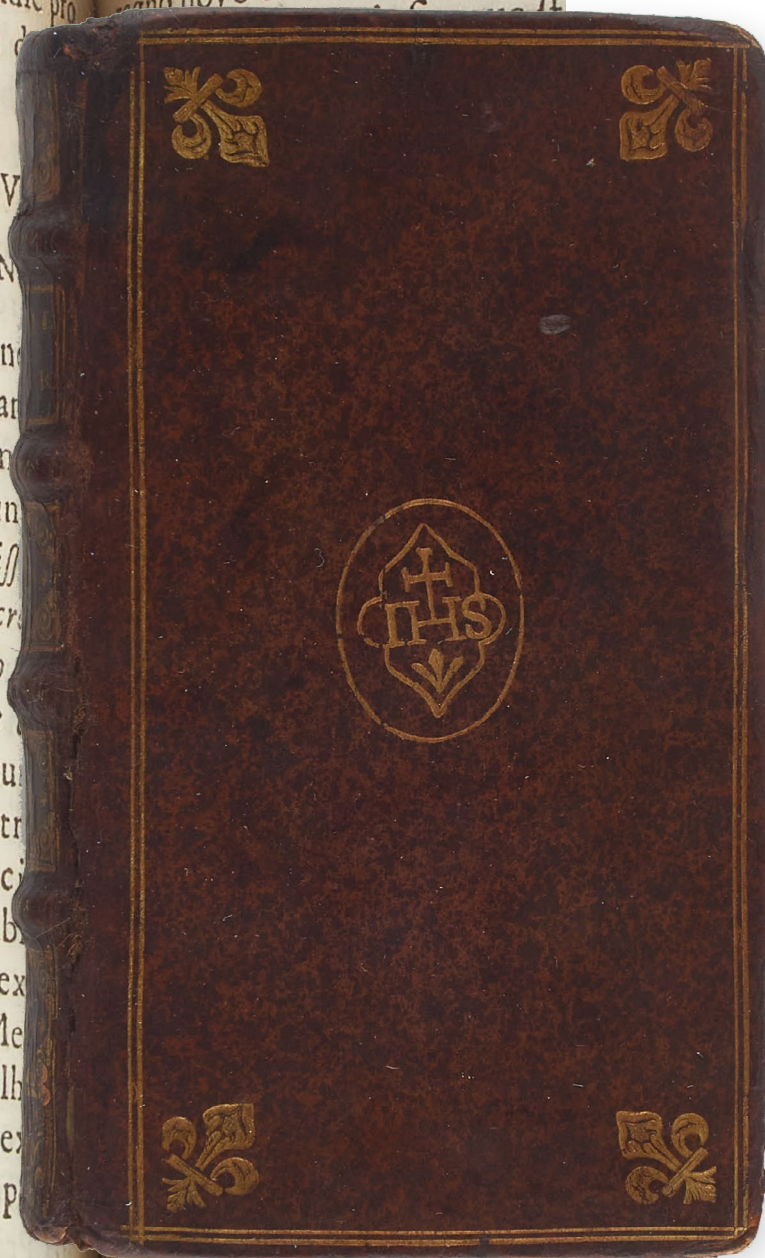


parentibus prolis auspiciatissimum
Electoris conjugium cum Auriaca Prin-
cipe facit, & tot vota quæ quotidie pro
successu ac incremento inclytæ d
suscipiuntur.

DISSERTATIO XXIV
De Imperio MEXICANO

1. **C**ultissima inter American
peria duo fuerunt, Mexican
Peruanum. In Mexicano hæc im
axiomata Politica observari possun
2. *Cum Tatellulcani defeciss
Mexicanis, eorumque potentia cr
indies, Mexicani de Rege creando
rarunt. Placuit Senatui eligere
neum. Variæ possunt esse causæ, cu
teritis indigenis, Respublica ad extr
deferenda sit: sive ad evitandas ci
factiones, sive ut nova ad Rempub
accessio fiat: sive ad amicitiam ex
rum comparandam. Quæ ratio Me
nos movit, qui ut sibi Regem Culb
conciliarent, vicinum potentem, ex
potissimum familia Regem sibi p
dum existimarunt.*

3. *Rex Acamapixtli moribundus præ-*
cepit



Established in 1593, its alumni included Pierre Corneille, Bernard Le Bovier de Fontenelle, and the explorer René-Robert Cavelier, Sieur de La Salle. Following the expulsion of the Jesuits in 1762, the institution continued as the Collège Royal; its buildings now house the Lycée Pierre-Corneille.

The spine bears tools associated with bindings produced for Louis de France, the Grand Dauphin (1661–1711), eldest son of Louis XIV.

Outside continental Europe, OCLC and Library Hub find three copies in the US (Florida Atlantic University, Newberry, and Wisconsin) and five in the UK (Aberdeen, Bodleian, Glasgow, Edinburgh, Trinity St David), to which CLC adds Carlisle Cathedral.

CLC H981; STCN 061448036; USTC 1819058.

A Beautifully Bound Wedding Gift

16. [HYMNAL; Johann Andreas CRAMER (editor).] Allgemeines Gesangbuch ... vierte Ausgabe. Altona: 'gedruckt bey dem Koenigl. privil. Buchdrucker J.D.A. Eckhardt'. 1784.

[bound with:]

[PRAYERBOOK.] Tägliches Gebetbuch. Bestehend in Morgen- und Abend-Segen auf alle Tage der Woche ... Altona: 'zu haben bey dem Buchbinder H[einrich] C[hristian] Gutacker, am Rathhausmarkt. [S.a. (c. 1784-86)].

[and:]

[COLLECTS, EPISTLES, and GOSPELS.] Die Collecten, Episteln und Evangelia auf alle Sonn-und-Fest-Tage durchs ganze Jahr ... Altona: 'zu haben bey dem Buchbinder H[einrich] C[hristian] Gutacker, am Rathhausmarkt. [S.a. (1784)].

£2,250



8vo. Sumptuously bound in eighteenth-century shagreen with silver clasps, centrepieces, and bosses to both boards, all engraved to a floral design, centrepiece to upper board engraved with initials 'JC BW' and to rear board 'JO St.', dated 1796; edges gilt and gauffered to a floral design, makers' marks 'FAL' and three-tower Copenhagen assay mark surmounting the letter 'F' to inside of clasps, floral gilt brocade endpapers; pp. [24], 1200, [24 (contents)]; *Gebetbuch*: pp. 48; *Collecten*: pp. 72; woodcut cypher of Christian VII to title of *Gesangbuch*, woodcut Danish royal emblems to A2^v and A3^r, text in two columns, typographic headpieces; sometime subtly rebaked with original spine relaid, upper joint split but holding; light foxing throughout, sporadic light browning; else very good.

Rare fourth edition (first 1780) of this Altona-printed hymnal issued under King Christian VII of Denmark as Duke of Schleswig and Holstein, with proceeds benefiting schoolmasters, orphans, and the poor, our copy in a magnificent Danish binding dated 1796 and bound with rare Altona-printed prayers and Gospels.

Altona, the westernmost portion of present-day Hamburg, was granted municipal rights by Frederik III, King of Denmark and Duke of Holstein, in 1664. The privilege of the present hymnal grants publication rights exclusively to the orphanages of Schleswig, Flensburg, and Thurn; the school for the poor at Meldors; and the schoolmasters' seminary at Kiel 'in such a way that they may procure, at common expense, the printing of two editions of [the Schleswig-Holstein], one in finer print and one in coarser print, and as often as artistically necessary, through those local printers with whom they can best collaborate' (f. A2, *trans.*).





A quarter of the resulting profit was to go to the schoolmasters' seminary and the remainder to be distributed equally.

The *Gesangbuch*, containing over nine hundred hymns, was edited by German theologian, lyric poet, and hymnist Johann Andreas Cramer, who wrote almost two hundred and fifty of the hymns and whose 'religious songs and his adaptation of the Schleswig-Holstein hymnal prioritized the educational aims of the people over the expression of religious feeling' (*Deutsche Biographie*, trans.); written in the spirit of the Enlightenment, it also included the rewriting of several older hymns as well as some sixty contributions from Friedrich Gottlieb Klopstock and Christian Christian Furchtgott Gellert, and, interestingly, multiple hymns on epidemics (see Hettrick, 'Old Hymns for Our Time' (2022)).

Our copy is in a beautiful contemporary binding of shagreen with silver furniture, dated 1796, the bosses bearing the three-tower assay mark of Copenhagen. The handsome silver centrepieces are respectively engraved 'JC BW' and 'JO St | 1796', likely bound as a gift for the engagement or 1797 wedding of Catharina Breckwolddt and Jochim Stehr of Blankenese, a suburban quarter of Altona. The endpapers bear (largely in a twentieth-century hand) a continuous family provenance spanning a century and a half, beginning with the ownership

inscription of their daughter, Catharina Sophia Tiemann (*née* Stehr), passing to her daughter and thence by descent to P.J. Kröger in 1949.

Hymnal: We find no copies of this edition outside Germany and Denmark. *Prayerbook*: no copies traced outside Germany. *Collects*: Library Hub finds a single copy, at the Bodleian.

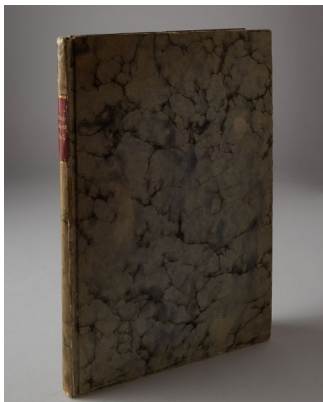
Hymnal: VD18 13372599 (calling for only 22 pp. of contents); Holzmann & Bohatta II 6166. This edition not in *Bibliotheca Danica* (see vol. I, col. 381). *Prayerbook*: VD18 14318466. *Collects*: VD18 10168672. See *A Dictionary of Hymnology* (1892), p. 267.

Übergeben für den...
Geburts...
Dieses alte...
...
...
...
...
...
...
1949 im Mai... P.J. Kröger

Bureaucratic Hell

17. ILLINY, György. *Der Bettel-Dichter als Rechtsfreund, und die Gerichts-Pflege des Unterreichs; oder die jüngste Verkündigung, und die Vertheidigung eines angeblichen Narren. Erster Theil* [all published]. Miskolc: Ludwig Tóth v. Csögle. 1845. £500

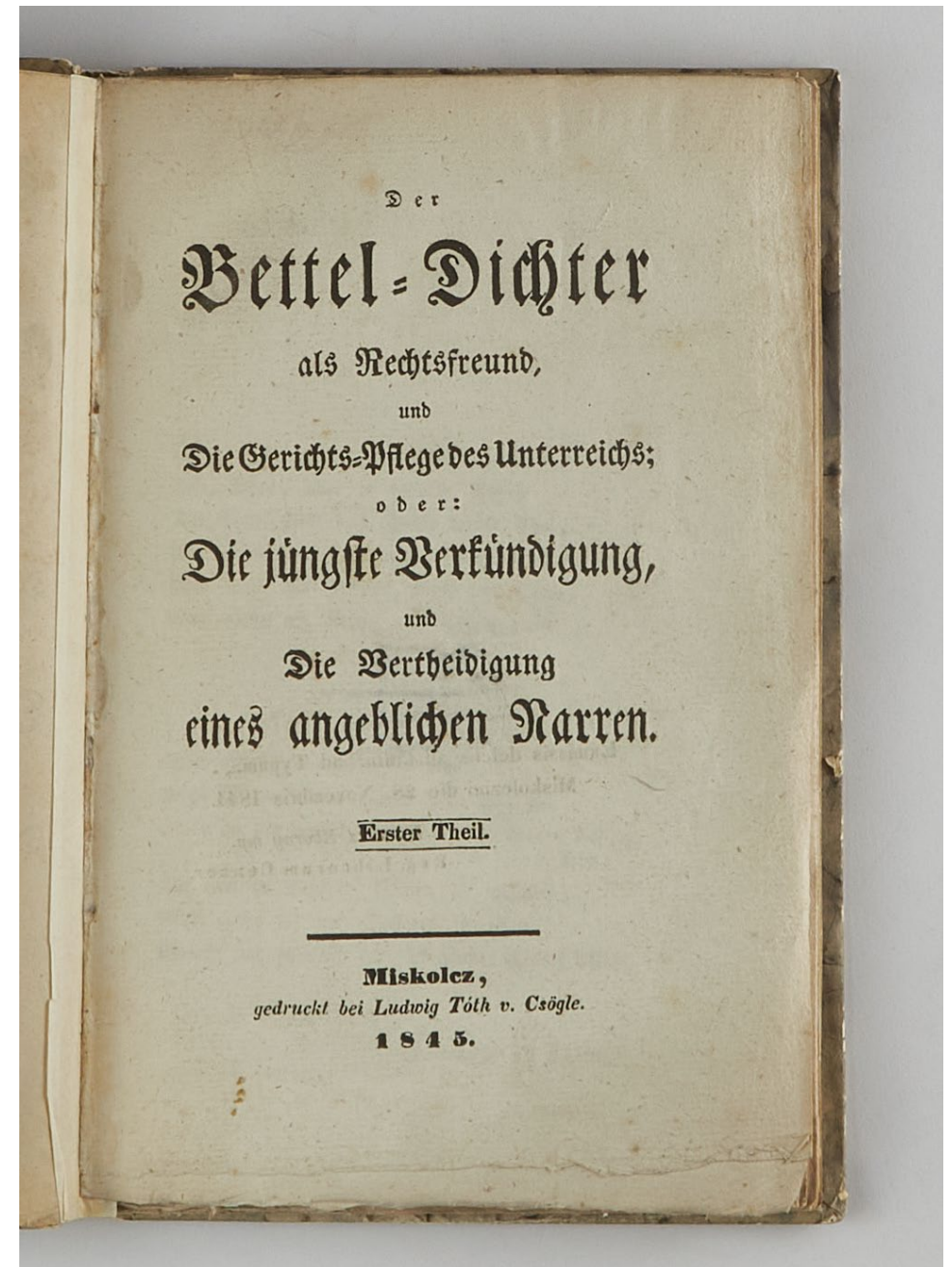
8vo. Uncut and largely unopened in later Hungarian marbled boards, gilt red morocco lettering-piece to spine, publisher's printed wrappers (text within typographic borders) bound in; pp. 99, [1 (errata)]; wrappers slightly dusty with small hole to upper wrapper touching a single character, verso of upper wrapper reinforced at inner margin, nineteenth-century collector's stamp to title verso removed at an early date; uncut and largely unopened, internally very good; a very good copy.



Very rare first and only edition of this bizarre, proto-Kafkaesque play featuring a journey to a court of law in Hell, written by a self-proclaimed madman who believed that God had chosen him to save the people of Hungary.

György Illiny (elsewhere Georg von Illiny or von Illenfeld) was apparently incarcerated due to mental illness at psychiatric institutions in Vienna and Ybbs, and in the 1830s moved to Sátoraljaújhely; at the time of publication he was living in the northeastern Hungarian town of Miskolc, where this work was published, and by the end of the decade he found himself in Borsod.

Der Bettel-Dichter als Rechtsfreund (*The Beggar-Poet as Legal Assistant*) opens with the protagonist, the Reichsritter von Ehrenfeld, an impoverished nobleman-turned-merchant, eating in his one-room residence with his four children. He then finds himself alternately in prison, in a hotel, and in a court of law in Hell, in a surreal plot which blends the real and the fantastic in a mockery of authoritarian politics.





Whilst in Hell, he finds himself tied up, taunted by a maniacally laughing ghost, and handed a stack of complex petitions to fill out in order to argue his case, which is attended by pompous judges and the demonic bureaucrats Anaconda, Boa, Adder, Bullfinch, Fieldmouse, as well as Salt-Devils, Field-Devils, and Grain-Devils.

The character of von Ehrenfeld is perhaps inspired by Illiny's own life: the *Österreichisches Adels-Lexikon* records a bourgeois trader, Georg Andreas Illin, who was ennobled as von Illenfeld in 1787 and resided in the Hungarian town of Schmöllnitz (Szomolnok, now Smolník in present-day Slovakia).

The fifth and final act, entitled *The Provisional Victory of Persecuted Innocence*, is a celebration of Hungarian independence featuring twenty-four male and female Hungarian travelling musicians in national dress singing a patriotic hymn. Meanwhile, the villains – the magistrates and other bureaucrats of the regime – end up in chains as the curtain falls. *Der Bettel-Dichter* was notably published only three years before the outbreak of the 1848–1849 Hungarian War of Independence against the Habsburg Empire.

Although *Der Bettel-Dichter* functions as a standalone work, Illiny also wrote supplements on the same theme in the form of *Grundgesetze oder die Wegweiser ins verlorne Paradies* (Miskolc, 1845) and *Der Juden-Messias als Rechtsfreund, als Hausirer, als Bettler, und als Narr* (Kaschau (now Košice, Slovakia), 1851), likewise classed as the 'defense of an alleged madman'.

OCLC finds only two copies, at the Anna Amalia Bibliothek and the Hungarian Academy of Sciences; KVK adds two others, at the ÖNB and Frankfurt; no copies traced in the US or UK.

Kertheny, p. 218; Petrik II, p. 208; not in BM STC Hungarian.

Youth Magazine for Viennese Jews

18. [JEWISH YOUTH MAGAZINE.] Jüdische Jugend. Zeitschrift für die jüdische Jugend Österreichs. [Nr. 1. I. Jahrg.-Nr. 6. III. Jahrg.]. Vienna: Victoria-Druckerei. [September/October 1935-June 1937.] **£2500**

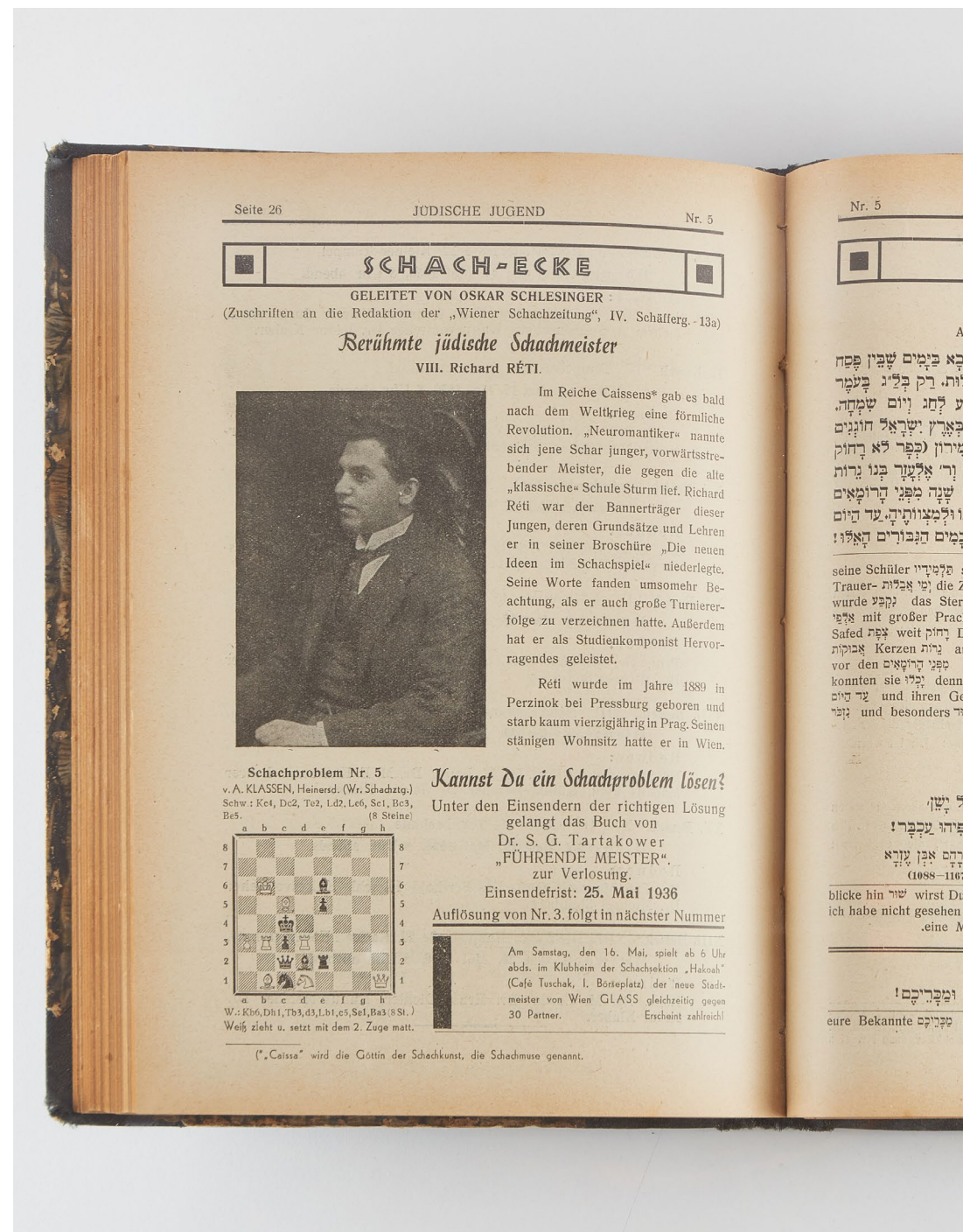
Twenty issues (of twenty-four?) bound in two volumes. Original wrappers printed in dark brown, bound together in contemporary half navy cloth with marbled sides, blue endpapers; small tear to upper joint of vol. II neatly repaired; browning to wrappers of a few 1936 issues, light toning throughout; else very well preserved; December 1935 issue with 5-Groschen stamp and postmark to title, address labels of Professor E.M. Klarmann to several issues (*see below*).

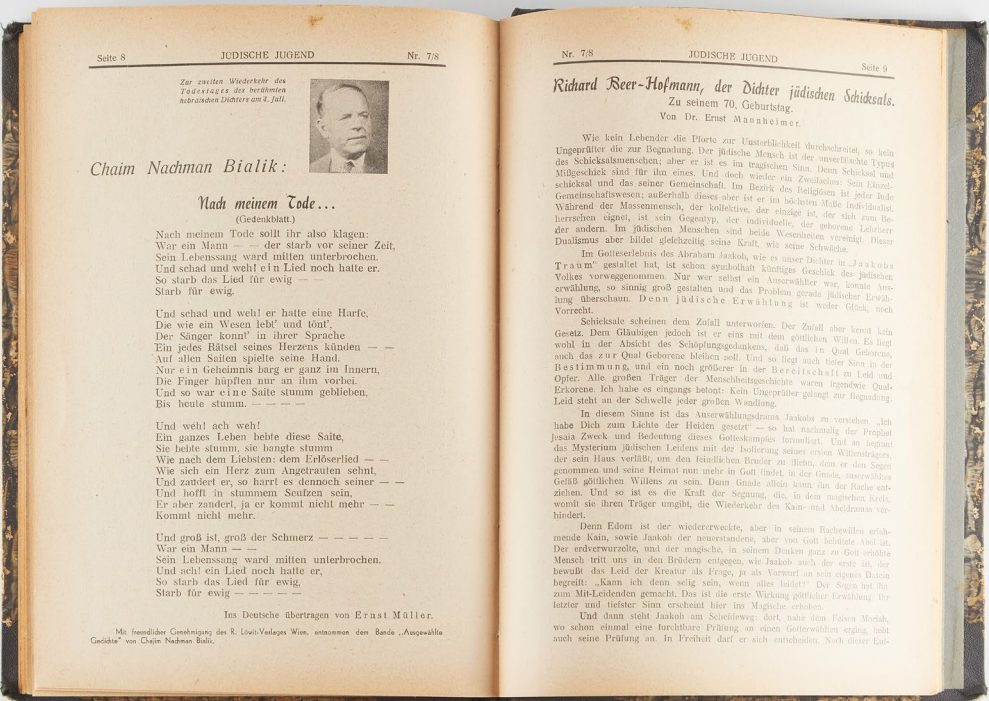
Twenty issues of this very rare Viennese magazine for Jewish youth, printed on the eve of the Anschluss and featuring contributions by the likes of Stefan Zweig, Chaim Bloch, and Chaim Nachman Bialik.

The magazine was issued by the Jüdisch-Kultureller Elternbund (Jewish-Cultural Parents' Association), established in 1934 as part of an initiative on the part of Jewish teachers to support Jewish schoolchildren in Vienna in religious and cultural matters.

The association established a youth library, organised events and holiday celebrations, gave lectures, and arranged excursions. *Jüdische Jugend* provides an extraordinary glimpse of Jewish life in Vienna immediately before the Anschluss.

It includes, *inter alia*, book recommendations, a chess column profiling famous Jewish chess players, a 'photo corner' featuring reader submissions, and a column with photographs and political reports from Palestine, jokes and crosswords in Hebrew, a crafts section (with instructions for making wallet bindings, portable watercolour sets, and Purim masks), and articles on the history of the Jews of Split, Rembrandt's Jewish subjects, Tomáš Masaryk, Ludwig Zamenhof (creator of Esperanto and author of the first Yiddish grammar), a life of Richard Beer-Hoffmann written on the occasion of his seventieth birthday, a Jewish institute for the blind, and much more. The inaugural issue (September/October 1935) opens with a preface by David Feuchtwang, chief Rabbi of Vienna, who died the following year.





There are also contributions by student readers, including Elfriede Pick, then aged sixteen; due to Nazi intervention she would later be expelled from the University of Vienna after a single term studying mathematics and physics. **The October 1936 issue features Stefan Zweig's *Die Legende der dritten Taube* (*The Legend of the Third Dove*), an allegorical, anti-war story written during the First World War inspired by the story of Noah's Ark:** here, a third dove is sent out from the ark to find dry land, but instead of returning to the ark finds a peaceful spot and chooses to stay there. It is reproduced here with the permission of Dr Martha Hofmann, who had included the short story in her 1925/26 *Jüdischer Almanach auf das Jahr 5686*, a literary annual featuring contributions by the likes of Werfel and Schnitzler with illustrations by Floch, Chagall, and others. **Also included is an extract from Chaim Bloch's 1925 tale of the Golem of Prague (*Der Prager Golem*, here published as *Golem-Geschichten*), as well as the poem 'Nach meinem Tode' by Israel's national poet, Chaim Nachman Bialik, from the 1922 collection *Ausgewählte Gedichte* (translated into German by Ernst Müller).**



The magazine came under fire by the Stadtschulrat für Wien, the city's educational authorities. Synagogue and school services were 'jointly organised by the Jewish Community of Vienna and the Stadtschulrat, as with Christian denominations. What the Austrian school authorities demanded in these years was patriotism. In 1936, the Stadtschulrat refused permission to use the magazine *Jüdische Jugend*, published by the Zionist Judisch-kultureller Elternbund, in religious instruction' (Spevak, p. 604, trans.).

The October 1936 issue features a brusque letter from Privy Councillor and State School Inspector Oskar Freund complaining that the preceding issue had advertised a lecture he was to give at the inauguration of Vienna's Jewish Commercial school, noting that he had 'expressly declined the invitation of the founder of the school [...] citing its incompatibility with [his] official position' (p. 7, trans.).



BLICK AUF EREZ ISRAEL

Der Wald von Mischmar-Ha-emek.

Jerusalem, 14. V. 1936.

„Großer Brandschaden entstand im Wald bei Mischmar-Ha-emek. Der Wald wurde fast vollkommen vernichtet.“

Nichtern und trocken ist der kurze telegraphische Bericht, und doch wieviel Kummer, vernichtete Hoffnungen, trübseliges Mühen vieler Jahre sind darin enthalten! In jahrelangen, heroischen Mühen schufen die Steller von Mischmar-Organisation „Hischomer Hazair“, einen Wald auf den verkarsteten Hängen des Karmelgebirges. Dieser Wald war nicht nur der Stolz der Steller von Mischmar-Ha-emek, sondern des ganzen jüdischen Palästina. Würde ja damit gezeigt, daß dieses Land, das ehemals von grünen Eichen- und Kiefernwäldern bedeckt, und dann infolge kulturfeindlicher Mißwirtschaft in vielen Jahrhunderten wald- und fast harnlos geworden war, wieder Wälder zu tragen beginnt. Wollten die Araber Palästina der Welt beweisen, daß sie infolge ihrer zivilisations- und kulturfeindlichen Haltung keinen Anspruch auf dieses Land besitzen, so konnten sie dies nicht besser tun, als durch die sinnlose Verwüstung dieses Kulturwerkes. Aus diesem Werke der Zerstörung spricht der Haß, welchen eine dem Untergang geweihte Welt einer neuen, werdenden Welt entgegenbringt. Es ist wie Prof. Ch. Weizmann jüngst bei der Eröffnung des Aerziengrosses in Tel-Awiv sagte, der letzte Versuch der Wüste, das Werk des Aufbaus zu hemmen. Es ist aber ein Gesetz der Menschheit, daß die Wüste der Kultur weichen muß. So konnte wohl der wundervolle Wald von Mischmar-Ha-emek dem Vernichtungswillen der Wüste fallen, aber an Stelle des einen Waldes werden viele andere und größere Wälder entstehen.

Dr. Ch. Schieber.



Die Ruine der Synagoge des Rabbi Simon bar Jochai in Meron. — Vgl. hierzu den dreibezüglichen Artikel in der letzten Nummer. — Photo: Keren Hayesod-Artiv.

Die Eröffnung der Levantemesse in Tel-Awiv.

Allen Störungsversuchen von arabischer Seite zu Trotz, wurde die diesjährige Levantemesse in Tel-Awiv am 30. April zur festgesetzten Stunde eröffnet. Tausende Menschen hatten sich zur Eröffnungsfest auf dem Ausstellungsgelände eingefunden. Über dieser Menschenmenge blühten zahlreiche Fahnen in den englischen und jüdischen Farben sowie die Flaggen der 17 Staaten, welche die Messe besichtigt haben. Auf der Ehrentribüne hatten der Oberkommissär, der Bürgermeister von Tel-Awiv, Dizengoff, der Präsident der zionistischen Organisation, Dr. Weizmann, die konsularischen Vertreter der auswärtigen Staaten, sowie Abordnungen verschiedener Organisationen Platz genommen. Als erster erglänzte Bürgermeister Dizengoff das Wort zu einer Ansprache, in der er unter anderem ausführte:

„Wir bauen unaufhörlich, im Frieden, aber auch in Zeiten unheilvoller Verwirrung setzen wir unsere Pionierarbeit zur Stärkung der wirtschaftlichen Bande zwischen Europa, Asien und Afrika fort. Fern stehen wir allen politischen Bestrebungen, wir öffnen die Tore der Ausstellung allen, die den Fortschritt des Landes auf der Grundlage der Arbeit und des Friedens anstreben.“ Die Rede Dizengoff's wurde mit stürmischen Applaus aufgenommen. — Dann wurde eine Begrüßung des Kolonialministers aus London übertragen. Nächsther sprach Bürgermeister Dizengoff dem Oberkommissär das Wort, welcher der Ausstellung für ihre ausgezeichnete Organisation, durch die die Messe tausenden Menschen Arbeit und Verdienst bietet, herzlichen Dank sagte. „Ich kann nicht mehr“, — fuhr der Oberkommissär fort, — „meinen tiefen Schmerz über die letzten Ereignisse Ausdruck zu verleihen und meiner tiefen Sympathie mit den unglücklichen Opfern und ihren Verwandten! Ich begrüße nochmals die Leitung und wünsche der Messe vollen Erfolg und erkläre die Orient-Messe 1936 für eröffnet.“ Die Reden wurden ins Arabische und Englische übersetzt. Stehend wurde die „Tikvah“ und die englische Nationalhymne angefohrt.

Nach einem Rundgang der Festgäste durch die Ausstellungshallen, nahm dann der normale Messebetrieb seinen Anfang.

Aus dem „Haivri“, Tel-Awiv, übersetzt von Dr. M. E. Klarmann.

Zur Lage.

