

REVOLUTION AND PROPAGANDA

Bernard Quaritch Ltd

List 2017/11



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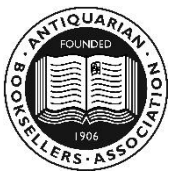
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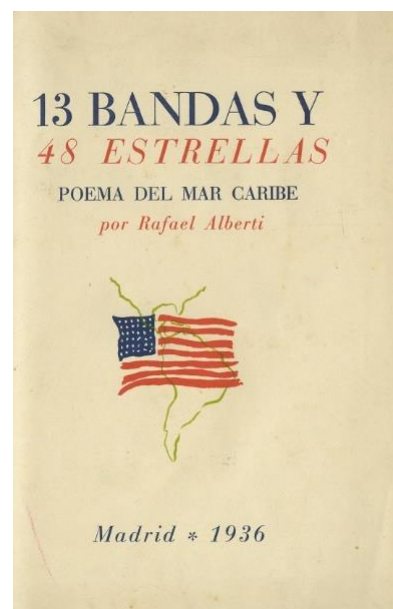
Cover image taken from no. 37.

N.B. Prices marked with an asterisk are subject to VAT within the EU.

1. **ALBERTI, Rafael.** 13 Bandas y 48 estrellas. Poema del Mar Caribe. *Madrid, Manuel Altolaguirre, 1936.*

Large 8vo, pp. 39, [1]; a very good copy in recent light blue quarter morocco, spine gilt, the original illustrated wrappers bound in, blank leaves bound at end. **£650**

First edition. 'The thirteen poems collected in *13 bandas y 48 estrellas*, first published in 1936 and later recollected in part 3 of *De un momento a otro*, are songs of protest against, and critical evaluations of, the role of "el imperialismo yanqui", "la diplomacia del horror", and "la intervención armada" in the Americas, their effects on the people, and the limitations they place on freedom' (Judith Nantell, *Rafael Alberti's poetry of the Thirties*, University of Georgia Press, 1986, p. 80). The work is dedicated to the Cuban politician Juan Marinello and to 'todos los escritores antimperialistas de América'.



ANARCHIST ENCYLOPAEDIA

2. **[ANARCHISM.] FAURE, Sébastien, editor.** Encyclopédie Anarchiste. *Paris, la Librairie Internationale, Imprimerie "La Fraternelle", 1934.*

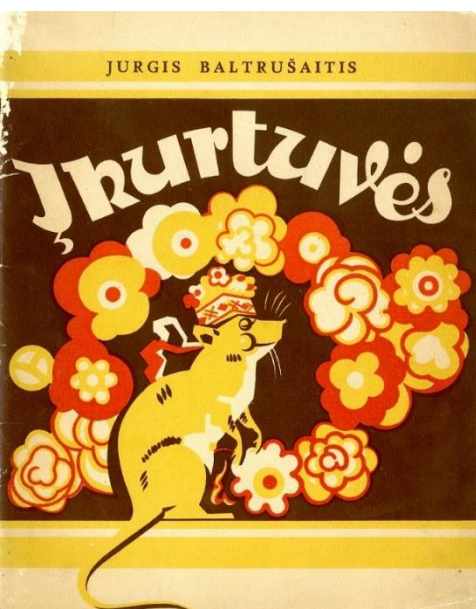
4 vols, large 4to, pp. 608; [iv], 609-1344; [iv], 1345-1968; [iv], 1969-2893, [3]; in double columns; a very little foxing, else a very good set in the original publisher's binding of half morocco over cloth boards, gilt-lettered spines. **£750**

First edition of Faure's impressive anarchist encyclopaedia dedicated to the 'millions de parias de toutes nationalités qui souffrent de la détestable organisation sociale, dont, matériellement et moralement, ils sont les victimes', and designed to animate them with 'l'Esprit de Révolte' to free themselves.

Running from 'Abdication' to 'Zoologie', with articles by several hundred collaborators, the work is an important contribution to the history of ideas and an insight into the anarchist stance on numerous questions of economic, social and political history and thought. Addressed 'aux anarchistes révolutionnaires de toutes tendances et de tous pays', the *Encyclopédie* fittingly devotes 69 pages to the subject of 'Révolution'.

This was originally envisaged as the first of a five-part project. Other sections, which were never undertaken, were set to include a history of anarchist thought and action, biographies of militants and thinkers, biographies of individuals who contributed by their works to human emancipation, and a catalogue of anarchist books and reviews.

ANTI-SOVIET PROPAGANDA



3. **BALTRUŠAITIS, Jurgis, and Telesforas KULAKAUSKAS, illustrator.** Įkurtuvės. Poema – Pasakėčia [The House-warming. An allegorical poem]. *Kaunas, Valstybinė Leidykla, 1941.*

4to, pp. 48, including 6 full-page colour plates; a few corners lightly creased at foot, else a very good copy in the original decorative paper wrappers; spine and corners lightly worn. **£350**

First edition, a satirical fable in verse, strikingly illustrated, and composed against the backdrop of the Soviet annexation of Lithuania. An extremely rare piece of anti-Soviet propaganda.

Baltrušaitis was a prominent advocate for Lithuanian independence during the Russian Revolution, becoming the Lithuanian ambassador to Russia in 1918, a position he held until 1939. *The House-warming* was composed in the wake of the Soviet occupation of the Baltic states in 1940; the author's implicit resistance to the annexation is clearly apparent through the plot, which tells the tale of a rat's house-

warming feast, which while initially a cheerful occasion rapidly degenerates into chaos, with some of the guests turning up late with inexplicable injuries. Graphic artist and theatrical designer Kulakauskas was a prolific figure in Lithuanian book design, pioneering a distinctively modernized take on core art deco principles of block colour and high contrast.

THE WHITE MAN IS THE DEVIL

4. **[BLACK POWER MOVEMENT.]** Io negro non porgo l'altra guancia. L'uomo bianco è il diavolo. Supplemento al n. 6 di ABC-Documento. [Milan, Società Editoriale Attualità, 1967].

Colour poster, 60 x 42 cm; light creases where folded; very good. £400

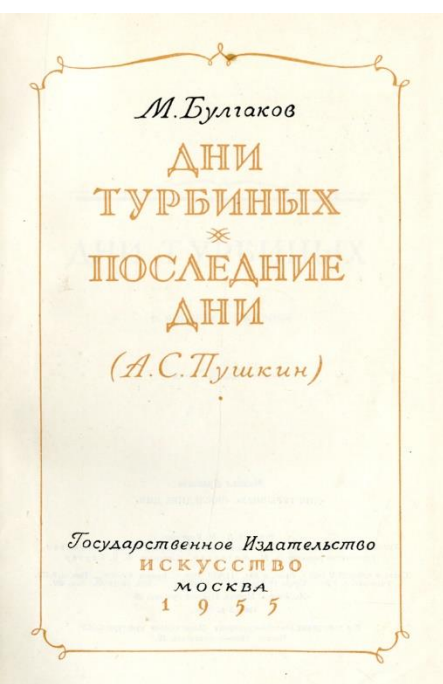
A highly provocative and controversial poster showing a young black man being forcefully restrained by a white policeman, the caption below stating that blacks will not turn the other cheek, and equating the white man with the devil. The quote ('Se gli Americani bianchi vogliono giocare a fare i Nazisti, noi non giocheremo a fare gli Ebrei') is a translation of H. Rap Brown's proclamation in his political autobiography *Die Nigger Die!* that if 'White folks want to play Nazis, black folks ain't going to play Jews'. At the time, Brown was serving as the fifth chairman of the Student Nonviolent Coordinating Committee.

No copies on OCLC.



5. **BULGAKOV, Mikhail Afanas'evich.** Dni Turbinykh. Posledenie dni (A. S. Pushkin) [*The Days of the Turbins. The Last Days* (A. S. Pushkin)]. Moscow, "Iskusstvo", 1955.

8vo, pp. 119, [1], with a frontispiece portrait of Bulgakov and eight leaves of plates after photographs of performances; a fine copy in the original publisher's taupe cloth, lettered gilt. £1500



First complete edition. *The Days of the Turbins* was Bulgakov's most important play, and the one on which his lasting reputation as a dramatist depends. It took as its basis his novel *The White Guard* (written 1921-3), which itself derived from an earlier (destroyed) play 'The Turbin Brothers'. *The White Guard* was banned during serialization in *Rossiiia* in 1925 (and only published complete in Paris in 1927-9), but its adaptation for the stage, *The Days of the Turbins* was a sell-out when it premiered on 5 October 1926. Its theme was 'the fate of Russian intellectuals and officers of the Tsarist Army caught up in revolution and civil war' (Terras), and despite the controversy, it was a favourite of Stalin, who attended no fewer than 15 times. All of Bulgakov's plays were banned in 1929, but he was allowed back into circulation after joining the Moscow Arts Theatre; *The Days of the Turbins* was hastily re-staged in 1932, after Stalin casually asked why it was no longer running. Portions of the play had been published in 1927 as interpolations in a corrupt text of *The White Guard*, and an English translation had been printed in Boston in 1934, but the present edition was the first appearance of the complete Russian text.

The Last Days was not staged until 1943, after Bulgakov's death, when it ran under the title *Alexander Pushkin*. The plates illustrate stagings of *The Days of the Turbins* at the Moscow Arts Theatre in 1926 and the Stanislavsky Theatre in 1954, and of *The Last Days* in 1943 and at Warsaw in 1949.

Ellendea Proffer, *An international bibliography of works by and about Mikhail Bulgakov*, no. 23.

AMERICAN REVOLUTIONARY WAR

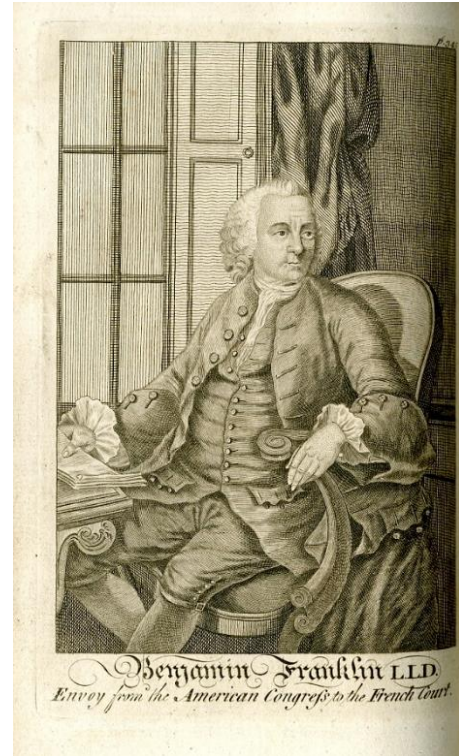
6. **[BURKE, Edmund, *attributed*.]** An impartial history of the war in America, between Great Britain and her colonies, from its commencement to the end of the year 1779 ... with an appendix containing a collection of interesting and authentic papers tending to elucidate the history. Illustrated with a variety of beautiful copper-plates, representing real and animated likenesses of those celebrated generals who have distinguished themselves in the important contest. *London, printed for R. Faulder ... and J. Milliken, bookseller, Carlisle, 1780.*

8vo, pp. xi, [1 blank], 608, 44, with a folding map of North America and 13 engraved plates; even light browning throughout, offsetting from the plates, some short superficial tears along the folds of the map, map pasted to new stub, a very good copy in modern light brown straight-grain morocco with contrasting gilt morocco lettering-pieces to spine. **£1750**

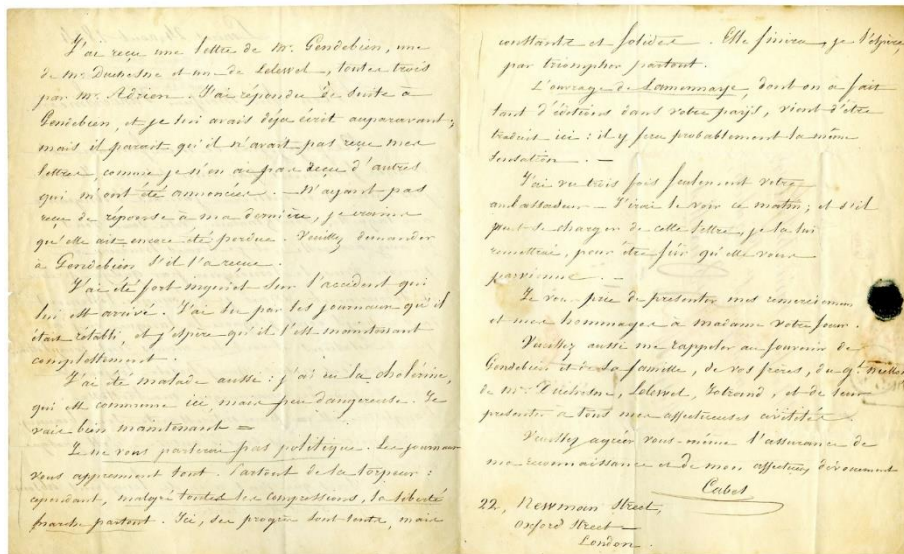
First edition, the second issue detailed by Adams as having pp. vii and 59 correctly numbered. Rare with the folding map and a complete set of plates of statesmen and generals, depicting William Howe, John Hancock, Samuel Adams, 'a real American rifle man', George Washington, Major General Arnold, Robert Hopkins, Charles Lee, Richard Howe, General Putnam, Benjamin Franklin, David Wooster, and Horatio Gates. A history of the American Revolutionary War drawn together from material originally written for *The Annual Register*, and often attributed to its one-time editor Burke. Burke's high-profile sympathy with the American cause may lead some, rightly, to doubt the 'impartial' nature of the work.

Part I (pp. 1-44) provides a brief overview of the history of the Americas from their 'discovery' by Christopher Columbus in 1492. The much lengthier Part II (pp. 45-608) discusses the conflict itself, from the events immediately predating the outbreak of hostilities through to 1779. The final section comprises an appendix of various pertinent papers.

Adams 80-45b; Sabin 34375 (1st issue).



EXILED REVOLUTIONARY WRITES FROM ENGLISH 'HELL'



7. **CABET, Étienne.** Autograph letter signed ('Cabet') to Joseph Vanderlinden. *London ('22 Newman Street, Oxford Street'), 24 August 1834.*

Manuscript on paper, in French, 4to bifolium, pp. [3], [1 (address and stamps)]; small hole to second leaf not touching text, a very little dust soiling; very good. **£700 ***

A highly interesting letter from the French philosopher, utopian socialist and ‘communiste’ Cabot (1788-1856) to the Belgian politician Joseph Vanderlinden (1798-1877), written soon after Cabot had been forced to flee to England.

Having actively participated in the July Revolution of 1830, Cabot founded the ultra-democratic journal *Le Populaire* in 1833, using it to publish several violent attacks on the government of Louis-Philippe, for which he was prosecuted. Preferring exile to prison, he fled initially to Belgium – where he appears to have stayed with Vanderlinden and his sister (whom Cabot here thanks for their hospitality) – and thence to England. For the utopian socialist, England was anything but a utopia: ‘je m’ennuie tellement’, he writes, ‘dans ce pays dont j’ignore la langue ... et dont les mœurs sont complètement différentes des nôtres ... L’Angleterre est bien intéressante sous beaucoup de rapports; mais sous d’autres, c’est presque un enfer’. His mood lifts somewhat, later in the letter, when discussing liberty: ‘malgré toutes les compressions, la liberté marche partout. Ici, ses progrès sont lents, mais constants et solides. Elle finira, je l’espère, par triompher partout.’

Cabot refers to the recent English translation of Hugues-Félicité Lamennais’s influential *Paroles d’un croyant* (1834) which he predicts will make a ‘sensation’. The letter also makes it clear that Cabot was in regular correspondence with Alexandre Gendebien – like Vanderlinden, a member of the provisional government during the 1830 Belgian Revolution – and with the Brussels-based Polish patriot Joachim Lelewel, who had participated in the 1830 November Uprising against Russia.

Cabot would later establish the Icarian movement, inspired by his 1842 utopian novel *Voyage en Icarie*, which would establish a series of egalitarian communes in Texas, Illinois, Iowa, Missouri, and California.

MAO FOR PALESTINE

8. **[CARBONI, Elisabetta.]** Manifesto. Continuare la rivoluzione e andare sempre avanti. [Rome], Comune comitato di cultura alternativa, [c. 1971].

Large rolled poster, 137.5 x 48.5 cm, clean screenprint in yellow ink on red coated paper, thin wooden stretchers to top and bottom; a few minor creases to margins, some repairs to corners and margins of verso with white tape, some very minor chipping at centre, else very good. £800

Rare poster in Italian and Chinese dedicated to ‘the defeat of imperialism and American social-imperialism’, featuring images of Mao and Zhou Enlai. A brash and brilliant piece of graphic design; a typical example of Carboni’s visual style and her support for the Palestinian liberation movement.