Die Unruhen in Palästina dauern nunmehr schon die 5. Woche an. Die Situation ist unübersichtlich ernst. In den letzten Tagen haben sich zahlreiche Zwischenfälle ereignet, wie Feuerüberfälle, Bombenwürfe, Brandschaltungen und Schießereien an Eisenbahnstationen und Telefonleitungen. Unter anderem wurde auch ein Anschlag auf den neuerrichteten Radiosender von Jerusalem verübt. Die englischen Behörden haben der Polizei und den Truppen den strengen Auftrag erteilt, gegen Unruhestifter unmissverständlich vorzugehen. Die Bewohner der jüdischen Kolonien sind auf Veranlassung der Regierung zum Zwecke des Selbstschutzes mit Waffen ausgerüstet worden.

These two bound volumes contain issues up to June 1937; the magazine seemingly ran until December 1937, a mere three months before the Anschluss. Although there is – likely deliberately – little explicit mention of mounting antisemitism in Austria, the March 1937 issue advertises the Victoria-Druckerei's newly published work *‘Nicht nur die Juden geht es an’* (*It's Not Just about the Jews*), a collection of articles by the Austrian-Jewish journalist and correspondent for the British Jewish Chronicle Bruno Heilig arguing that the Nazi persecution of the Jews would affect society as a whole.

Provenance: Several issues bear the printed address label or manuscript ownership inscription of Prof. Dr E.M. Klarmann of Gebhardtgasse 1/14 in Vienna. Klarmann was the official distributor (and likely also the producer) of *Haivri*, a weekly instructive magazine in Hebrew featuring glossaries in four languages (*Die Stimme*, 17 January 1936). We have been able to find little other information about Klarmann, but he would have lived in the same building as the philologist Walter Otto, who had used his flat as a collection point for donations for the financial support of Else Lasker-Schüler c. 1913. **There is one article, on the Jews of Poland, by a Dr Moschéh Elijah Klarmann (October 1936), who may be a relative of the Dr E.M. Klarmann who owned these copies, or they may be one and the same.**

Outside continental Europe, we find copies of any issue at the National Library of Israel, Wiener Holocaust Library, and Leo Baeck Institute only, the latter seemingly in microform.

A full list of contents is available on request.

V. b. b.

Klarmann Dr. E.M.
XIX. Gebirg. 1/14
Gehörs.

Zeitung vom Verleger versendet
Journal expédié par l'éditeur

Unbestellbares zurück nach:
Wien I. Seitenstettengasse 2-4

„Nicht nur die Juden geht es an“:

Bruno Heilig, der bekannte Wiener jüdische Publizist, der in Ungarn und in Deutschland die Exzesse des Antisemitismus miterlebt hat, polemisiert in zwanzig Aufsätzen mit dem Antisemitismus und klagt leidenschaftlich die Welt an, daß sie dem Leiden eines unschuldigen Volkes tatenlos und teilnahmslos zusieht. Dieses Buch muß jeder lesen, der wissen will, wie er den Antisemiten entgegenzutreten hat. Es zeigt vor allem, wie der Geist, aus dem die Judenverfolgung entspringt, bei den Juden nicht Halt macht, sondern sich gegen Alle wendet, die schwach und wehrlos sind: Darum geht er nicht nur die Juden an, darum müßte sich die Kulturwelt im eigenen Interesse gegen ihn wehren. Das Buch ist zum Preis von S 2.— in allen Buchhandlungen zu beziehen.

Verlag der „Victoria“-Druckerei, IV., Schäffergasse 13a

WIENER SCHACH-ZEITUNG

DAS FÜHRENDE WELTSCHACHORGAN

Unter ständiger Mitwirkung von Becker, Elliskases, Spielmann und anderen hervorragende Meistern. Redigiert von

Dr. J. HANNAK und R. MAYER

Bezugspreis:

monatlich S. 3.—; vierteljährlich S. 10.—; halbjährlich S. 18.—; jährlich S. 32.—. Einmalig S. 1.—. Für die Wiener Schach-Zeitung. Wien, I., Schäffergasse 13a.

18 JEWISH YOUTH
MAGAZINE

TSCHRIFT FÜR DIE JÜDISCHE JUGEND ÖSTERREICH

Nr. 4

III. Jahrgang

JÜDISCHE JUGEND

I N H A L T

Lag B'omer — „Das Judentum lebt und wird weiterleben“ — Dr. Nathan Birnbaum — Ein Rätsel der jüdischen Geschichte — „Und das Licht leuchtet in der Finsternis“ — Die Chazaren — Der Knabenchor im Wiener Stadttempel — Krux, der Zwerg — Blick auf Erez Israel — Die sechzig weisen Männer — Aus der jüdischen Welt — Das gute Jugendbuch — Die Jugend hat das Wort — Sport — Die Bastelseite — Technische Rundschau — Zum Nachdenken — Briefmarkenecke — Schach — Photo — Für die Eltern — הקברי הקטן

אֵייר תרצ"ז

April 1937

First Edition of Kafka's *Metamorphosis* in English

19. **KAFKA, Franz.** *The Metamorphosis.* London: *The Parton Press.* 1937.
£2,500

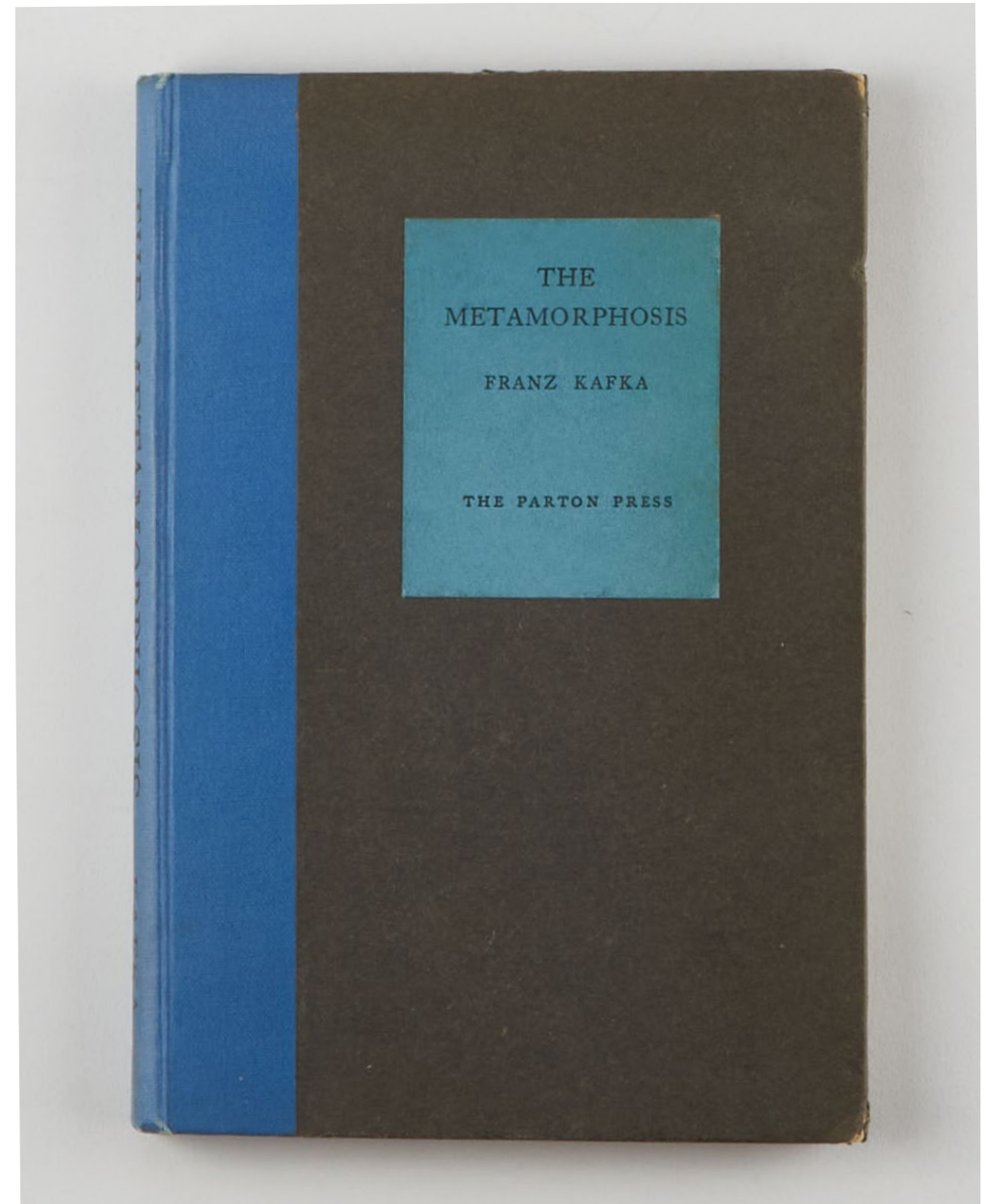
8vo. Publisher's blue buckram-backed boards with black paper sides, blue printed label to upper board; pp. [vi], [1 (blank)], 74; a little spotting to fore-edges, else a very good copy.

First complete English translation of Kafka's *Die Verwandlung* (*The Metamorphosis*), printed by the publisher of Dylan Thomas's first book and translated by the influential folklorist Bert Lloyd.

The translator, the London-born folk singer, ethnomusicologist, and broadcaster Albert Lancaster Lloyd (also known as Bert Lloyd, 1908–1982), is perhaps best remembered for his instrumental role in popularising British folk music in the 1950s and 1960s; in 1959 he was the co-editor of *The Penguin Book of English Folk Songs*, with Ralph Vaughan Williams. At the age of sixteen, he went to Australia to work as a shepherd and farmhand, returning to England in the early 1930s, where he worked briefly at the Foyles Foreign Books Department, spent a great deal of time in the British Museum's reading room, befriended Dylan Thomas and Jack Lindsay, joined the Communist Party, and produced a translation of poems by Lorca. It is perhaps through Thomas that he became connected with David Archer of the Parton Press and bookshop in Red Lion Square in London; the Parton Press had published, in collaboration with the Sunday Referee, Dylan Thomas's first book, *18 Poems* (1934), here advertised on the half-title verso.

Nabokov owned a copy of the present translation (the 1946 Vanguard Press edition, his copy now at the New York Public Library), **featuring copious drawings, annotations, and amendments to Lloyd's translation, which he annotated in preparation for his lectures on *Die Verwandlung* at Cornell.**

Hemmerle, p. 22.



The Joys of Love

20. KLEIST, Franz von. *Das Glück der Liebe.* Berlin: [Johann Georg Langhoff for] Friedwich Vieweg the Elder. 1793. £250

8vo. Contemporary drab wrappers; pp. [2 (blank)], 21, [1]; stipple-engraved vignette depicting Franz and Albertine von Kleist to title; soiling and staining to wrappers; light foxing, else internally very good; 1831 inscription to inner front cover 'Cette brochure m'a été donné à Baden-Baden (Grand Duché) au mois d'8bre [...] par le B[ar]on von Neuenstein' (see below).

First separate edition of this love poem by the twenty-four-year-old poet and Prussian officer Franz von Kleist, published a year after his marriage to Albertine von Kleist (née von Jung) and dedicated to her.

Although Kleist died at the age of twenty-seven, his output was prolific, and he was widely read during his lifetime. The 1790 *Allgemeine Litteraturzeitung* wrote of the 'talents, lively imagination, and warm feeling' conveyed by Kleist's 'gentle and melodious' work but critiques his tone ('almost always very strained'), 'indiscernible plots', rough transitions, and language 'so distorted by excessive ornamentation that one can only guess the poet's meaning with great difficulty, and sometimes not at all' (*Deutsche Biographie*, trans.). The poem seemingly first appeared in 1790, appended to the second edition of the poet's 'Hohe Aussichten der Liebe' and also issued with 'Das Glück der

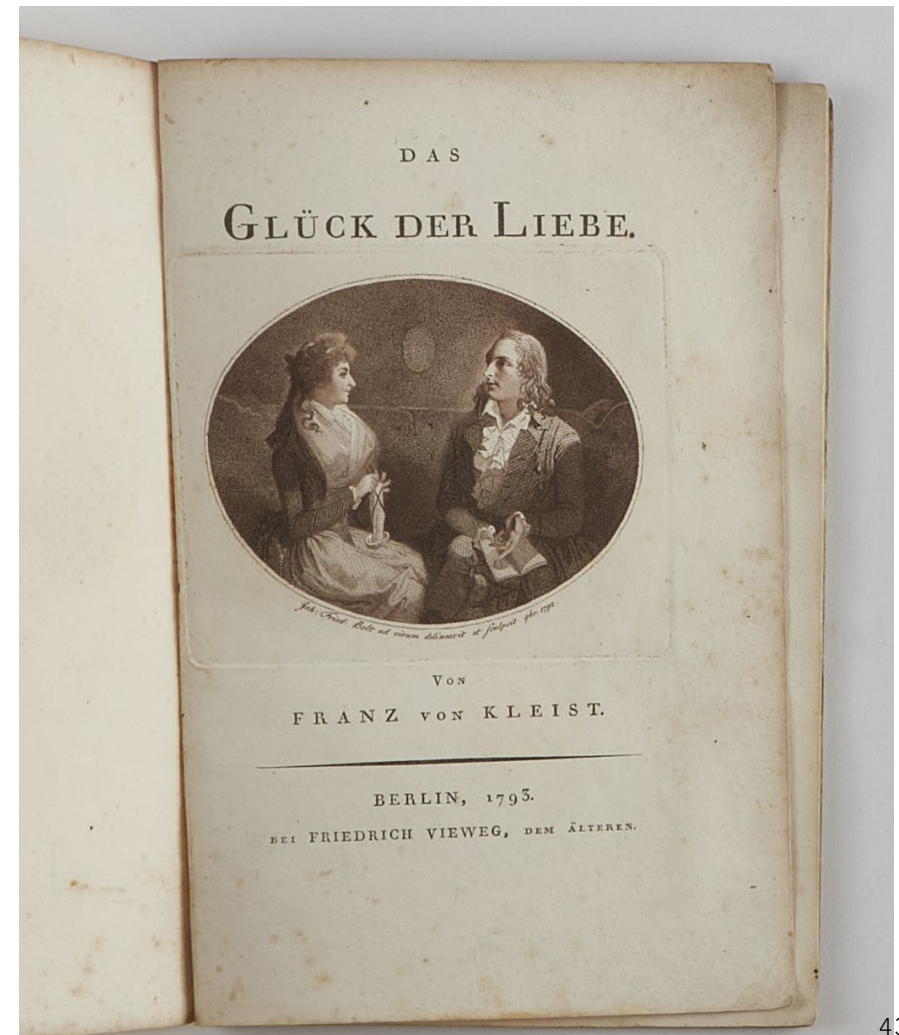
Ehe' ('The Happiness of Marriage'), a companion piece to the present work published separately in 1796. Here, Kleist describes the transformative powers of Albertine's love and the bliss of marriage (she is mentioned by name or addressed directly in the second person eight times). The engraving to the title-page of this edition, depicting Franz and Albertine von Kleist, was drawn from life and produced by Johann Friedrich Bolt (1769–1836).

Provenance: Given to an unknown recipient in Baden-Baden in October 1831 by Baron von Neuenstein, i.e. Joseph Karl Franz Xaver Freiherr von Neuenstein (1767–1838). Von Neuenstein was commander of the Baden contingent – a military force of five to seven thousand troops sent by the Grand Duchy of Baden as part of the Confederation of the Rhine – under Napoleon Bonaparte.

After the 1815 Congress of Vienna, Neuenstein was appointed adjutant general of the Baden infantry, a position he held until his retirement in 1832.

OCLC finds seven copies in the US (Berkeley, Duke, Harvard, Indiana, Tennessee, Wisconsin-Madison, Yale) and one in the UK (BL), to which Library Hub adds another, at Bristol.

VD18 11182733.



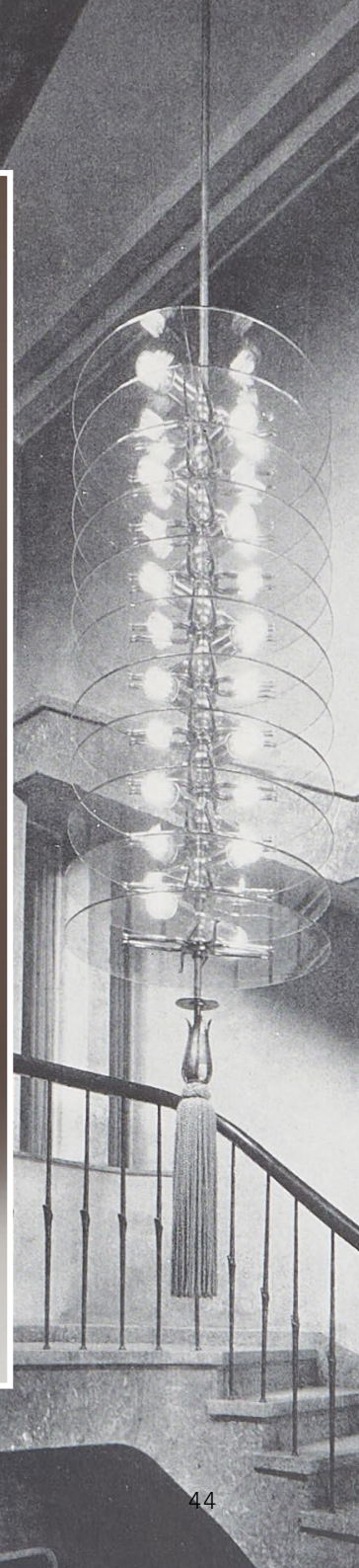
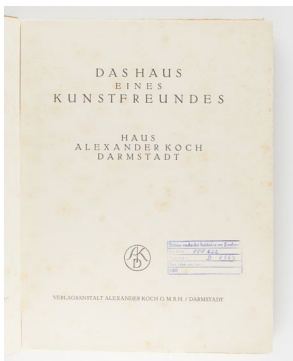
Designed by the Architect of the *Hindenburg*

21. **KOCH, Alexander; [Fritz August BREUHAUS].** Das Haus eines Kunstfreundes. Darmstadt: Verlagsanstalt Alexander Koch. 1926. £150

Folio. Publisher's original decorative beige cloth, upper board decorated to a geometric design, spine and upper board lettered in brown; pp. [24], 15, [1], 146 pp. photographic plates (of which some in colour), [6], additional photographic plate facing Koch's introduction; foxing to first few leaves; else a very good copy; Christmas gift inscription ("Weihnachten 1939 ...") to half-title, ink stamp of the State Scientific Library of Zvolen, Slovakia to title (not before 1954).

First edition, lavishly illustrated, of this work on the house built by the architect Fritz August Breuhaus (1883–1960) for editor and publisher Alexander Koch (1860–1939), a leading figure in the decorative arts.

This monograph takes its name from Koch's 1901 architectural competition for the design of a *Haus eines Kunstfreundes* (House for an Art Lover), advertised in his prominent monthly design and architectural magazine *Zeitschrift für Innendekoration*. It is for this competition that Charles Rennie Mackintosh submitted incomplete plans for a magnificent Art Nouveau building, later reconstructed in Glasgow from Mackintosh's designs between 1989 and 1996; he received a prize despite having been officially disqualified due to unfinished drawings.



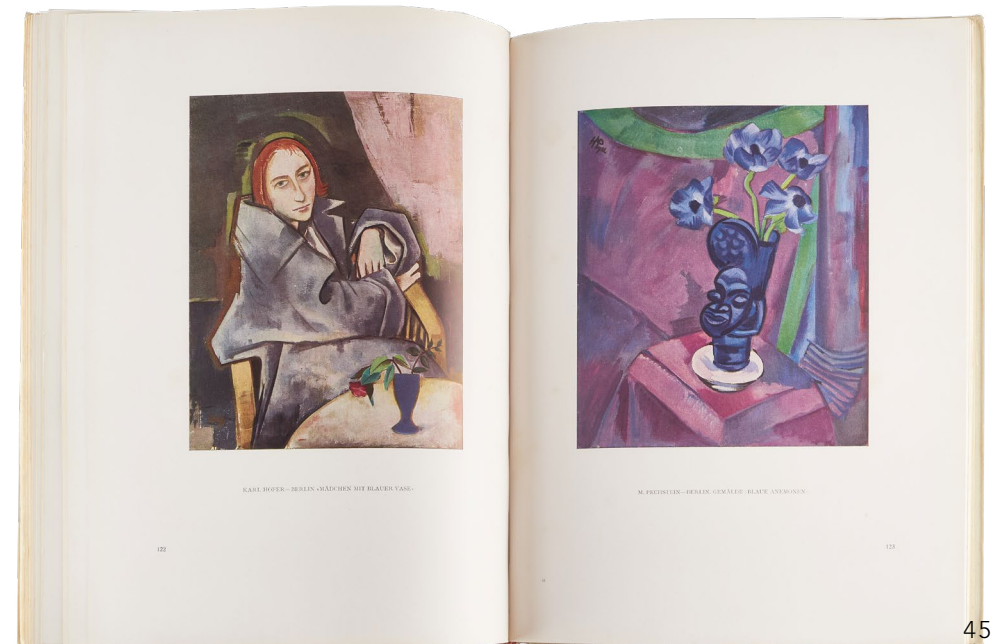


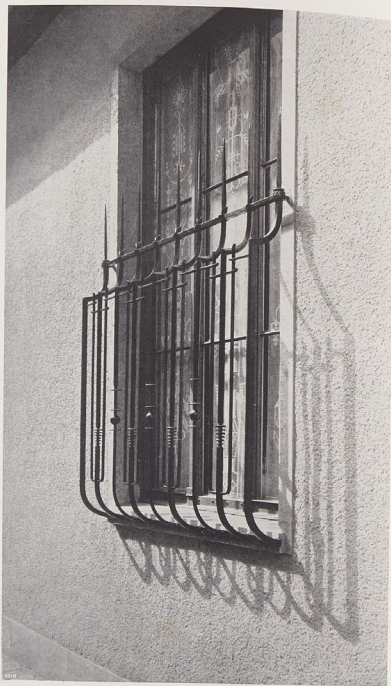
'Koch's journals promoted and were supported by the avant-garde fine and decorative art and architecture movement at the Darmstadt Artists' Colony on the Mathildenhöhe, established in 1898 under the patronage of Duke Ernst Ludwig of Hessen. It is thought that the Mathildenhöhe may have been the site envisaged for the House for an Art Lover, should a design ever have been selected for construction, and that behind the competition's notional client was Koch himself, revealed in the provision in the competition conditions of bedrooms and living rooms for specific family members on the first floor of the house' (University of Glasgow, *online*).

Das Haus eines Kunstfreundes comprises an introduction by Koch celebrating the 'creative joy' present in all features of his

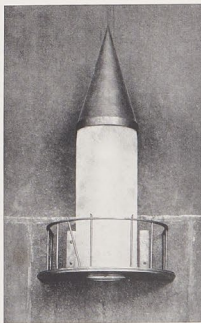
new home and how it fits with the artwork and crafts he had collected over the course of decades; there follows a piece on the house by the visual artist Kuno von Hardenberg, founder of the Hessian bibliophiles' society in 1918 (Gesellschaft Hessischer Bücherfreunde), and an afterword by Breuhaus, the architect. Koch's house in Darmstadt was destroyed in 1944.

Breuhaus went on to become a major interwar architect, his most famous work being the interior passenger spaces of the zeppelin *Hindenburg*, the largest airship ever built. Launched as a Nazi propaganda vessel in March 1936, it notoriously burst into flames on 6 May 1937 in an attempt to land at Lakehurst Naval Air Station in New Jersey in what is now known as the Hindenburg Disaster.





VERGITTERUNG AM SPEISEZIMMER-FENSTER. ENTWURF: F. A. BREUHAUS



LICHTTRÄGER, ENTWURF VON F. A. BREUHAUS, AUSGEFÜHRT VON MAX KRÜGER—BERLIN

21 KOCH & BREUHAUS



The Dangers of a Sweet Tooth

22. KORNILOV, Boris; Olga HALPERN (translator); Konstantin ROTOV (illustrator). Wie der Bär vom vielen Honig plötzlich Zahnschmerzen bekam. [Moscow:] Verlagsgenossenschaft ausländischer Arbeiter in der UdSSR. [1936]. £800

Large 4to. Original colour-printed self-wrappers; pp. [16]; colour-illustrated throughout; corners and extremities expertly restored; lightly toned throughout, some spotting (heavier to final leaf); a very good copy.

First German edition, very rare, of this cautionary tale for children, translated by the anti-fascist activist and refugee Olga Halpern for the use of children of German Bolsheviks working in the USSR.

This charming children's book was first published in Russian in 1935 as *Как от мёда у медведя зубы начали болеть* and warns of dental consequences resulting from a bear's overindulgence in honey. It was authored by Soviet poet Boris Kornilov (1907-1938), murdered at the age of thirty-one during Stalin's purges, three years after the publication of the first edition.

This edition was published by the Verlagsgenossenschaft ausländischer Arbeiter in der UdSSR, Moscow's foreign publishing house, established in 1931 and renamed the Verlag für fremdsprachige Literatur in 1938. Rotov was a Soviet artist, cartoonist, and illustrator who worked for *Pravda* and other prestigious Soviet publications. As his case confirms, talent attracted danger in those days: he was sent to the GULAG in 1940, but was rehabilitated after Stalin's death in 1954.





Born in Mohyliv-Podilskyi in present-day Ukraine, Olga Halpern (*née* Rapaport, 1887–1967) was educated at home by Russian tutors and German governesses, later auditing courses at the universities of Heidelberg and Vienna, qualifying as a teacher at the latter. In Vienna, she began working with Hungarian Communist exiles and was involved in organising aid for Russia following the famine of 1921–22. In 1926 she moved to Berlin, where she joined the Communist Party of Germany and became involved with the Bund proletarisch-revolutionärer Schriftsteller (League of Proletarian–Revolutionary Writers). From 1929 she carried out confidential assignments for the Soviet embassy, and she fled Germany in March 1933. She produced this translation in Moscow, where she lived with her second husband, Andor Gábor (1884–1953), for twelve years, sharing a flat with the anti-Nazi writers Johannes and Lilly Becher for several years.

OCLC finds a single copy, at Princeton. No copies traced on Library Hub.

Cotsen 5885.



Leise, auf den Hintertatzen,
Schleicht er, dass kein Zweiglein kracht,
Um den Honig laut zu schmatzen
In der stillen Sommernacht.
Beide Pfoten steckt er rein
Und schlürft dann den Honigseim.

Selbstverständlich: als er endlich
Vollgeladen hat den Bauch,
Honigbrei verschmiert ihm schändlich
Pfoten, Arm und Schulter auch.

Sauber leckt er sich die Tatzen,
Stopft noch alles in den Schlund:
Honig frass er bis zum Platzen,
Zehn, vielleicht auch zwanzig Pfund.

Reading Lactantius during the Counter-Reformation

23. LACTANTIUS. [Opera.] Divinarum institutionum libri VII. De ira Dei, liber I. De opificio Dei, liber I. Epitome in libros suos liber acephalos. Phoenix. Carmen de dominica resurrectione. Carmen de passione Domini. [Basel: Andreas Cratander. 13 February 1521.]

[bound with:]

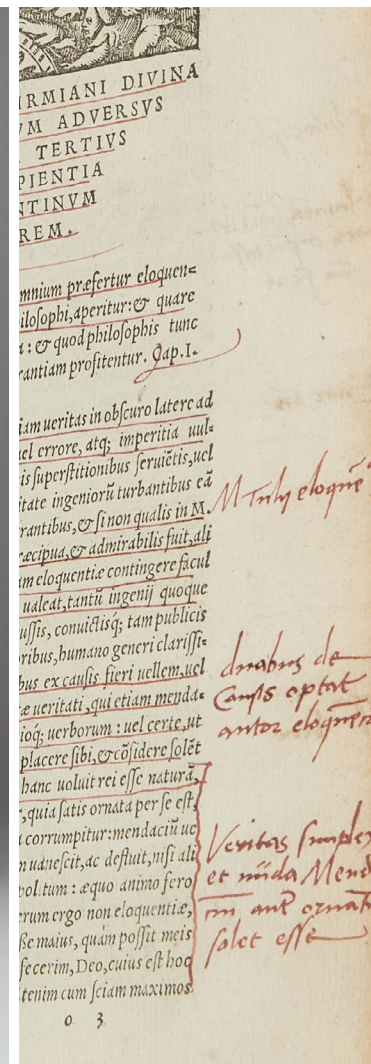
SYMMACHUS, [Quintus Aurelius]; Laudivio [ZACCHIA DA VEZZANO]. Epistolae familiares. Item Laudini Eovitis hierosolymitani in epistolas Turci Magni traductio. [Strasbourg: Johann Knobloch [/]. 1511]. **£2,500**

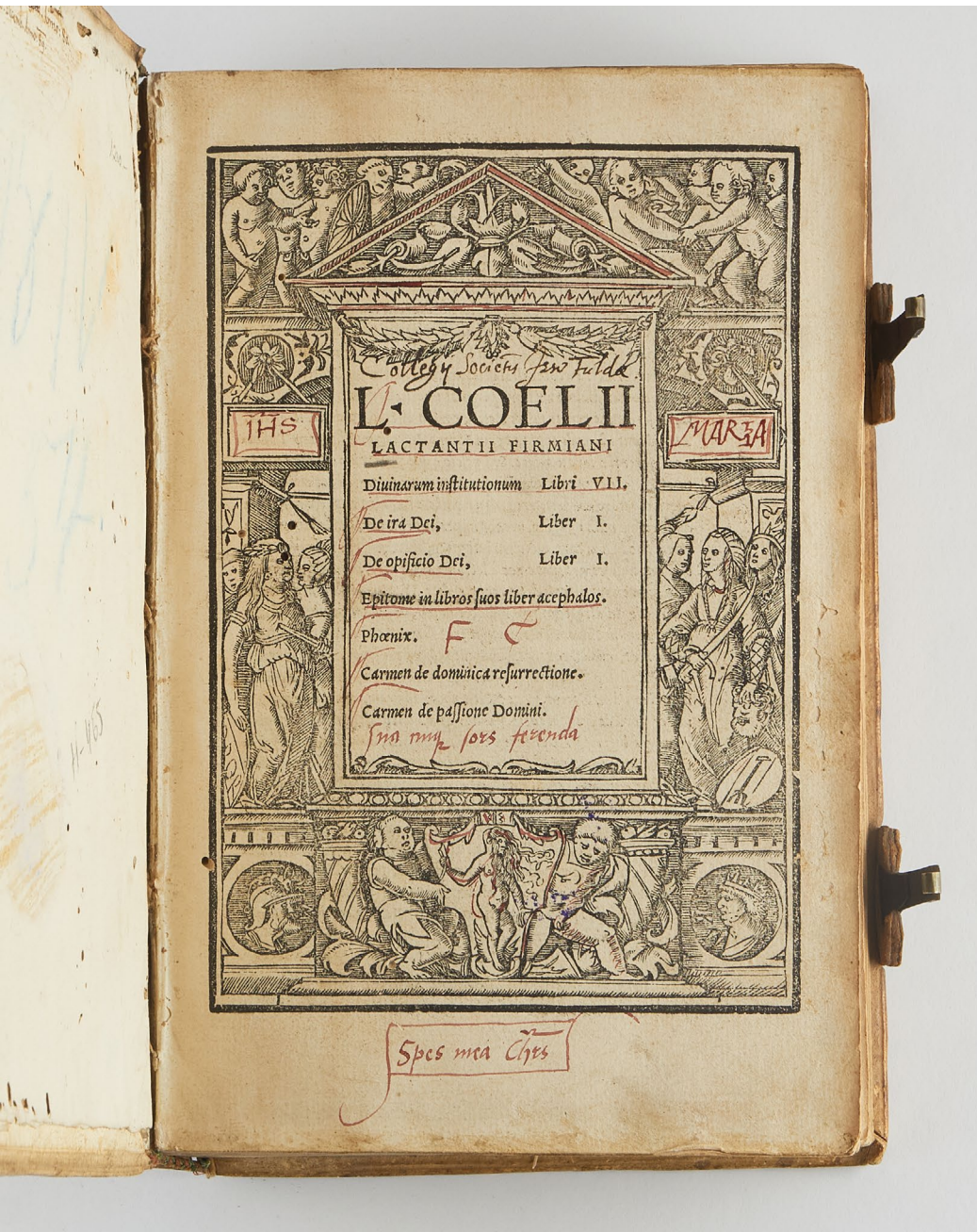
Two works in one volume, 4to. Sixteenth-century blind-stamped pigskin over wooden boards, sewn on 3 cords, borders roll-tooled with pomegranates, two-headed birds flanked by small six-pointed stars, and flowers in pots, two brass clasps and catchplates, spine lined with manuscript waste, seventeenth-century paper spine label; *Lactantius*: pp. [20], 433, [1 (errata)], final leaf k6 (printer's device, blank) excised; *Symmachus*: ff. [55], [1 (blank)]; title of Lactantius within elaborate architectural woodcut border by Hans Holbein the Younger, woodcut initials and headpieces; short split to upper joint, lower compartment of spine rubbed and discoloured, pinhole wormholes to upper board, slight wear to corners and extremities, lower corner of rear free endpaper excised; first two quires of first work slightly loose, sporadic light toning to both works, Lactantius with small wormtrack to Book I of *Divinae institutiones* (touching one or two words per page but not affecting sense),

short closed tear to upper corner of i1, small marginal loss to upper corner of i2, sporadic light toning, short closed tear to o3 fore-edge not touching annotations or text; very good copies; early sixteenth-century motto to title of Symmachus, cancelled in mid-sixteenth-century red ink, mid-sixteenth-century initials 'FC' and motto 'sua?cuique sors ferenda [est]' to both titles, contemporary annotations in red and occasionally dark brown ink to c. 100 pp. of Lactantius in the same hand, partially cancelled ownership 1580 inscription 'Ex Libris Michaelis Rhommeysen' and 1589 reading note 'perlegendo finii' to front pastedown (see below), seventeenth-century ownership inscription 'Collegii Societ[at]is Jesu Fuldae' to title of Lactantius.