Besides the crowded pastiche of Chinese Republic iconography, exemplified by the two dragons entwined around upward-pointing rifles and the children happily wading upstream at centre, two symbols appear slightly out of place: namely the small maps of Africa and Palestine. The poster’s iconography and Maoist phrases convey a distinctly anti-Zionist message, with Carboni drawing comparison between Mao’s demands for the liberation of black peoples and the Palestinian struggle; both ‘nations’ are subjugated by the yoke of American imperialism. Carboni produced a number of other pro-Palestine posters in the early 1970s, including two equally aggressive posters for the Comune in 1971.

Carboni was evidently familiar with Mao’s writings and the oft-repeated slogans of the CPC: the three ‘big characters’ at the top declare this a *dazibao* poster, with the word ‘manifesto’ superimposed on an AK-47. The other three *dazibao*-style slogans roughly translate as ‘long live Chairman Mao’, ‘long live the people’s/peasant’s republic of China’ and the ‘dictatorship of the proletariat’. The Italian text consists of direct quotations from Mao: the intellectual youth must go from the city into the countryside; the young, the graduates of middle schools, high schools and universities must mobilize themselves, and the peasants will welcome them; all reactionaries are paper tigers, and appear more terrible than they really are; the black peoples must be



liberated; strategically we must despise the enemy, but tactically we must take him seriously; fight egoism and criticise revisionism, etc.

We have been able to locate only one other copy, in the Zurich Museum of Design.

MARKING THE 25TH ANNIVERSARY OF THE CUBAN REVOLUTION

9. **[CASTRO, Fidel.]** Ser internacionalista es saldar nuestra propia deuda con la humanidad. Fidel 26/7/78. *Departamento de Orientacion Revolucionaria del CC-PCC [Comité Central del Partido Comunista Cubano], 1978.*

Poster in red and black with text and profile of Castro's face in white, 76 x 47 cm; small chip to top right corner; very good. **£125**

A striking Cuban propaganda poster depicting Castro below his famous quote 'To be internationalist is to pay off our own debt to humanity'. The quote comes from Castro's 1978 speech in Santiago given to mark the 25th anniversary of his 26 July 1953 assault on the Moncada Barracks, generally regarded as the beginning of the Cuban Revolution against Fulgencio Batista's dictatorship.

The background colours of red and black are those of Castro's 26th of July Movement. The poster was perhaps designed by the Cuban artist Félix Beltrán.

We have only located one copy, at the V&A. Not on OCLC.



FINAL THOUGHTS OF AN EXECUTED KING

10. **CHARLES I, King of England.** Εἰκὼν Βασιλική. The Pourtraicture of his Sacred Majestie in his Solitudes and Sufferings. [*?London, John Grismond ?for Richard Royston*], '1648' [i.e. February 1649].



8vo, pp. [viii], 269, [3 blank]; woodcut title-ornament and initial, type-ornament headband, double-page engraved frontispiece by William Marshall (Madan 1, second state); some light browning, a few light spots or marks, some light wear on margins for first and last quires, frontispiece cropped at head and with short tear on fold; otherwise a very good copy in contemporary full English black morocco gilt, the boards with borders of double gilt rules with floral cornerpieces, spine divided into compartments by double gilt rules, gilt-ruled board-edges, all edges gilt; a little rubbed and scuffed, lacking endpapers; the names 'Trattle' and 'Roach, Redway' inscribed on p. 1. **£650**

Third (second issued) edition, most probably published in the same month as the first edition. Presented as the spiritual autobiography of King Charles I, *Eikon Basilike* is now generally believed to have been compiled by the bishop of Worcester, John Gauden, from writings by

the king. 'It was to be one of the biggest sellers of the seventeenth century ... Its famous frontispiece, with Charles in a Christlike apotheosis ... is, alongside Van Dyck's magnificent equestrian portraits, the most memorable image of [the] king ... The text ... won him more friends in death than he had ever enjoyed in life. But they remain the words not of the king himself, but of those who sought to distil their grief for a good cause lost, for the triumph of might over right' (ODNB).

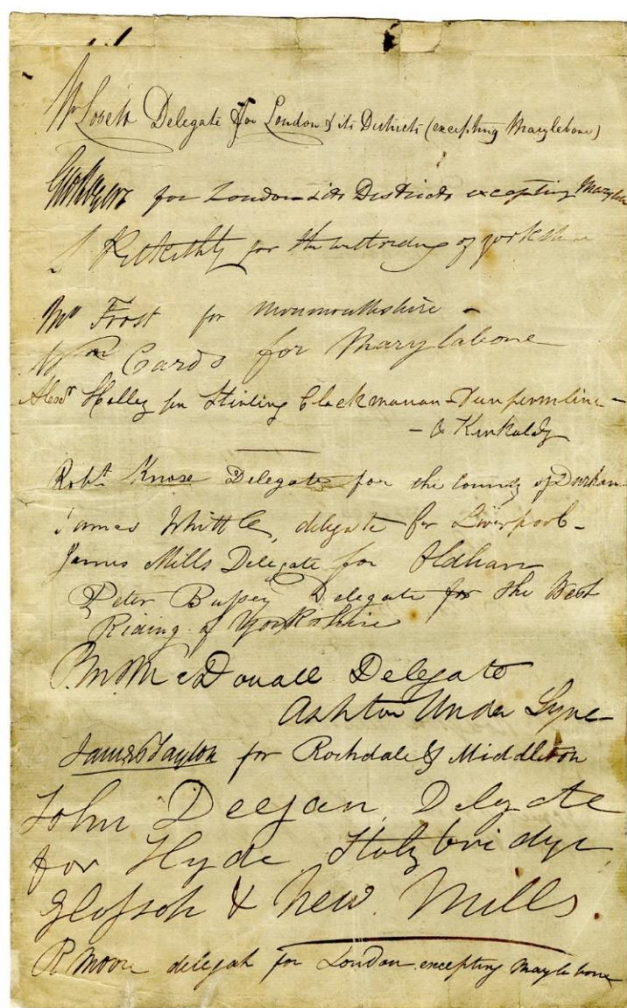
The first edition was set up shortly before the king's execution on 30 January 1649, but the authorities became aware of it and raided the press, apparently destroying the entire edition. Royston then transported the printing operation to a location outside London and printed another edition, the first published edition, which may have been available on the day of the king's death, and was certainly in circulation during the first weeks of February. Such was its popularity that this edition (the third to be printed, but the second to be issued) was printed shortly afterwards by Grismond 'doubtless for the same publisher, Richard Royston ... evidently the production was hurried, in order to satisfy an urgent demand. This edition ... must have appeared in or about the second half of February 1648/9' (Madan). This copy survives in a contemporary semi-sombre binding of black morocco, and in this example the heading of the contents is misprinted 'Contens', which Madan notes occurs 'in some copies'.

Almack 4; Madan 2.

SIGNATURES OF THE CHIEF CHARTISTS

11. [CHARTISM.] Signatures of 44 delegates attending a Chartist meeting. [N.p.], 19 November 1841.

Manuscript on paper (watermarked 1839), folio (32.5 x 20 cm), bifolium comprising pp. [4]; a few chips at head of first leaf (touching one signature), some small tears neatly repaired; overall very good. **£650 ***



A significant document in the history of Chartism, comprising the signatures of 44 delegates (two of whom have signed twice), from across England, Scotland and Wales, attending a Chartist meeting in November 1841, including the names of several of the most important figures in the Chartist movement.

The delegates' signatures begin with that of **William Lovett** (1800-1877), drafter of the 1838 *People's Charter*, from which Chartism derived its name, while further down the first page appears the signature of **Peter Murray M'Douall** (c.1814-1854), the foremost advocate of the use of physical force and of 'the sacred month' general strike at the 1839 Chartist convention.

The second page includes the signatures of: **Feargus O'Connor** (1796-1855), outstanding Chartist leader and orator, founder of the *Northern Star* (effectively Chartism's official journal), imprisoned for seditious libel in 1840, released at the end of August 1841, and later Chartism's first and only MP; **George Julian Harney** (1817-1897) – who here signs himself 'Tribune of the People for Northumberland, Norwich, and Derby' – an outstanding journalist, advocate of physical force, and friend of Engels; and the journalist **James Bronterre O'Brien** (1805-1864), another physical force advocate, released from prison in September 1841.

The third page begins with the signature of the radical publisher **John Cleave** (1794/5-1850), a prominent figure in so-called 'moral force' Chartism, and ends with that of **Henry Hetherington** (1792-1849), who was prosecuted several times for seditious libel and for selling unstamped newspapers, and who later supported the French revolutionaries of 1848.

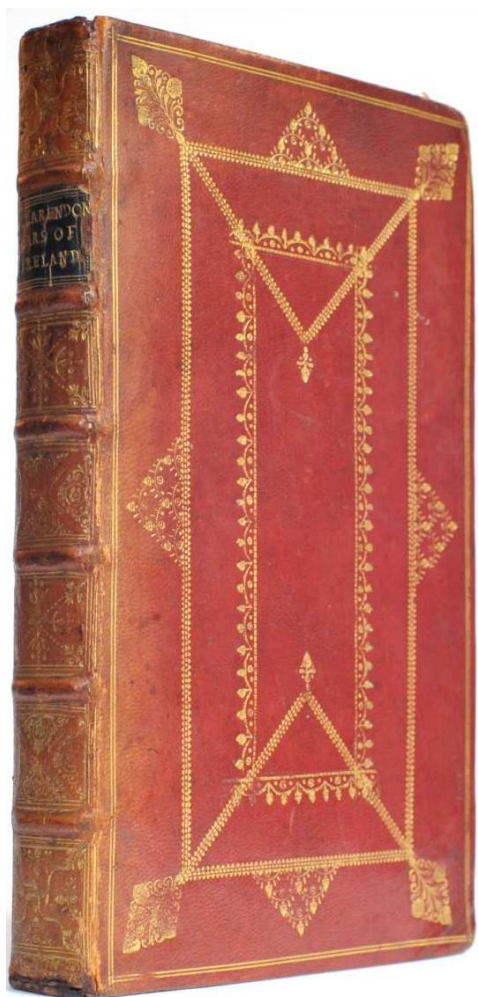
The final page features the signatures of **John Campbell** (1810-1874), dated 'Novr 19th 1841', in his capacity as secretary to the National Charter Association; of **James Leach** (c. 1806-1869) who chaired the delegate conference in Manchester in 1840 at which the National Charter Association was established; and of **Henry Vincent** (1813-1878), the radical whose imprisonment was a contributory spark to the notorious Newport Rising of 1839.

THE ORMOND COPY
LARGE PAPER, CONTEMPORARY MOROCCO

12. **CLARENDON, Edward Hyde, *Earl of*** *The History of the Rebellion and civil Wars in Ireland, with the true State and Condition of that Kingdom before the Year 1640; and the material Passages and Actions which since that Time have contributed to the Calamities it hath undergone ... London, printed by H. P. for J. Wilford and T. Jauncy, 1720.*

8vo, pp. [16], 381, [1], with an engraved frontispiece portrait of James Butler, first Duke of Ormond after Godfrey Kneller; M5-8 crinkled at upper inner margin, else a fine copy in a contemporary presentation binding of panelled red morocco, gilt, with floriate tools at the corners and clustered ornaments along the sides, spine elaborately gilt, black morocco label, gilt doublures, gilt edges; spine a little sunned and with small repairs at head and foot; preserved in a cloth box; bookplates of the Earl of Ormonde (late eighteenth-century, printed in sepia), and of a modern collector.

£12,500



First edition, a large paper copy, evidently bound for presentation, from the family library of the Dukes of Ormond.

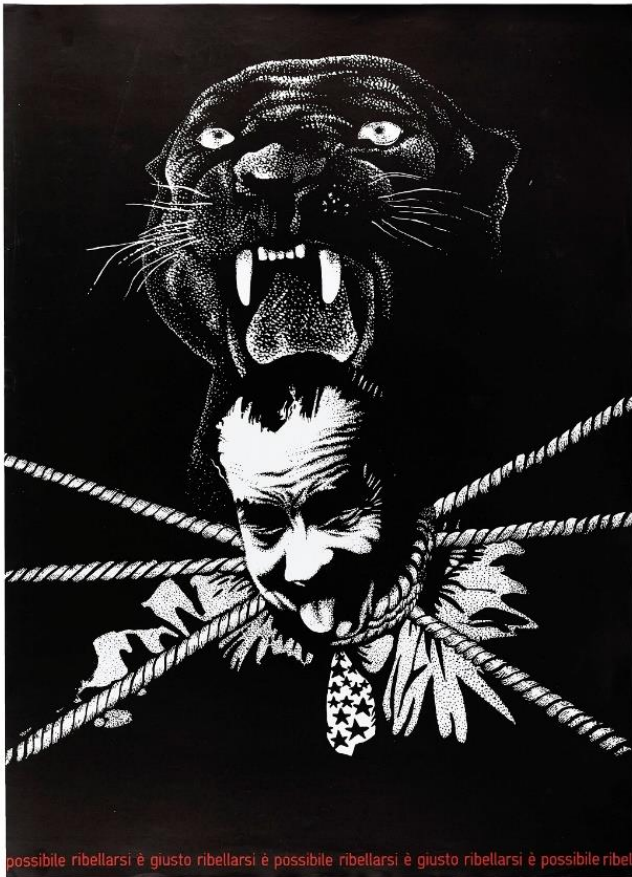
Unlike his monumental history of the English Civil War, Clarendon's *History of the Rebellion and civil Wars in Ireland* remained unpublished in his lifetime. Less a straight history than a spirited defence of the conduct in Ireland of James Butler, first Duke of Ormond (1610-1688), Clarendon's close friend and political ally, it was apparently written in Cologne c. 1652 while both were in exile, and with the Duke's assistance. Several contemporary manuscripts are known, but the one from which this edition was published (a copy with an autograph motto, now Clarendon MS 121 [C] in the Bodleian) came from 'His Grace the Duke of Ormonds papers'. It was probably a Carte MS (see Madan 16207), hence derived from the Ormond papers at Kilkenny Castle which were given to the historian Thomas Carte in 1728 by the first Duke's grandson Charles Butler, Earl of Arran. Use of the manuscript was, it seems, repaid with this handsome copy of the printed text.

By 1720, the staunchly Jacobite second Duke of Ormond (1665-1745), the other grandson of the first Duke, was himself in exile – having served twice as Lord Lieutenant of Ireland he was stripped of his titles after the accession of George I and impeached for high treason in 1715. He fled to the Continent, living first in France then settling in Spain until 1732 where he led several failed attempts at a Jacobite restoration. The *History*, with its generous praise of Ormond and its commiseration with his misfortunes, must have been read as an attempt to recuperate the family from charges of disloyalty, and was certainly contentious enough that attempts were made to obstruct its distribution in Ireland. Whether this copy was owned by the second Duke in exile, or by his brother Charles, it certainly found its way to the Butler seat at Kilkenny Castle, from which library it was sold in 1935.

The Dublin edition dated '1719-20' must in fact post-date the present, asserting as it does its superiority over the London edition; it does not include the Preface printed here, a reassertion of the brilliance and unjust punishment of the first Duke of Ormond, or the Appendix 'of the several Massacres and Murthers committed by the Irish, since the 23d of October, 1641'.

ESTC T53951.