Handsome first Cratander edition of the works of Lactantius, bound with a very rare Strasbourg edition of fifteenth-century letters spuriously attributed to Sultan Mehmet II, with over one hundred pages of near-contemporary annotation and with the 1589 reading notes of a Catholic canon from Rasdorf; this volume was soon afterwards transferred to the newly established Jesuit college in nearby Fulda, the site of one of the largest witch trials in Germany at the start of the seventeenth century.





Cratander (born Andreas Hartmann, c. 1485–c. 1540) published editions of Lactantius' works in 1524, and with Johann Bebel in 1532. He collaborated on several occasions with Holbein and was particularly notable for his editions of the classics; the ornate woodcut border to the title, employed here for the first time, incorporates putti, Cratander's device, portrait medallions, Salome with the head of St John the Baptist, and Lucretia (Johnson, 'The Title-Borders of Hans Holbein', Basel 9).

In his preface, Cratander brings to light his efforts to compare multiple manuscripts to minimise error, at some points in the text arranging 'for another reading to be added: thus, if you have once acquired this single booklet, you can claim that you have obtained many and different copies of Lactantius' (trans. Manuwald), e.g. providing variant readings in the form of printed marginalia on p. 51. Bound with the Lactantius are the letters of the Roman statesman and orator Quintus Aurelius Symmachus, and the Zacchia's purported translation of the letters of Sultan Mehmet II to Turks living in various parts of the Christian world, in fact a literary invention by Zacchia himself.

This volume was owned by a mid-sixteenth-century reader (whose initials, F.C., appear on the titles of both

works), with over one hundred pages of annotations demonstrating a careful reading of the text, providing lists of relevant philosophers mentioned by Lactantius as well as concise summaries of complex points, the annotations largely to books I and II of Lactantius' *Divinae Institutiones*, a defence of Christianity dismissing paganism as absurd and rooted in superstition. A motto to the title and to one page of the Symmachus in a greyish ink indicate the presence of an earlier reader.

By 1580, the volume was in the hands of Michael Romeisen (also Rommeysen or Rhommeysen), canon of the collegiate church of Rasdorf. Little is known of Romeisen's life, but he produced two cartularies in Rasdorf, one of which commissioned by the church's provost, and in 1587 he produced a manuscript choirbook-cum-processional for the church. Other books from his library frequently note start and end dates, as here: **on the front free endpaper, he notes that he began reading in 1580 and finished nine years later, on 20 December 1589.** His copy of Laurentius Surius' legends (now at the University Library of Marburg) was given to the Jesuit College at Fulda in 1628, and later to the Princely Abbey of Corvey.

The present volume was likewise given to the Fulda Jesuits, with the college's early seventeenth-century inscription to the title of the first work and final page of the second in dark brown ink. Rasdorf's collegiate monastery had been a subsidiary monastery of Fulda's since the eighth century. Fulda and Rasdorf, situated within the largely Protestant region of Hesse, were important Catholic strongholds during the Counter-Reformation.

The vehemently anti-Protestant Prince-Abbot Balthasar von Dernbach, a Benedictine monk at the monastery in Fulda, had invited the Jesuits to Fulda in 1571 to found a college and a school, and, in 1584, a Jesuit papal seminary college under Pope Gregory XIII as a means of promoting the cause of the Counter-Reformation.

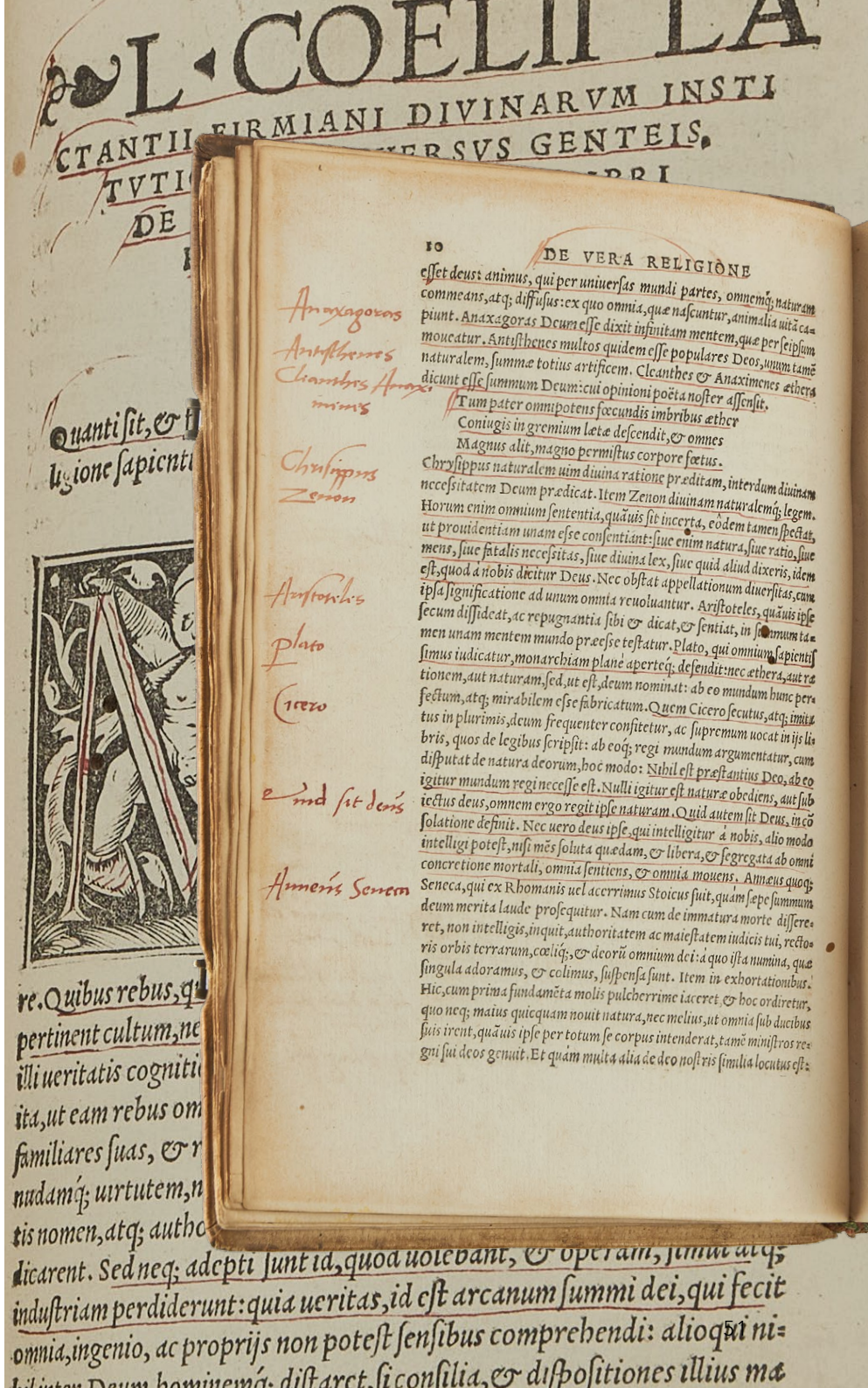
Von Dernbach 'had not previously known [the Jesuits] or seen one of their colleges; only their reputation ... and most likely urgent recommendations from the Elector of Mainz persuaded him to do so. The summoned religious men arrived with delightful haste from Mainz and Trier and established a joint colony there. [Von Dernbach] built them a house and a school and provided them with income ... he laid hands on Protestant religious practice in the main church and the subsidiary churches of the city of Fulda, managing to eliminate the Protestant clergy ... and replace them with Catholic clergy of the strictest order, often Jesuits.

Finally, these measures were extended to other towns of the Prince-Bishopric ... and to the surrounding countryside using the same methods' (*Deutsche Biographie, trans.*).

Lactantius' documentation of the persecution of early Christians ironically coincides with the growing oppression of Protestants in Fulda, fomented by the presence of the Jesuits: in the coming years, von Dernbach would banish Protestants from Fulda, and the Fulda Witch Trials of 1602 to 1606 – one of the four largest witch trials in Germany – resulted in the deaths of some 250 people, largely used to target suspected crypto-Protestants.

Symmachus: OCLC finds only four copies outside continental Europe, two in the US (Michigan, Yale) and two in the UK (BL, Bodleian).

*Lactantius: Adams L-18; USTC 671383; VD16 L 38; this edition not in BM STC German (see p. 480 for the 1524 edition). Symmachus: BM STC German, p. 846; USTC 695348; VD16 S 10391; not in Adams. On Romeisen and his library, see Graf, 'Michael Romeisen, Canon in Rasdorf', in *Ordensgeschichte* (2014), online; on Cratander's paratextual apparatus, see Manuwald, 'Cratander's Edition of Cicero (1528) from Humanist Basel', in *Cicero in Basel: Locating Classical Reception in a Humanist City* (2024).*



With a Manuscript Poem by Lessing's Friend

24. LESSING, Gotthold Ephraim. *Nathan der Weise. Ein dramatisches Gedicht, in fünf Aufzügen. S.l.: s.n. [May] 1779.*

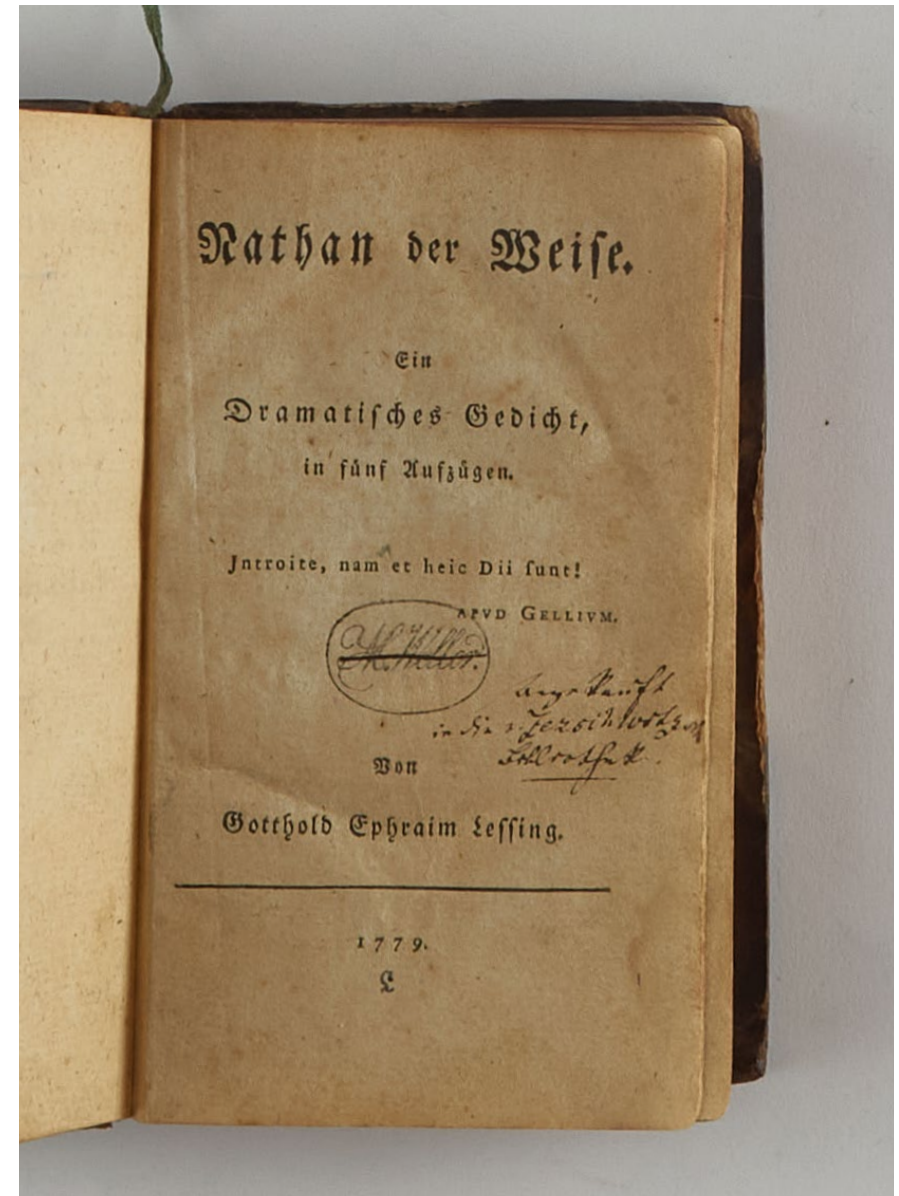
[bound with:]

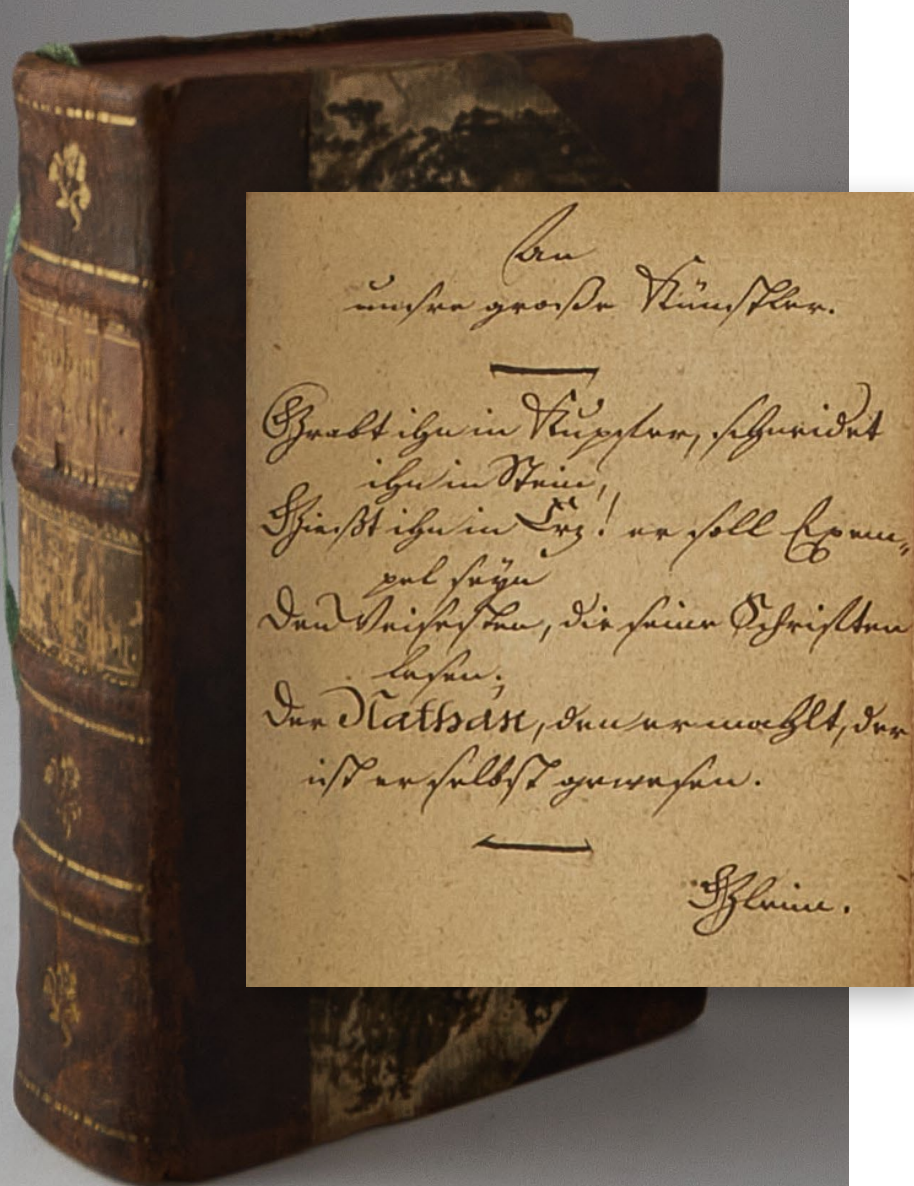
[PFRANGER, Johann Georg.] *Der Mönch vom Libanon. Ein Nachtrag zu Nathan der Weise. Dessau: printed at the expense of the publisher [Heinrich Heybruch] for the Allgemeine Buchhandlung der Gelehrten. 1782.* **£1250**

8vo. Near-contemporary half sheep with pastepaper sides, contrasting yellow and green morocco lettering-pieces to spine, edges stained red, marbled endpapers; *Nathan der Weise*: pp. [4], 276; *Der Mönch*: pp. 296; sporadic light spotting, some dampstaining to a few pp., A8 and first few ff. of text subtly reinforced at inner margin; nonetheless very good; early ownership inscription 'Hartwig' to front free endpaper verso, near-contemporary German purchase note to title of *Nathan der Weise*, near-contemporary authorial attribution to title of *Der Mönch*, manuscript verse to front flyleaf (see below), nineteenth-century ink stamp 'M. Weller' to title and p. 7 of *Nathan der Weise*, 1950s Slough 'Railways of the World' trading card loosely inserted.

The true first edition, printed in May 1779 for subscribers, in the second state, of Lessing's play *Nathan der Weise* (*Nathan the Wise*) promoting religious tolerance and friendship amongst Jews, Christians, and Muslims, set in Jerusalem during the Third Crusade. This copy is bound with Pfranger's sequel, printed in the hometown of Moses Mendelssohn, Lessing's friend and the inspiration for the character of Nathan.

In 1778, whilst working as head librarian in Wolfenbüttel, Lessing was banned from publishing theological prose due to the intensity of his theological dispute with Johann Melchior Goeze, chief pastor of Hamburg. He consequently decided to see if he could 'preach undisturbed' from his 'old pulpit, the stage', as he wrote to his brother in August 1778 – having published no plays since *Emilia Galotti* in 1772 – in the hope of playing a 'vexatious prank on the theologians' with his masterful Enlightenment treatment of religious tolerance. The first edition was printed anonymously for some 1,200 subscribers, followed by a trade edition printed in the same year by Christian Friedrich Voss in Berlin.





The present edition features several distinguishing features: the quote from Gellius on the title opens 'Introite' rather than 'Introitus', there is no full stop after 'wiederkommt' on p. 1, p. 123 is mispaginated 233, and p. 95 bears the line 'reiche Mann' instead of 'reicher Mann', corrected in later editions. 'There are copies of this edition that show various corrections, even though they were pulled from the same setting of type' (Muncker, *trans.*). This is Muncker's variant B, in which the line 'Der reiche Jude' appears instead of 'Der reiche Jude'.

This copy has been bound with the first edition of *Der Mönch vom Libanon*, a sequel conceived by the clergyman and friend of Schiller, Johann Georg Pfranger (1745–1790) who felt that Lessing had 'undermined the honour of the Christian religion' (*Deutsche Biographie*, *trans.*). Heinrich Heybruch printed this edition at Dessau – hometown of prominent Jewish *Haskalah* philosopher Moses Mendelssohn, close friend of Lessing and the model for the sage Jewish protagonist of *Nathan der Weise* – on behalf of the Allgemeine Buchhandlung der Gelehrten (General Bookshop for Scholars), established in Dessau during the Enlightenment to promote self-published works. In 1805, Heybruch published a heavily revised edition of Mendelssohn's *Be'ur*, the first Jewish translation of the Torah into German (rendered in Hebrew letters).

Provenance: Inscribed to the front flyleaf and signed 'Gleim' is the manuscript poem 'An unsere großen Künstler' in praise of Lessing and of *Nathan der Weise*:

Grabt ihn in Kupfer, schneidet ihn in Stein,
Gießt ihn in Erz! Er soll Exempel seyn
Den Weisesten, die seine Werke lesen;
Der NATHAN, den er malt, der ist er selbst
gewesen.

Lessing sent fifteen copies of the subscribers' edition to his friend, the poet Johann Wilhelm Ludwig Gleim (1719–1803), as well as a specially bound author's copy. For three weeks, Gleim wrote to Lessing in July 1779, 'Nathan der Weise was my only companion. I have studied it; I have read it aloud. Oh, how I would love to prove that you could not have created anything better in a book of twenty-four sheets. Everything is excellent: plot, verse, expression' (*trans.*).

Gleim's poem would seemingly not be published until 1783, where it appeared in Issue 112 of the *Berliner Zeitung* and was reproduced in Winkopp's *Bibliothek für Denker und Männer von Geschmack* in the same year. The Frankfurt antiquarian bookselling firm Joseph Baer & Co. recorded a copy of the second edition featuring the same poem, in Gleim's hand, to the front flyleaf (cat. 517, c. 1905, no. 3338). **Could ours be one of the fifteen subscriber's copies sent by Lessing to Gleim?**

Nathan der Weise: VD18 11831499; Goedeke IV/1, Lessing 171; Muncker 22, pp. 458–459 (variant B); Wilpert/Guhring, Lessing 72. *Der Mönch vom Libanon*: VD18 11867019; Goedeke IV/1, Lessing 171m.

A Hat-Maker's Copy of *Das Kapital*

25. MARX, Karl; Samuel MOORE and Edward AVELING (translators). Capital: A Critical Analysis of Capitalist Production ... Translated from the Third German Edition ... Stereotyped Edition. London: Swan Sonnenschein and Co. 1889. **£5,500**

[with:]

HAZELL, A.P. A Summary of Marx's "Capital". Being a Concise Exposition of Marx's Theory of Value. London: The Twentieth Century Press. 1907.

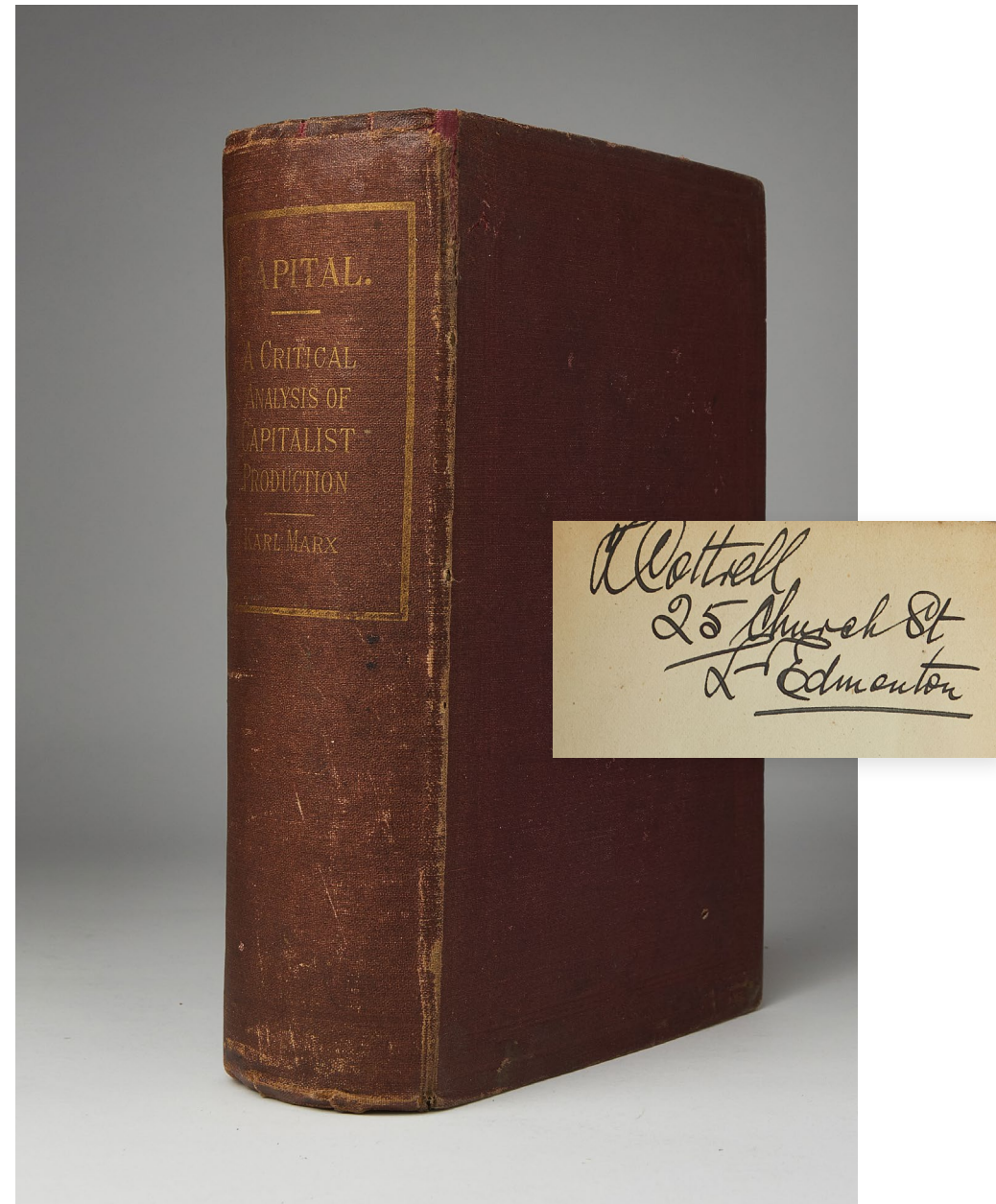
Marx: 8vo. Publisher's red cloth, blind-stamped borders, spine lettered directly in gilt within gilt-ruled border; pp. xxxi, [1 (blank)], 816; hinges and head of spine expertly repaired, extremities lightly rubbed, a few marks to boards and spine, spine a little toned; a few marks to first and final few leaves; but overall a very good, clean copy; early twentieth-ownership inscription 'H Cottrell 25 Church Street, L-Edmonton' in ink to half-title (see below), loosely inserted note on paper headed 'Cottrell & Drew, Hat Materials Merchants ... Luton', dated 2 May 1946.

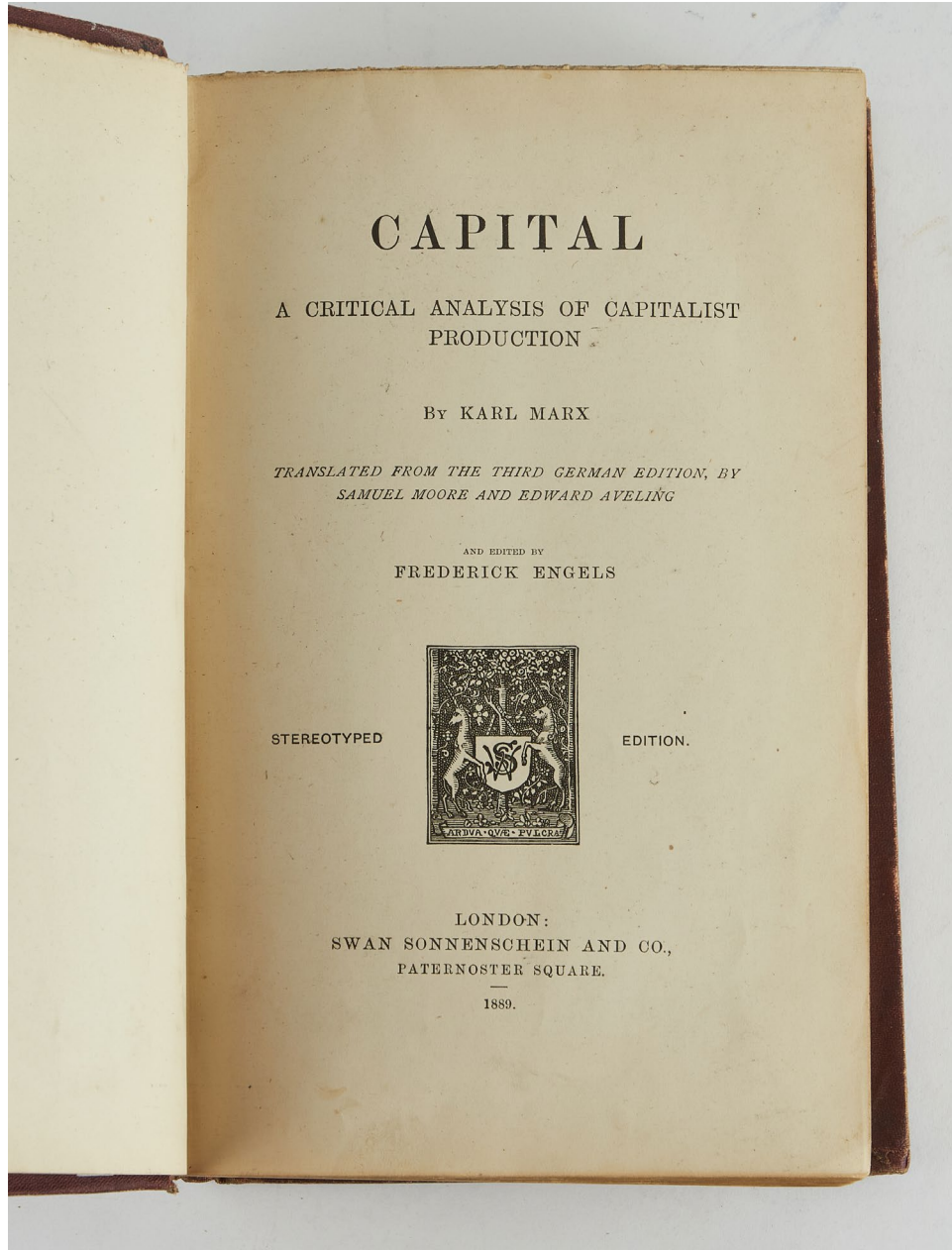
Hazell: 8vo. Original stapled paper wrappers, with photographic portrait of Marx to front cover; pp. 20; uniform browning, central crease from folding, extremities a little rubbed, overall very good; 'H Cottrell 25 Church Street, Edmonton' in ink to front wrapper.

First stereotyped edition of *Das Kapital* (vol. I), apparently the second edition of Karl Marx to be published in English and the first to be issued in a single volume, with a copy of a 1907 penny pamphlet on the work.

Samuel Moore (1838–1911), a lawyer and translator active in the Manchester branch of the First International, was commissioned by Friedrich Engels to prepare an English translation of *Das Kapital* shortly after Marx's death in 1883. A close friend of both Marx and Engels, Moore had studied the work in depth since the publication of volume I in 1867 (volumes II and III followed posthumously in 1885 and 1894, respectively).

In 1884 Moore was joined by Edward Aveling (1849–1898) – who in the same year began his relationship with Marx's daughter, Eleanor – and their translation was published with Engels' full approval by Swan Sonnenschein, Lowrey, & Co. in January 1887.



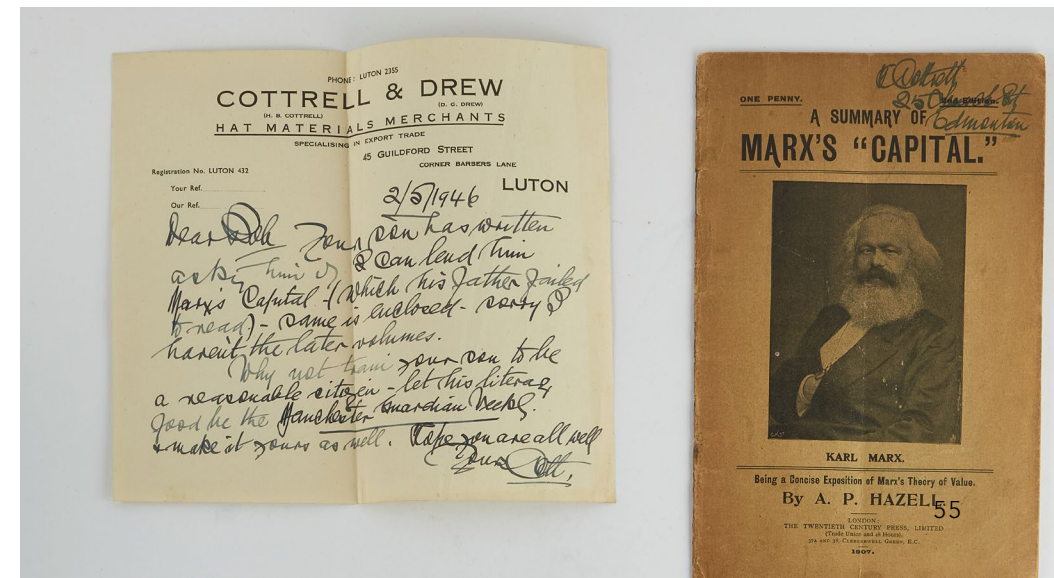


The edition comprised five hundred copies – including two hundred for the American market – and was issued in two volumes. Based on the original German text, the translation also incorporates the substantial revisions Marx made for the French edition, published in forty-four instalments between September 1872 and November 1875.

This stereotyped issue (printed from metal plates, called stereotypes, rather than composed movable type) constitutes the second UK edition of *Das Kapital*. It reproduces the text of the 1887 two-volume first English edition but is issued here for the first time in a single volume. The book was also distributed in the United States by D. Appleton & Co. of New York, whose name appears as co-publisher on the title-page of American copies. When bearing this imprint, the edition is regarded as the first US edition.

Provenance: From the library of Henry Cottrell, co-proprietor of Cottrell & Drew, Hat Materials Merchants in Luton. Evidently a Marxist, Cottrell presented this copy of Marx, together with a second edition of A. P. Hazell's summary, to his friend Dale and to Dale's son in 1946: 'Dear Dale, Your son has written asking [...] if I can lend him Marx's *Capital* (which his father failed to read) – same is enclosed – sorry I haven't the later volumes. Why not train your son to be a reasonable citizen – let his literary food be the *Manchester Guardian Weekly* & make it yours as well. Hope you are all well. Yours Cott.'

See PMM 359 for the first German edition.



Jungian Analysis of Aviators ... and Aeroplanes

26. McCORMICK, Harold F[owler]. From My Experiences Concerning Aviation. Aus meinen Erfahrungen über das Flugwesen. S.l.: s.n. [Zurich. 1917.]
£500

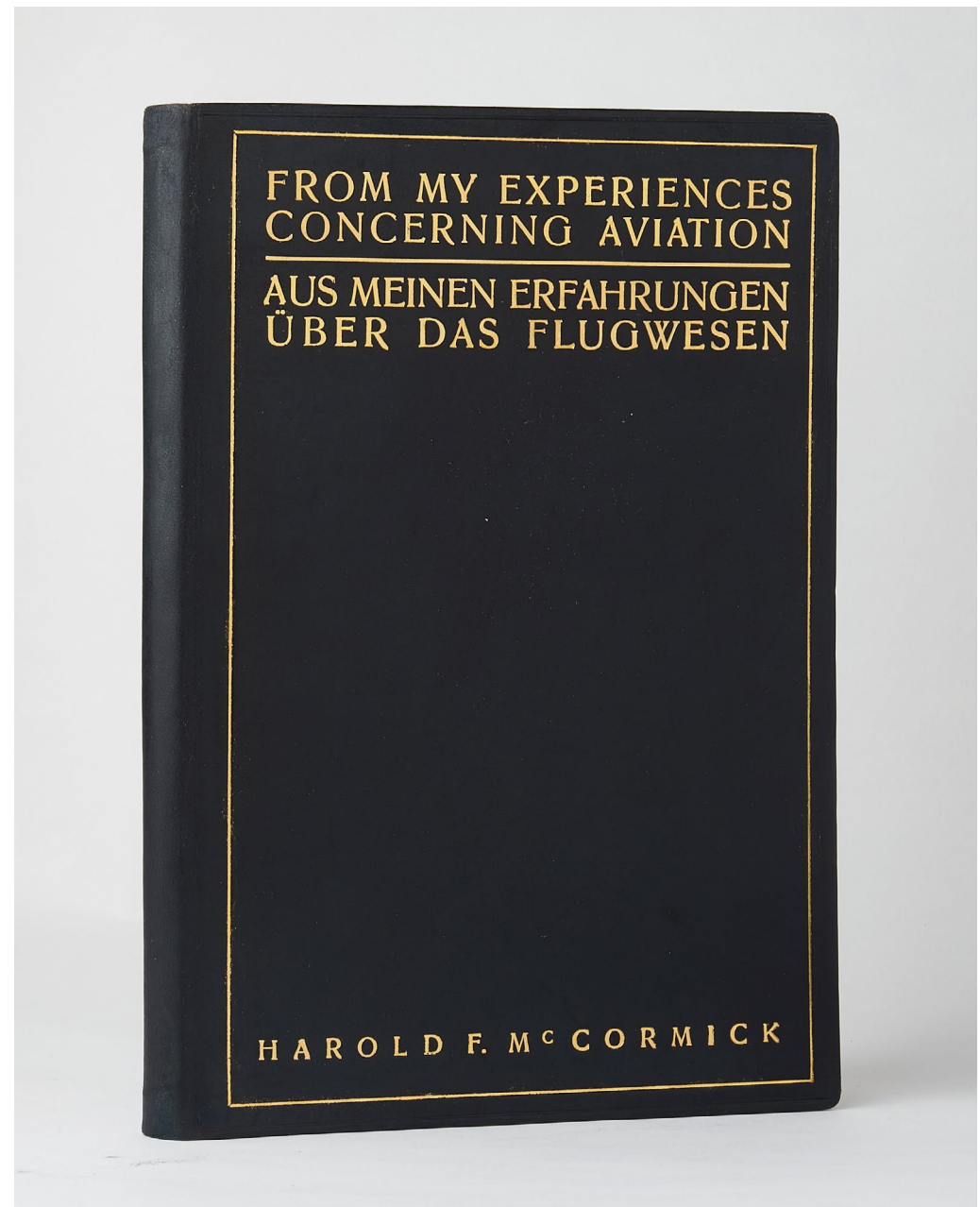
8vo. Original black goatskin, lettered and ruled in gilt, turn-ins gilt, edges gilt, gilt metallic endpapers in imitation of watered silk; pp. 78, 78; text in facing English and German, numerous diagrams in the text; a few minor scuffs to boards, small abrasion to lower joint, short splits to joints expertly repaired; else a fine copy.

Extremely rare first edition of this privately printed bilingual work in facing English and German, based on a lecture given in December 1917 at the Psychological Club in Zurich, co-founded in 1916 by Carl Gustav and Emma Jung in collaboration with the author and his wife, Edith Rockefeller McCormick, daughter of John D. Rockefeller and a former patient of Jung's.

Chicago-born businessman Harold Fowler McCormick (1872-1941) was born into American industrial aristocracy and developed an early interest in aviation. An officer in the Aero Club of Illinois (est. 1910), he set up a commercial commuter airline connecting Chicago's North Shore suburbs and Grant Park with the South Shore Country Club of Chicago, of which he was a founder.

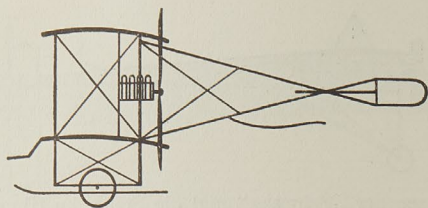
The endeavour lasted only a year due to treacherous winds and an unfavourable climate.

Here, McCormick explores flying as 'the concrete realization of many phantasies, dreams, hopes, and aspirations [...] It has finally given reality in form to the former symbol, and in turn furnishes new form for new symbols with which the ever searching mind of man seizes and turns and twists for new productions to come' (pp. 2-3). Touching on the Icarus myth, Leonardo, *Faust*, the Edda, and the Panchatantra, amongst other sources, McCormick discusses man's long-standing unconscious desire for flight, innovations in aviation (including the recent use of war planes during the First World War), and the physics behind flight, illustrated by numerous diagrams in the text.



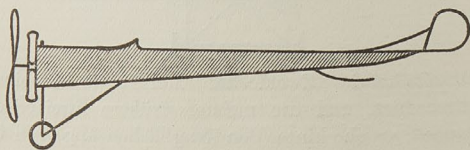
The biplane offers the advantage to the aviator of unrestricted view. Moreover the biplane mounts quicker in the air, taking less distance in which to get off the ground, and comes down in less space. Lastly the biplane has the advantage of the rigid planes, with "ail-

Fig. 5



ons" to do the warping in place of the entire wing. Yet the monoplane has the advantage of the propeller in the front, thus getting a pull into the new and undisturbed air; also of having the motor in front of the

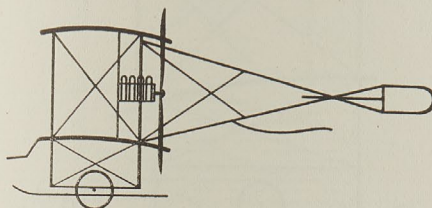
Fig. 6



aviator instead of behind as in the biplane, so that he falls upon the engine, and not the engine on him in case of a headlong smash. Finally the monoplane has the compact backbone or fusilage, which makes better housing for the motor in front, and the tail and rudders behind, and affords better shelter and protection for the aviator.

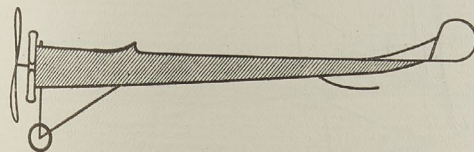
Der Zweidecker bietet dem Flieger den Vorteil des uneingeschränkten Ausblicks. Ausserdem erhebt sich der Zweidecker schneller in die Luft, indem er eine kürzere Anlaufstrecke erfordert, um sich vom Boden abzuheben, und geht in einem kleineren Raum nieder. Schliesslich bietet der Zweidecker den Vorteil, dass er mit starren Tragflächen versehen ist, und die Verwindung durch „Hilfsflügel“,

Fig. 5



anstatt durch den ganzen Flügel bewirkt wird. Dagegen hat der Eindecker den Vorteil, dass die Schraube vorn angeordnet ist, was einen Zug in die frische, noch nicht gestörte Luft mit sich bringt; ferner, dass sich der Motor vor dem Flieger und nicht hinter ihm befindet,

Fig. 6



so dass dieser bei einem Sturze kopfüber auf den Motor fällt und nicht der Motor auf ihn. Schliesslich besitzt der Eindecker das beste Rückgrat oder den Rumpf, was ein besseres Unterbringen des Motors vorn, sowie des Schwanzes und der Steuer hinten ermöglicht und dem Flieger bessere Unterkunft und mehr Schutz bietet.

The final section is a curious psychological assessment of the aeroplane itself: its ascents and descents 'are like the ascensions and dips of life', the biplane is characterised as an extrovert and the monoplane as an introvert, and the plane itself as a means of symbolising 'development, under analysis, to the point of unity between "thoughts" and "feelings" in "transcendental function"' (pp. 70-71).

The translator of the speech is unknown, but the fact that it was given at the Zurich Psychological Club is thanks to the work of Edith Rockefeller McCormick (1872-1932), married to the author from 1895 until their acrimonious divorce in 1921. Rockefeller had been treated for depression by Jung in 1913, later becoming a Jungian psychoanalyst in her own right; she financially supported the Zürich Psychological Club, providing the society with a physical location, and was instrumental in funding translations of Jung's writings into English.

OCLC records copies of this edition in Switzerland only; no copies of any edition traced in the UK.

Presented by Composer to Music Director

27. MUTH-RASMUSSEN, [Paul Diderich]. Zwei Lieder für 4 Männerstimmen und dem Studentensingsverein in Copenhagen gewidmet von Muth-Rasmussen. *Copenhagen: I.G. Salomon for C.C. Lose & Olsen.* 1841. **£175**

8vo; publisher's printed self-wrappers; pp. [3], [1 (blank)]; text in Danish and German; some soiling to wrappers, old tape repair to spine; moderate spotting; a good copy; 1846 presentation inscription to title 'Musikdirectorat Brandt I til erindring I Muth Rasmussen' loosely inserted leaf (pp. 2) with lyrics in Danish (in Brandt's hand?, see below).

First edition of these two songs for four male voices to be sung by the Copenhagen student choir, with lyrics in German and Danish, presented by the author to Danish music director Christian Brandt (1815–1895).

Muth-Rasmussen (1806–1855) was singing master at Oslo's Christiania Theatre from 1837 to 1839; this work was published whilst he was on tour throughout Denmark; he subsequently worked as organist and city musician of Horsens from 1844 to 1853, also producing several songbooks and music textbooks for schools. Presented here are a mourning song for a young musician and a drinking song composed for the play *Ein kaiserlicher Einfall*. Muth-Rasmussen also wrote the music for the 1835 drama *Yelva*, written by Eugène Scribe and Théodore Ferdinand Vallou de Villeneuve and premiered in Copenhagen.

The Copenhagen Studentersangforeningen (also known as Studentersangerne), one of Denmark's oldest male-voice choral institutions, was established in 1839. Loosely inserted in our copy is a leaf of song lyrics in four stanzas, dedicated (by Brandt?) to Muth-Rasmussen.

Provenance: Christian Brandt was born in Allborg and became a musician in the 2nd Jutland Regiment in 1827; in 1842 he travelled to the Mediterranean aboard the frigate *Thetis* as the conductor of the ship's band. Muth-Rasmussen presented this copy to him in 1846, the year he became music director of the Travelling Actors' Company of Lange; he was later inaugural music director and singing instructor of the Casino Theatre (built by the founder of Tivoli Gardens in 1847 and converted into a theatre in 1848) and the Dagmar Theatre.

OCLC finds copies in Denmark only; not on Library Hub.

On Brandt, see Sohlmans Musiklexikon.



'If We Ate as Much as the English, We'd All Be Dead'

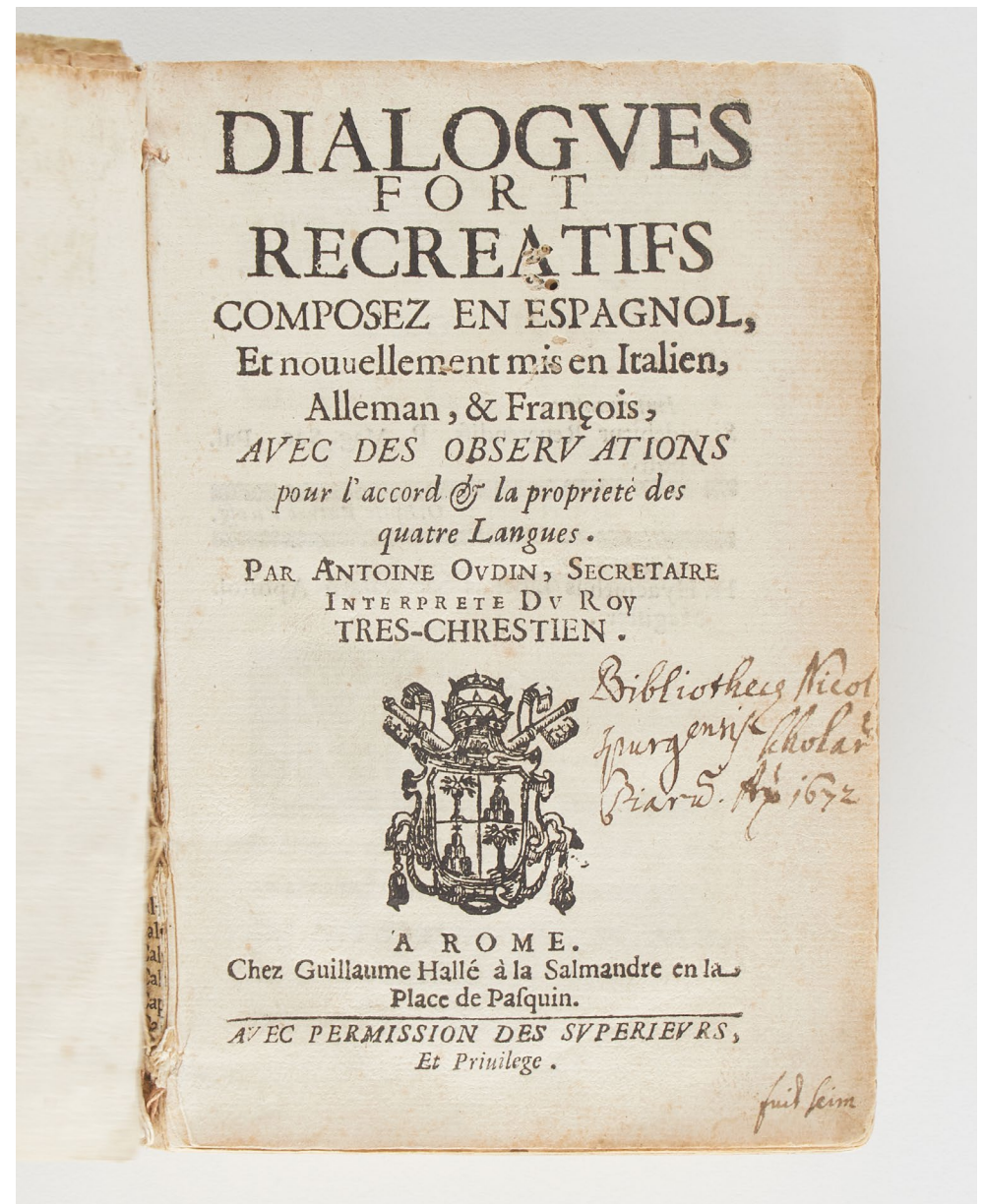
28. OUDIN, Antoine; [César OUDIN]. Dialogues fort recreatifs composez en espagnol, et nouuellement mis en Italien, Alleman, & Francois. Rome: [Stamperia del Falco for] Guillaume Hallé. [1664.] £850

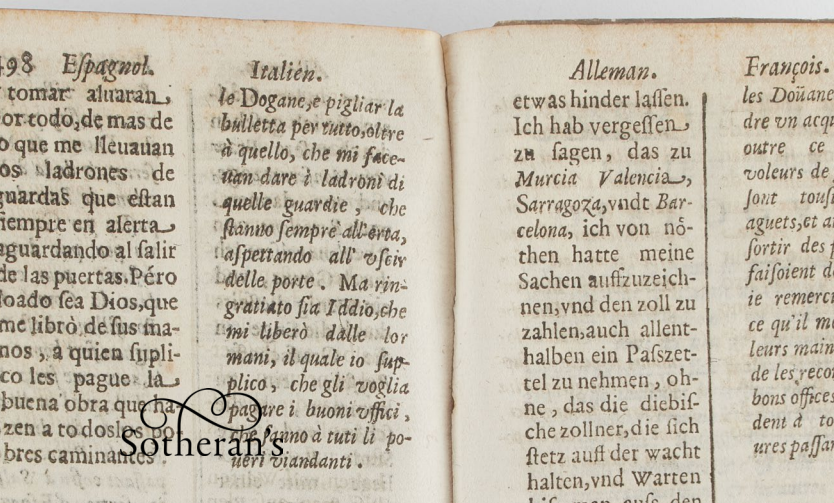
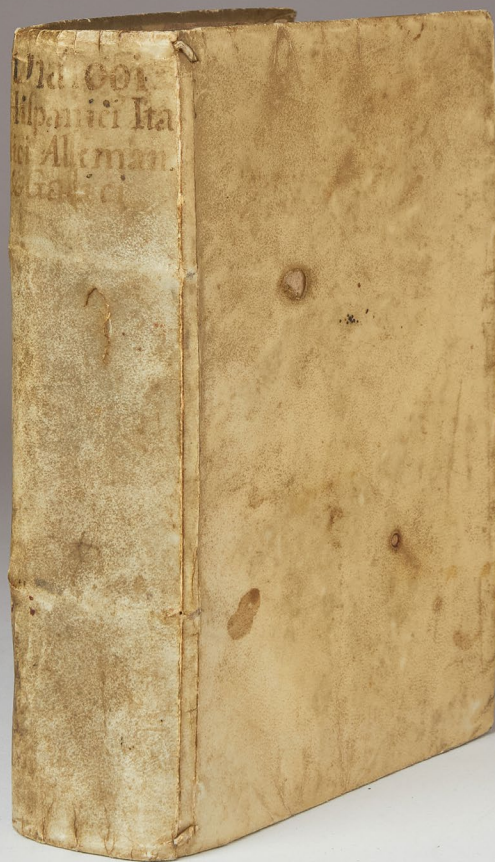
8vo. Contemporary vellum, spine lettered in ink, spine lined with contemporary printed waste; pp. [8], 543, [1 (colophon)]; woodcut Papal arms of Alexander VII to title, typographic headpiece, woodcut initial, floral woodcut vignette to colophon; text in four columns in facing Spanish, Italian, German, and French; a few small nicks and abrasions to vellum, upper cover partially coming loose; closed vertical tear to ff. A3, A6, B1, and B2 due to brittle paper (not affecting legibility), lightly browned throughout (heavier to quires C-E), paperflaw to lower corner of f. O7 not affecting legibility; 1672 ownership inscription 'Bibliotheci Nicolspurgensis Scholarum Piarum' to title; early twentieth-century bookplate of Emma Radio von Radiis Pantolska to front pastedown.

Very rare first edition published in Italy of this humorous, dialogic polyglot handbook in parallel Spanish, Italian, German, and French, the second edition to include Italian and German, which had been added in 1650 by the author's son; our copy has seventeenth-century Piarist provenance.

French Hispanist, translator, grammarian, and lexicographer César Oudin (1550–1625) was secretary and interpreter of foreign languages to Henry IV and was the first to translate any part of *Don Quixote* into French. Seven of the eight dialogues in this volume first appeared in Paris in 1608 as César Oudin's *Dialogos muy apazibles, escritos en lengua española y traduzidos en frances*, itself plagiarised from John Minsheu's 1599 *Pleasant and Delightfull Dialogues in Spanish and English* (the English portion of the dialogues was abandoned in Oudin's versions).

In 1640, César's son Antoine (1595–1653), Spanish and Italian translator and interpreter for Louis XIII and Louis XIV, produced the *Curiosités*, a dictionary of French idioms; he was also responsible for significantly revising his father's grammars and linguistic works.





In 1650 Antoine added German and Italian translations to his father's French and Spanish. The eighth dialogue, in which Polyglottus and Philoxenes discuss a trip to Spain, was added by César to the 1622 edition.

Antoine explains in his preface to the present edition that, in this expanded adaptation of his father's work, he has modernised the French and rendered more idiomatic the Italian and German translations; he has also purged the dictionary of 'certain vulgarities befitting only those of very low station'. The dialogues – which cover waking up; buying and selling; travel; a banquet; a discussion between two pages; 'some curiosities' (a conversation among two Englishmen and two Spaniards); the qualities of an ideal soldier; and a trip to Spain – are highly amusing and not without a certain amount of colourful language despite Oudin's best efforts. This 'process of "bowdlerization" was not very extensive, and the "plusieurs endroits" [which Oudin claimed to have expurgated] are no more than six or seven' (Instituto Cervantes, online, trans.)

In the first dialogue, for example, Don Pietro criticises his servant, Alfonso, for mistaking the time of day, the weather outside, and for the delayed delivery of his laundry:

DON PIETRO: You idiot! You've given me my coat before my shirt. Do you want me to look like I've just been screwed?

ALFONSO: The laundress hasn't brought your shirt back yet.

DON PIETRO: So go and get it then, you son of a whore!

There is discussion of how avid wine-drinking ensures salvation ('Good wine makes good blood, good blood leads to good nature, good nature creates good works, and good works get you to Heaven', p. 224) and how if women were banned from drinking there would be no women left at all (p. 326); and whether love thrives in warm or cold climates. The sixth dialogue consists mostly of jabs at the English, with a raised eyebrow from two Spanish visitors at the English practice of kissing in public and the snide remark 'if we Spaniards ate as much as the English, we'd all be dead' (pp. 359-60).

Provenance: 1672 ownership inscription of the Piarist School at Nikolsburg (now Mikulov, Czech Republic), established in 1631. The Piarists, or the Order of Poor Clerics Regular of the Mother of God of the Pious Schools, are the oldest Catholic religious order dedicated specifically to education, founded by Spanish Priest St Joseph Calasan, who opened Europe's first free public school in 1597. Founded in 1631 with eight teachers and nine students, the school expanded to over one hundred students within its first month. The library was dispersed in 1873 following educational reforms across the Austro-Hungarian Empire and the nationalisation of the school.

OCLC finds a handful of copies in continental Europe and only one in the US, at Cornell; no copies traced on Library Hub.

USTC 1713537; see Brunet IV, col. 260 (recording the 1611 French and Spanish edition only); not in BM STC Italian.

DIAGRAM

D I A L O G O
quinto, entre tres
Paies, llamados el
vno Iuan, el otro
Francisco, y el terce-
cero Guzman, en el
qual se contienen
las ordinarias plati-
cas que los Paies
fuelen tener vnos
con otros.

I V A N.

DE donde vienes
Francisco?
F. De la Corte Iuan.

I. Que por alla de nue-
40 ?

F. El rollo se està adon-
de solia, el Rey ha
mandado, que quien
tuuiere que comer,
coma, y el otro

*DIALOGO VIN-
to fra tre Paggi, chia-
mati l' uno Giovanni,
l' altro Francesco, ed il
terzo Guzmano; nel
quale si contengono
gl'ordinarij ragiona-
menti, che sogliono far
tra loro.*

GIOVANNI.

D I dove vieni Frä-
cesco?
F. Dalla corte Giovan-
ni.

G. Che cosa c'è di nuovo?

F. La forza è doue so-
leua effere, il Rè hà
commandato, che
chi, haurà da man-
giare mangi, e chi

Allerman.

222222222222222222

DIALOGUE CIN-

DAS FVNFFTE
Gespräch zwischen
dreyen Leibiungen,
einer Hans genant,
der andere Frantz,
vnd der dritte Gutz-
man; darinnen die
gemeine reden, so
die Leibiungen vn-
tereinander zu hal-
ten pflegen, begri-
effen seindt.

H A N S .

V Vo kompsu her
Frantz?
F. Hans, ich kom vom
Hoff.

H. Was gibts da neues?

F. Der Galgen steht
noch an seinem ge-
wöhnlichen Orth,
und der König hat
befohlen, das wer
etwas zu essen hat
möge es essen, dem

*DIALOGVE CIN-
quiesme, entre trois
Pages, l'un appellé
Iean, & l'autre Fran-
çois, & le troisieme
Guzman; auquel sont
contenus les discours
ordinaires que les Pa-
ges ont accoustumé de
tenir les uns avec les
autres.*

I E A N.

D' Où viens-tu François ?
F. Je viens de la Cour,
Jean.

1. Qu'y a-t'il de nou-
veau.

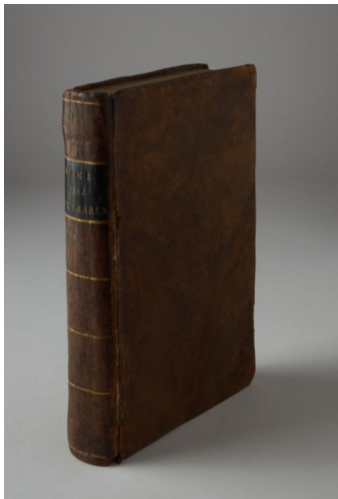
F. Le giber est ou il
auoit accoustumé d'es-
tre, le Roy a fait com-
mandement que qui
aura à manger man-
ge, & que celuy qui
n'en aura point, sera

Petrarch in Dresden

29. **PETRARCH.** *Le rime.* Dresden: Georg Conrad Walther. 1774.

£225

Small 8vo. Contemporary tree calf, flat spine ruled in gilt, gilt black morocco lettering-piece to spine; pp. xxiv, 456, title with copper-engraved vignette incorporating portrait medallions of Petrarch and Laura, typographic head- and tailpieces; light wear to extremities, upper joint split but holding, corners lightly worn; uniform light toning, a very good copy.



First Walther edition of Petrarch's *Canzoniere*, published some four hundred years after the poet's death by the Dresden publisher of Voltaire and Winckelmann.

The publisher and printer Georg Conrad Walther (1710–1778) enjoyed close relations with the court of the Elector of Saxony Frederick Augustus II (Augustus III of Poland, r. 1733–1763) and was one of the most important German publishers of books in foreign languages. His list included numerous works of the French Enlightenment, which circulated widely across East-Central Europe. Walther published authorised editions of both Voltaire and Johann Joachim Winckelmann, with whom he corresponded regularly. The portraits of Petrarch (who appears here without a laurel wreath) and Laura are seemingly inspired by those of Laurenziana MS Plut. 41.1. The *Rime* are preceded by a life of Petrarch by Lodovico Beccatelli, Archbishop of Ragusa (now Dubrovnik) from 1555 to 1564.

OCLC finds five copies in the US (Cornell, Kentucky, NYPL, Santa Barbara, Stanford) and three in the UK (BL, Bodleian, CUL), to which Library Hub adds one other, at Wimpole Hall.

VD18 10580271; Fiske 1774.