‘REBELLION IS JUST, REBELLION IS POSSIBLE’

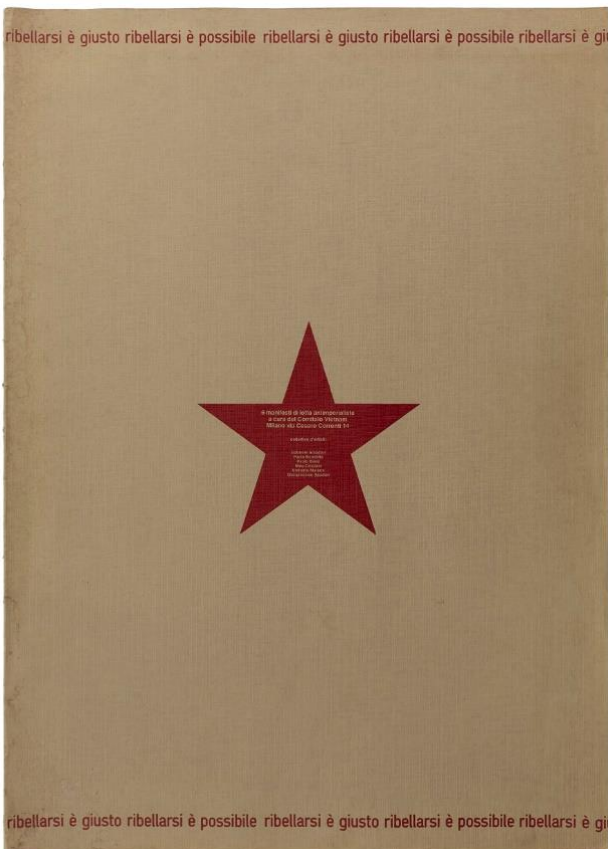


13. **COMITATO VIETNAM MILANO.** Ribellarsi è giusto ribellarsi è possibile. 6 manifesti di lotta antimperialista a cura del Comitato Vietnam Milano via Cesare Correnti 14. Collettivo d'artisti: Gabriele Amadori, Paolo Baratella, Paolo Bassi, Nino Crociani, Umberto Mariani, Giangiacomo Spadari. [Milan, early 1970s].

6 black and white photomontage posters bearing the text 'ribellarsi è giusto ribellarsi è possibile' in red, housed within tan cloth-effect card portfolio, title within central red five-pointed star, 70 x 50 cm; short closed tear and a few light damp marks to spine of portfolio, otherwise in excellent condition. **£1250**

A stunning suite of anti-imperialist propaganda posters by six prominent Italian artists, bearing the slogan 'Rebellion is just, rebellion is possible', produced by the Comitato Vietnam in Milan, variously addressing the Vietnam War, European politicians, Richard Nixon and the Black Panther Party, Africa, the Cuban Revolution, and the Palestinian liberation movement. Baratella (b. 1935), Mariani (b. 1936), and Spadari (1938-97) were long-term collaborators and members of the Nuova Figurazione art movement. Amadori (1945-2015) won the Joan Miró prize in 1972.

The anti-Vietnam War poster shows a Vietnamese women above a US fighter jet with an explosion and a Coca-Cola bottle cap below. The cap carries the repeating slogan 'Nixon boia' (Nixon executioner) while the explosion partly obscures the text '[Co]ca-Cola mer[da]'. Baratella's poster depicts a haunting skull-like face with six smaller head-and-shoulder portraits in the lower foreground, one of which is Georges Pompidou, President of France 1969-74. The poster by Spadari, showing a moustachioed rebel with hat and rifle, is based on his 1970 artwork entitled '26 de Julio', evoking Fidel Castro's 26th of July Movement.



Perhaps the set's most striking image depicts Nixon being choked by three ropes below the large head of a roaring black panther. The other posters show a clenched fist surrounded by the text 'Africa rossa Africa nera', and four Palestinian fighters, with keffiyeh, camouflage dress and rifle, below a repeated map of Jerusalem.

Very scarce. We have only been able to locate a copy of the Baratella poster, at the Library of Congress.

14. COMPAGNA. Anno I, numero 1 (-2), gennaio (-febbraio) 1972. *Bari, Edizioni Dedalo, 1972.*

Two issues, folio, pp. 31, [1]; 31, [2]; with illustrations; a few small marks; very good, crisp and clean.

£125

The first two issues of this scarce and short-lived Italian feminist and Marxist-Leninist monthly periodical, which took its name from a 1920s journal produced by the Italian Communist Party for a female readership. These two issues consider female emancipation and revolution; women in the workplace, divorce, motherhood, and abortion; women in Maoist China and in Albania; and the history of Italian women's struggles in the 1920s and 40s. The last issue seems to have been published in May 1972.

Outside Italy we have only traced copies at the Library of Congress on OCLC.

CELEBRATING 'VICTORIOUS FEBRUARY'

15. [CZECHOSLOVAKIA.] MÜLLER, J. F., designer. Dvacet let bojů Gottwaldova vedení KSČ - cesta k vítěznému únoru [Gottwald's twenty year battle commanding the Communist Party - the path to Victorious February]. *Prague, V. Neubert a synové, 1949.*

4to, pp. 28; with gravure reproductions to the text; in photographically illustrated wrappers; slight curling to upper wrapper, overall very good.

£150

A highly visual work lauding the long-time General Secretary of the Communist Party of Czechoslovakia after his successful *coup d'état* 'Victorious February' the previous year. The Czech coup saw Gottwald rise from Prime Minister to President of the Republic and a state of alarm spread west, with NATO – and a clearly defined Iron Curtain – established soon after.



16. [CZECHOSLOVAKIA.] OTAKAR, Franěk. Výber revolučních plakátů a politických dokumentů z let 1921–1971 [A selection of revolutionary posters and political documents from 1921–1971]. [Cover title:] Revoluční plakát [The revolutionary poster 1921–1971]. *Brno, Blok, [circa 1971].*



Tall 4to, pp. 28 + 17 loose plates of halftone and duotone reproductions (of which 10 folding, 1 duplicate); loose in illustrated card wrappers; one small tear at spine only, good.

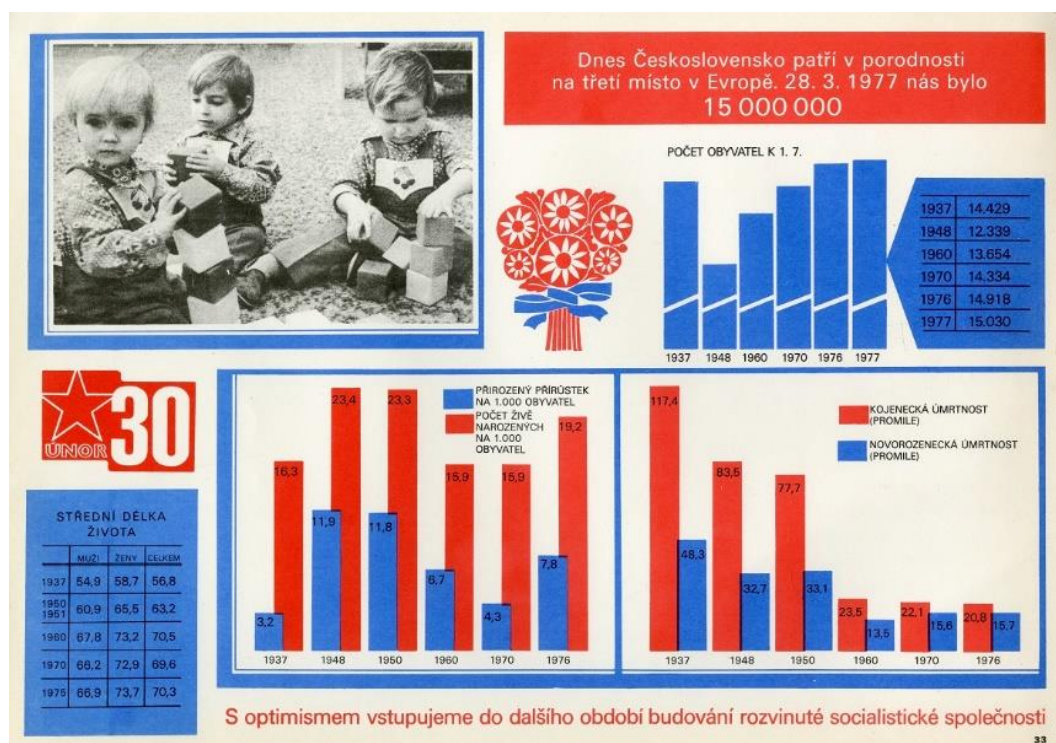
£450

A succinct history of Czech revolutionary posters, presented in attractively designed folding wrappers, and published in celebration of the 50th anniversary of the Communist Party of Czechoslovakia. The illustrations reproduce posters held at the Museum of the Workers' Movement, Brno (closed in 1990); The Moravian Gallery, Brno; State Archive, Brno; Horácké Museum, Třebíč; and the Klement Gottwald Museum, Prague. Each plate is numbered, corresponding to smaller reproduced figures of the posters within the main text. This copy appears to be complete, citing the same number of plates as the copies in German libraries. The folding plates measure c. 40 x 26 cm and the smaller format reproductions c. 26 x 12 cm. Graphic design by Ivan Soukup.

17. [CZECHOSLOVAKIA.] Únor 30. Od Února k výstavbě rozvinuté socialistické společnosti. Album názorných pomůcek [‘Victorious February’: 30 years on. From February to the construction of a developed Socialist society. An album of illustrated resources]. Prague, ÚV Socialistické akademie ČSR 1977.

[with:] Album názorných pomůcek k dějinám VKS(b) [Album of illustrated resources for the history of the All-Russian Communist Party (Bolsheviks)]. [Prague], Oddělení propagandy a agitace, 1952.

[and:] Album názorných pomůcek k dějinám KSČ [Album of illustrated resources for the history of the Communist Party of Czechoslovakia]. [Prague?], Nakladatelství politické literatury, 1954.



Folio, ff. [2 (introductory text)], 51 (rectos only), [1 folding plate printed recto and verso] with colour illustrations throughout; loosely inserted into printed card portfolio; edges worn with some small tears and weak points, overall good; 2 oblong folios: ff. [1 (title-page)], 77; [5 (title-page, illustrations, content)], 103; printed on rectos only; generally clean; loose in folding portfolios with burgundy-red paper-covered boards, red cloth spines; some water damage to lower boards or slight staining, but good overall. £450

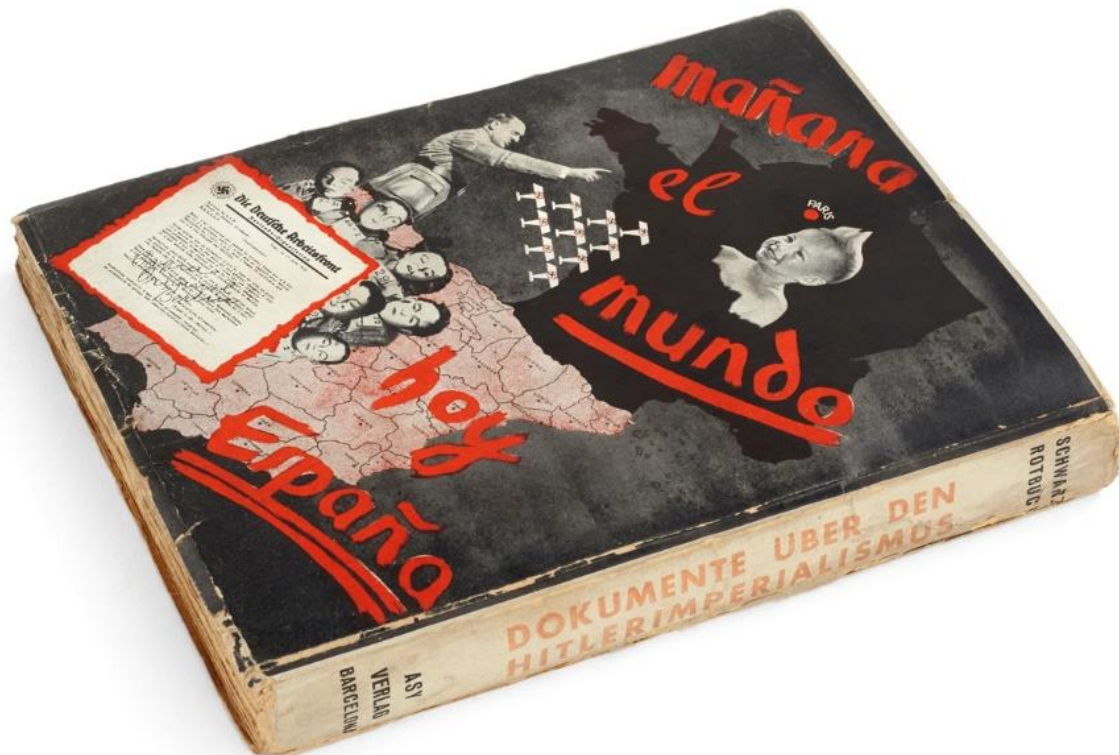
An album of vivid educational resources for the 30th anniversary of Gottwald's *coup d'état* of February 1948 and the beginning of Communist control. The brightly coloured leaves, which could be used in a classroom as posters or as lesson resources, incorporate maps, images, tables of statistics, and short texts. The folding plate provides two options, on recto and verso, to display an especially eye-catching poster.

18. [CZECHOSLOVAKIA.] Ústava 9. května usnesení ústavodárného národního shromáždění [The constitution of May 9th Resolution of the Constituent National Assembly]. Prague, Ministerstvo informací, 1948.

4to, pp. 96; in red cloth-covered boards, Czech arms in gilt to upper board, with original thick card dustjacket printed in red, with arms embossed; presentation inscription from Minister of Information, Václav Kopechý, dated 2/6 1948 on half-title; a couple of small marks to jacket. £200

The Ninth-of-May Constitution finely printed by the Ministry of Information. Following the Communist seizure of power on 25 February, the 1920 constitution was replaced with one closer in character to the Soviet model. It named the Czechoslovak Republic a 'people's democracy' and a dictatorship of the proletariat under the leadership of the KSČ – in line with the constitutions of the other Soviet republics. Certain aspects were habitually ignored or violated, specifically the statements on private ownership and human rights. These books were not available on the market, but gifted by Václav Kopechý, as stated on the half-title.

NAZI DOCUMENTS IN REVOLUTIONARY HANDS



19. DEUTSCHE-ANARCHO-SYNDIKALISTEN.
Hitlerimperialismus. *Barcelona, Asy Verlag, 1937.*

Schwarz Rotbuch. Dokumente über den

4to, pp. 332, [1, blank], [2, index], [1, blank]; numerous photographic reproductions of documents; lightly toned throughout; a completely uncut copy in the original printed paper wrappers, preserved in glassine; upper cover detached. **£1200**

First edition of this collection of Nazi documents, the first of its kind to eschew commentary in favour of letting the documents speak for themselves. The documents came to light following the start of the Spanish Civil War in July 1936, which saw the Nazis driven out of Barcelona by Spanish anti-fascists, leaving these documents to fall into revolutionary hands.

When the Nazi party allied itself with Franco, the Nazi cause came increasingly under examination. Chosen to demonstrate the international aims of Nazism, these texts reveal the immediate plans for the extension of the Nazi empire, including the opposition to social emancipation of the workers and the wanton destruction of traditional cultural values. The documents further cover: the public authority of the party; the structure of the international organization of the National Socialist party; an overview of the development of German Fascist organizations in Spain; the German Labour Front in Spain; the methodology of fascist organizations; the activities of the Gestapo; the *Personenspitzelei*; the monitoring and censorship of the press, radio and film; propaganda; economic espionage; German education and the role of the Hitler Youth; and notable figures such as Anton Leistert and Hans Hellermann, the leader of the Nazi party in Spain.

The German anarcho-syndicalist group was part of the International Workers Association, founded in 1922, which represented millions of workers and aimed to represent the interests of social democratic unions. During the Civil War the group sided with the Confederacion Nacional del Trabajo (CNT) in Catalonia, helping with the organisation of worker militias and working towards the collectivization of industrial, logistical and communications infrastructure. Some of the members had previously belonged to the Freie Arbeiter-Union Deutschlands (FAUD), which had been disbanded in 1933, inter alia, Augustin Souchy and Helmut Rudiger. The pictorial back cover reads 'Hoy España Mañana el mundo' [Today Spain, tomorrow the world] with a picture of Hitler pointing atop a depiction of Spain, directing the Nazi airforce towards a dot marked Paris.

COPAC shows two copies (British Library, LSE); OCLC shows three in the US (Library of Congress, Michigan, Duke).

‘WIR DEUTSCHEN FÜRCHTEN GOTT UND SONST NICHTS AUF DER WELT!’
STRIKING CHROMOLITHOGRAPHIC PLATES OF FRANCO-PRUSSIAN WAR



20. **DITTRICH, Max, and Max HENZE, artist.** Der Deutsch-Französische Krieg 1870 und 1871. Gedenk-Blätter in Wort und Bild an die Ehrentage der deutschen Nation. *Dresden and New York, 'Druck & Verlag von H.G. Münchmeyer', 1895.*

Oblong folio, pp. [ii], 86; title printed in red and black within decorative border in brown, 24 chromolithographic and two plain plates, wood-engraved illustrations in the text, one full page, wood-engraved initials; text within red and black borders enclosing wood-engraved vignettes or decorative borders printed in brown; lightly browned, a few tears; original brown cloth boards, upper board blocked in gilt with title enclosed within black strapwork border, lower board blocked in black with German imperial arms within strapwork border, patterned endpapers, marbled edges; some loss of gilt on upper board, extremities a little rubbed and bumped, nonetheless a very good example. **£750**

Fortieth edition and 25th anniversary 'Jubiläum-Ausgabe'. This lavishly-illustrated account of the Franco-Prussian War was published to commemorate the twenty-fifth anniversary of this conflict that was, in retrospect, a harbinger of the political and military turmoil of the following century: 'the kingdom of Prussia and her German allies totally destroyed the military power of Imperial France. For nearly eighty years the defeated nation had given the law in military matters to Europe, whereas the victor, ten years earlier, had been the least of the continent's major military powers. Within a month Prussia established a military pre-eminence and a political hegemony which made the unification of Germany under her leadership a matter of course, and which only an alliance embracing nearly every major power in the world was to wrest from her half a century later' (M. Howard, *The Franco-Prussian War* (London, 1961), p. 1).