The First European Eyewitness Description of Coffee

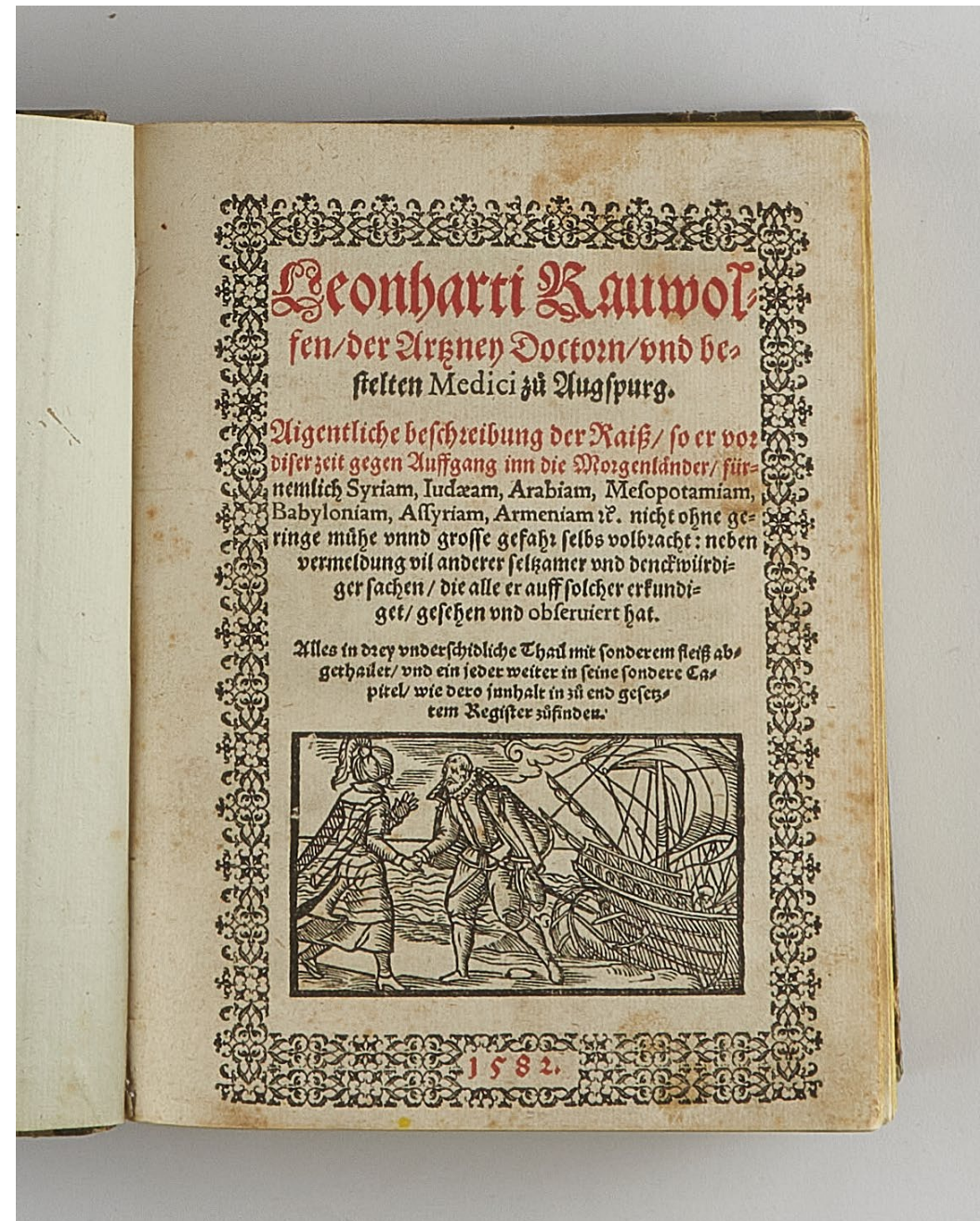
30. RAUWOLF, Leonhard. Aigentliche beschreibung der Raiß so er vor diser zeit gegen Auffgang inn die Morgenlaender fürnemlich Syriam, Iudaeam, Arabiam, Mesopotamiam, Babyloniam, Assyriam, Armeniam &c. ... Alles in drey vnderschiedliche Thail mit sonderem fleiß abgethailt ... [*Lauingen: Leonhard Reinmichel.*] 1582. £4,500

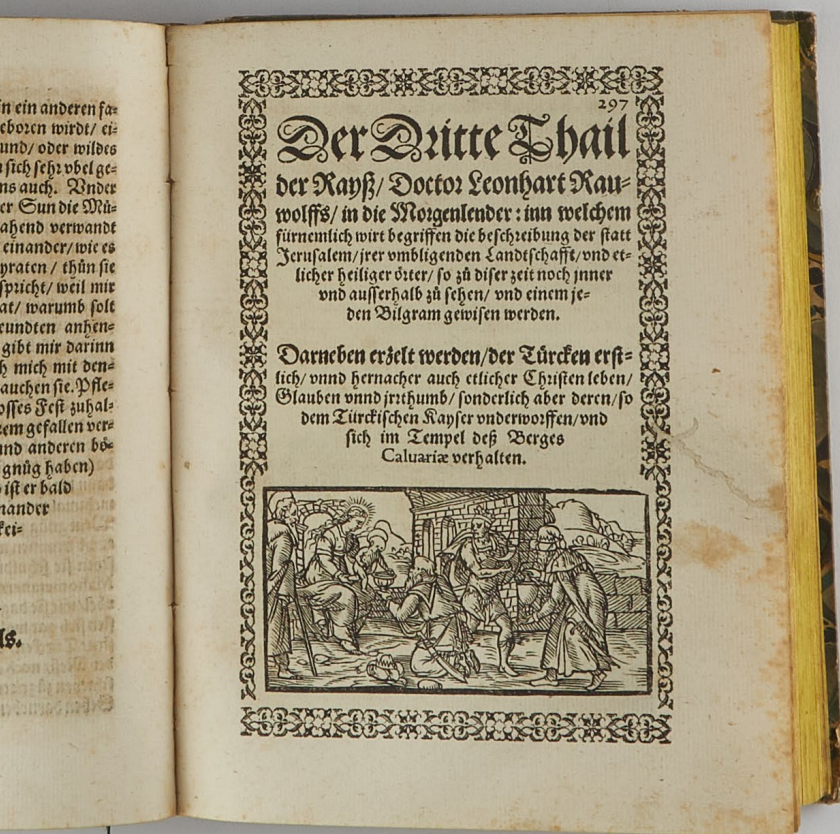
4to. Early nineteenth-century German marbled boards with contrasting orange and pale blue gilt lettering- and numbering-pieces to spine, edges stained yellow, green place-marker; pp. [15], [1 (blank)], 487; title printed in red and black with woodcut vignette, within typographic border, two part-titles likewise within typographic borders and with woodcut vignettes; light wear to extremities; sporadic light marginal spotting, light browning to a few quires, old marginal repairs to wormtracks on ff. Q3-P4 touching the odd character, wormtrack to last two quires touching a few words but not affecting sense; else a good copy; 1830s bibliographical notes to endpapers; upper outer corner of rear endpaper cut away, 1861 Cyrillic collector's stamp to final blank verso.

First edition of the earliest firsthand European account of the preparation and consumption of coffee, a landmark travelogue of the Levant and Mesopotamia by physician, botanist, and pioneering traveller Leonhard Rauwolf (1535–1596).

Rauwolf (also Rauwolff) here describes his 1573–75 expedition as physician and commercial agent, funded by his brother-in-law, the Augsburg merchant Melchior Manlich, who hoped that Rauwolf would return with profitable medicinal herbs. Manlich's close trade relationship with the Levant involved the export of Nuremberg-made hardware, mechanical goods, and textiles, as well as the import of spices, pearls, precious stones, and silk.

After nine months in Aleppo, Rauwolf – who had a keen interest in early botanical sources in Arabic and Greek – travelled through Mesopotamia, descending the Euphrates to the ruins of Babylon and Baghdad.





His plans to continue to India were abandoned when news arrived of the bankruptcy of the Manlich trading house, forcing his return westwards through Kurdish territory. He reached Tripoli in May 1575, travelling through Lebanon before making a pilgrimage to Jerusalem.

Rauwolf's observations combine natural history with vivid descriptions of the people, customs and commercial life of the Levantine world. His account is particularly celebrated for its description of coffee: whilst in Aleppo he describes the coffee berry as well as the beverage, **making him the 'first modern botanist to collect and describe the preparation and consumption of coffee'** (Hünnersdorff and Hasenkamp, *Coffee*, p. 1221). His is also the earliest firsthand description of coffee by a European, and the second European description of coffee in any capacity, second only to that of botanist Carolus Clusius (Charles de l'Écluse, 1526–1609), whose 1574 description of the coffee plant – rather than the beverage – was based solely on seed samples received from an Italian correspondent; Rauwolf had incidentally visited Clusius ten years earlier. Rauwolf calls the beverage – then unknown to European readers – as *chaube*, 'almost as black as ink, and very beneficial for illnesses, especially those of the stomach. They drink it early in the morning, also in open places, before everyone [...] from earthenware and porcelain bowls, as hot as they can endure; they often put [the bowls] to their lips, but take little sips, and immediately pass them on' (trans.).

The work is also notable as the first modern European account of the route from Baghdad to Mosul, and for Rauwolf's descriptions of Jerusalem and religious life in the Near East, written from the perspective of an early Protestant pilgrim. His botanical observations were pioneering: the tropical genus *Rauwolfia* was later named in his honour. Rauwolf was 'the first modern botanist to collect and describe the flora of the Near East. [The present work] provides a fascinating illustration of the difficulties and dangers of early scientific field trips. Not for another two hundred years did other botanists identify and more fully describe the plants of the areas which Rauwolf visited' (Dannenfeldt).

Rauwolf expanded on his botanical discoveries in a fourth part added to the 1583 edition, featuring forty-two full-page woodcuts of Middle and Near Eastern plants.

OCLC finds nine copies in the US (Boston Athenaeum, BPL, Chicago, Harvard, LoC, NLM, NYPL, Princeton, Yale) and four in the UK (Aberdeen, BL, CUL, Glasgow).

BM STC German, p. 727; USTC 672364; VD16 R 430; Brunet IV, cols 1122–23. Wellcome I 5346. Not in Atabey or Blackmer; for the 1583 edition, see Linda Hall, *One Hundred Herbals* 92; Pritzel 8373. See 'Dannenfeldt, Leonhard Rauwolf: Sixteenth-century Physician, Botanist, and Traveler' (1968).

'Who Is Right? We Grown-Ups or the Little Ones?'

31. [REFUGEE CHILDREN'S EVACUATION FUND; Oskar KOKOSCHKA; J.G. SIEBERT.] *The War As Seen by Children.* [London: Refugee Children's Evacuation Fund. 1943.] £500

8vo. Stapled as issued in the publisher's printed wrappers, child's drawing to upper wrapper; pp. [24]; numerous black-and-white in-text illustrations; slight soiling to wrappers, short repaired chip to upper wrapper touching price of 1-; uniform light toning; else a very good copy.



A catalogue produced by the Refugee Children's Evacuation Fund for a wartime exhibition of children's paintings, drawings, and crafts held at the Cooling Galleries on New Bond Street on 4 January 1943.

The Refugee Children's Evacuation Fund was dedicated to the 'relief of suffering children who have been haunted and persecuted by the merciless child-hunters of our age – the Fascists'. Amongst the patrons of the Refugee Children's Evacuation Fund were the Archbishop of Canterbury, Chief Rabbi Joseph Hertz, Walter de la Mare, Bertrand Russell, and Vita Sackville-West.

The basis of *The War As Seen by Children* was the much smaller 1941 exhibition *Children's Art from all Countries*, featuring works of children by twelve nationalities and opened by Jan Masaryk – then Foreign Minister of Czechoslovakia – and biologist Julian Huxley (later first director-general of the United Nations), by the Free German League of Culture (Freier Deutscher Kulturbund), the anti-Nazi émigré collective founded in 1938 at the London home of the German-born Jewish painter Fred Uhlman.

FOREWORD

by J. G. SIEBERT, *Hon. Secretary,*
REFUGEE CHILDREN'S EVACUATION FUND

THE name of our Fund implies that it tries to contribute its share towards the relief of suffering children who have been haunted and persecuted by the merciless child-hunters of our age—the Fascists. When the outbreak of the war brought the possibility of rescuing children almost to a standstill, we realized that—although no effort should be spared to save as many child victims of Fascism as possible—greater attention should be paid to the recuperation and rehabilitation of those children who had found a refuge in this country.

The constitution of our Fund and the broad principles underlying its work placed it in the happy position of being able to co-ordinate in specific fields the endeavours of the various agencies charged with the care of these children. Once they had begun to settle down in their own national schools, homes, hostels and with foster parents, the readjustment of their characters and their adaption together with education and vocational training emerged as new tasks.

It was, therefore, a fitting idea of our Vice-Chairman, Johann Fladung, to call upon educational authorities, teachers and child-welfare workers in charge of refugee children in this country to display in a Children's Art Exhibition the paintings, drawings and handicraft work

Opening
of the
New
Bond
Street
Children's
Art Ex-
hibition
by
Lady
Clark,
January
9th, 1943.



Page One



The present exhibition was extended 'to include the works of *all* the children of the United Nations', and explores how refugee and evacuated children viewed the horrors of war, how they perceived the future, how they could rebuild their lives and national identities, how they viewed their new surroundings, and how they might feel united under a common purpose. This catalogue features twenty illustrations by children aged seven and a half to seventeen from Austria, China, England, Germany, and Poland, as well as photographs of the exhibition's opening. Particularly haunting are depictions of families huddled together in a bomb shelter (Pamela Thomas, British, age fifteen), 'Terror' (Karin Glaser, German, age sixteen), 'Tank Attack' (Plato Chan, Chinese, age ten), 'In Poland Now' (a grinning Grim Reaper before a crying moon and stars by an anonymous thirteen-year-old Polish child), 'New Order' (a man being shot by a Nazi firing squad by George Herzog, Austrian, age seventeen), and the cover image, 'God of Vectorey [sic]' (Harry Turner, British, age seven and a half).

This catalogue also reproduces the 1943 exhibition's keynote speech by Oskar Kokoschka, who emphasises the ways in which the exhibition 'shows how the spirit of true democracy unites children of different nations, and educates them not only to understand each other but to respect each other [...] Who is right? We grown-ups or the little ones? Perhaps the thing to do would be for us to learn again our lesson from these young survivors of the carnage. May be there are still some old ideals lingering with democracy' (pp. 9–10). Kokoschka had exhibited in the FGLC's 1939 First Group Exhibition of German Austrian Czechoslovakian Painters and Sculptors at the Wertheim Gallery in London and 'served as Honorary President from 1941, advocating for Jewish emigrants and political enemies of the Nazis held in internment' (Ben Uri Gallery, [online](#)); he became a British citizen in 1947.

SPEECH

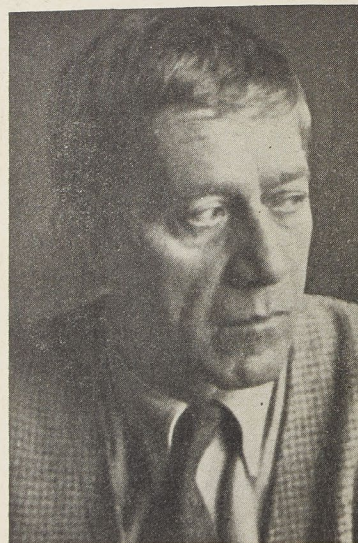
by OSKAR KOKOSCHKA

at the Opening of the Exhibition "The War as Seen by Children" at the Cooling Galleries, New Bond Street, W.1.

January 4th, 1943.

Ladies and Gentlemen,

You are going to see an International Children's Art Exhibition. War, as seen by such little victims of the Fascists' barbarity as were lucky enough to find hospitality in England. Most of the little folk fled from the Continent. I know for instance of a Czech girl amongst the contributors who only knew Czech and German when she was saved from Prague at the age of six. Now she speaks English perfectly like her pals in school, and broken Czech and German with an English accent, due to her new surroundings. It shows how the spirit of true



OSKAR KOKOSCHKA

Page Eight



"WE DEFEAT THE ENEMY"
Poster designed by a Chinese boy fighting with the Fourth Chinese People's Army. Age 15.

life to her infant, as a child his name, his love and tenderness to his toy, which is really a rough-cut piece of wood clad in rags and sold at Xmas-time for a fortune to his parents. But already it became the child's favourite doll. Art is the creation of a previously non-existent reality by sensual means, a newly created order among things as seen, heard and touched by man. Cezanne has taught our age that meaning of art again.

Now, what are we grown-ups to do with the child-artists, if not to enter into partnership with them? People are already willing to create a new order where things would be given a new meaning which they did not possess in the words of the language we were brought up on. They call it New Democracy. The astonishing spirit of solidarity among children is derived from their love of creation, common to all children in the whole world, before they are spoiled by education. An uncreative child is an exception. Unfortunately the productive grown-up is an exception as well in our present-day society.



31 REFUGEE CHILDREN'S EVACUATION FUND

"THE GOD OF VICTORY"

Drawing by HARRY TURNER. British. Age 7½.

Sotheran's

Page Eighteen



"NEW ORDER"

Picture by George Herzog. Austrian. Age 17.

Arranged by an Australian Longing for Germany

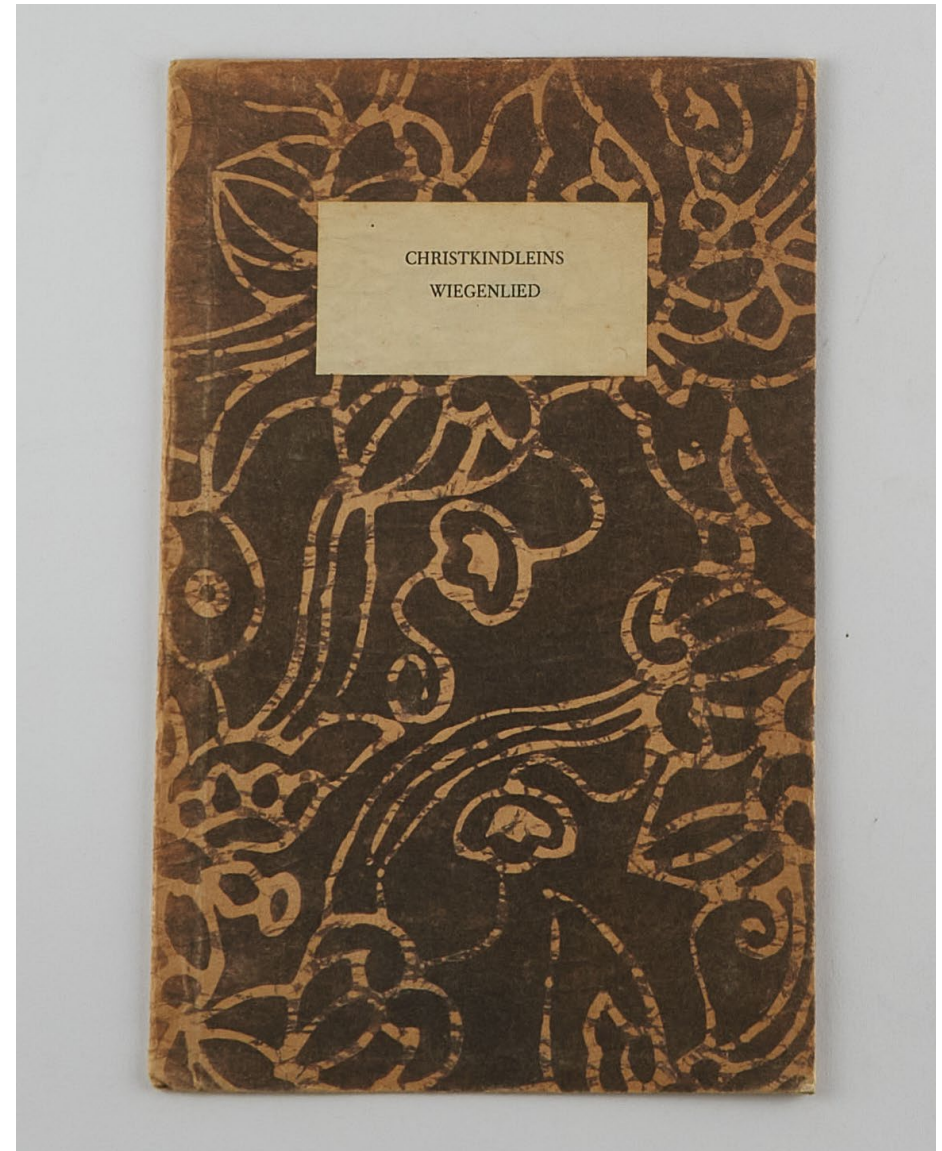
32. RICHARDSON, Henry Handel. Christkindleins Wiegenlied. An Old German Carol Set to Music. London: Shenval Press for Ulysses Press Ltd. Christmas 1931. **£125**

8vo. Publisher's screen-printed stiff wrappers, printed label to upper wrapper; pp. [1 (blank)], 7; text in German and English; pp. 4–5 comprising facsimile of Richardson's manuscript score; slight sunning to spine and inner upper corners; very light foxing to endpapers; else a fine copy; limitation leaf numbered and signed 'Henry Handel Richardson' by the author; inscription to front free endpaper 'Christopher | from John + Josephine | Christmas | Beirut | 1961'.

First and only edition, no. 7 of 250 copies on handmade paper and signed by the author, of this translation and new arrangement of a German Christmas carol from Mahler's *Dem Knaben Wunderhorn* by Australian novelist Ethel Richardson (1870–1946), published under her pen name, Henry Handel Richardson.

Born in Melbourne, Richardson was educated at the Presbyterian Ladies' College, where she 'proved to be a good scholar and an exceptional musician; consequently, in 1888 her mother was persuaded to take her and her younger sister, Lilian, to Europe, so that she could continue her musical studies. Except for a very brief visit in 1912 to check details for *Richard Mahony*, she never saw Australia again' (ODNB). Richardson studied at the Leipzig

conservatory from 1889 to 1892, abandoning her studies following her marriage to J.G. Robertson, the first professor of German at London University and author of *A History of German Literature*. This translation and arrangement are evidently the product of Richardson's love both of Germany – where she lived until 1903 – and of music, perhaps a means of coping with the 'particularly difficult' transition from London to Germany: 'England and London proved much less congenial than Germany and Strasbourg', and Richardson 'had no small talk, and ditherers or chatterers would find themselves facing scrutinizing intelligent eyes and silence. However, given the opportunity to explore the unorthodox, she flourished. She had a lifelong sceptic's interest in spiritualism; she loved fast cars; and, as a researching novelist, she enjoyed investigating boxing booths and opium dens' (*ibid.*).



This edition was printed and bound by the Shenval Press, founded by James Shand, likewise the founder of the visual arts magazine *Motif* and, with Robert Harling, co-founder of the journals *Typography* (1936–1939), *Alphabet and Image* (1946–1948), and *Image* (1949–1952).

Christkindleins Wiegenlied.

langsam und leiser. H. H. R.

O Te... me...lein gart, O Te... me...lein gart, Das
 kripp...lein ist hart, wie liegt du so hart. Ach
 schlaf... ach thu... die Aug...lein zu,
 Schlaf, und gib uns die ewige Ruh.

Schlaf, und gib uns die ewige Ruh.
 Schlaf, und gib uns die ewige Ruh.

II

Schlaf, Jesulein, wohl,
 Nichts hindern soll,
 Ochs, Esel und Schaf
 Sind alle im Schlaf.
 Ach schlaf, ach thu die
 Anglein zu,
 Schlaf, und gib uns die
 ewige Ruh.

III

Du Seraphim singt,
 Und Cherubim klingt,
 Viel Engel im Stall,
 Die wiegen dich all.
 Ach schlaf, ach thu die
 Anglein zu,
 Schlaf und gib uns die
 ewige Ruh.

(aus Das Knaben Wanderhorn)

Sonnets to Orpheus – a ‘Hurricane of the Spirit’

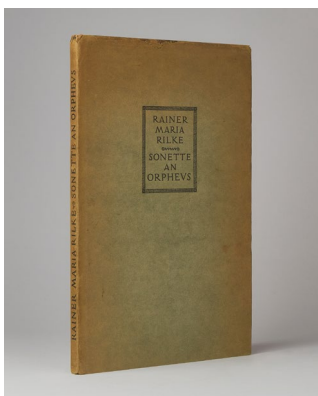
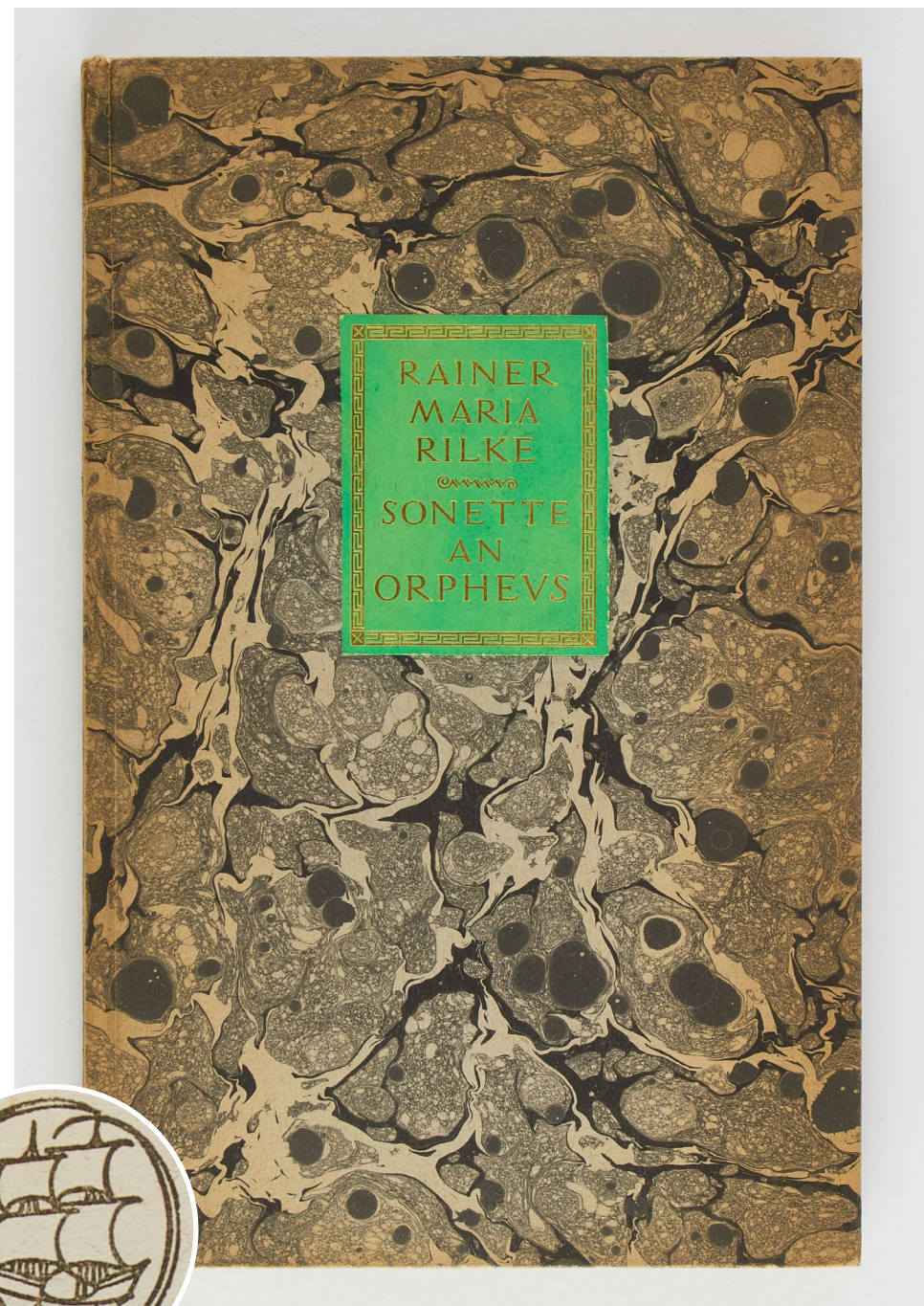
33. RILKE, Rainer Maria. *Sonette an Orpheus.* Leipzig: [W. Drugulin for] Insel Verlag. 1923. £2,250

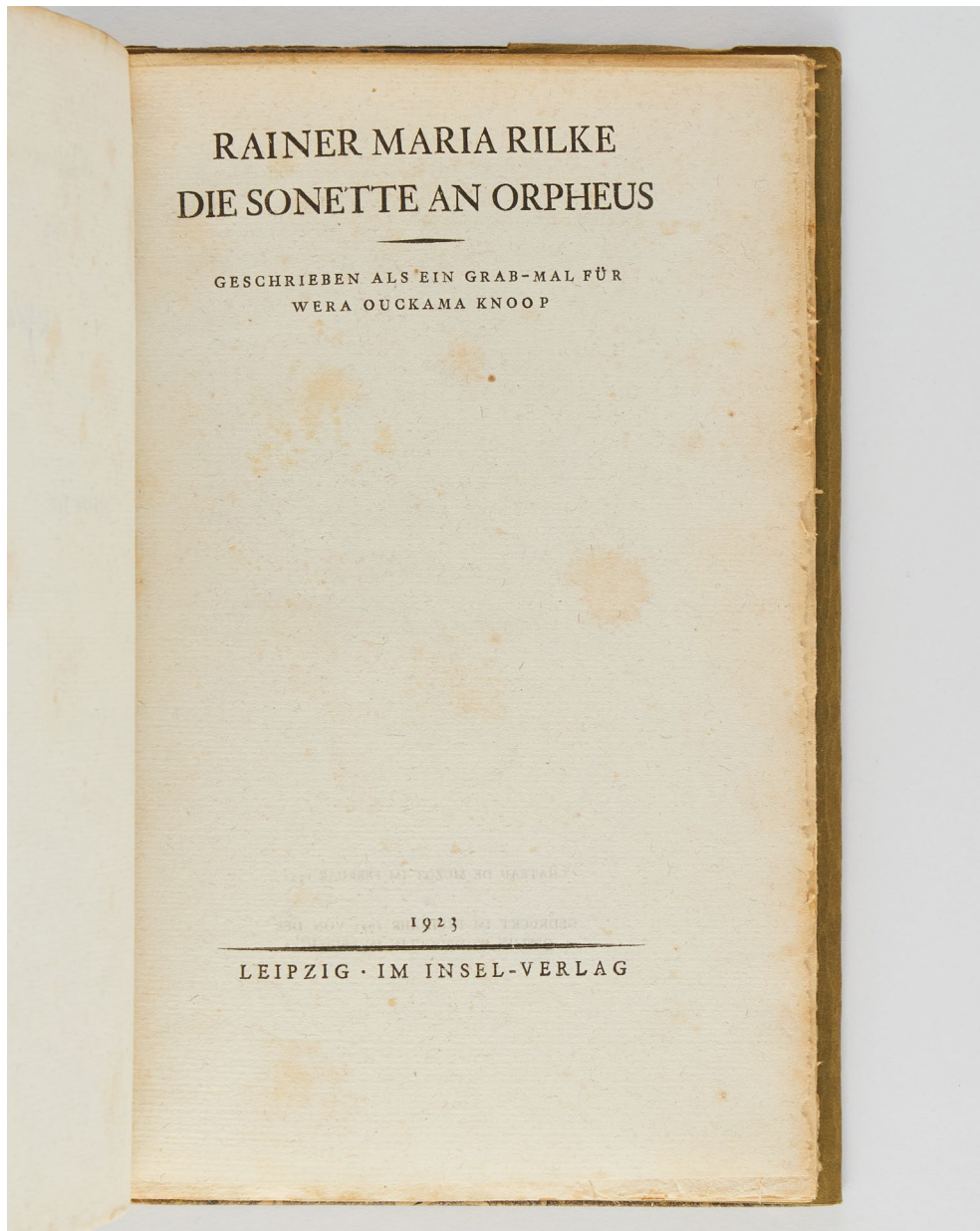
8vo. Original marbled boards, inlaid green paper label to upper board lettered in gilt and with gilt Greek key border, original olive green printed dust-jacket, fore-edge uncut, top-edge gilt; pp. 63, [1]; woodcut printer's device to p. [1]; extremities lightly rubbed, dust-jacket slightly frayed at head of front cover, endpapers renewed; mild spotting and staining throughout as usual (heavier to last 6 pp.); else a very good copy; contemporary pencilled inscription to part I half-title 'In memoriam Hiddensee. I A.B. I September 1923' (see below).

First edition of Rilke's *Sonnets to Orpheus*, his powerful memorial to the nineteen-year-old dancer Wera Ouckama Knoop (1900–1919), our copy retaining the scarce dust-jacket and with an intriguing contemporary inscription.

Rilke's sequence of fifty-five sonnets came as a late and unexpected flowering after a period during which the poet was unable to write. He had begun writing the *Duino Elegies* in 1912, but a combination of private and personal circumstance (the approaching war uppermost) led to a depressive illness which postponed their completion for nearly a decade.

Wera Ouckama Knoop, a childhood friend of Rilke's daughter Ruth, was the daughter of his friends Gertrud and Gerhard Ouckama Knoop. In 1921, Werner Reinhart invited Rilke to stay at the Château de Muzot near Veyras in the Rhone Valley.



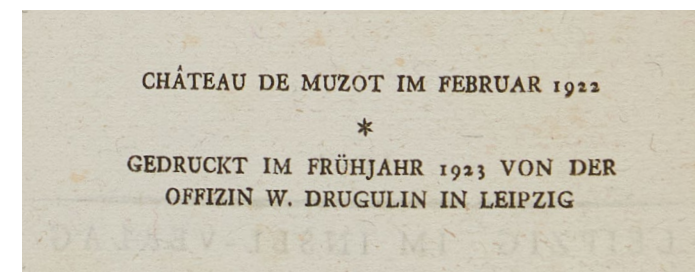


There, Rilke wrote his *Sonette an Orpheus*, galvanised by a long letter from her mother, Gertrud, 'with whom he maintained a correspondence ... in which she recounted the details of Wera's incapacitating illness and how when Wera was no longer able to dance, she turned to music, and finally to drawing. Rilke was deeply affected by Gertrud's accounts, and a month later Wera's death coalesced in his mind with Orphic legends ... Rilke completed twenty-five sonnets in the first four days, almost the entirety of the first part of the two-part cycle.