In Prussia at the time, the War of 1870 was seen (as is demonstrated by this work celebrating the 'Wiederaufrichtung des deutschen Reiches') as 'a heroic epoch; the deeds of those times were to be treasured, admired and, when necessity arose, repeated ... It has been left to a German historian of our own generation, writing nearly a century later, to see the full significance of the struggle: how during its course there emerged for the first time "that sinister problem of modern national War, from which we have foundered twice in succession". It is this which makes the Franco-Prussian War an event of importance far transcending the specialist field of the military historian, or even the historian of nineteenth-century Europe. Germany's magnificent and well-deserved victory was, in a profound and unforeseeable sense, a disaster: for herself, and for the entire world' (*op. cit.* p. 456).

Scarce in the UK: COPAC records a single copy only (Cambridge University) of an unidentified edition.

SHANGHAI REBELLION



21. **FEARON, Robert Inglis.** Collection of letters and photographs relating to the Boxer Rebellion and to the 1905 Shanghai riots. *Shanghai, 28 July-11 October 1900 and December 1905.*

5 autograph letters signed (21 x 13.5 cm) comprising pp. 20, in a neat hand, creases where once folded, in very good condition; 9 gelatin silver prints (various sizes from 6 x 18.5 cm to 11 x 31 cm) mostly panoramas, the largest with ink stamp of 'Lai Chong Photographic' to verso, 7 with pencil annotations by Fearon to back, short closed tear without loss to edge of large print (formerly rolled), overall very good. **£3000 ***

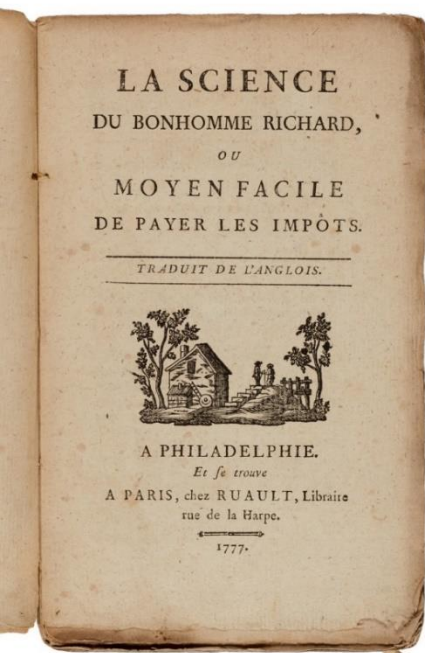
A very interesting collection of letters written by the Shanghai-based bill and bullion broker Robert Inglis Fearon (1873-1954) to his sister Hilda back in England describing his experiences of the Boxer Rebellion in the summer and autumn of 1900, together with some later photographs taken by him of the December 1905 Shanghai riots. The Fearons were successful Shanghai merchants descended from Christopher Augustus Fearon, after whom a road in the city was named.

A violent anti-colonial uprising that ran from 1899 to 1901, the Boxer Rebellion took its name from the English term for the Chinese secret society known as Yihequan ('Righteous and Harmonious Fists'). In his first letter, of 28 July 1900, Fearon notes with concern that Chinese officials have been adopting 'a most disagreeable and threatening attitude' and fears that fighting will be on a larger scale than he thought. He refers to Captain Davies scouting for positions to mount guns and to the arrival of Admiral Sir Edward Seymour in H.M.S. Centurion, expressing his concern that 'Shanghai is a most difficult place to defend'. His letters of 16 and 27 August complain that British troops have not been allowed to land due to objections raised by the French and American consuls, refer to reports of an 'alleged Peking massacre', and describe a fight in the public gardens. That of 28 September regrets that 'the allies seem to be no nearer capturing the instigators of the outrages' but notes the welcome arrival of the Indian army officer Pratap Singh and his Jodhpur Lancers, while his final letter of 11 October reports the arrival of a South African battery, tells of sharing a cheerful picnic with 'swarms of Chinese children', and complains that 'business here is rotten' with little prospect of improvement. Amid the disorder, colonial life continued, with Fearon mentioning, for example, music in the public gardens, sailing races and polo matches.

Of Fearon's 1905 photographs, five relate to the Shanghai riots that took place in December, bearing his pencil notes as follows: 'An hour before the fun commenced, note the boy picking up a stone'; 'Mr Pitsipios' motor car burning, it was upset by the mob'; 'Some of the windows in the town hall, or rather what was left of the glass'; 'Carting off dead bodies'; 'Interior of the Louza Police Station after the mob had been driven off, this is the charge room, Inspector Wilson in the middle'.

FRANKLIN'S FRENCH BESTSELLER

22. **[FRANKLIN, Benjamin.]** *La science du bonhomme Richard, ou moyen facile de payer les impôts.* Traduit de l'Anglois. 'A Philadelphie et se trouve a Paris, chez Ruault' [probably printed in Paris], 1777.



12mo, pp. 151, [1], 4 ('livres qui se trouvent chez le même libraire'); title vignette and attractive engraved head- and tail-pieces; occasional light spotting, part of blue wrapper adhered to lower inner corner of half-title; a very good uncut copy in contemporary blue wrappers, remains of paper spine labels; some loss at foot of spine, upper joint fragile. **£750**

Scarce first edition of the enormously successful and frequently reprinted French translation of Franklin's *The Way to Wealth*, by François-Antoine Quétant and Jean-Baptiste Lécuy. Franklin's strictures on idleness, pride and folly first appeared in *Poor Richard's Almanac* in 1758, being issued separately for the first time in 1760. The first French version was undertaken by Jacques Barbeu Du Bourg but this had nothing like the impact of Quétant's translation. 'There are several possible reasons why *Bonhomme Richard* became the most widely read American work in France: in 1777 the American Revolution had already broken out, and *Bonhomme Richard* symbolized the just man who was both morally and materially satisfied; Quétant's translation was more free, using language aimed at the common man; and above all there was the fact that Franklin had returned to Paris in December 1776 as a colonial envoy sent to obtain French support for the Revolution, and had been hailed as a hero of democracy ... Franklin ... and his *Bonhomme Richard* became the symbols of the dignity and industriousness of the new republic' (M. Albertone, *National Identity and the Agrarian Republic*, Routledge 2016, pp. 128-9).

This translation also contains the text of the examination of Franklin before the British Parliament in 1766 (translated by Dupont de Nemours), of the constitution of Pennsylvania as established in July 1776, and of the examination of Mr Penn by the House of Lords in November 1776.

ESTC W41782, recording only 2 copies in the UK (British Library and Leeds); Ford 113. This edition not in Einaudi, Goldsmiths', Kress, or Sabin.

CONSPIRING CANONS PUNISHED WITH EXCOMMUNICATION

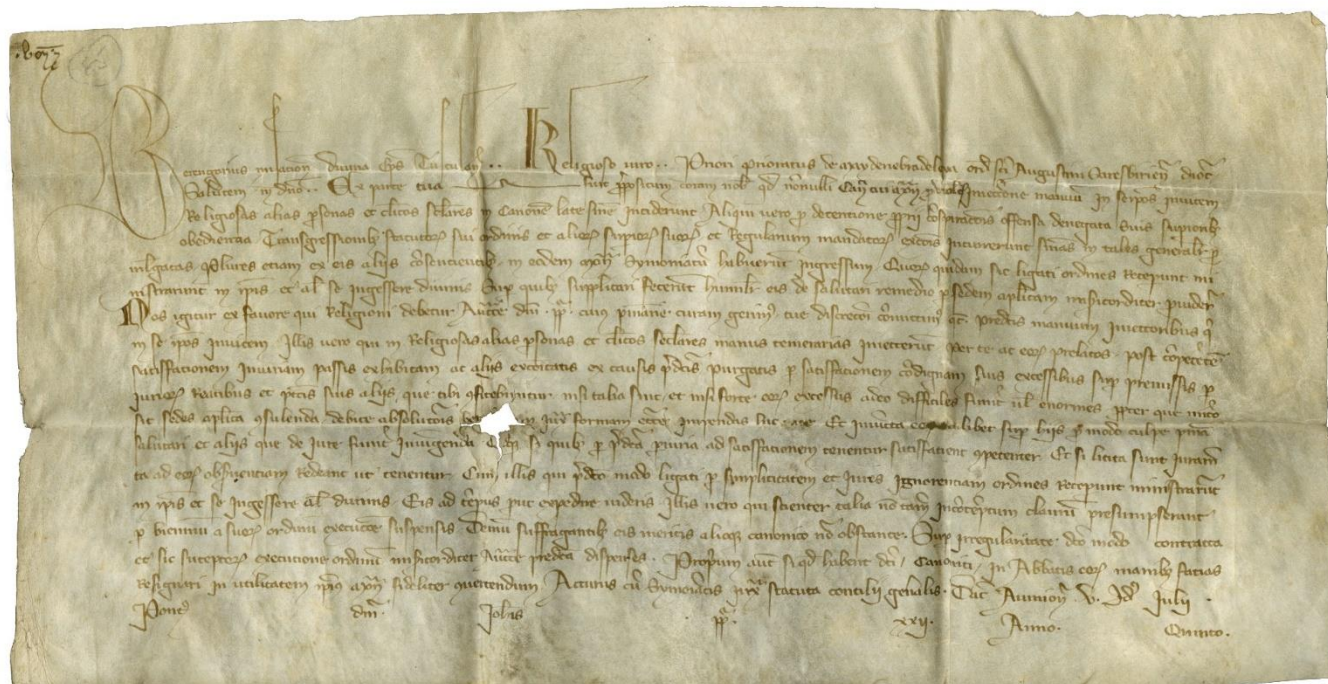
23. **FRÉDOL, Bérenger.** Letter from Bérenger Frédol as bishop of Tusculum to the prior of the Augustinian priory of Maiden Bradley ('Maydenebradeleya'), Wiltshire, regarding rebellious canons at the Priory. *Avignon, 11 July 1321* ('V Id. Julii Pont dni Johis ppa XXII Anno Quinto').

Manuscript in Latin, on vellum, 170 x 325 mm, 18 lines to recto in brown ink in a fine secretarial hand, large calligraphic initial B and three smaller calligraphic initials; folds, two small areas of loss touching a few letters at folds, otherwise in excellent condition. **£1600 ***

A remarkable document relating to misbehaving monks at the priory of Maiden Bradley in Wiltshire, within the diocese of Salisbury, sent from the cardinal and canonist Bérenger Frédol on behalf of Pope John XXII to the then prior John of Tilshead. The letter was sent from Avignon, in south-eastern France, which acted at the seat of the papacy for much of the fourteenth century.

Frédol's letter makes it clear that some of the priory's canons were guilty of a number of transgressions against the statutes of the Augustinian Order, for which they were punished with excommunication: fighting among themselves and committing violence against other religious persons and secular clerks; disobedience to their superiors; and conspiring

to commit acts of simony i.e. buying and selling church offices and privileges for money. In addition to excommunication, the guilty parties were subjected to a two year suspension from the Augustinian Order.



Frédol (c.1250-1323) had an interesting career, serving numerous popes as a diplomat, counsellor, and expert in canon law, acting as bishop of Béziers, cardinal bishop of Tusculum, and major penitentiary, and helping compile the famous *Liber Sextus* of church law under Boniface VIII. Frérol was something of an expert on excommunication, having written a treatise on the subject, his *Liber de excommunicatione*.

Maiden Priory was originally founded as a leper hospital in 1164, and was taken over by Augustinian canons later in the century. At the time of this letter the priory was extremely poor, which may have prompted the canons here mentioned to conspire in committing simony. The priory was dissolved in 1536.

24. **[FRENCH REVOLUTION.]** Almanach national, contenant tous les décrets, depuis celui concernant les droits de l'homme, jusques et compris l'organisation et l'instruction des municipalités; le départ des couriers, diligences et messageries; une liste exacte des foires qui se tiennent dans les duché et comté de Bourgogne, dans la Bresse, le Charolois et la Lorraine. Pour l'année 1790. *Dijon, de l'imprimerie de P. Causse, [1790].*

12mo, pp. 146; title within type ornament border, head-piece to p. [17]; first two leaves a little browned; a very good uncut copy in 19th-century quarter red cloth over marbled boards, gilt-lettered spine. **£600**

Very rare revolutionary almanac from Dijon, including the 17-point 'Declaration of the rights of man and of the citizen' (pp. 19-23) laying out 'les droits naturels, inaliénables et sacrés de l'homme', articles of the French constitution, and numerous decrees and extracts from the proceedings of the Assemblée Nationale from August to December 1789, covering political, legal, financial, religious and other matters. The wonderfully diverse content covers reform of criminal law, the institution of martial law, preventing civil unrest, and much on the constitution and composition of municipalities; on financial matters including tithes, land rents, interest, loans, public revenue, grain exports, salt taxes, and venal offices; on plurality of benefices and ecclesiastical property; and on passports, preventing the spoliation of the nation's forests and woods, and even pigeons. These occupy by far the largest portion of the *Almanach*, which ends with information on the monthly fairs to be found in Burgundy and Lorraine, local coach and carriage services, and measurements peculiar to Dijon.

The Dijon printer Pierre Causse (1761-1834), considered the city's finest printer at the time, 'imprima la plupart des brochures locales de la Révolution, dont beaucoup sont devenues fort rares et qui toutes sont d'une belle qualité d'exécution' (*DBF*).

Only the BnF copy on OCLC.

PRE-REVOLUTIONARY FRANCE AT A GLANCE

[illegible]

25. **[FRENCH REVOLUTION.]** Apperçu de la balance du commerce de la France année 1789, ensemble le relevé de la population des finances et forces militaires des principales puissances de l'Europe. [*N.p., n.p. ?1789*].

[offered with:]

Tableau des finances de la France à l'époque de la tenue des États-Générau[x], ensemble le résumé de l'étendue de la population et des contributions de chaque généralité du royaume. [N.p., n.p., 1 September 1789].

Two large engraved tables, 62.5 x 96.5 cm, text and figures calligraphically engraved, with some manuscript additions, capitals and ruled lines highlighted in gilt; some small areas of loss at edges, a little creasing, some minor instances of ink oxidization or loss to gilding; overall two superb, very attractive tables, preserved in recent wooden frames.

£7500

Two very rare, attractive and hugely significant snapshots of the state of French finances and international trade on the cusp of a revolution which left nothing unchanged. Such tables were apparently intended for public display at city halls throughout France. The *Tableau* in particular – a graphic equivalent of the sort of information that Jacques Necker had poured into his momentous *Compte rendu* in 1781 – contains much that might have incensed some of its viewers in the run-up to the French Revolution: the expenses of the royal households of the king, queen and princes are given as 33.2 million livres, including silverware, clothing, furniture, horses, houses and hunting, while the hefty bill of interest on debt caused by the financial unreliability of the kingdom after two colossal bankruptcies appears as an eye-watering 225.6 million livres. The entry in the ‘Revenus’ column for 1.6 million livres from ‘interest on sums loaned to the United States of America’ is a reminder of French aid in the American Revolutionary War.

The scope of the *Apperçu* is first national and then world-wide, with an emphasis on the might of the fleet, on relative figures for other European countries, on the role of colonies, and particularly on the effects of trade with India and China. The content includes: Résumé de l'étendue, population et finances des principaux états de l'Europe - Exportations - Commerce et population des colonies françoises - Importations - Etat des forces militaires et de la marine des principales puissances de l'Europe - Rapport du commerce des nations de l'Europe aux Indes et à la Chine - Partie de la valeur réelle des denrées importées en Europe - Résumé général de la valeur réelle des importations en Europe.