This burst of productivity carried over to the long-unfinished *Elegies*, and within a few weeks (February 2–26) both the *Elegies* and the *Sonnets* were completed' (Vandegrift Eldridge and Fischer, p. 13). Rilke described this burst of creative energy as a 'boundless storm, a hurricane of the spirit' (*trans.*); only three years after the publication of the *Sonnets*, he would die of leukaemia – the cause of Wera Knoop's death. Famously allusive (and elusive), the figures of Orpheus and Eurydice permeate rather than dictate the sequence, the titular Orpheus acting "as an agent of transition and transformation" (Görner) in poems where instability, metamorphosis, and the connection of seeming opposites – life/death; nature/culture – are paramount.

The inscription to our title, 'In memoriam Hiddensee', is dated only a few months after the work's publication. The Baltic island resort of Hiddensee was frequented by the likes of Einstein, Kafka, Wilder, Brecht, Freud, Fallada, Kästner, Mann, Trier, and by some accounts Rilke himself.

Hünich, p. 92; Ritzer E46; Sarkowski 1357; Wilpert/Gühning 39. See Leeder and Vilain (eds.), *The Cambridge Companion to Rilke* (2010); Vandegrift and Fischer (eds.), *Rilke's Sonnets to Orpheus* (2019).



Radical Poetry Signed by Ferlinghetti

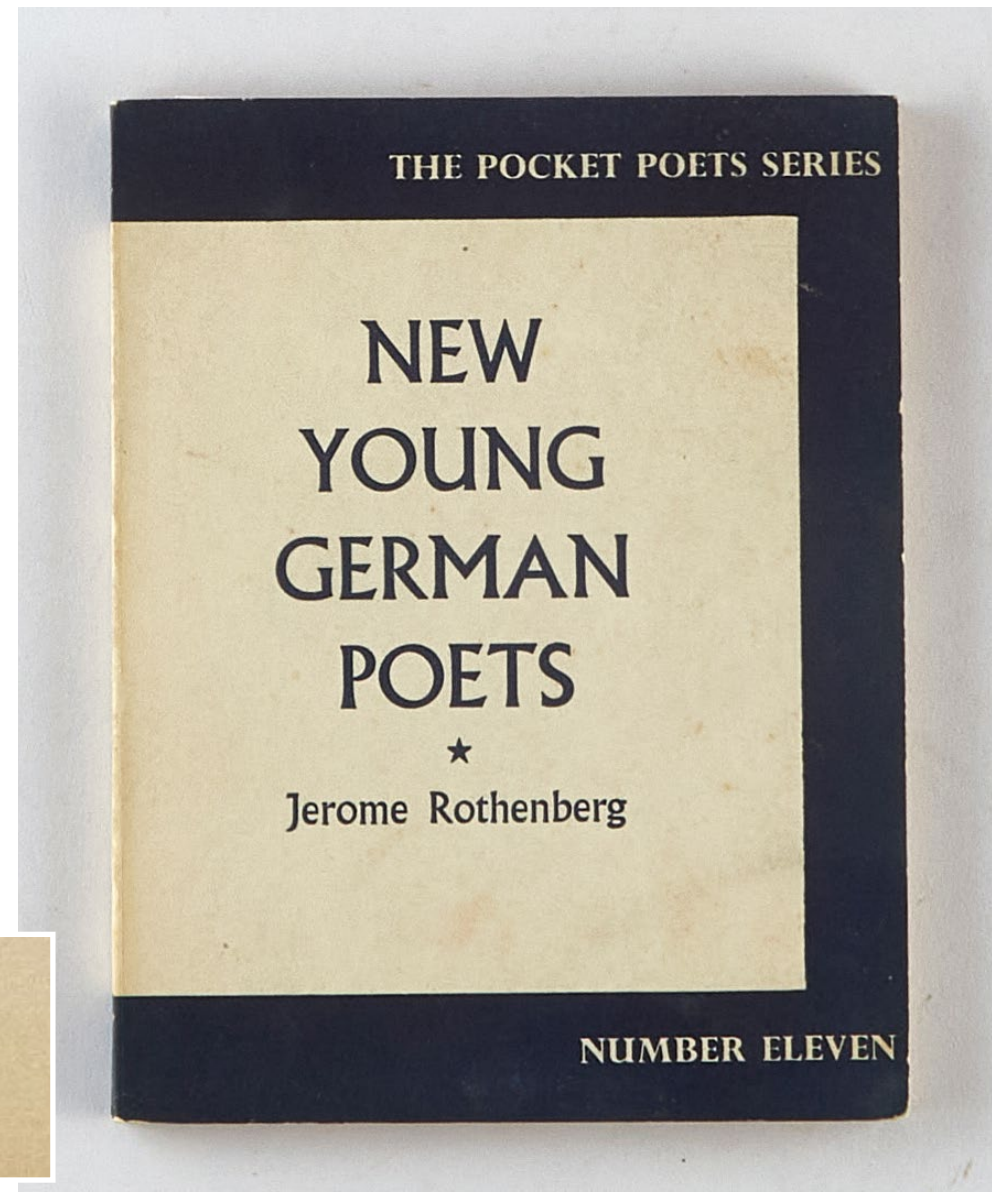
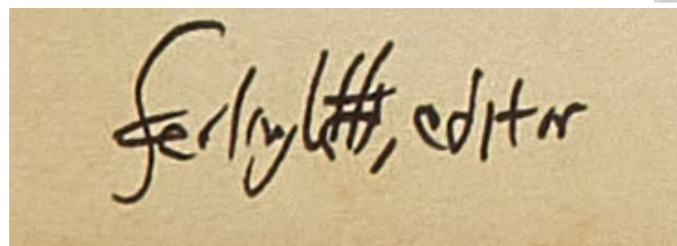
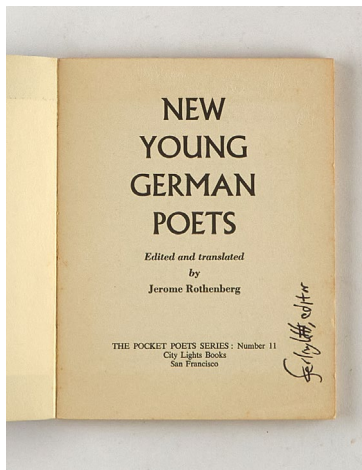
34. ROTHENBERG, Jerome (*editor and translator*); [Lawrence FERLINGHETTI]. *New Young German Poets*. *San Francisco: City Lights Books*. 1959. £425

Small 4to. Original navy and white printed wrappers, lettered 'Second Printing' and priced \$1.00 to rear wrapper; pp. 63, [1]; wrappers slightly toned, otherwise a very good copy; signed 'Ferlinghetti, editor' in black ink to title-page.

First edition, second printing, of this anthology of avant-garde German poetry including contributions by Ingeborg Bachmann, Günter Grass, Paul Celan, and Helmut Heißenbüttel, this copy signed by Lawrence Ferlinghetti, publisher and director of the Pocket Poets series.

A series of translations, *New Young German Poets* was Jerome Rothenberg's first published book, no. 11 in the Pocket Poets Series, founded by Ferlinghetti in summer 1955. In 1959, Rothenberg established The Hawks Well Press, which published his own first collection of poetry, *White Sun Black Sun*.

Cook 11



Ingeborg Bachmann

THE TIME ALLOTTED

Worse days are coming.
The time allotted for disavowals
Comes due on the skyline.
Soon you will lace up your shoes
And drive the dogs back to the marshes.

For the intestines of fish
Have frozen up in the wind.
The lupines burn with a feeble light.
Your glance cuts through the fog:
The time allotted for disavowals
Comes due on the skyline.

In the distance your mistress sinks under the sand,
It pours through her wind-loosened hair,
It covers her words,
It turns her to silence,
It finds her mortal
And ready to part
With every embrace.

Don't look around.
Lace up your shoes.
Drive the dogs back.
Throw the fish in the sea.
Smother the lupines!

Worse days are coming.

PSALM

Be silent with me as bells are all silent!

In the afterbirth of our terror
the dung-maggots grope for new food.
Good Friday a hand hangs on view
in the firmament, two fingers are missing,
it cannot swear that everything,
everything never existed and nothing
will ever exist.

It dives through a blood-cloud,
puts the new killer out of our reach,
and goes free.

Nights on this earth,
when we step through the windows, push back the linens,
and lay bare the secret of sickness:
a tumor swollen with food, pains without end
to suit every taste.

Stretching gloved hands, the butchers
stifle the stripped body's breathing,
the moon in the doorway sinks to the floor,
let the shards lie, and the jar handle . . .

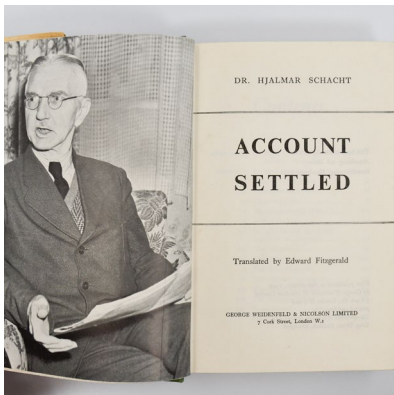
Everything was ready for giving extreme unction.
(Though the actual sacrament cannot take place.)

34 ROTHENBERG

Hitler's Minister of Economics on the Nazi Regime

35. SCHACHT, Hjalmar; Edward FITZGERALD (translator). *Account Settled.* London: Weidenfeld & Nicholson. [1949]. £450

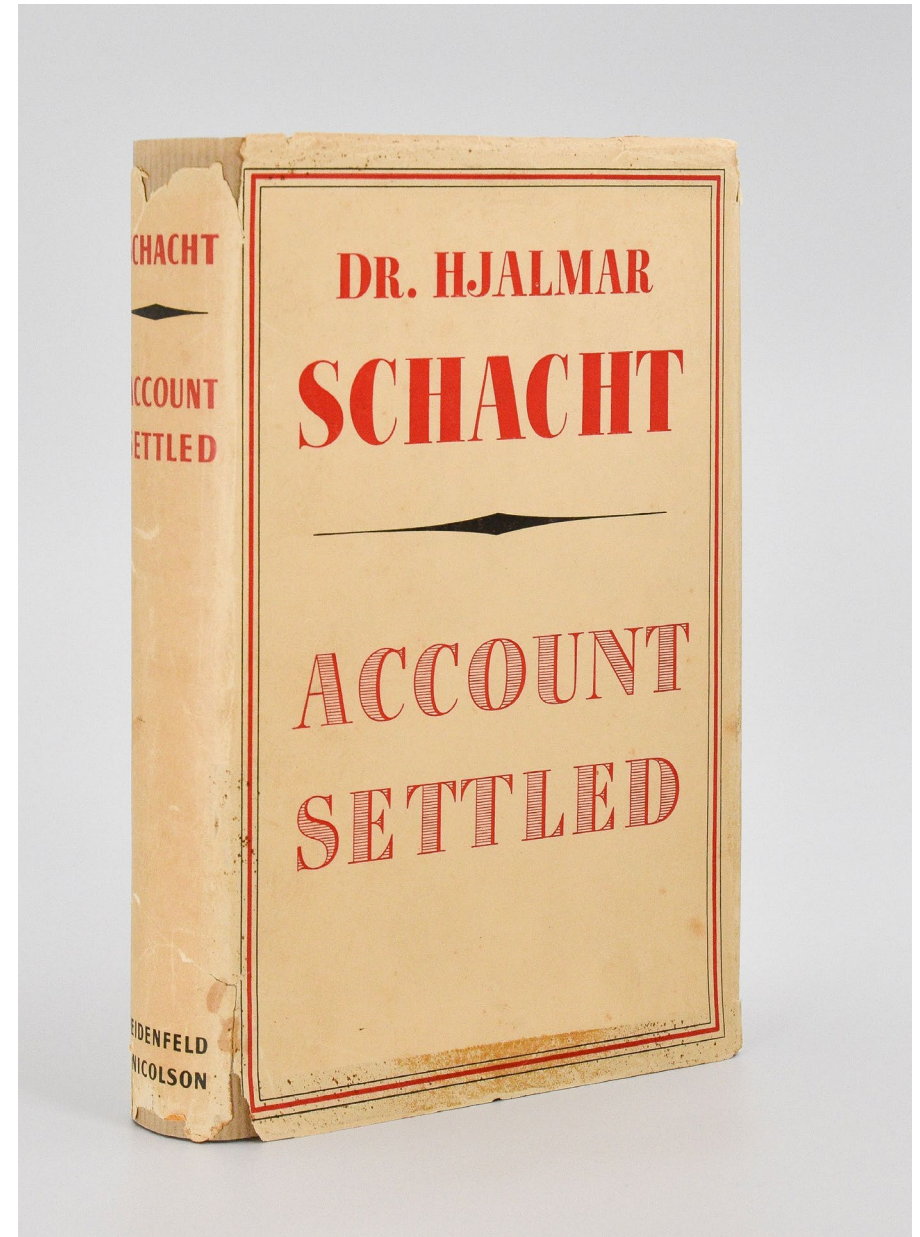
8vo. Publisher's green cloth, spine lettered in black, in the original cream dust-jacket printed in red and black, unclipped and priced 15s. net to front flap; pp. 327, [1 (blank)], photographic portrait frontispiece; old adhesive repairs to interior of wrappers, a few chips to foot of spine and folds, small area of loss to head of spine, light spotting to top-edge; internally very clean and fresh.



First edition in English of *Abrechnung mit Hitler* (1948), 'the only full-length statement published since the war by a major figure in Hitler's government' (front flap).

Account Settled 'provides the detailed story of prewar German economic policy in the words of the man primarily responsible for it' (ibid.). Schacht had been an early Nazi party member and supporter of Hitler. He was president of the Reichsbank from 1933 to 1939, and Minister of Economics from 1934 to 1937. In the aftermath of Kristallnacht he distanced himself from the Nazi regime and was arrested by the Gestapo following the 20 July 1944 attempt to assassinate Hitler (also known as Operation Valkyrie) due to suspected contact with relevant members of the German Resistance. During the Second World War, he was detained at the Ravensbrück, Flossenbürg, and Dachau concentration camps.

At the Nuremberg trials he was acquitted and later played a major role in international finance and banking.



Sebald Between Past and Present

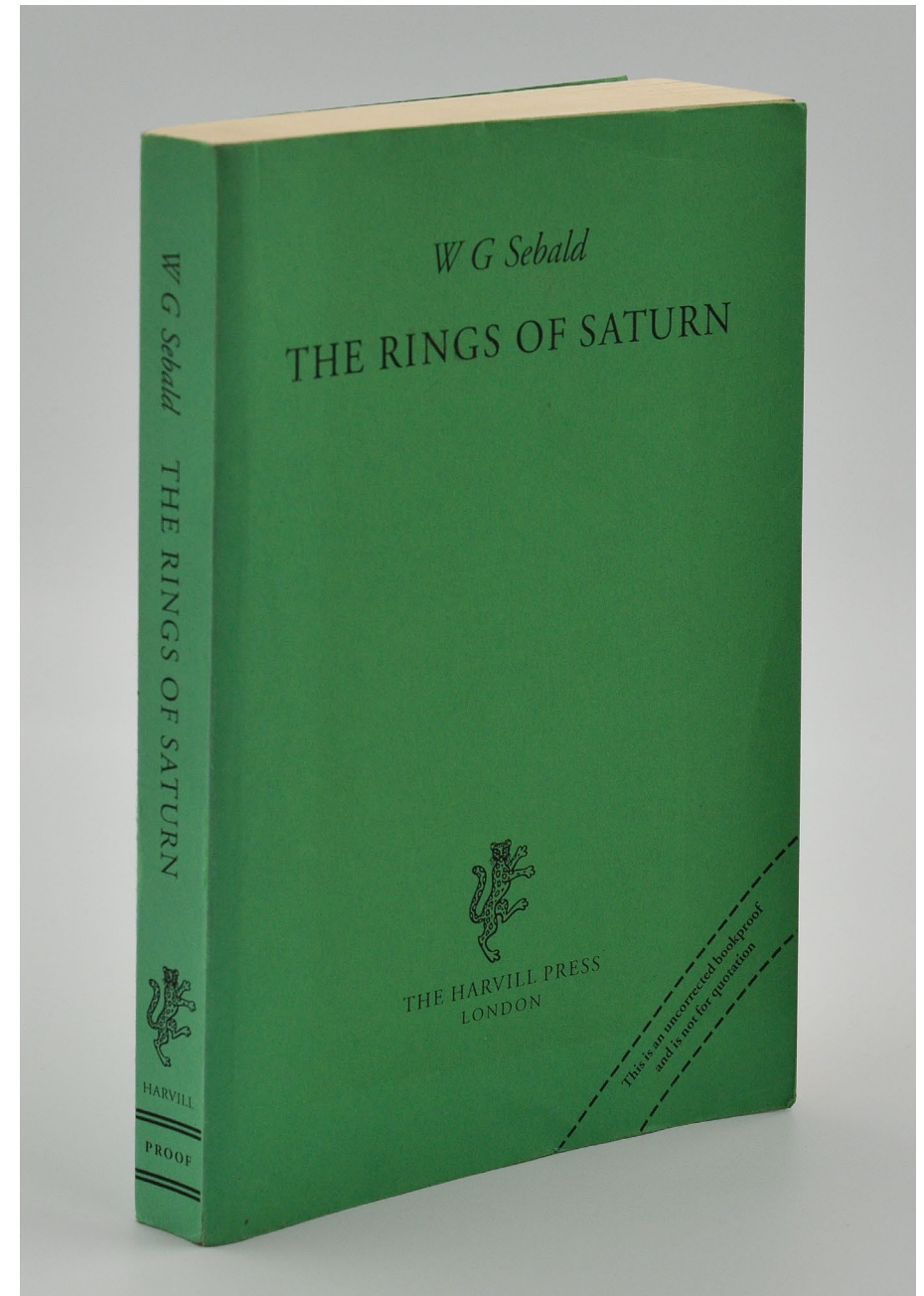
36. SEBALD, W.G.; Michael HULSE (translator). *The Rings of Saturn*. London: Harvill Press. 1998. **£275**

8vo. Original green card wrappers lettered in black; pp. [8], 296; tail-edge of textblock a little dusty, wrappers with a few shallow creases; a very good copy.

Scarce uncorrected proof copy of the first UK edition of Sebald's most celebrated work.

The Rings of Saturn, originally published in German as *Die Ringe des Saturn: Eine englische Wallfahrt* in 1995, was the third of Sebald's four novels, and second to appear in English. Structured around a semi-autobiographical account of a journey on foot through coastal East Anglia (Sebald lived and taught in the region for three decades), it is the most 'English' of the author's works. An uncanny pastoral, its capacious digressions encompass the imperial and colonial exploitations witnessed and recorded by Joseph Conrad and Roger Casement, silkworm cultivation, nimble accounts of Swinburne and Edward FitzGerald, and an exquisite meditation on Thomas Browne's quincunxes.

Sebald's labyrinthine periods, translated by Michael Hulse (in close consultation with the author), move seamlessly between past and present, human and natural worlds, local and global, living and dead, to form something at once strange, beautiful, and more than the sum of its parts. As with all the author's prose narratives, the text is interspersed with numerous black-and-white images, illuminating and unsettling the work's progress.



‘Written in a Prose of Hallucinatory Precision’

37. SEBALD, W.G. *Vertigo*. New York: New Directions. 1999.

£650

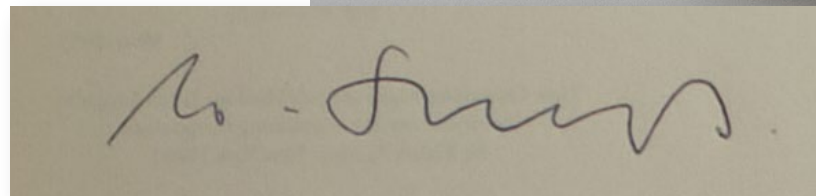
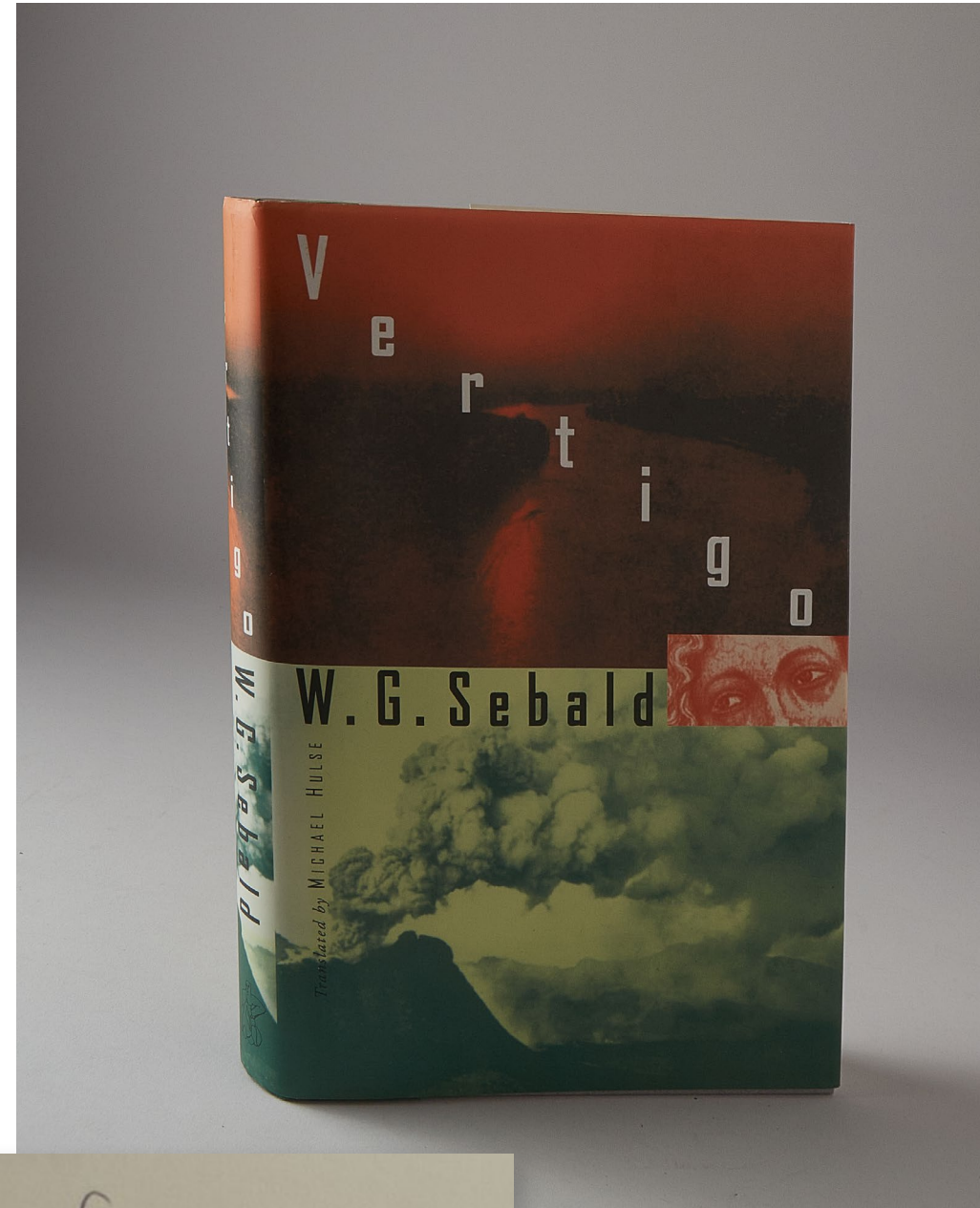
8vo. Original quarter green cloth over grey paper-covered boards, green endpapers, in the dust-jacket designed by Semadar Megged; pp. [6], 263, [3]; a fine copy in like jacket; signed by the author without dedication in black ink to the title page.

First US edition, first impression, signed by the author.

Vertigo, originally published in German as *Schwindel. Gefühle* in 1990, was the first of Sebald's four novels, and third to appear in English, following *The Emigrants* and *The Rings of Saturn*. Its four parts, intricately connected by a Nabokovian web of pattern and image, move seamlessly between – among much else – accounts of the young Stendhal's unrequited love, Kafka's tribulations in Italy, and Casanova's imprisonment in Venice, woven into an unnerving semi-autobiographical account of Sebald's own travels in Italy and return to his childhood home in Bavaria.

‘Devoid of self-pity and sentimentality; and [...] written in a prose of hallucinatory precision’ (Enzenberger), exquisitely translated by Michael Hulse, *Vertigo* is a study of paranoia, displacement, and the uncertain boundaries between fact and invention – ‘the various difficulties entailed in the act of recollection’ – combining suspense with a finely tuned (and rarely credited) sense of humour.

As with all Sebald's narratives, the text is interspersed with numerous black-and-white images – photographs, documents, postcards, diagrams – at once illuminating and unsettling the work's measured progress. As Susan Sontag states, ‘Sebald's fictions – and their accompanying visual illustration – carry the effect of the real to a plangent extreme’, placing ideas of fiction and non-fiction under critical pressure, fruitfully – vertiginously – casting doubt upon our well-worn distinctions.



Eucharistic Expostulation in a Hungarian Binding?

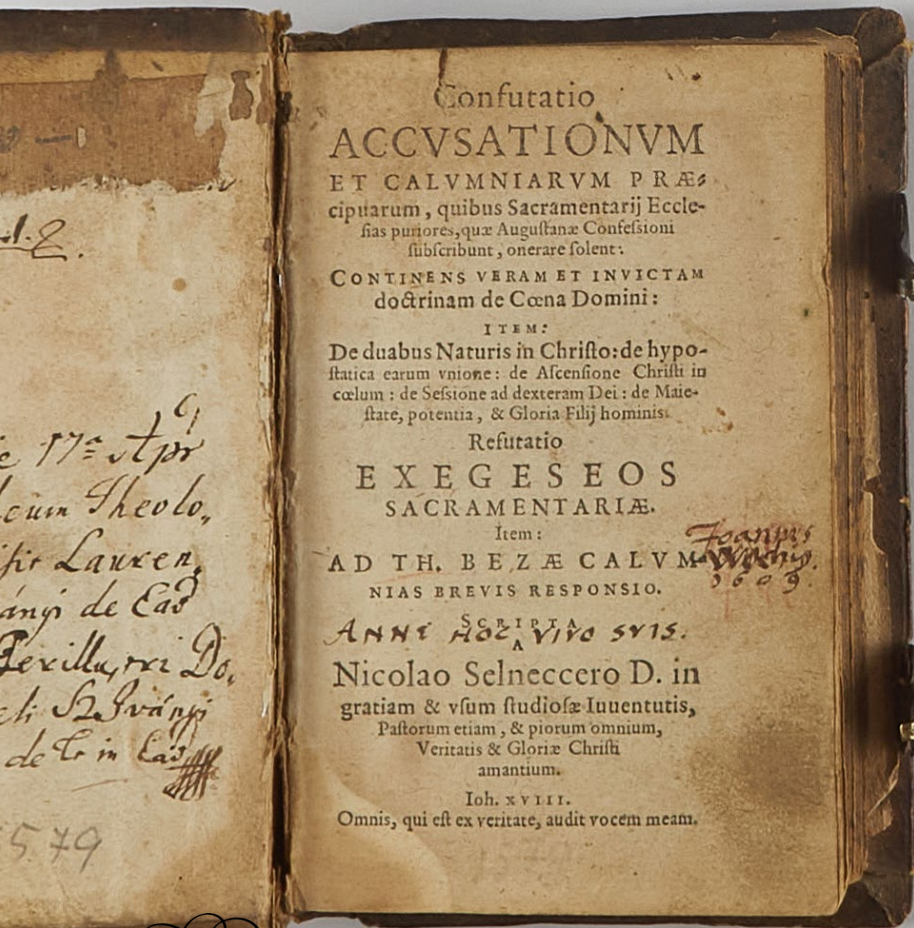
38. SELNECKER, Nikolaus. Confutatio accusationum et calumniarum praecipuarum ... item: de duabus naturis in Christo ... Refutatio exegeseos sacramentariae. Item: ad Th. Bezae calumnias brevis responsio ... [Leipzig: Hans Rhamba (i.e. Rambau) / for Henning Grosse]. 1579. **£1250**

8vo. Contemporary blind-tooled pigskin over wooden boards, edges partly bevelled, brass catches and clasps, edges stained blue; pp. [30], [2 (blank)], 391, [1 (blank)]; 14; [2], 55, [3];)(8 *8 A-Z8 a-f8; f. *8 blank; closed tear to inner margin of final blank leaf; a few small chips to spine, slight soiling and wear to boards; uniformly toned, some browning and occasional light dampstaining; nonetheless a very good copy; 1609 ownership inscription 'Johannes Wochii [or Wachii]' to title, scattered annotations and underlining in the same hand, gift inscription dated 17 April 1783 to front pastedown (see below).

Very rare second Latin edition (first 1576), the first to include Selnecker's response to Beza, of this vigorous defence of orthodox Lutheran views against the accusations of reformed Sacramentarians – who interpreted the bread and wine of the Eucharist as purely figurative symbols of Christ's body and blood – by Melanchthon's pupil, the hymn writer and theologian Nikolaus Selnecker.

Selnecker (also Sellenecker or Selneccer, 1530–1592) studied under Philipp Melanchthon at Wittenberg, and in 1557 became third court preacher at Dresden at Melanchthon's recommendation. He was appointed tutor to Crown Prince Alexander of Saxony – son of Elector August of Saxony – in 1564, resigning after having criticised the Elector's passion for hunting. By 1573, he had become an outspoken opponent of the Philippists (named for Melanchthon), who leaned toward a more spiritual or symbolic interpretation of Christ's presence in the Eucharist. The first Latin edition (1576) had appeared in the same year as the first German edition, *Christliche wahrhaftige Widerlegung und Ableinung der vornehmsten ungegründeten Auflagen*.





Both of these, as well as the present edition, are dedicated to Joachim Ernst, Prince of Anhalt (1536–1586), who had been involved with August, Elector of Saxony in the calling of a convention of theologians at Torgau in 1574, resulting in the creation of the Torgau Book, a series of articles intended to peacefully resolve debates amongst German Lutherans. Selnecker was directly involved in the revision of the book at the behest of Elector August, along with Martin Chemnitz and Reformer Jakob Andreae. The Book of Torgau was the direct predecessor to the final *Book of Concord* (1577), in which Selnecker was also directly involved.

It is likely for this reason that Selnecker produced an adapted dedication to Ernst for this edition, dated Leipzig, July 1578 as opposed to Dresden, 27 November 1575. The *Confutatio* comprises a point-by-point refutation of twenty-nine Sacramentarian arguments pertaining to the Lord's Supper. This edition contains, seemingly for the first time, a concise argument against Beza on Christ's bodily presence, a condensed and revised version of his 1571 *Ad D. Theodori Bezae calumnias*.

NUSK attributes the panels to the front board – depicting Faith, Hope, Charity, and Patience – and to the rear board – depicting Justice, Prudence, Fortitude, and Temperance – to Bookbinder with German Tools VII, active in the present-day Czech Republic (likely Moravia)

between 1571 and 1588 and sometimes signed 'HS' (NUSK 80, cf. Haebler, pp. 411–12). After the binder's death, several of his tools were used in the court of Holy Roman Emperor Rudolf II (Rudolf I, King of Hungary and Croatia, r. 1572–1608); this binding, with the stamp to the upper board signed 'MR', was likely produced in present-day Hungary or Slovakia.

Provenance:

1. 1609 ownership inscription of 'Joannis Wochii' (i.e. Wochius or Wocher?), in Basel (first page of dedication inscribed in the same hand), with occasional underlining, manicules, and annotations.
2. Given as a gift on 17 April 1783 by Laurentius Szmrecsányi to Gabriel Szolványi; Lőrinc Szmrecsányi (1764–1818), born in Smrečany in present-day Slovakia, was an estate lawyer involved the construction of Forgách Castle in Mándok between 1793 and 1800.

Outside continental Europe, OCLC finds only one copy in the US (Luther Seminary) and one in the UK (Bodleian).

USTC 624685; VD16 S 5507; not in BM STC German (see p. 808).

Hieronymi verbis utar. Hoc qui faciant, res ipsa ostendit, nec iam de alijs Antichristis loquamur. No-
verbo Christi obtemperamus, & querimus, & ha-
bemus eum nobiscum, ubicumq; verbum eius inco-
ruptè traditur, & auditur, & Sacramenta iuxta
mandatum eius administrantur. Hoc enim, vi-
ciamus, ipse nos iubet, & seipsum alligat ad hoc
ceterum: ideo etiam Moses toties repetit hanc ve-
cem: In omni loco, quem elegerit Dominus Deus
vester, ut sit nomen & memoria eius in eo, ibi con-
uenietis, ibi tecum ero, inquit Dominus. Et laus
ait: Verè Dominus est in loco hoc sancto, quod est
domus Dei, Bethel, & porta cæli, Schara habita-
mains. Gen. 28. Sine Verbo autem Dei, Chris-
tum nec quærere nec inuenire, multo minus no-
biscum ea presentia, quam Ecclesia sue promissa
habere possumus. Mane nobiscum DOMINE
Iesu, quia advesperascit, & nox ingruit horrenda
& tetra: mane nobiscum, Amen, Amen.

ACCUSATIO

XXII

CHRISTIANI Corpus & Sanguinem
Christi ignominia grandi afficiunt,
quod perhibent corpus & sanguinem
Christi non dari tantum dignis, sed et-
iam indignis, in quorum os, ælophago-

gum, & ventrem corpus & sanguinem
Christi intrudunt & trahunt.

Responsio.

AD hanc Capernaïticam & crassam Accusa-
tionem Soudacæorum & Epicuræorum, su-
pra responsum est, & repetitione opus iam non
est.

Quod autem ad indignorum manducationem
attinet, Christus ipse litem hanc dissolvit, qui tam
Iude, quam alijs discipulis dat corpus & sangui-
nem suum, sicut Lucas euidenter testatur, quod sci-
licet Christus, cum iam dedisset discipulis corpus
& sanguinem, dixerit, Ecce manus proditorum me-
cum in mensa &c. Et huc respicit Paulus, cum
inquit, indignos esse reos corporis & sanguinis Do-
mini, & edere & bibere sibi iudicium. Ut enim
credentibus hic cibus est cibus ad vitam, ita indi-
gnis est cibus ad iudicium, & tamen vnum & idem
est Sacramentum dignis & indignis, perinde ac
Verbum Euangelij quibusdam est odor vite ad vi-
tam, quibusdam odor mortis ad mortem (2. Cor.
2.) & tamen vnicum est Euangelium, à Deo
ideo datum, ut homines iusti & salui fiant. Indi-
gni sumunt Sacramentum essentia, sed non salubri
efficiencia: Et vnum est Sacramentum dignis &
indignis, sed dispar est exitus. Si enim veteres
recte locuti sunt.

V 2

Hanc

Hellish Hotels & Dickensian Disputes

39. SMITH, Albert [Richard]. *The English Hotel Nuisance.* London: [W.S. Johnson for] David Bryce. 1855 (wrapper dated 1856). £300

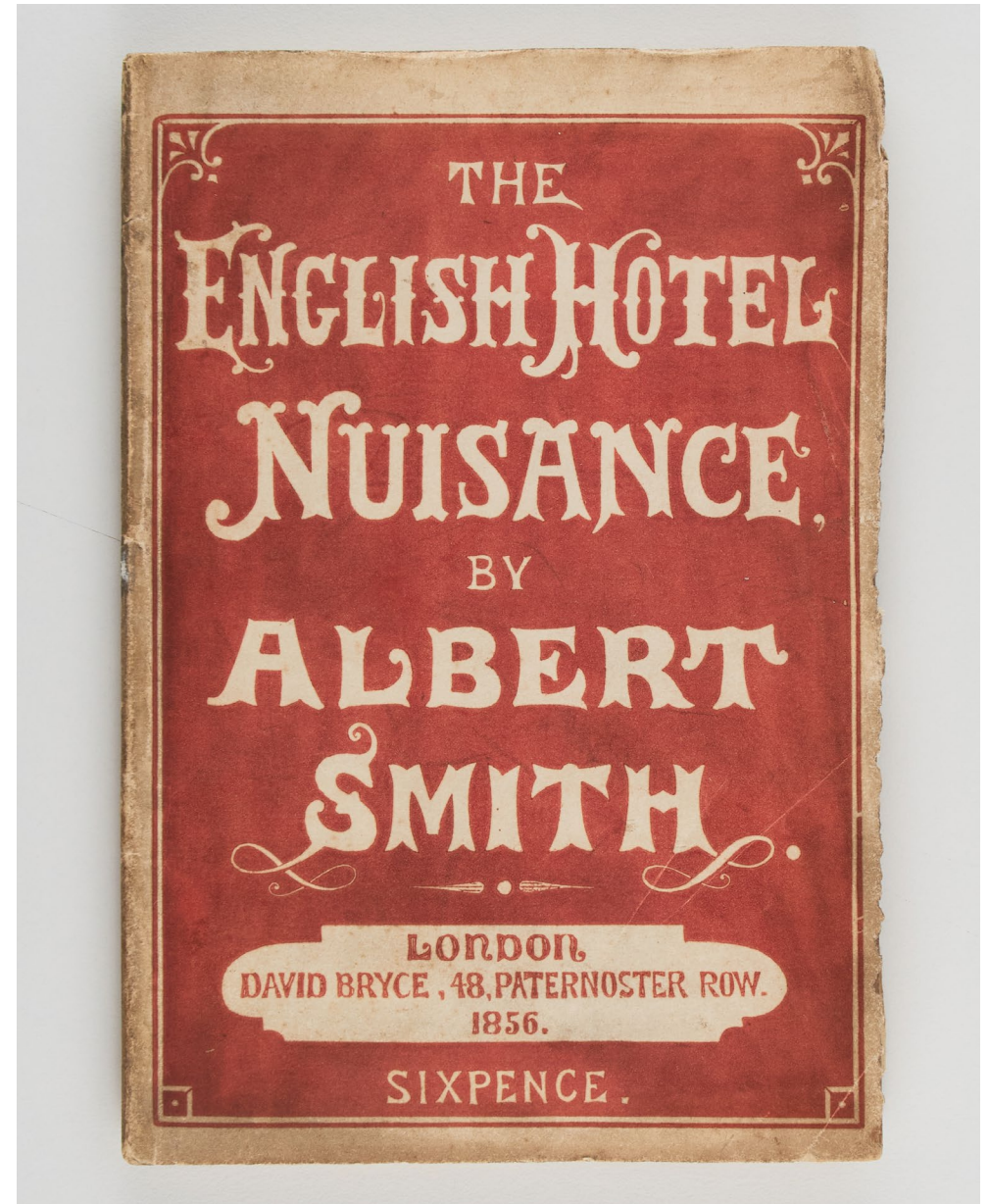
8vo. Publisher's glazed wrappers printed in red; pp. 28, [4 (advertisements)], with large letterpress folding table bound after p. 28; wrappers slightly dusty; offset from wrappers to title, small tape repair to verso of table; else a very good copy.

First edition of this satirical critique of the Victorian hospitality industry in contrast to the luxurious hotels of the Continent, by the mountaineer, journalist, and founding member of the Alpine Club Albert Richard Smith (1816–1860).

In this entertaining diatribe, Smith demands a greater variety of food (dreaming of 'something beyond "Chop, sir, steak, boiled fowl for dinner"'), the abolition of candlelight in favour of gas light, better service, and an office for information and complaints, and laments the state of England's 'bow-windowed, old-chamber-maided, stone-passaged, tobacco-odoured' inns in comparison to the 'perfect science' of European hotels. He also adds a responsibility which 'all those travelling with a family will readily appreciate' and which 'rests entirely with ourselves - the recognition of the presence of ladies in the coffee-room, as in the *salle-à-manger*', spaces from which

women were largely excluded.

Smith had spent a great deal of time on the Continent as a mountaineer, and his dramatic and theatrical recounting of his ascent of Mont Blanc at the Egyptian Hall in Piccadilly was instrumental in turning mountain climbing into a Victorian craze. The publication of the present pamphlet sparked controversy with Charles Dickens, then editor of the journal *Household Words*, who resented Smith's characterisation of English hotels and deployed his apprentice journalist, George Augustus Sala, to write a 'contradictory article for *Household Words* on the subject. According to Sala, writing in retrospect in *London Up to Date* (1894), "Dickens, although a Radical in politics, was curiously Conservative in many social matters, and he was rather opposed than favourable to Grand Hotels". Sala disappointed Dickens and backed Smith's call for the importation of American-style hotels.



Hôtel zu den Drei Mohren in Augsburg.

		(je Bottel)	n.	kr.			(je Bottel)	n.	kr.		
Südtutsche Weine.	Schalksberger—Würzburger .	1	—	48	Weisse.	Ofner—Adelsberger—Türkenblut 1846'	1	—	—		
	Deidessheimer—Bergwein	1	—	—		Vilagos—Asztali bor .	1	12	—		
	Schoos-Saalcker	1	12	—		Neczmely—Nemzeti bor .	1	12	—		
	Forster—Orleans Jungfernewein .	1	36	—		Erlauer—Magyar Korona bor .	1	24	—		
	" Riesling Deuringergarten	2	—	—		Schomlauer—Királyi bor .	1	30	—		
	1846' Steinwein—Boxbeutel .	2	—	—		Menescher—Nador bor .	1	48	—		
	1834' " "	2	—	—		Bagator—Mágnás bor .	1	48	—		
	1811' " "	3	—	—		Villany—Cabinet—Magyar virag .	2	24	—		
	1846' Leisten—Cabinet	4	—	—		Magyarad—Alföldi csmék .	2	24	—		
	1783' " "	5	48	—		Ruster—Essenz .	1	48	—		
Roth.	Affenthaler " "	—	48	—	Italienische Weine.	Menescher Königswein 1811' Ausbruch .	3	—	—		
	Oberingelheimer .	1	—	—		Tokayer 1783' Maczlas, herber .	2	—	—		
	Eschtalher Schloss—Wolkenstein .	1	12	—		" 1823' Auebruch	3	30	—		
	Vöslauer	1	24	—		" 1781' " Kronwein .	4	—	—		
	Drachenfelder Drachenblut	1	36	—		" 1811' Essenz " "	6	—	—		
	Walporzheimer Kirchwein	1	48	—		" 1793' " " "	8	48	—		
	Felsenleiten	2	—	—							
	Assmannshäuser .	2	24	—							
Rhein- und Moselweine.					Baiische, Toscana, Nord-Italien.	Val Tellina .	rother	1	12		
Niersteiner						Refoso d'Isola	"	2	—		
Moselwein Grünhäuser Auslese						Piccolitto di Capod'Istria .	"	3	12		
Liebfraumilch 1846'						Asti, mossirender	"	1	48		
" Klostergarten						Arno—Carnignano	"	2	—		
Moselwein Scharzhofberger Auslese						Rio von Elba	kl. Flasche fl. 1.12.	2	24		
1846' Geisenheimer Rothenberg						Aleatico di Ponte a Marino .	" fl. 1.21.	5	24		
" Hochheimer Dom-Dechaney						Montepulciano	" fl. 3.—	1	30		
" Markobronner Cabinet						Frascati	" rother	1	30		
" Rudesheimer Hinterhäuser .						Sciampino di Grotta Ferrata	"	1	30		
" Schloss Johannisberger Cabinet						Orvieto	kl. Flasche fl. 1.—	1	48		
" Steinberger—Cabinet, non plus ultra						Cat. Est. di Montefiascone	fl. 1.30.	2	48		
					Neapolitaner, Campagna Felice.	Lacrima—cristi, rothe .	"	3	30		
						" il vino famoso di Ruggiero	"	4	—		
						" Gréco, weiss	"	5	24		
						" del Vesuvio, k. Cabinetswein .	"	3	30		
						Ercolano, di Ruggiero	"	2	48		
						Pompeja	"	2	24		
						Falerum Calenum	"	2	24		
						" Faustianum	"	2	24		
						" Surrentum	"	3	—		
						" Gauranum	"	3	—		
					Sicilianer.	Cocubum, siiser .	"	3	—		
						Formanum	"	4	—		
					Neapolitaner, Campagna Felice.	Immortale—Masicum	"	1	48		
						Capri, weisser und rother .	"	2	48		
						Ischia Gréco, von der Villa Siana	"	2	48		
						Lipary Malvasia .	"	2	24		
						Calabria di Diamante	"	2	48		
						" Gréco di Giacere .	"	3	—		
						Etna—Wein, von Bronte, weisser	"	2	24		
						" " Val Demona, rother	"	2	24		
						Faro di Messina .	"	2	48		
						Segestannum	"	2	24		
					Sicilianer.	Marsala	"	2	24		
						Palermo—Bagnaria, rother	"	2	48		
						Siracusa, rother	"	2	48		
						" Muscatwein	"	3	—		
						Jonische, Griechische.					
					Jonische, Griechische.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						
					Archipelagus, Türkischer.						

Believing that the “vast majority of English hotels [...] were of the kind described in the *Pickwick Papers*’ – and not in a good way – Sala became an advocate for what he called the “Hotel Brobdingnag”, or the monstrous international grand hotel, to the extent, in fact, that he claims to have drawn up a prospectus for a Grand Hotel Company, which he tried to hawk, unsuccessfully, around the City of London in 1856’ (Moore, p. 10).

The table at the end, intended to show show Smith's 'untraveller readers what a wine-list may be extended to in a first-class hotel', reproduces the enormous wine list of the Drei Mohren Hotel in Augsburg, which had hosted Mozart, Casanova, Goethe, and several European rulers, including Napoleon. The choice ranges from more local products to wines from South Africa, Hungary, Greece, Anatolia, Lebanon and Syria, and even Persia, with a note from the proprietor reassuring patrons that he had chosen these more exotic wines during his travels abroad.

See Moore, *Hotel Modernity: Corporate Space in Literature and Film* (2021).

On the Spanish Conquest of Mexico

40. SPONTINI, Gaspare; Victor-Joseph Étienne DE JOUY (librettist); [Johann Christoph] MAY (translator). *Fernand Cortez, oder: die Eroberung Mexiko's.* Oper in drei Akten. *Berlin: s.n.* [Not before 1824?] **£175**

16mo. Disbound, green paper backstrip; pp. 64; backstrip partly detached; some browning and spotting throughout, small loss to upper corner of title and rear corner of final leaf not affecting text, final leaf partly detached; a good copy.

Rare edition of the German libretto for the Berlin production of the heavily revised third version of Gasparini's French three-act opera *Fernand Cortez, ou La conquête du Mexique* (*Fernand Cortez, or The Conquest of Mexico*), translated by the directorate secretary of Berlin's Royal Theatres c. 1815–1822.

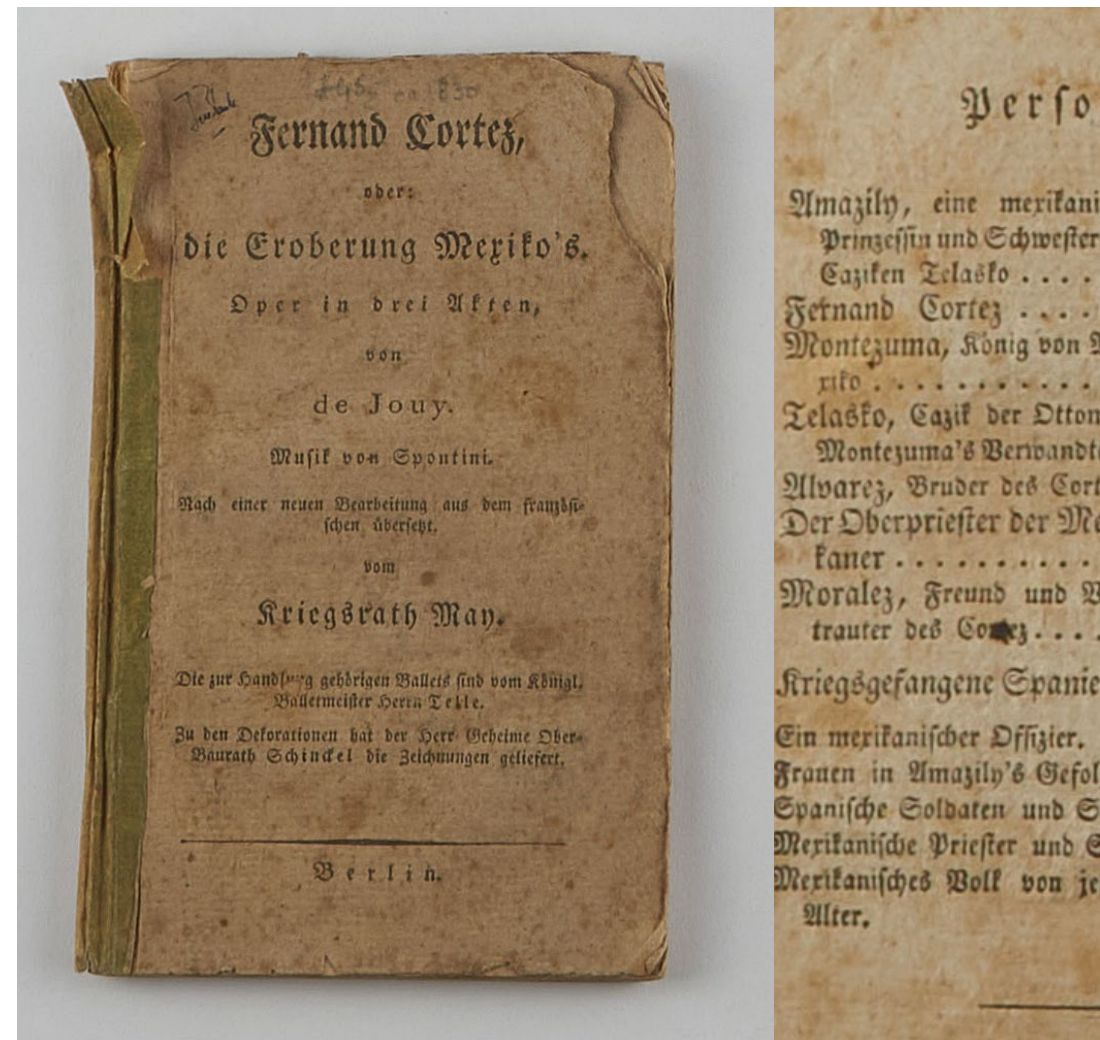
Spontini's opera, produced as political propaganda in support of Napoleon's 1808 invasion of Spain, premiered on 28 November 1809 – in the midst of the Peninsular War – at the Paris Opera in Napoleon's presence. It was extensively revised for its revival in Paris on 28 May 1817, undergoing subsequent revisions in 1824 and 1832 for performances in Berlin. The dramatic 1809 premiere featured seventeen live horses and included a scene in which Cortez burned his own fleet, and was withdrawn after only a few performances. 'While in Berlin Spontini continued to work on *Fernand Cortez*, producing two further

versions that were premièred at the Berlin Royal Opera [...] The changes, rather than designed to alter or blunt the work's political leanings, were this time intended to improve its dramatic effectiveness [...] Spontini's third version of *Fernand Cortez* introduced significant changes to Act 3 in order to heighten the sense of increasing dramatic tension. His fourth version added a blatantly pro-clerical ending and a thematic reminiscence to Act 1 in the final scene, thereby effectively bracketing the otherwise somewhat ungainly plot. With these changes *Fernand Cortez* became one of the most popular operas of the century, achieving 161 performances in Berlin alone by 1894' (Musikproduktion Höflich, [online](#)).

Kriegsrat Johann Christoph May (1757–1828) was also the translator of Etienne-Nicolas Méhul's *Arien und Gesänge des Singspiels Euphrosine* (1825) and Giovanni Simone Mayr's *Il fanatico per la musica* (s.a.).

This translation is seemingly based on the 1824 revisions to the text for performance in Berlin, featuring a new denouement in the third act; it was first performed in Berlin on 6 April 1824 in May's translation, followed by performances in Dortmund and Darmstadt.

OCLC finds only two copies outside continental Europe, at the British Library and the Library of Congress (seemingly a variant with the price of 5 Silbergroschen to the title).



A Swedish POW in Siberia

41. STRAHLENBERG, Philipp Johann von. An Historico-Geographical Description of the North and Eastern Part of Europe and Asia; but more particularly of Russia, Siberia, and Great Tartary; both in their Ancient and Modern State ... Written originally in High German. Now faithfully translated into English. London, W. Innys and R. Manby. 1738. **£5,500**

4to. Contemporary full sprinkled calf, gilt red morocco lettering-piece to spine; pp. [4], ix, [3], 463, large engraved folding map (640 x 960 mm), hand-coloured in outline and paper-backed at the time, fold-out map, 9 engraved plates (2 folding), large folding woodcut map, very large folding comparative linguistic table, head and tail of spine a little worn, as well as rubbing to extremities, small marginal trace of worming to inside of lower cover, rear flyleaf and the final three printed leaves, title with very faint spotting, otherwise a remarkable, clean, and fresh copy; eighteenth-century ownership inscription of George Bouwman to verso of large map, contemporary ownership inscription of James S. George at head of the first page of the main text.

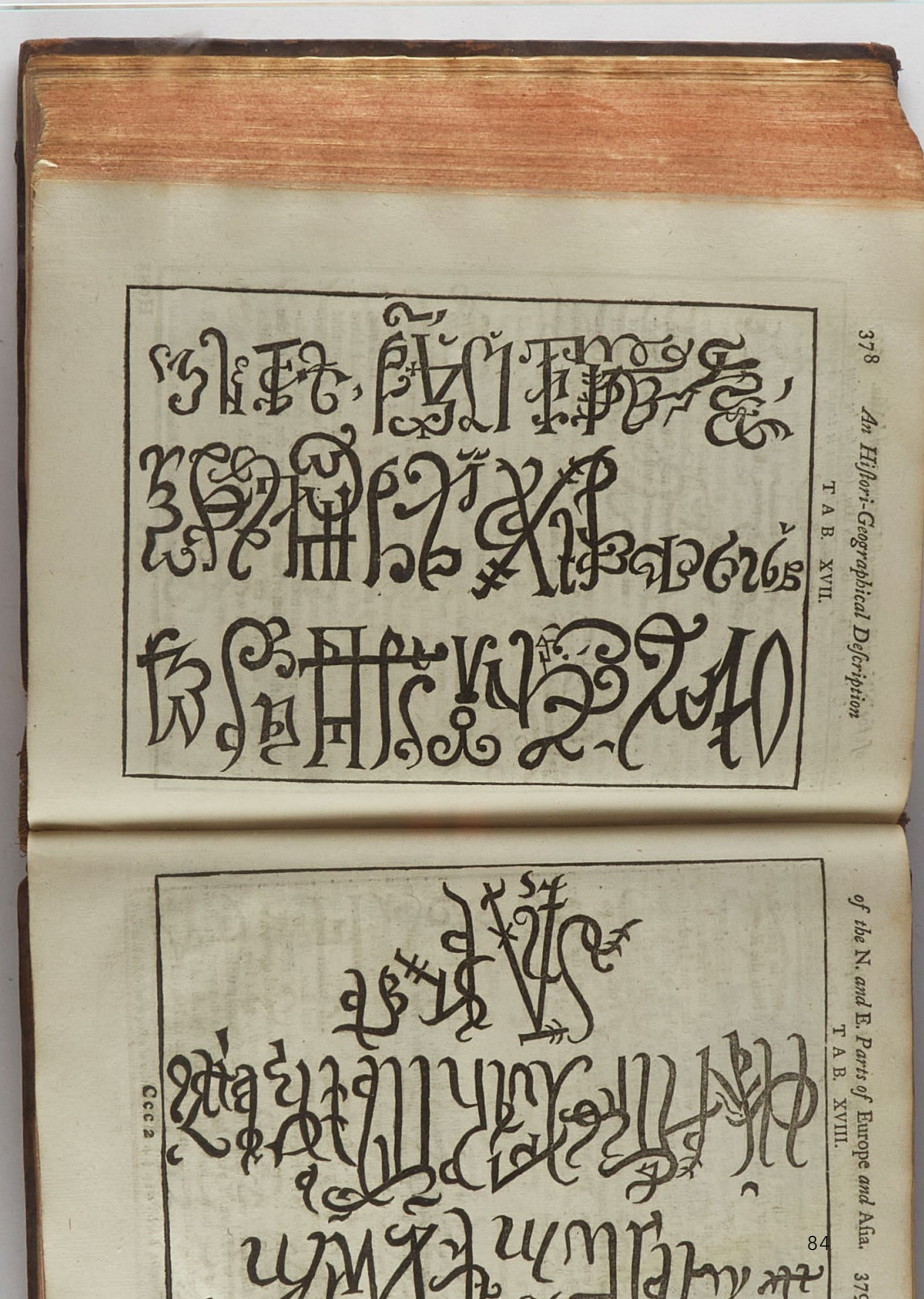
Second English edition, a reprint of the first, of this ambitious geographical, historical, ethnographic, linguistic, and antiquarian work on the northern and eastern territories of the Russian Empire, written by a Swedish officer after over a decade of captivity in Siberia.

Philip Johan von Strahlenberg (né Philip Johan Tabbert, 1676–1747) was taken captive by the Russians after the 1708 Battle of Poltava and was detained for some thirteen years in Siberia. During his time in Tobolsk (1711–1721) he was able to explore vast stretches of eastward land and compile material for the present work, one of the most important sources of historical, geographical, and ethnographic information about Siberia and beyond. The present work was first published as *Das Nord-und Ostliche Theil von Europa und Asia* and was translated into English in 1736. The numerous illustrations depict antiquities as well as numerous alphabets; the present work was the first to reproduce the Udmurt alphabet in print. Strahlenberg also provides a comparative table of thirty-two dialects as well as a substantial Kalmyk–Mongolian vocabulary.



The map, which had been published separately in 1730 in Stockholm, would remain the most accurate for decades to come; it is rarely found coloured.

Cordier 2713; Cox I, 194;
ESTC T100339.



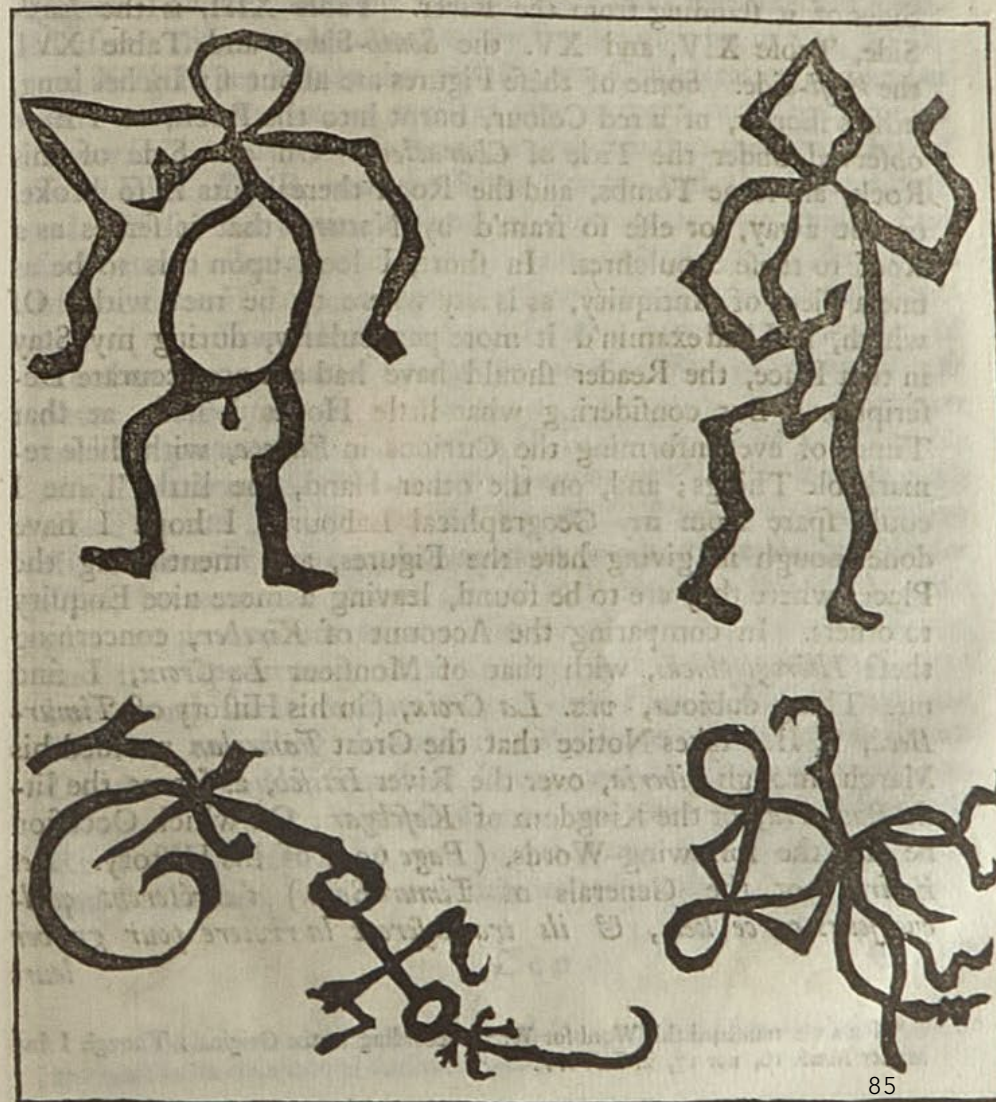
T A B. XV.

41 STRAHLENBERG



betbario Scribendi genere adnotati fuissent, promere, debitamque summam & rationes indicare potuisse; ita, si debitor miles est, rudi quadam linea frameam aut pugionem pingebant; si faber, malleum aut securim; Si auriga flagrum, atque sic porro. Kircher's *China Illustrata* (Part. VI. Cap. II, III, and VI. Page 128, 129, and 229, 235.) deserves likewise to be consulted upon this Head, where the Reader will meet with some Figures, not unlike some

T A B. XVI.