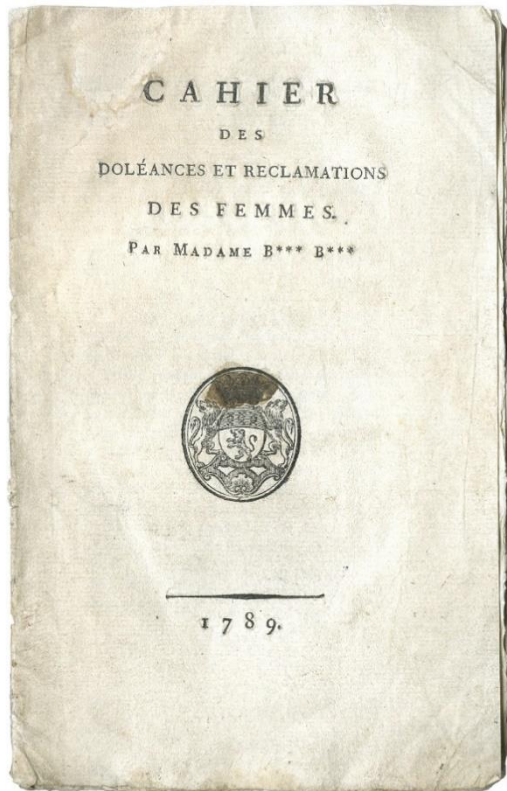
The only other paper examples recorded in institutions outside France are at the Kress Library, Harvard. Even in France these tables appear to be very rare.

EARLY REVOLUTIONARY FEMINIST AND ABOLITIONIST TRACT

26. [FRENCH REVOLUTION.] B*** B***, *Madame*. Cahier des doléances et réclamations des femmes. [*Pays de Caux?*, n.p.], 1789.

8vo, pp. 18; stitching frayed but holding, covers slightly stained, with ink stain to coat of arms and tear, repaired, to upper cover, else an excellent copy; disbound. **£1750**

First and only edition of this pamphlet of 'grievances and claims' of women, addressed to the Estates-General of 1789 and intended as an independent contribution to the *cahiers des doléances*, complaints of wrongs that the Estates and King were expected to resolve: an early expression of female participation in Revolutionary politics, predating Olympe de Gouges's *Déclaration des droits de la femme* (1791) by two years.



There was, in fact, much to complain of; so much so that Madame B*** B*** expresses her surprise at the 'silence of her sex'. She apologises (insincerely) for her own inexperience, which had previously led her to accept the ancient yoke placed on her and all womankind by men: 'la devise des femmes, est travailler, obéir & se taire.' She gives the abolitionist movement a brief and tentative reference as a means of enforcing her argument: if, in the spirit of national enlightenment, the French are to return to the *negres* slaves their natural rights, then women should expect no less.

Madame B*** B*** calls for access for women to the Estates and for women's suffrage. Women are capable of anything, she argues: poor women can do all of the work forced on them and their menfolk by poverty, while at the other end of the social spectrum there are queens functioning just as majestically as their male counterparts; more so, one might say, than King Louis. What is interesting at this early stage in the Revolution is that Madame B*** B***'s concern with female participation in politics is motivated not only by the question of women's rights but by wider political arguments: the chief *doléance* of the people, she says, is not female emancipation but rather *la dette nationale*, paid for by the unjust taxation of the poor for the benefit of the clergy and *noblesse*. Probably this second section is motivated by political expediency; reading Madame B*** B*** one feels more intensely the injustices of womanhood than those caused by unfair taxation.

Rare. OCLC and COPAC list only two copies worldwide, at the BnF and the British Library. Not in Goldsmiths'. See Paule-Marie Duhet, ed., *Cahiers de doléances des femmes en 1789*, pp. 47-59.

THE BASTILLE TO THE DEVIL!

27. [FRENCH REVOLUTION.] La Bastille au diable. Paris, Laurens junior, 1790.

8vo, pp. [iv], 58, [2, publisher's advertisements]; title vignette; a little dust soiling to title, otherwise a very good clean uncut copy in old green wrappers. **£100**

First edition of this celebration of the storming of the Bastille and account of some of its more famous inmates, including the man in the iron mask, opening with the rousing words: 'Oui: mes chers compatriotes, elle est au diable, cette infernale Bastille qui faisait une si grande peur!'

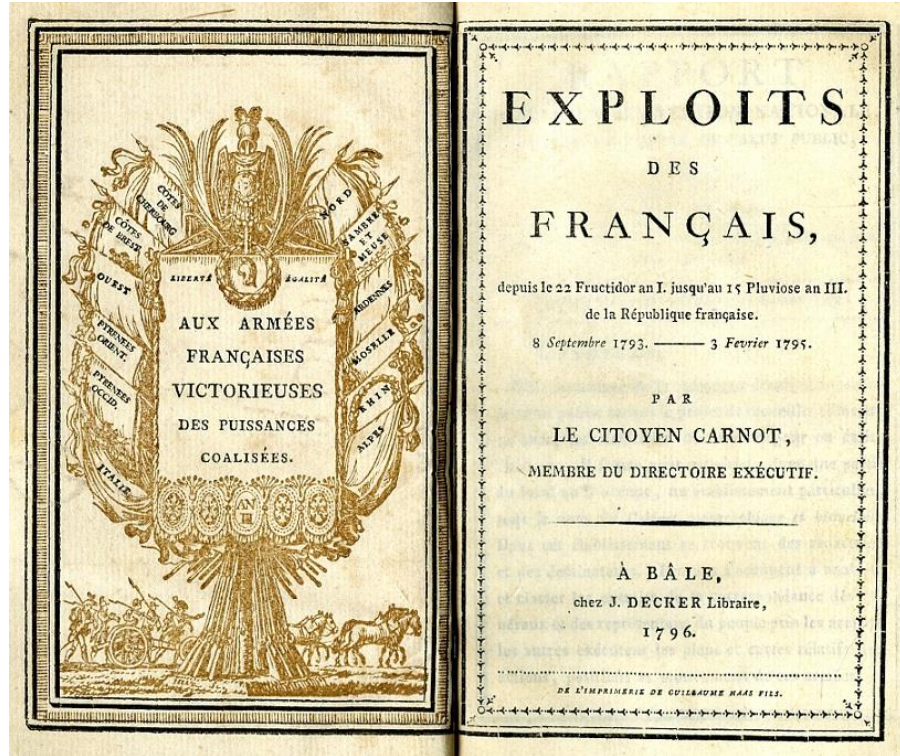
Three copies only on COPAC (British Library, Leeds, and Manchester).

THE 'ORGANISER OF VICTORY'

28. **[FRENCH REVOLUTION.] CARNOT, Lazare.** *Exploits des Français, depuis le 22 Fructidor an I. jusqu'au 15 Pluviose an. III de la République Française.* 8 September 1793 – 3 Février 1795. *Basle, J. Decker, 1796.*

12mo, pp. [ii, frontispiece], 116, [26, indexes]; frontispiece in black and sepia, tables of military campaigns in text; two small marginal holes to frontispiece, a few light marks; a very good uncut copy in modern cloth, gilt spine label (slightly chipped); small tear at top corner of upper cover; 19th-century manuscript note on Carnot to final page. **£350**

First edition of this scarce celebration of Revolutionary France's military victories by Carnot (1753-1823), known as the 'Organiser of Victory' in the French Revolutionary Wars. In his introduction Carnot eulogises the achievements of the ill-equipped and ill-trained but strongly united Republican troops (singing 'tous ensemble des hymnes à la liberté') during their 'immortelle campagne' against foreign armies, which, he states, resulted in 80,000 'ennemis tués'. The chronological table of their victories provides a succinct summary, noting enemy dead, and prisoners and military equipment captured. Carnot's 'Rapport' on the retaking of Landrecies, Le Quesnoy, Valenciennes and Condé, with its account of brave soldiers fighting for 'la défense de leurs foyers et de leurs droits sacrés', includes interesting asides: describing Robespierre as a 'monstre', hoping that a renewed 'amour du travail et de l'économie' will revive French agriculture and the arts, and making a plea for freedom of the seas, that the oceans might become 'une grande route ouverte à toutes les nations'.



Carnot, who voted for the execution of Louis XVI and was a leading member of the Committee of Public Safety and of the Directory, introduced conscription to create the vast French Revolutionary Army. He later served as a minister under Napoleon.

COPAC shows copies at the British Library and National Library of Scotland only. Scarce on the market.

29. **[FRENCH REVOLUTION.] D'IVERNOIS, Francis, Sir.** *Historical and political survey of the losses sustained by the French nation, in population, agriculture, colonies, manufacturers, and commerce, in consequences of the Revolution and the present war ...* *London, J. Wright, June 1799.*

8vo, pp. xv, [1 errata], 472; small tear to fore-edge of p. 171, a little browning to first and last pages; a very good copy in modern half calf over marbled boards, spine ruled and lettered gilt; a few minor scuffs. **£250**

First English translation, originally published in French in the same year under the title *Tableau historique et politique des pertes que la Révolution et la guerre ont causées au peuple français*. A Genevan political exile, D'Ivernois was condemned to death for his anti-democratic stance in 1794 during Geneva's terror and fled to London. Here he established himself as a 'diplomatic agent for the British cause against revolutionary France, becoming directly involved with the prime minister, William Pitt ... D'Ivernois was constant in supporting the British policy of war with France and was condemned in the French national convention as one of Pitt's leading agents' (*ODNB*). He was knighted by George III.

ESTC N2484; Goldsmiths 17529; Kress B.3893. Scarce on the market.

30. **[FRENCH REVOLUTION.]** Histoire secrète des plus célèbres prisonniers de la Bastille, et particulièrement du Comte de Paradès, chargé par le gouvernement d'un expédition secrète sur Plimouth, etc. etc. de monsieur Linguet, etc. etc. *Paris, Desenne, April 1790.*

8vo, pp. 124; title a little dust soiled, edges somewhat frayed; a very good uncut copy stab-stitched into contemporary drab wrappers; part of spine wanting, a few stains; printed label ('Du Cabinet de lecture de Lajous') to verso of title, some contemporary manuscript notes to upper cover. **£150**

Scarce pamphlet of biographies of prisoners of the Bastille, published nine months after the fortress had been stormed in the most iconic event of the French Revolution. In addition to Robert, comte de Paradès (1752-86), imprisoned following expeditions to England under the direction of Antoine de Sartine, the Secretary of State for the Navy, the potted biographies include Pierre Allaire, a New York businessman accused of spying, Dame Gotteville, imprisoned for blackmailing the Duc de Richelieu, Champson, a colporteur who printed pamphlets attacking Jacques Necker, and Simon-Nicholas Henri Linguet, the outspoken journalist and advocate guillotined in June 1794.

No copies on COPAC, and only a few in the US recorded on OCLC.

VOLTAIRE THE CONSPIRATOR

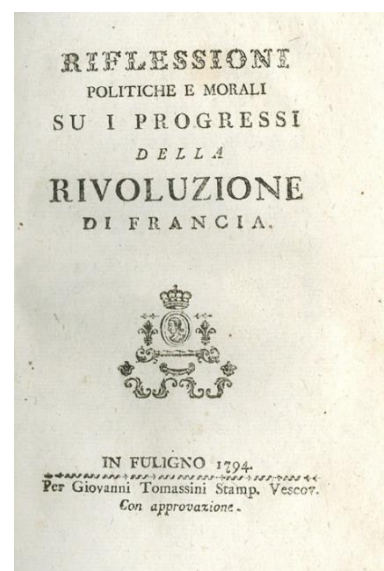
31. **[FRENCH REVOLUTION.] [LURI, Bonifacio da.]** Riflessioni politiche e morali su i progressi della rivoluzione di Francia. *Foligno, Giovanni Tomassini, 1794.*

8vo, pp. XVI, 199, [1, blank]; a very good copy in half vellum with contemporary marbled paper boards, neatly rebacked. **£350**

Scarce first edition. Da Luri (1737-1814) examines the idea that Voltaire had championed a 'conspiracy' designed to promote anarchy and destroy the Catholic Church. He condemns the corruption of morals that the spread of the 'modern philosophy' had brought to France, envisaging the likely divine punishments precipitated by the likes of Voltaire, Diderot, D'Alembert and Rousseau.

Da Luri is clearly inspired by *Mémoires pour servir à l'histoire du Jacobinisme* by Augustin Barruel, which had appeared in the same year, arguing that Voltaire had 'consecrated his life to the annihilation of Christianity'.

Only one copy on COPAC (Oxford); two copies in the US on OCLC (Illinois, UC Berkeley).



PRIESTLEY AND PAINE

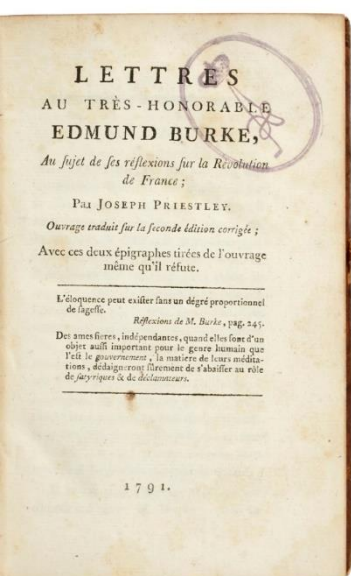
32. **[FRENCH REVOLUTION.] PRIESTLEY, Joseph.** Lettres au très-honorable Edmund Burke, au sujet de ses réflexions sur la Révolution de France. [*N. p., n.p.*], 1791 (*contemporary MS note to half-title: 'À Paris, chez Gargnery, rue Serpente No 17, 1791'*).

[*bound with:*]

PAINE, Thomas. Droits de l'homme; en réponse à l'attaque de M. Burke sur la Révolution Française. *Paris, F. Buisson, 1791.*

Two works in one vol., 8vo, pp. 18, [2 contents], 197, [2 publisher's advertisement], [1]; xxii, 227, [1]; light soiling to half-title of first work, contemporary ownership stamps to title pages, some candle-wax to pp. 196-7 of first work, otherwise good copies in contemporary mottled calf, spine gilt with black morocco label; corners slightly bumped, spine ends worn, joints a little rubbed. **£1250**

I. First edition in French (this copy without the place of publication and publisher's name on title-page) of Priestley's response to Edmund Burke's influential manifesto of conservatism, *Reflections on the Revolution in France*; one of the first of thirty-eight replies made by contemporary authors. The work was well received in revolutionary France, so much so that



the National Assembly declared Priestley a citizen in 1792 (an honour he declined). His pro-civil and religious liberty ideas were not as well appreciated in England where a 'patriotic' mob ransacked his home, library and laboratory in the so-called Priestley Riots of 1791. In 1794 he moved to America where he was well regarded by men like Thomas Jefferson and Benjamin Franklin, not least for his scientific work.

Crook PS 324 (with imprint).

II. First edition in French of Paine's famous polemic, to which the author added a special preface and additional notes. Translated from the original Joseph Johnson edition, the present work conveys Paine's ideas more faithfully than subsequent English editions that were toned down by publishers fearful of prosecution by a government concerned about the wide circulation of the radical work. *Rights of Man* was in essence a reply to Burke and a defence of the aspirations of revolutionary France, and 'the clearest of all expositions of the basic principles of democracy' (PMM, p. 145).

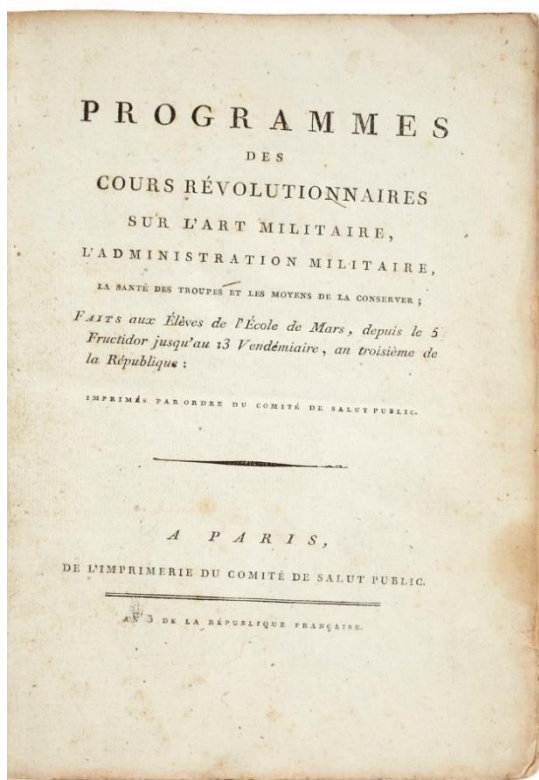
Howes P-31; Quérard VI, p. 646.

TRAINING REPUBLICAN DEFENDERS OF LA PATRIE

33. **[FRENCH REVOLUTION.]** Programmes des cours révolutionnaires sur l'art militaire, l'administration militaire, la santé des troupes et les moyens de la conserver; faits aux élèves de l'École de Mars, depuis le 5 Fructidor jusqu'au 13 Vendémiaire, an troisième de la République: imprimés par ordre du Comité de Salut Public. Paris, Comité de Salut Public, An 3 [1794].

4to, pp. [i, title], [iii, blank], 4, [4], 4, [2], 4, [2], 4, 4, 2, 4, 4, 4, 4, 4, 3, [1, blank], 3, [1, blank], 4, 2, [2], 4, 2, 4, 3, [1, blank], 3, [1, blank], 4, 4, 8, [2, blank], 4, 6, [2, blank], 4, 4, 4, 7, [1, blank], 4, 4, 4, 4, 4, 8, 8, [i.e. 174 in total]; a little light foxing, a few marks, small worm track to blank lower corner of last few leaves; a very good copy in contemporary quarter vellum over boards reusing contemporary manuscript fragments; foot of spine repaired; preserved in a cloth box.

£1800



First edition, rare. A lesson-book probably containing the complete syllabus taught at the École de Mars during its short lived existence between Prairial II (June 1794) to Brumaire III (October/November 1794). It is divided into two sections, with the first covering the art of war, such as the importance of gunpowder, troop formation, military reconnaissance, fortification and marching, and the second comprising the practical aspects of administering an army, namely the preparation of quarters, food, health, ordnance, and uniforms.

Following the French Revolution and 'with the elimination of direct commissions, specialized military education lost its *raison d'être*. It was probably doomed in any event because of its origins in the Old Regime's system of noble privilege ... [and] the Convention refused to allow it in an egalitarian army where everyone began as a simple soldier and learned by doing. Military schooling for infantry and cavalry officers was consequently abolished on 9 September 1793'. The following year, however, the Convention did attempt, in the form of the École de Mars, to found a military academy in line with republican values. It 'was intended to "form entirely republican defenders of the *patrie* and revolutionize the youth". Although its 3,000 students, recruited among the "children of the *sans-culottes* serving in the different armies" and the rural poor, would receive a veneer of instruction in the military arts, and a handful would be

selected for more intensive training in the technical branches, the institution's primary aim was to teach its students republican values. Even the technically minded director of engineering at the school, Bizot-Charmois, believed that, at most, the school might "cast some germs of knowledge into the imagination of the young students". He did not complain about the modesty of this instructional goal because he recognized that the main purpose of the school was a moral one – to "form *moeurs*, character, and virtues appropriate to republicans"' (Blaufarb, *The French army* pp. 113-4).

OCLC finds only the British Library copy in the UK and 3 copies in the US (NYPL, Society of the Cincinnati Library, University of Chicago).

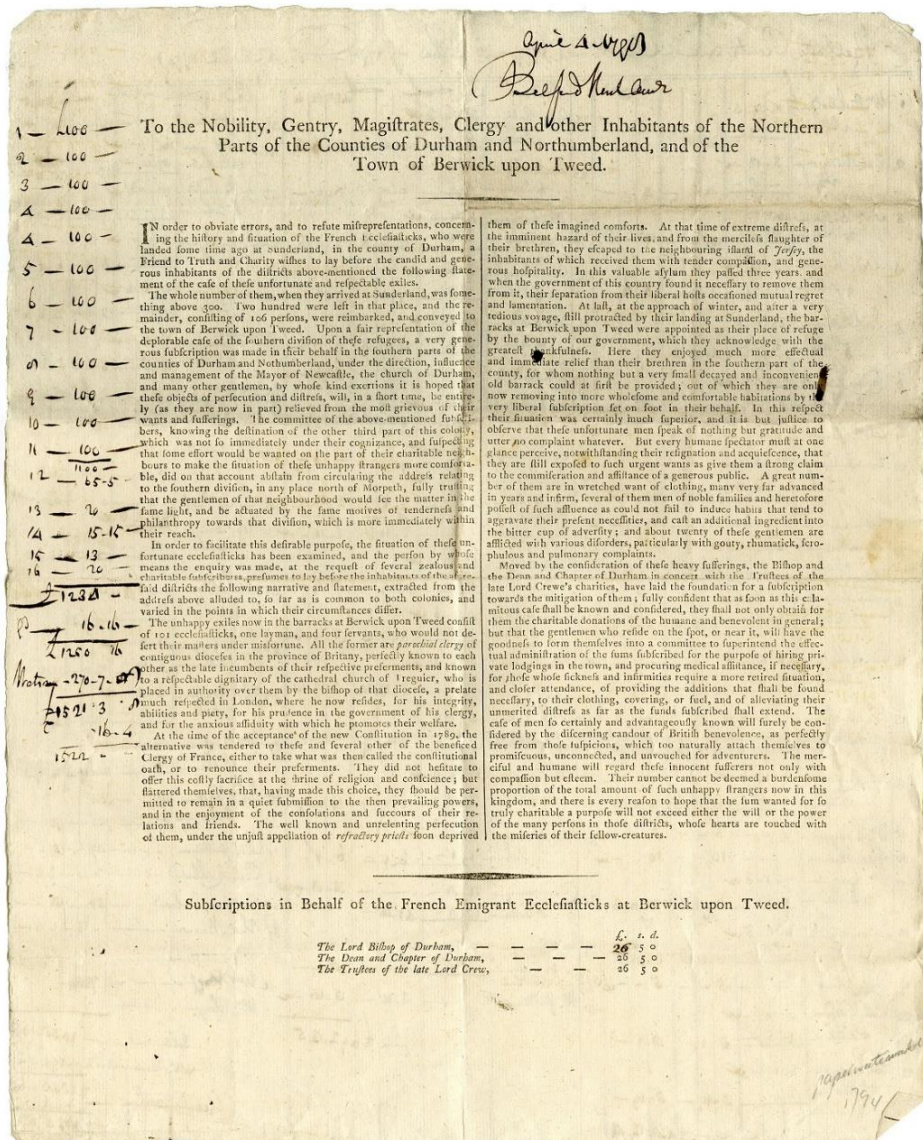
34. [FRENCH REVOLUTION.] STANHOPE, Charles Stanhope, *Earl*. A letter from Earl Stanhope to the Right Honourable Edmund Burke; containing a short answer to his late speech on the French Revolution. London, George Stafford for P. Elmsly, J. Debrett, and J. Stockdale, 1790.

8vo, pp. 34, [1 publisher's advertisement], [3 blank]; with a half-title; some light browning and a few spots; a very good copy in recent brown paper wrappers. £150

First edition. A critical response to Burke's *Reflections*, published earlier the same year. Stanhope, chairman of the Revolution Society (founded to commemorate the 1688 Glorious Revolution), responds by strongly rejecting Burke's claims that the previous government of France was a good constitution, citing various examples of legal and economic restrictions upon the French citizens as evidence of its failings. Stanhope highly commends the ideals of the revolutionaries, and believes that the 'great and glorious Revolution will, in time, disseminate throughout Europe, liberality of sentiment, and a just regard for political, civil, and religious liberty'. He further defends Richard Price and the other members of the Revolution Society (himself included) who had signed a resolution (based on Price's speech of the previous year) in support of the new French government, and controversially advocating pursuit of similar rights and liberties in England.

According to ESTC, this is one of two editions published in London in 1790, and there is also a Dublin edition from the same year. ESTC T898; Goldsmiths' 14557.

ÉMIGRÉ CLERGY IN BERWICK



35. [FRENCH REVOLUTION.] To the Nobility, Gentry, Magistrates, Clergy and other Inhabitants of the Northern Parts of the Counties of Durham and Northumberland, and of the Town of Berwick upon Tweed ... Subscriptions in Behalf of the French emigrant Ecclesiasticks at Berwick upon Tweed ... [N.p., n.p., c. 1794].

Large folio broadside, drop head title, text in two columns, on paper watermarked 1794; creased where folded, but in very good condition; manuscript tally (of donations?) to left edge; verso with unrelated manuscript accounts of the rents and tithes for Belford, Northumberland, in 1797-8. £850

Unrecorded broadside, issued 'in order to obviate errors, and refute misrepresentations, concerning the history and situation of the French Ecclesiasticks who were landed some time ago at Sunderland'.

By 1793 there were about 6000 French émigré clergy in England, refugees from the excesses of revolutionary France, their plight arousing the concern of, most famously, Fanny Burney (soon to be d'Arblay) and Hannah More, who both wrote works to support Lady Crewe's committee to raise funds. Wordsworth's sonnet 'On the French Emigrant Clergy'

spoke of the equal sympathy with which the nation that had received fleeing Huguenots the century before embraced these importunate Catholics.

The 101 clergymen, one layperson and four servants who ended up in the barracks at Berwick upon Tweed were part of a contingent that had first spent three years on Jersey. A sympathetic party here explains their history ('All the former are parochial clergy of contiguous dioceses in the province of Britany...'), differentiating these clergymen from those that were the subject of a prior subscription (extending no further north than Morpeth). Those at Berwick, while 'their situation was certainly much superior' were also 'in wretched want of clothing, many very far advanced in years and infirm', and several were noblemen unused to such adversity. A second subscription was therefore undertaken, led by the Bishop of Durham, the Dean and Chapter, and 'the late Lord Crewe's charities' (a former Bishop of Durham, unrelated to Lady Crewe's charity above), each of whom contributed £26 5s.

REVOLTING PARISIANS: THE FRONDE OF 1648-9



36. **[FRONDE.]** 'La Mazarinade ou collection d'un grand nombre de satyres de différents auteurs, contre le Cardinal Mazarin et ce qui s'est passé sous son ministère. Le tout en vers burlesques'. Paris, 1648-1649.

75 items in one vol., 4to (the last item 8vo), pp. [724] in total; contemporary manuscript title to flyleaf and three-page manuscript index at end; woodcut vignettes to titles, some woodcut initials and head-pieces; occasional light browning and foxing, a few light damp stains to corners, else very good in contemporary mottled calf, spine gilt in compartments with red morocco lettering-piece, red edges, marbled endpapers; extremities a little rubbed, a few small worm holes to covers; oval armorial ink stamp 'Bibliothèque de Monr. Le Baron de Damas' to title of first work. **£2500**

An impressive collection of pamphlets relating to the first phase of the rebellions in France known as 'la Fronde' (after the French for 'sling'), specifically to the 'Fronde Parlementaire' of 1648-1649, including several items not found on COPAC or in US libraries. In part an attempt to check the growing power of royal government, the Fronde's long-term failure led to the absolutism of Louis XIV. It was the last serious challenge to the French monarchy's supremacy until 1789.

The period covered by this collection began in 1648 when the Parlement of Paris rejected the government's revenue measures and demanded reforms. Emboldened by the French victory over the Spanish at the Battle of Lens, Louis XIV's unpopular chief minister Cardinal Mazarin and the regent Anne of Austria arrested the Parlement's leaders, including Pierre Broussel. The people of Paris broke into insurrection and barricaded the streets, with the royal family being forced to leave the city. When a blockade of the capital failed, Mazarin was forced to negotiate the 1649 peace of Rueil, granting amnesty to the rebels and concessions to the Parlement.

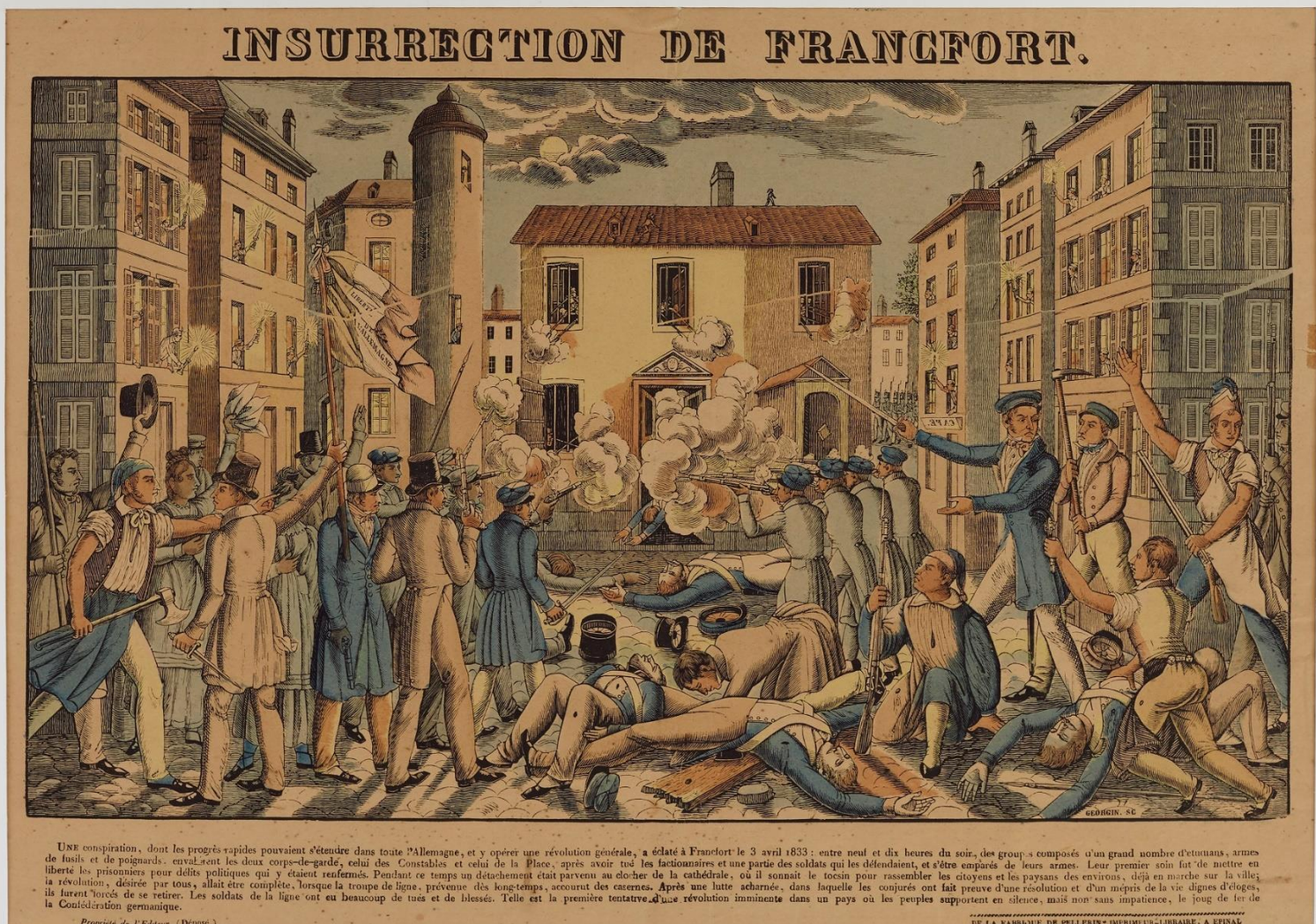
Key figures of the Fronde covered by the contents of this volume include Louis de Bourbon, Prince of Condé, Armand de Bourbon, Prince of Conti, François de Vendôme, Duc de Beaufort, and Pierre Broussel, while the subject matter spans Condé's victory at the battle of Lens, the peace of Rueil, and even the execution of Charles I of England. The collection opens with *La gloire familiere ou la description populaire de la bataille de Lens* (1648), described by Moreau as 'très rare' and of which we can find no copy in UK libraries and only one in the US. Likewise for *La plainte du*

palais royal sur l'absence du roy, avec un dialogue du grand Hercule de bronze, & des douze statues d'albâtre, qui sont à l'entour de l'estang du jardin (1649), 'vers rares' according to Moreau. The final item is an apparently very rare edition of the *Agréable recit de ce qui s'est passé aux dernières barricades de Paris* (1649), 'l'une des pièces les plus spirituelles et les plus amusantes de la Fronde' (Moreau), of which we can trace no copies outside France.

Provenance: from the library of Ange Hyacinthe Maxence de Damas de Cormaillon, baron de Damas (1785-1862), the French general and Minister of War and Foreign Affairs who accompanied Charles X into exile following the July Revolution of 1830.

A full list of contents is available on request.

STIFLED SPARK OF GERMAN REVOLUTION



37. **GEORGIN, François, artist.** *Insurrection de Francfort. Epinal, Pellerin, [1833].*

Coloured broadside, 40 x 64 cm (in card mount 76 x 59 cm), 6 lines of text in lower margin; evenly browned, a few chips at left edge, short tears to right edge with traces of old repairs, not touching the print, else very good; preserved in a portfolio. **£400**

A scarce and striking representation of the 'Frankfurter Wachensturm' of 3 April 1833 in which 50 mostly student militants attempted to spark a revolution in Germany with a night-time attack on soldiers and policemen in Frankfurt's two famous squares, the Hauptwache and Konstablerwache: one of the most important revolts in the years preceding the revolution of March 1848. 'Telle est la première tentative', runs the text at the bottom, 'd'une révolution imminente

dans un pays où les peuples supportent en silence, mais non sans impatience, le joug de fer de la Confédération germanique.’