Against the 'Cruelty, Falsehood, and Stupidity' of War

42. TOLSTOY, Lev Nikolayevich. *O wojnie*. [Kraków:] [Teodorczuk for] Nakładem administracji "Naprzodu". [1905]. £400

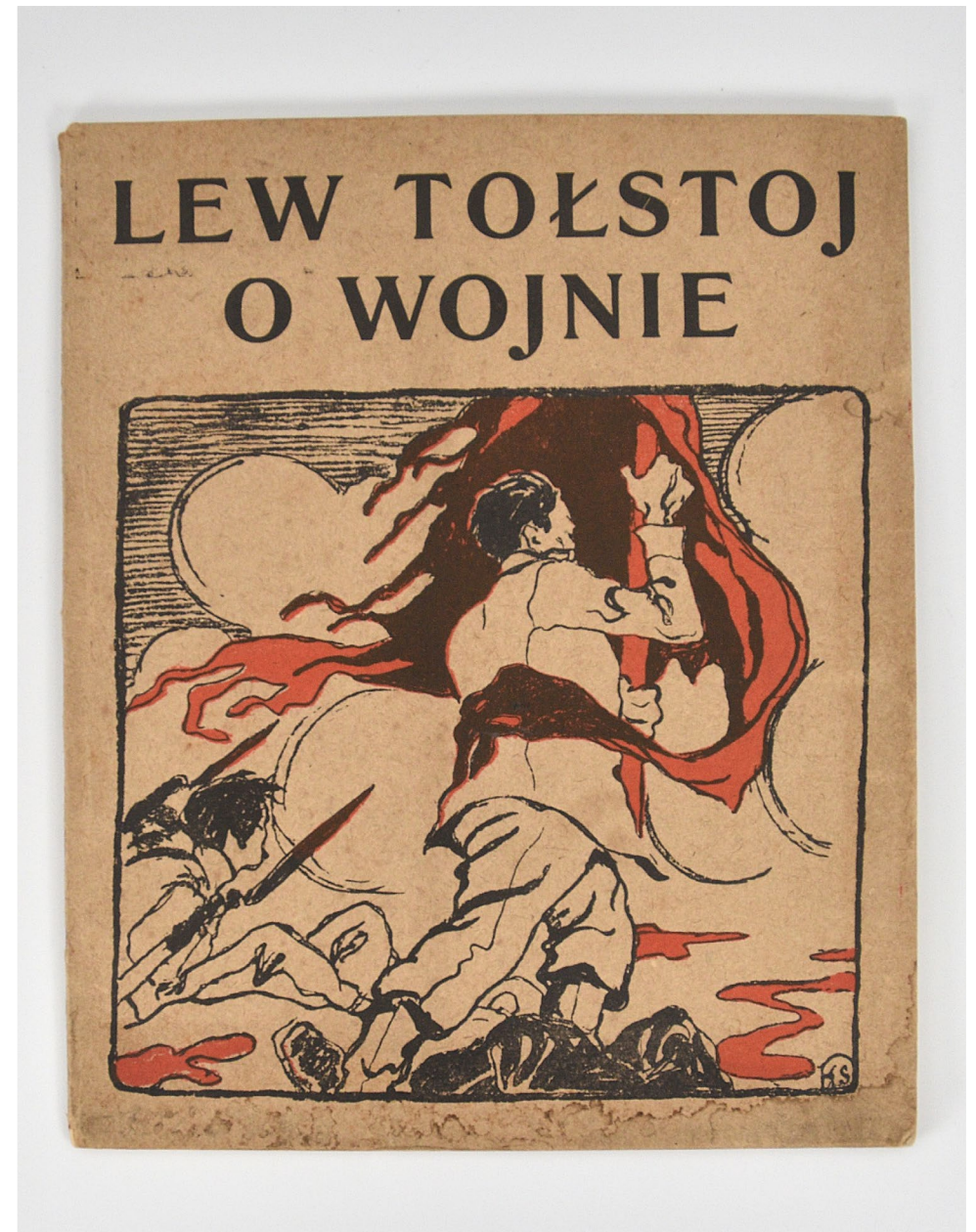
Small 4to. Publisher's wrappers by Kazimierz Sichulski printed in red and black; pp. 37, [3]; light marginal dampstaining to foot of upper wrapper and upper corner of rear wrapper; uniform light toning, sporadic very light spotting; else a very good copy; dated 1905 in ink to title.

First edition in Polish, very rare, of Tolstoy's philosophical essay on the senselessness of war, published by the magazine *Naprzod* ('Forward'), the main organ of the Polish Socialist Party.

Tolstoy's 1904 *Опомнитесь* (*Opomnis'!*, literally 'Come to Your Senses!'), triggered by the Russo-Japanese War, became known to Anglophone readers as *Bethink Yourselves!* via Vladimir Chertkov's immediate translation into English, and it was swiftly translated into several other languages. Here it appears as *O wojnie* (*On War*), anonymously translated. It is a sincere cry against war and the calamities it brings upon humanity. 'Again war. Again suffering, necessary to nobody, utterly uncalled for; again fraud; again the universal stupefaction and brutalisation of men ... Something is taking place incomprehensible and impossible in its cruelty, falsehood, and stupidity' (*trans.*). The striking wrappers were designed by the Lviv-born Polish visual artist Kasimierz Sichulski (1879–1942) a key member of the modernist Young Poland movement who, before the First World War, contributed to the satirical magazine *Liberum Veto* and was co-founder of a cabaret troupe in Kraków.

OCLC finds no copies outside Poland; not on Library Hub.

Kozłowski, *Proletariacka Młoda Polska*, fig. 211.



42 TOLSTOY (*TRANS.*)

‘Russia’s chief chance of success lies in the fact that it possesses inexhaustible human material. It is upon this that those rely who send to death scores of thousands of Russian men!

When crawling locusts cross rivers, it happens that the lower layers are drowned until from the bodies of the drowned is formed a bridge over which the upper ranks can pass. In the same way are the Russian people being disposed of. Thus the first lower layer is already beginning to drown, indicating the way to other thousands, who will all likewise perish.’

A German Opera in Italian and English

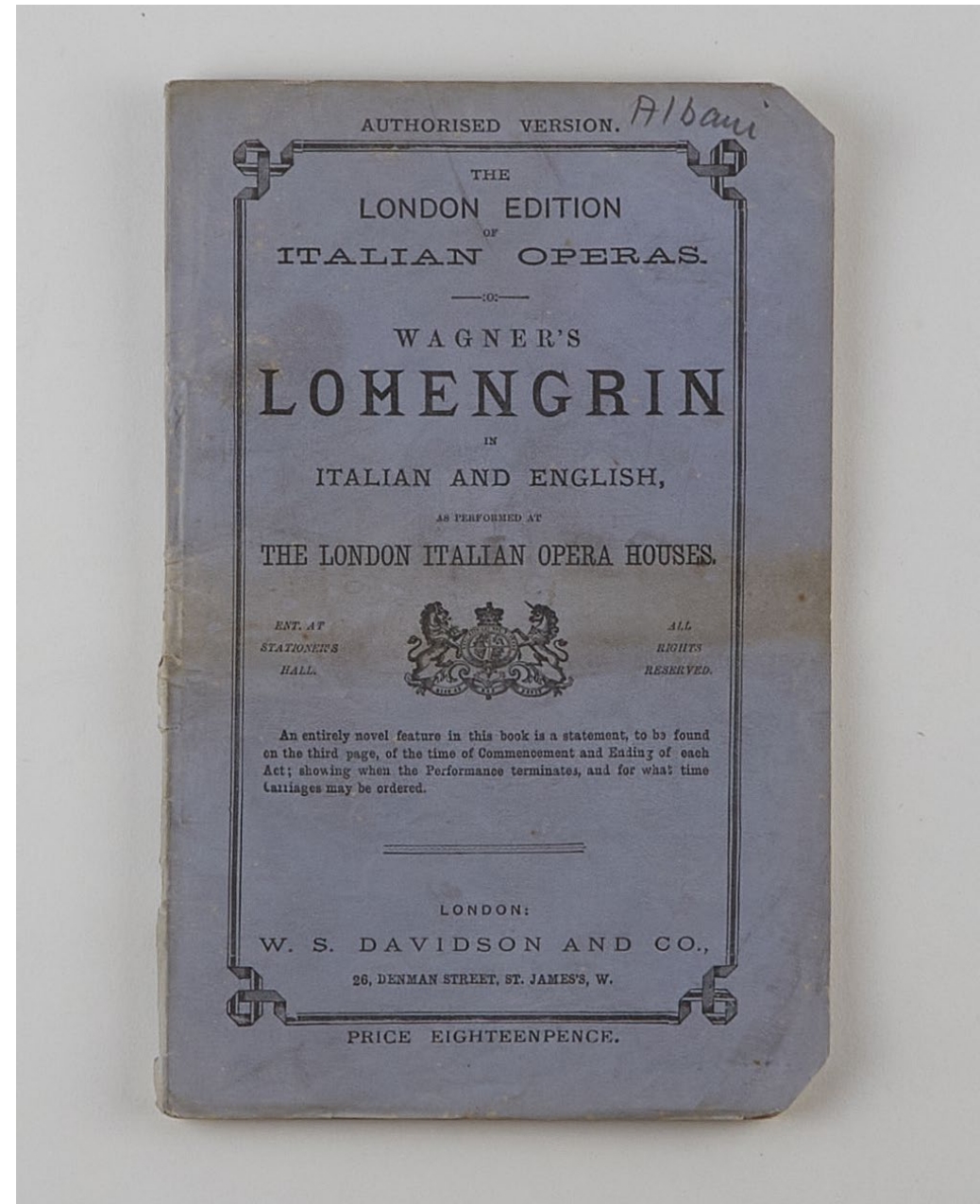
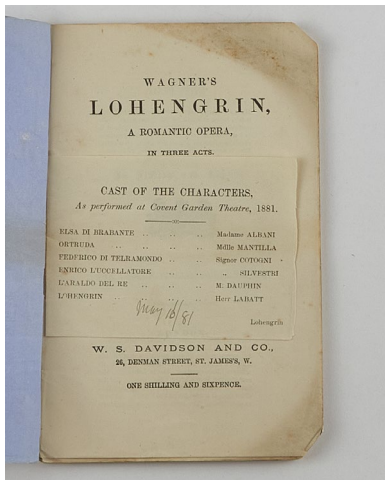
43. WAGNER, Richard. *Lohengrin*, a Romantic Opera, in Three Acts. In Italian and English. As performed at the London Italian Opera-Houses. *London: W.S. Davidson and Co. [1881.]* £200

8vo. Publisher's lilac printed wrappers; pp. 55, [1]; tipped-in printed cast list to title (dated 16 May [18]81 in manuscript); text in facing Italian and English, woodcut tailpieces; a few closed tears to spine, corners trimmed, light spotting to wrappers; blank ink copyright stamp 'Her Majesty's Opera' to title.

An attractive bilingual edition of the libretto of Wagner's celebrated *Lohengrin*, conforming to the Victorian house rule of the Royal Italian Opera (now the Royal Opera House) of performing all operas – irrespective of their original language – entirely in Italian.

Founded in 1732 as the Theatre Royal, the Covent Garden auditorium was renamed the Royal Italian Opera on 6 April 1847, when it reopened following refurbishment with a performance of Gioachino Rossini's *Semiramide*. Under the direction of Michael Costa (1808–1884) and his successors, all operas were translated into and performed entirely in Italian from 1847 to 1892, when Gustav Mahler conducted the first Covent Garden performance of Richard Wagner's *Ring Cycle* in the original German. The word 'Italian' was thereafter quietly dropped from the name of the opera house.

An 'entirely novel feature' for this libretto is a statement on p. 3 bearing the 'time of Commencement and Ending of each Act; showing when the Performance terminates, and for what time Carriages may be ordered'.



LOHENGRIN.

ATTO I.

SCENA I.—Un prato sulla sponda della Schelda presso Anversa.

Sul proscenio a sinistra siede il Re ENRICO, sotto una quercia. A lui vicino stanno Conti, Nobili e Cavalieri Sassoni e Turingi. Al lato opposto del proscenio stanno i Conti, i Nobili, ed i Cavalieri Brabantini; alla loro testa sta FEDERICO DI TELRAMONDO, ed al di lui fianco ORTRUDA. Popolani e servi d' ambo i sessi occupano il fondo della scena. L' Araldo del Re ed i quattro trombettieri reali si avanzano nel centro. Le trombe suonano il saluto reale.

L'Ara. Udite, Conti e Prenci del Brabante!

Enrico il Re germano qui ne venne
Per consultar con voi secondo il dritto;
Seguite tutti il saggio suo voler.

I Brabantini. Noi seguiremo il saggio suo voler.

Sia benvenuto il nostro amato Re.

Il Re. Salute, di Brabanza Cavalier!

A caso or quivi io non rivolsi il piè,
Grave ragion di stato a me l' impose.
A voi dunque mi volgo, o Brabantini,
Onde seguir vogliatemi a Magonza;
Ma profondo dolore è pel mio cor
Che senza un duce voi viviate ancor.
Discordia fra voi trovo, e poca fè.
Di', Telramondo, la cagione qual' è?
Modello io ti conosco di virtù,
Dunque questo mister svelami tu.

Fed. Grazie, o Signor, che a far giustizia vieni!

Io parlo il vero, e la menzogna abborro.
Pria di morire, di Brabante il Duca
A mia tutela confidò i suoi figli,
La vergin Elsa, ed il garzon Goffredo;
Paterna cura al giovin Prince io volsi,

LOHENGRIN.

ACT I.

SCENE I.—A Meadow on the Banks of the Scheldt.

In front on the left is seated KING HENRY, beneath an oak; near him are Thuringian and Saxon Counts, Nobles, and Knights. On the opposite side are the Brabant Counts, Nobles, and Knights; at their head is FREDERIC OF TELRAMUND, and by his side is ORTRUDA. Populace and male and female servants occupy the back of the scene. The King's Herald and four royal trumpeters advance to the centre. The trumpets sound the royal salute.

Her. Listen Counts and Princes of Brabant!
Henry, the German King, comes hither
To consult you according to his right;

Let all follow his wise command.
Nobles of Brabant. We will follow his wise command.

Our beloved King is welcome.
King. Health, Knights of Brabant!

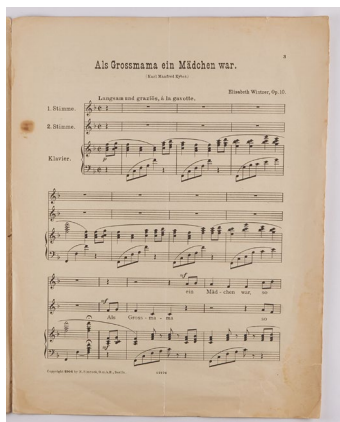
No chance led my steps hither,
A grave reason of state compelled me.
To you then I turn, Nobles of Brabant,
That you may follow me to Magonza;
But it is great grief to my heart
That without a leader you yet live.
Amongst you I find discord and little faith.
Say, Telramund, what is the reason?
I know you a model of virtue,
So reveal this mystery.

Fred. Thanks, my lord, come to do justice!
I speak the truth, and abhor falsehood.
The Duke of Brabant, before dying,
Confided his children to my care,
The maiden Elsa and the youth Godfrey;
Fatherly care I gave the prince,

Mixing Business and Pleasure

44. WINTZER, Elisabeth; Manfred KYBER (lyrics). Als Großmama ein kleines Mädchen war. Duett. Berlin: N. Simrock. 1906. £250

4to. Publisher's green and orange printed self-wrappers with portrait medallion of young woman (possibly Wintzer) in orange; pp. 7, [1]; slight spotting and toning, a few nicks to extremities; else very good; authorial inscription 'Fräulein Elisabeth Schumann-Sontag mit fr[eun]dl[ichen] Grüßen von Elisabeth Wintzer und Manfred Kyber. Berlin, Juni 1906' in black ink to front.

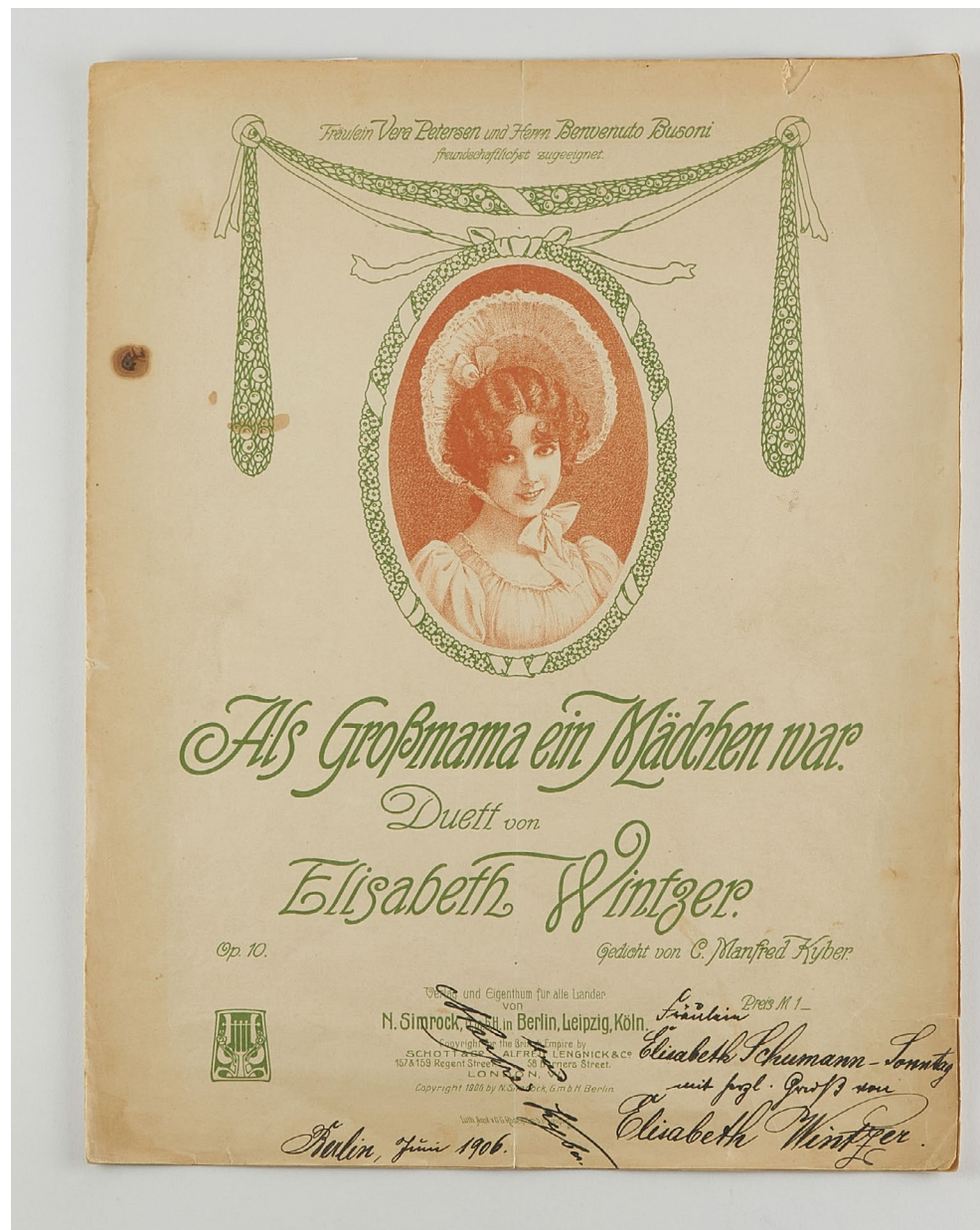


A seemingly institutionally unrecorded duet by German composer and writer Elisabeth Wintzer (1863–1893) with lyrics by the Riga-born philosopher, pacifist, and animal rights activist Manfred Kyber, presented by both to German lyric soprano Elisabeth Schumann (1888–1952).

Kyber studied philosophy in Leipzig before moving to Berlin and then to Löwenstein, Württemberg. In addition to poems, a novel, plays, theatre criticism, and an introduction to occultism, he wrote mostly fairy tales and animal stories. Wintzer had married the painter Otto Gerlach shortly after finishing her own musical studies in Leipzig, and she and Kyber began an affair in 1900. This duet was one of several musical settings by Wintzer of poems by Kyber, published at the height of their romantic relationship; they separated in 1907 after the birth of their illegitimate daughter, who would be adopted in 1922.

Provenance: presented by Wintzer and Kyber to Elisabeth Schumann (here Schumann-Sontag). She was a relative of famed soprano Henriette Sontag (known affectionately as the 'Divine Jette'), chosen by Beethoven as soprano soloist for the premieres of his *Ninth Symphony* and *Missa Solemnis*.

Not on OCLC, KVK, or Library Hub.



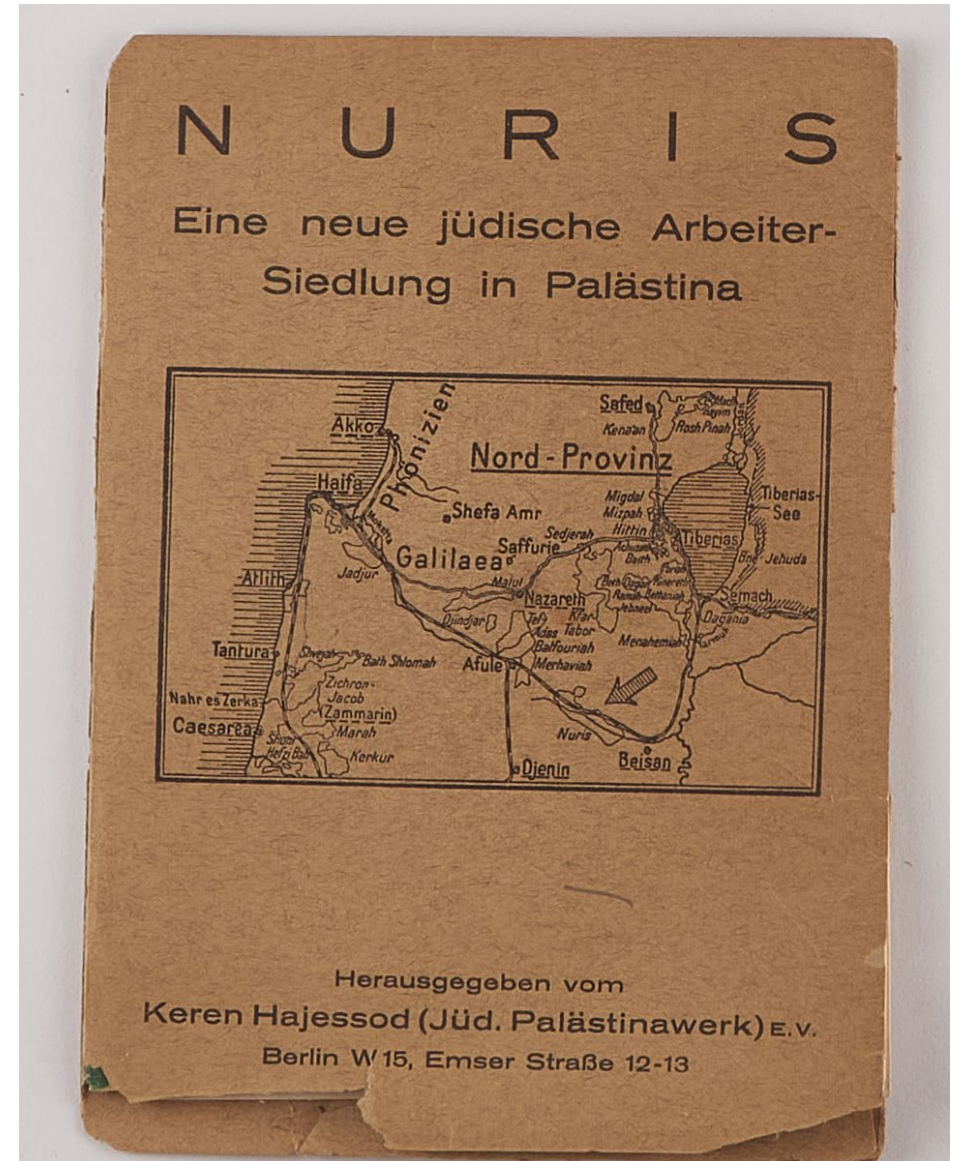
Constructing a Kibbutz

45. [ZIONISM]; Zipporah DAVID (photographer). Von der neuen jüdischen Arbeit in der Jezreel-Ebene. Bericht aus Nuris. [Wrapper:] Nuris. Eine neue jüdische Arbeiter-Siedlung in Palästina. Berlin: [Siegfried Scholem for] Keren Hajessod (Jüdisches Palästina-werk), [1923]. £450

Small 8vo. Publisher's printed wrappers with pocket to rear wrapper, front cover with map of Jezreel Valley; loosely inserted 8-pp. pamphlet and 16 loosely inserted photographic plates by Zipporah David; crude tape repair to interior spine of wrappers, a few chips to extremities of wrappers not affecting text; light toning to pamphlet; else very well preserved.

A rare and very early ephemeral publication documenting the progress of Kibbutz Ein Harod – the first large Kibbutz to be established in Mandatory Palestine – produced two years after the acquisition of the land as part of the Sursock Purchase.

Ein Harod was founded near the village of Nuris in 1921 by members of the Third Aliyah, largely Eastern European Jews. The pamphlet describes Jewish labourers arriving in the previously 'uncultivated and swampy' area (*trans.*) and reproduces a letter from workers in the nearby kibbutz of Heftziba, founded in 1922 by Jewish migrants from Germany and Czechoslovakia. The development of the kibbutz described here was 'made possible largely by means of machinery, equipment, and workshops procured with funds from the German branch of Keren Hayesod' (*trans.*).





Aln Harod (Nuris)

Tischlererwerkstatt

1. Erste Unterkunft in Zeiten

20933

Bericht der Kwuzah Chefzibah aus Nuris-Ost in Palästina.

Tel beth alfa, Mitte April 1923.

Finanzielle Lage. Wie alle anderen Gruppen haben wir von dem gekürzten Budget nur 60 % erhalten. Die Lage ist darum sehr schwer. Wir haben jetzt die Heuernte abgeschlossen, deren Ertrag unsere Lage hoffentlich bis zum nächsten Jahr sichern wird.

Die Wirtschaft. Bisher hat die Unsicherheit, ob Beth Alfa der endgültige Siedlungsplatz bleiben würde, uns bei allen Arbeiten gehemmt. Wir sind anfangs, gegen den Willen der Leitung, nach Beth Alfa gegangen, da man allgemein diesen Punkt politisch und sanitär für ungeeignet hielt. Wir verstanden aber, daß die Ansiedlung in Nuris-Ost nur von hier aus begonnen werden konnte, und veranlaßten schließlich die Exekutive, uns zuzustimmen, bis eine kompetente Kommission den endgültigen Siedlungspunkt bestimmen würde. Diese Kommission hat nunmehr unter der Voraussetzung bestimmter Sanierungsarbeiten die Entscheidung für Beth Alfa getroffen. Auf dem Boden von Nuris-Ost befinden sich nach Absperrung des arabischen Bewässerungskanales keine Sümpfe mehr, doch sind noch verschiedene kleinere Regulierungsarbeiten (zum Teil auf Kosten des J. N. F. und der arabischen Anlieger bzw. der Regierung) im Gesamtausmaße von zirka 1000 Arbeitstagen durchzuführen. Auch ist der Bau einer Wasserleitung notwendig, da der arabische Bewässerungskanal, aus dem wir bisher unser Wirtschaftswasser entnommen haben, jetzt abgesperrt worden ist. Die Durchführung dieser Arbeiten ist inzwischen beschlossen worden, ebenso wie die Regierung der Regulierung des Zachne-Kanales zugestimmt hat. Diese Arbeiten werden in den nächsten zwei Wochen wahrscheinlich aufgenommen und von uns mit Hilfe der Eingänge des tschechoslowakischen Landfonds durchgeführt werden, dessen erste Rate pünktlich eingegangen ist. Ein Teil dieser Eingänge wird auch zur Weiterführung der Sanierungsarbeiten in Nuris-West verwendet. Die Wasserleitung soll uns mit Trink-, Tränk- und Wirtschaftswasser versorgen und zur Bewässerung eines großen Gemüsegartens für uns und den Kibuz dienen.

In der Ebene von Jesreel, südöstlich von Haifa, arbeiten auf dem Boden von Nuris jüdische Arbeiter. Sie kamen hierher, um nach jahrelanger Lohnarbeit als Landwirte angesiedelt zu werden. Das Land von Nuris war damals unbebaut und versumpft. Der folgende Brief der Arbeitergruppe Chefzibah spricht von der Arbeit, die im letzten Jahre geleistet wurde, die Bilder, die von einer ebenfalls in Nuris tätigen Abteilung des Gdud Awodah (Arbeitsbataillon) stammen, zeigen den heutigen Stand der Siedlungen.

Die Arbeit in Nuris ist wesentlich durch die aus den Mitteln des deutschen Keren Hajessod beschafften Maschinen, Geräte und Werkstätten ermöglicht worden.

The pamphlet describes budgetary constraints, economic and sanitary concerns, the draining of the swampland (including the construction of a water pipeline following the closure of the Arab irrigation canal), the creation of a vegetable garden, a list of newly erected buildings with their dimensions, and inventory of machinery and vehicles.

This report was produced for Keren Hayesod, the fundraising organisation for the State of Israel founded in 1920 at the World Zionist Congress in London. Keren Hayesod was headquartered in London until 1926, when it relocated to Jerusalem; among its supporters were Chaim Weizmann and Zé'ev Jabotinsky, as well as Albert Einstein, who travelled to the United States with Weizmann in 1921 to raise funds to establish the Hebrew University of Jerusalem with the support of Keren Hayesod. The photographs are by Zipporah David (1882-1936), who in April 1926 would photograph the famous open-air fundraising concert by violinist Jascha Heifetz, held in a stone quarry at Ein Harod.

OCLC locates only two copies in the US, at Harvard and Yeshiva University; not on Library Hub.

RECENT CATALOGUES

Back to School | Recent Acquisitions | Aubrey Beardsley

UPCOMING BOOK FAIRS

Chelsea: 30–31 October 2026

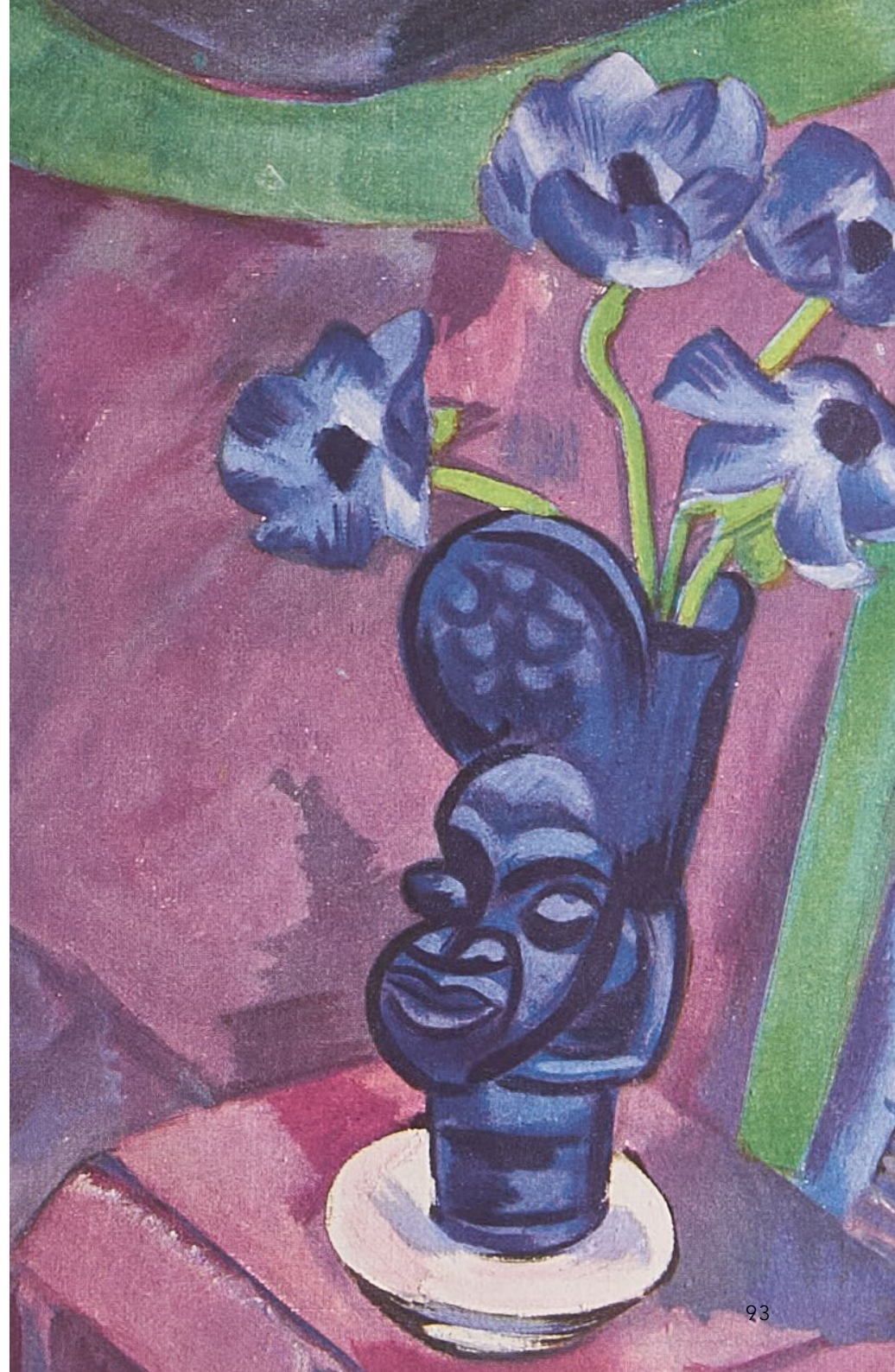
Boston: 4–6 November 2026

New York: 15–18 April 2027

STAY IN TOUCH

Subscribe to our mailing list to be the first to hear about our catalogues, recent acquisitions, events and more.

... or follow us on Instagram
@sotheranslondon





S
s