The conspirators, depicted here brandishing a tricolour flag marked ‘Liberté de l’Allemagne’, were easily overcome by troops, their plot having been betrayed in advance to the authorities. Several of those involved subsequently fled to North America, including Gustav Koerner, who, having escaped to France disguised in female dress and thence to New York, rose to the position of Lieutenant Governor of Illinois.

Only the BnF and Frankfurt University Library copies on OCLC.

NEAPOLITAN REVOLUTIONARY: A ‘PETTY BARE-FOOTED FISHERMAN’



38. **GIRAFFI, Alessandro.** An exact Historie of the late Revolutions in Naples, and of their monstrous Successes, not to be parallel'd by any in ancient or modern History ... Published ... in Italian; and (for the Rareness of the Subject) rendered to English by J[ames] H[owell] Esq. *London, printed for R. Lowndes, 1650.*

Small 8vo, pp. [6], 146, [1], with a woodcut frontispiece coloured in a contemporary hand showing the revolutionary reader Masaniello, title-page in red and black; small hole to A6 with the loss of a couple of letters, tear to foot of C1 without loss, printing flaw to C2 and C3, else a very good copy in contemporary sheep, morocco spine label; joints slightly cracked, spine with old repair at foot; 18th-century armorial bookplate of the Isham family; bookplate of Robert S. Pirie. **£750**

One of two editions (with several variants) printed in 1650, the first English translation (by James Howell) of Alessandro Giraffi's account of the Neapolitan revolution of 1647.

The uprising in Naples was a reaction against the harsh government imposed on the city by its Spanish viceroy, especially a tax on fruit which was the principle food of the poor. The rebels were led by the fishmonger Tommaso Aniello, known as Masaniello, who was quickly appointed dictator of the city; however, the strain of the situation apparently proved too much for him, and he grew violent and unstable. He was eventually assassinated by a group of grain merchants. These events resounded around Europe: epigrams were composed on the subject, commemorative medals were struck in Amsterdam, and in Paris an angry mob took up 'Naples, Naples!' as its chant.

In the dedication of his *Exact Historie* Howell, a royalist, expresses his horror that a 'petty bare-footed fisherman' should become ruler of an orderly city like Naples, an event which he reckons is 'unmatched since discord first entered into the world'. Throughout his work, Howell cautions against the dangers of social upheaval, espousing the view that some

sort of aristocratic influence is necessary to ward off chaos. The uprising in Naples was of particular interest to readers in the new Commonwealth of England, and it is hard to imagine Howell was not encouraging a covert comparison between Aniello and Cromwell.

James Howell was one of the first English authors to earn his living solely from his writing (*Oxford DNB*). His output was diverse: poetry, translations, political tracts, a travel guide, a history of London, and books on proverbs, grammar, and orthography all flowed from his pen. The present work was probably written at the end of his eight year spell in the Fleet prison, his most fertile period of literary production (though Howell would later claim he was imprisoned for his loyalty to the monarchy, it probably had more to do with his debts).

Wing G 785A.

PERSIAN REVOLUTIONARIES: A DISPLAY OF FORCE



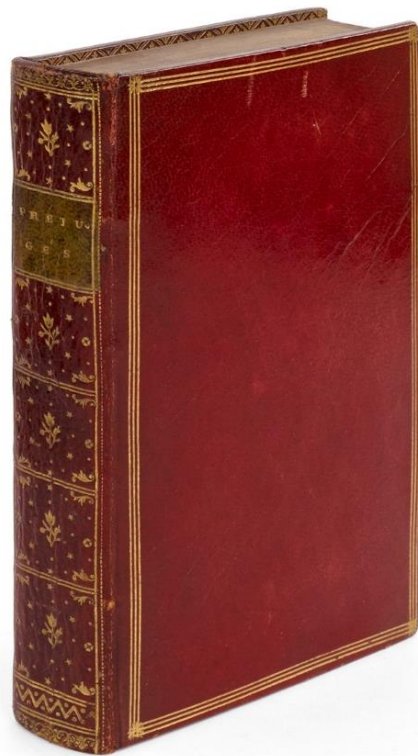
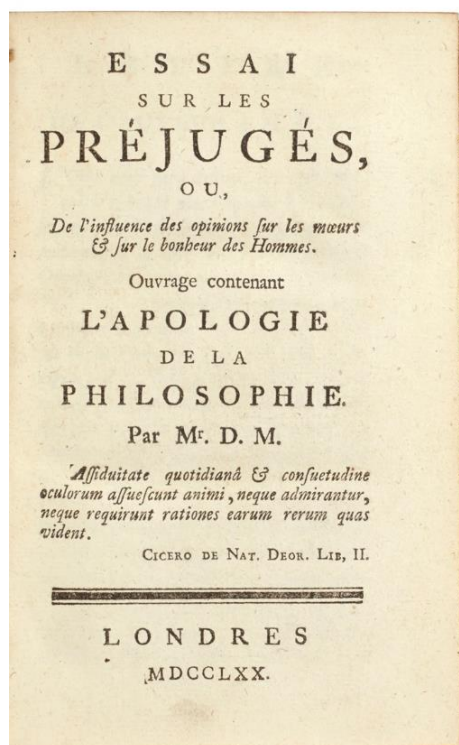
39. **HARLINGUE, L. [Albert].** 'Baktiaris Persans'. [*Iran, c. 1905-1911*].

Gelatin silver (copy) print, 13 x 18 cm, photographer's ink stamp 'Maison Vve. L. Harlingue, reportage photographique, 5, Rue Seveste, 5, Téléphone 445 43' and title in pencil on verso; in very good condition. **£1500 ***

An impressive press image of the Bakhtiari tribe – revolutionaries in the Persian Constitutional Revolution of 1905-1911 – here posing in strength with their weapons. Their leader, Sardar As'ad Bakhtiari (1856-1917), was a key figure in the Iranian revolution; under his command (and with German Empire weapons) these forces captured Tehran in 1909 to reinstate the constitution, heralding the modern era.

The Harlingue agency was established at the Parisian address on the verso of this print in 1905.

‘TO THINK FREELY’: ANTI-PROPAGANDA
ROBERT HOE’S COPY



40. **HOLBACH, Paul Henri Thiry, baron d', and Jacques-André NAIGEON.** *Essai sur les préjugés, ou de l'influence des opinions sur les mœurs & sur le bonheur des hommes. Ouvrage contenant l'apologie de la philosophie. Par Mr. D. M. 'Londres' [i.e. Amsterdam, Marc Michel Rey], 1770.*

12mo, pp. [iv], 394, [2]; a very crisp, clean copy in contemporary red morocco, triple gilt fillet border to sides, flat spine gilt with fleurons and contrasting lettering-piece, dentelles gilt, marbled endpapers; *ex libris* Robert Hoe, first President of the Grolier Club. **£7500**

First edition, an exceptionally well-preserved and well-presented copy, of Holbach's anonymously-published *Essay on prejudices*, an impassionate appeal for the independence of individual judgement against the propaganda of establishments of all kinds, from church to monarch, and against the insidiousness of received opinion.

The *Essai*, then attributed to Dumarsais, immediately sent ripples across Enlightened Europe, thanks chiefly to the 'Enlightened despot' Frederick of Prussia's pointed rebuttal of some of its most barbed, political and potentially subversive chapters. The author's open atheism and materialism, which underlie his critique of the foundations of contemporary monarchy and ecclesiastical hierarchies, saw their most explicit formulation that same year in the publication of his *Système de la nature*.

Holbach's philosophy 'rejected the Cartesian mind-body dualism and attempted to explain all phenomena, physical and mental, in terms of matter in motion. He derived the moral and intellectual faculties from man's sensibility to impressions made by the external world, and saw human actions as entirely determined by pleasure and pain. He continued his direct attack on religion by attempting to show that it derived entirely from habit and custom ... Holbach rejected religion because he saw it as a wholly harmful influence, and he tried to supply a more desirable alternative' (*Printing and the Mind of Man*). Holbach's radicalism went a step too far even for Voltaire, who published a refutation of the Baron's arguments in the *Dictionnaire philosophique*.

Tchemerzine, p. 242; Vercruysse, 1770/A2.

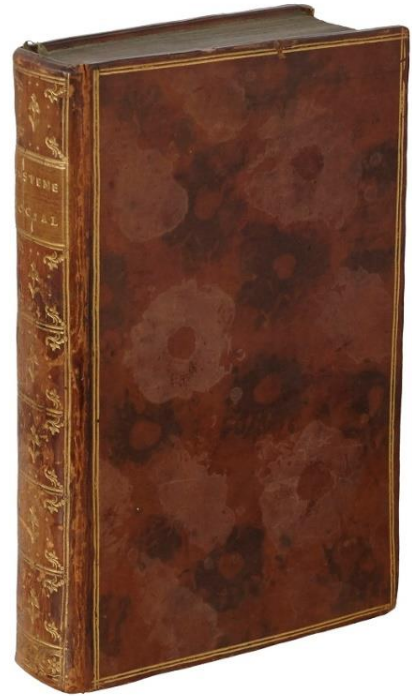
THE PEOPLE'S RIGHT TO OVERTURN AN UNJUST RULER:
BUT REVOLUTION NO SOLUTION

41. **HOLBACH, Paul Henri Thiry, *baron d'***. *Système sociale. Ou principes naturels de la morale et de la politique. Avec un examen de l'influence du gouvernement sur les moeurs. 'Londres' [i.e. Amsterdam, Marc Michel Rey], 1773.*

Three vols in one, 8vo, pp. [vi], 210; 176; 167, [1 blank]; including half-titles; a very good, clean, fresh copy in contemporary mottled calf, sides filleted in gilt, flat spine gilt with fleurons, gilt morocco lettering-piece, green edges, marbled endpapers; some light rubbing along the joints, one or two very minor scuffs at edges; a very nice copy.

£750

Complete with all three parts, dealing with 'Natural principles of morals', 'Natural principles of politics' and 'Influence of government on customs', this edition was published anonymously and with a false imprint in the same year as the first. Holbach's system of 'natural politics', based on the same premises as the materialism which animated the *Système de la nature*, freed public morals from the realm of received authority or religion and built its foundation on the will of the people. It was man's duty to assume the full responsibility of mankind's independence: 'la morale convenable à l'homme doit être fondée sur la nature de l'homme; il faut qu'elle lui apprenne ce qu'il est, le but qu'il se propose, & les moyens d'y parvenir'. Sovereignty of the people did not mean disorder, quite the opposite: Holbach 'rejected revolution as a solution to political problems, [asserting] that revolution is worse than the disease which it is supposed to cure' (Copleston, *A history of philosophy*, vol. IV, p. 50). The citizens' happiness features as the natural end and therefore natural foundation of any political body, the legitimate nature of which can and ought to be questioned if the citizens find the ruler thereof unjust. The book was seized and put on the Index in 1775.



Barbier IV, 621-22; Cioranescu II, 34061; Quérard IV, 119; Vercruysse 1773/A5; see Einaudi 2911; Goldsmiths' 10952; Higgs 5873; Kress S 4739; Tchemerzine VI 246 (a).

42. **[ITALY.]** Collection of 13 Italian anti-Communism posters. *Rome and Milan, published by the centro 'Oltrecortina' of Milan, 1956-1968.*

13 colour posters, 100 x 70 cm or 70 x 100 cm; creases where folded but all in very good condition.

£950

A very interesting collection of scarce anti-Communist posters produced by the Milanese publisher 'Oltrecortina' ('beyond the Iron Curtain') in the context of the rise in popularity of the Soviet-backed Italian Communist Party (PCI), particularly in the industrial cities of the north. The earliest items are a warning to Italian voters of the dangers of the PCI, claiming, for example, that the party's long-time leader, Palmiro Togliatti, had approved the bloody suppression of the 1956 Hungarian Revolution against the country's Soviet-backed government. A 1963 poster marks the 10th anniversary of the 1953 uprising in East Germany, warning that 'The red danger is always lurking'. The poster 'Made in URSS' condemns the notorious Sinyavsky-Daniel trial, which resulted in the conviction of the writers Andrei Sinyavski and Yuli Daniel for publishing satirical anti-Soviet propaganda abroad and their subsequent internment in labour camps.

Several striking posters lament the division of Berlin by the Berlin Wall, and remind Italian voters, ahead of the 1968 parliamentary elections, of the stark contrast between the prosperity and freedom of democratic West Berlin and the 'terror, desolation and misery' east of the 'wall of shame'. Two 1967 posters mark the 50th anniversary of the October Revolution, one entitled '50 anni di comunismo' showing Marx with his fingers in his ears above a cacophonous orchestra of Castrismo, Leninismo, Titoismo, Maoismo, and Stalinismo. The latest pair of posters lament the Soviet invasion of Czechoslovakia in 1968, which brought an end to the Prague Spring. One shows three gravestones marked Berlin, Hungary and Czechoslovakia above the ironic caption 'The march of Communist freedom', while the other, depicting a bound man being stabbed in the back by an arm labelled 'URSS', asks who is next.

We have only traced one copy of one of the posters on OCLC, at Cornell University.

The collection comprises:

- Togliatti approva il massacro del popolo ungherese. Italiani ricordatelo. *Milano, Centro Grafico Italiano, [1956].*
- “Non m’interessa che tre quarti dell’umanità periscano; mi basta che l’ultimo quarto diventi comunista.” Ha dichiarato il “Maestro” Lenin. Italiani riflettete. Il Partito Comunista Italiano ha approvato incondizionalmente la politica odierna di Mosca cioè quella tracciata da Lenin. *Milano, C.G.I., 1956.*
- Ricorda il 17 giugno 1953! Il pericolo rosso è sempre in agguato. Dieci anni fa gli operai di Berlino Est, Lipsia e Dresda si ribellarono all’oppressione rossa in nome della libertà, giustizia e progresso. *Roma, Tip. Aurelia, [1963].*
- Da 4 anni Berlino ancora divisa. *Roma, Esse-Gi-Esse, [1965].*
- Berlino non più il muro, non più filo spinato ma comprensione pace e libertà in una Europa Unita. *Roma, D’Agata, [c. 1965].*
- Made in URSS. Sinavski Daniel. Ne Siberia ne capestro soffocheranno mai lo spirito di chi soffre. *Roma, Esse Gi Esse, [1966].*
- Prima di dare il voto ricorda Berlino! Ovest democrazia libertà prosperità. Est comunismo terrore desolazione miseria ... e muro della vergogna. *Roma, Tip. Aurelia, [c. 1967].* One copy traced at Cornell University.
- Sotto l’amministrazione comunista: terrore desolazione miseria ... e muro della vergogna. Berlino insegna sotto l’amministrazione libera e democratica. Italiani riflettete! *Roma, Tip. Aurelia, [c. 1967].*
- 50 anni di comunismo (signed Kovacs). *Roma, Arti Grafiche, [1967].*
- 1917-1967. Rivoluzione d’ottobre. *Roma, Arti Grafiche Italiane, [1967].*
- Non basta piangere i morti bisogna fermare gli assassini. *Roma, Esse-Gi-Esse, [c. 1967].*
- L’altro ieri Berlino, ieri Polonia e Ungheria, oggi la Cecoslovacchia ... e domani a chi toccherà? *Roma, Arti Grafiche Italiane, [1968].*
- 1953 Berlino. 1956 Ungheria. 1968 Cecoslovacchia. La marcia della libertà comunista. *Roma, Artigrafiche, [c. 1968].*



43. [ITALY.] GASPERINI, Oreste. Ente radio rurale radioprogramma scolastico n. 55 del 26 febbraio 1938 XVI ore 10:30: Come si diventa aviatori. *Rome, Tumminelli & Co., 1938.*



Colour lithograph poster with photographic reproductions, 80.5 x 111 cm, linen backed; minor folds, very good.

£450

Rare. The Italian Rural Radio Organization (ERR) was instrumental in bringing political and cultural propaganda to rural communities during the *Ventennio* of fascist rule. It did so by launching a series of campaigns highlighting Italian military achievements, the technological advancements of modern warfare, historical programming as well as cultural programming that supported the imperial aspirations of the fascist regime. Many such programmes were specifically produced for children and, with the added advantage of bypassing schools and teachers, the ERR could directly influence the younger generation with ideals of nationalism and collective identity. This emphasis on national unity over regionalism, coupled with the focus on glorification of Italian history inevitably led to the fascist concept of cultural strength and the dangers of foreign powers. Toward the end of the 1930s, as Hitler grew in power and the Italo-German alliance began to favour Germany, the ERR's educational broadcasts strategically heightened its message against foreign governments and turned further towards the uniform advertisement of Italy's unity and superiority.

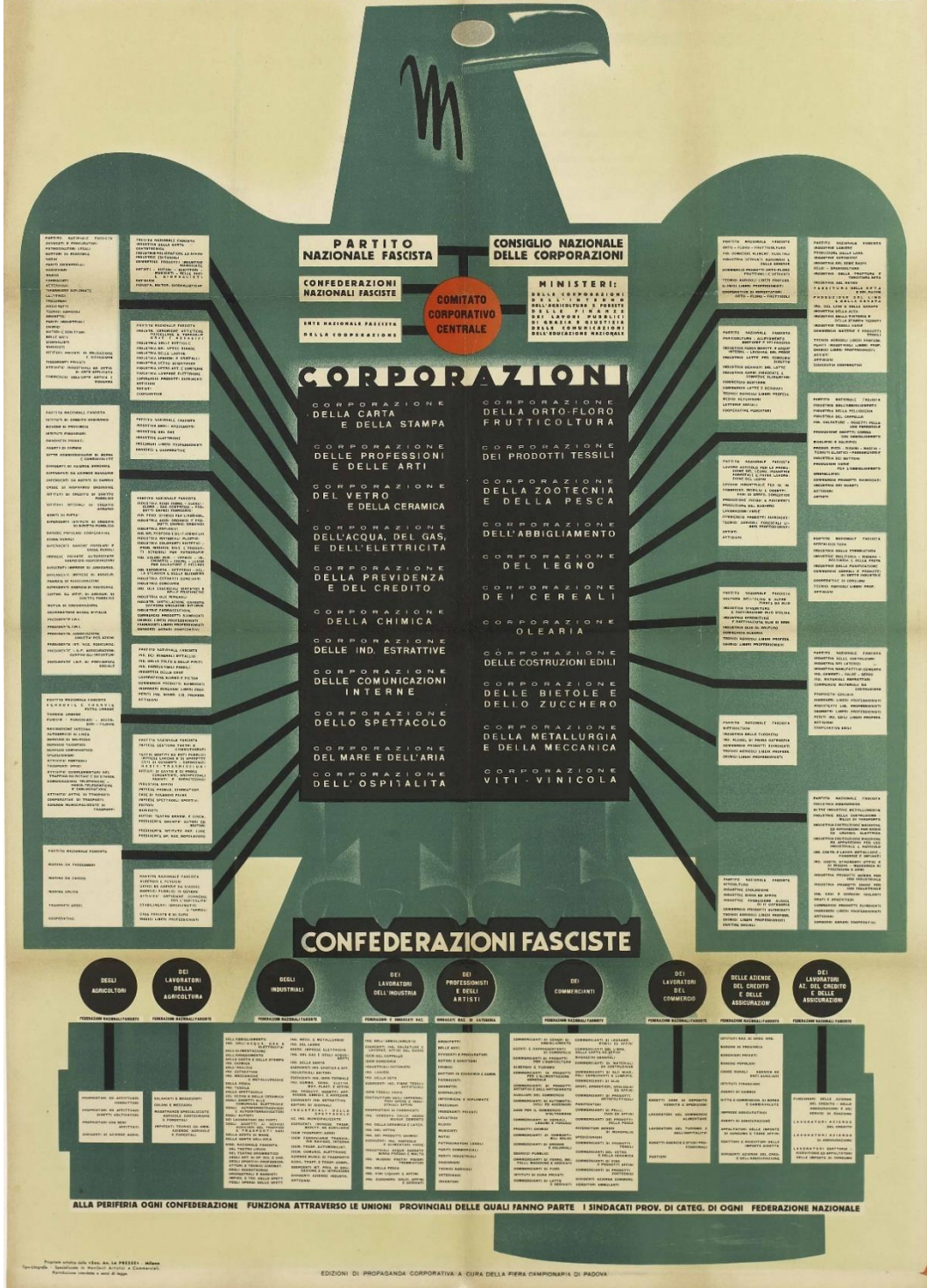
44. [ITALY.] Ordinamento Corporativo dello Stato Fascista. *Milan, Soc. An. La Presse, [c. 1931].*

Colour lithograph poster, 80 x 110 cm, linen backed; minor restoration to central creases and small tears; an excellent example.

£2500

Very rare propaganda poster illustrating Mussolini's plans for a corporate state, produced for the *Feria campionaria* trade fair in Padua probably as a prototype and never printed for distribution. A monumental eagle encompasses a diagram of the corporative structure, with its talons gripping the *Confederazione fasciste* of national syndicates, emphasising the state's project for total control of the nation's labour from the PNF down to the local trade unions, through the central committees, corporations and national confederations. The name of the PNF appears at the head of every single of the twenty-two corporative lists featured on this poster. The twenty-two corporations were not formally established until 1934, meaning this is an early illustration of a plan that was yet to come to fruition; the likelihood that this is a prototype goes some way to explaining the almost detrimental complexity of the poster from a propagandist's perspective.

ORDINAMENTO CORPORATIVO DELLO STATO FASCISTA



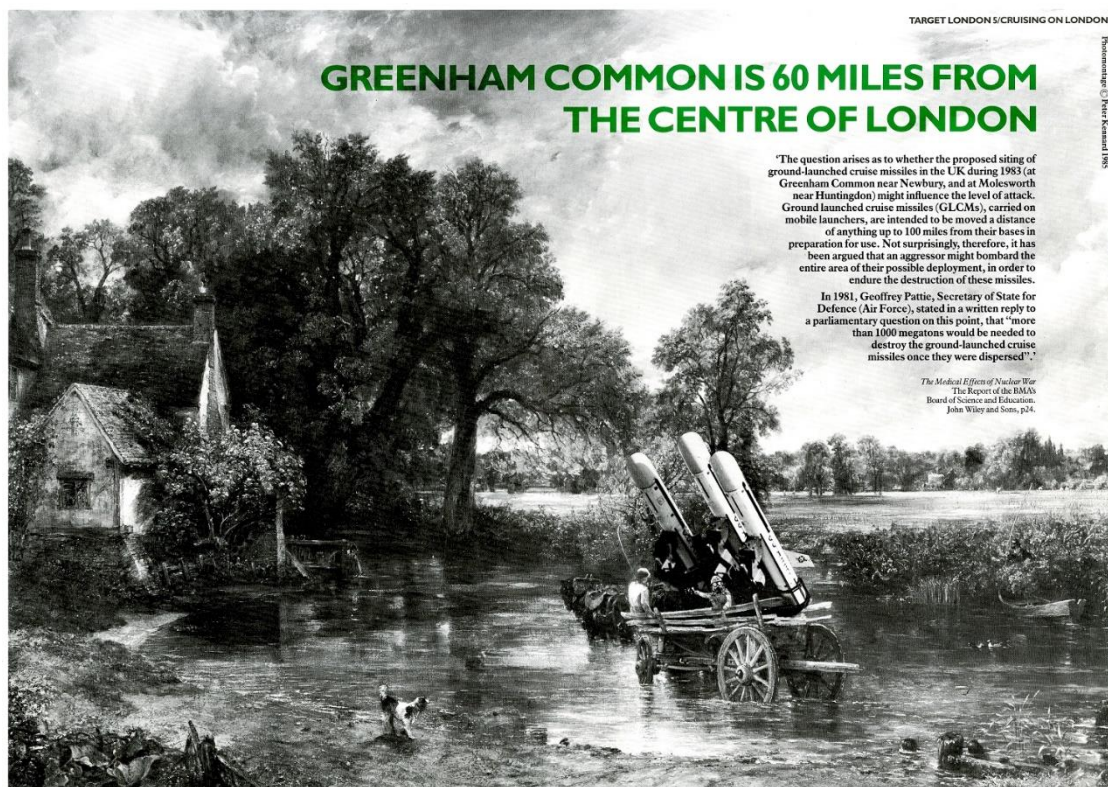
Beneath the talons of the eagle are the national confederations of syndicates; at least here the name of the PNF is absent. The organisation of labour outwards from central party-run committee to provincial peripheries is expressed in a slightly dull slogan at the very bottom of the poster: 'alla periferia ogni confederazione funziona attraverso le unioni provinciali delle quali fanno parte i sindacati prov. di categ. di ogni federazione nazionale'. For local workers the *syndicati* offered job security (especially to party members) but could also impose wage reductions, while certain industries lost out to those more conventional or powerful in a cartelized system of committees controlled by 'banal' party bureaucracy.

This is a comprehensive document of fascist Italy's industrial and cultural life. The corporations and syndicates in the poster encompass every industrial, artisanal and artistic trade or profession conceivable. Some corporations are shown to have a very wide jurisdiction over an odd jumble of professions, one containing everything from doctors and engineers to art dealers – 'antique' and contemporary. Others are more specific, including corporations for construction and shipping, while the entire gastronomic produce of Italy is laid out in corporations for olive oil, cereals, livestock and fish, fruit-growing and horticulture, beet sugar and finally viticulture (including the management of wine bars). Probably the most interesting corporation is that of *spettacolo*, which covered the public consumption of theatre, radio, cinema, song-writing, poetry, music and sport. Listed within this corporation are the *Opera nazionale dopolavoro*, a party-run

recreational programme, literally ‘after-work’, founded in 1925, and the *Istituto nazionale luce*, founded in 1924. *Luce* is considered to be the first public organisation devoted purely to ‘educational’, propaganda film-making, producing newsreel bulletins to precede commercial flicks in cinemas and feature-length films such as *Scipio Africanus* (1937), which was personally funded by Mussolini and sought to legitimise his ambitions in Africa.

We have traced only one copy at the Wolfsonian, Florida International University.

‘YOU ARE ENTERING A NUCLEAR FREE ZONE, ALL CRUISE MISSILES MUST WEAR A MUZZLE AND BE SENT BACK TO THEIR OWNER’



45. **KENNARD, Peter, photographer, and Peter GLADWIN, graphic designer.** Target London. A set of photomontage posters on civil defence in London. *London*, published by the Greater London Council, distributed by Turnaround Distribution, and ‘Available only in the Greater London area’, 1985.

18 colour offset lithographic posters after Kennard (420 x 296 mm), loose as issued; original card clamshell box, upper panel with photomontage after Kennard; box slightly worn at extremities, short closed tear at fore-edge, very slight crease at bottom fore-edge of first few posters, otherwise in excellent condition. Also enclosed: a one-page typescript summary of *Target London* headed ‘For Review’; a GLC poster (312 x 563 mm) headed “On hearing the all-clear ... you may resume normal activities” (central fold, a little foxing). **£450**

First and only edition of this brilliant portfolio by the artist Peter Kennard (b. 1949), whose montages ‘have defined modern protest’ (*Guardian*, 1 May 2015), intended to inform Londoners of the possible effects of nuclear war on the capital, to promote the Greater London Council’s policy of making London a nuclear free zone, and to ruthlessly satirise the Thatcher government’s 1980 civil defence publication *Protect and Survive*.

Kennard’s montages for the Campaign for Nuclear Disarmament, including his famous version of Constable’s *Hay Wain* bristling with American cruise missiles deployed in Britain (reproduced here as poster no. 5) prompted the Greater London Council, under Ken Livingstone, to commission *Target London*. Described by the critic Richard Cork as the ‘most hard-hitting attack on government imbecility’, the work juxtaposes extracts from *Protect and Survive* with texts taken from *London after the bomb* (Oxford, 1982), reports on the likely effects of a nuclear strike by the Royal College of Nursing and the BMA, and accounts of the Hiroshima bomb, to starkly reveal the inadequacy of the advice contained in the former. Poster no. 11 (‘Inferno’), for example, sets *Protect and Survive*’s advice, ‘If you have a home fire extinguisher – keep it handy’ against a quotation from *London after the bomb*: ‘In a fire-storm, such as those experienced in Dresden, Hamburg, and Hiroshima in the Second World War ... temperatures of 1,000C or more can be reached,

sufficient to melt glass and some metals. People are incinerated or suffocated.’ *Target London* was – with Raymond Briggs’ *When the Wind Blows* (London, 1982) – one of the most effective satirical responses to *Protect and Survive*.

ANTI-BANKER PROPAGANDA

- 46. LOWER RATES.** No. 7. Bankers cause War. *London, United ratepayers’ advisory association, [1930s].*

Folio, pp. 8; short tear without loss to extreme fore edge, few small signs of age; generally a very good copy. **£100**

First and only edition. An authentic copy of the Fascist-sponsored newspaper ‘Lower Rates’, a rare survival from the heyday of Oswald Mosley. Under the headline ‘Bankers cause War’ we see bankers accused of creating all the problems of society, including war-mongering and creating artificial credit.

A SELF-DEFENCE MANUAL FOR BRITISH RADICALS

- 47. MACERONI, Francis.** Defensive Instructions for the People: Containing the New and Improved Combination of Arms, Called Foot Lancers; Miscellaneous Instructions on the Subject of Small Arms and Ammunition, Street and House Fighting, and Field Fortification. *London, J. Smith, [1832].*

8vo, pp. [1]-8 (title, verso blank, preface), [1]-72; hand-coloured engraved folding frontispiece by Marks, 4 hand-coloured folding lithographic plates, and one folding engraved plate; letterpress diagram in the text; light offsetting, plates slightly creased, frontispiece and one plate with skilfully-repaired tears, one plate trimmed touching number; original cloth-backed boards, printed paper spine-label; spine slightly faded and label chipped, extremities rubbed and bumped, otherwise a very good copy; *provenance*: Captain T. Sackville Crosbie (ownership signature in ink, written over earlier pencil signature ‘T. Sackville Crosbie’ on title, probably Thomas Cochrane’s Flag-Captain in the Chilean Navy). **£800**



First edition. A rare account encouraging ‘the people’ to use physical force to push the Reform Bill through the House of Lords. Popular agitation in 1832 never developed into revolution but the threat of violence was sufficient to ensure that the Wellington-Sutton government was rejected and the Bill passed through the Lords. This radical manual enjoyed large sales, with *The Times*, the *Poor Man’s Guardian*, and the *Morning Chronicle* devoting much space to it. The *Defensive Instructions* was one of the earliest works on street fighting and defence of property in cases of civil unrest. It includes sections (and illustrations) on the lance, the rifle, and ball and buckshot cartridges, as well as chapters on ‘necessary preparations by the people of villages or towns on how to organise themselves and the town for defence’.

‘on the mode of defending a house, a church, or a public edifice’, ‘on the defense of a village or a town’ (this includes sections on movable barricades, hand-grenades, and burning acids), ‘a few brief hints on field fortification’, and ‘incendiary composition for shells’.

Maceroni (1788-1846), a well-travelled, Manchester-born soldier, sometime aide-de-camp to Joachim Murat, and mechanical inventor ‘had great difficulty in finding a printer for the pamphlet, which he published without any return when he and his children were in great poverty’ (*ODNB*). In it he explained that ‘[i]t is essential for a free people to be armed. To hope that liberty and justice can be preserved with all the means of power and coercion, existing in the hands of the governing minority, is an infantine delusion! [...] An armed people cannot be subdued by any faction. They require no paid army to protect them; and none can coerce them. Arm, then, oh, British people, and you will be safe!’ (p. 7). As in other copies known, this example includes a final engraved plate of fortifications, etc. not called for by Abbey, who describes all of the hand-coloured plates as etchings.

It seems most likely that the signature on the title-page is that of Captain Thomas Sackville Crosbie (or Crosby), who served as Flag Captain to Thomas Cochrane, while he was leading the Chilean Navy (1818-1821), and who led a remarkable and daring raid on Callao, Peru, in July 1821. Crosbie later followed Cochrane during his campaigns with the patriots in Brazil (1823-1825) and Greece (1827-1828), and his engagement in the anti-colonial independence movements of the early nineteenth century suggests that Maceroni’s work would have been of great interest to him.

Abbey, *Life*, 367.

THE SPACE RACE / YES TO SPOOKS AND ORGIES



48. [MARKOVIC AFFAIR; ANON.] Oui aux barbouzes ...
Fifty-fifty? [Paris], Imprimerie Speciale Sorbonne, [c.
1969].



Two-sided poster, 59 x 44.5 cm; silkscreen in red and blue ink on white paper and silkscreen in red poster paint; a few smudges from printing, else in excellent condition. **£500**

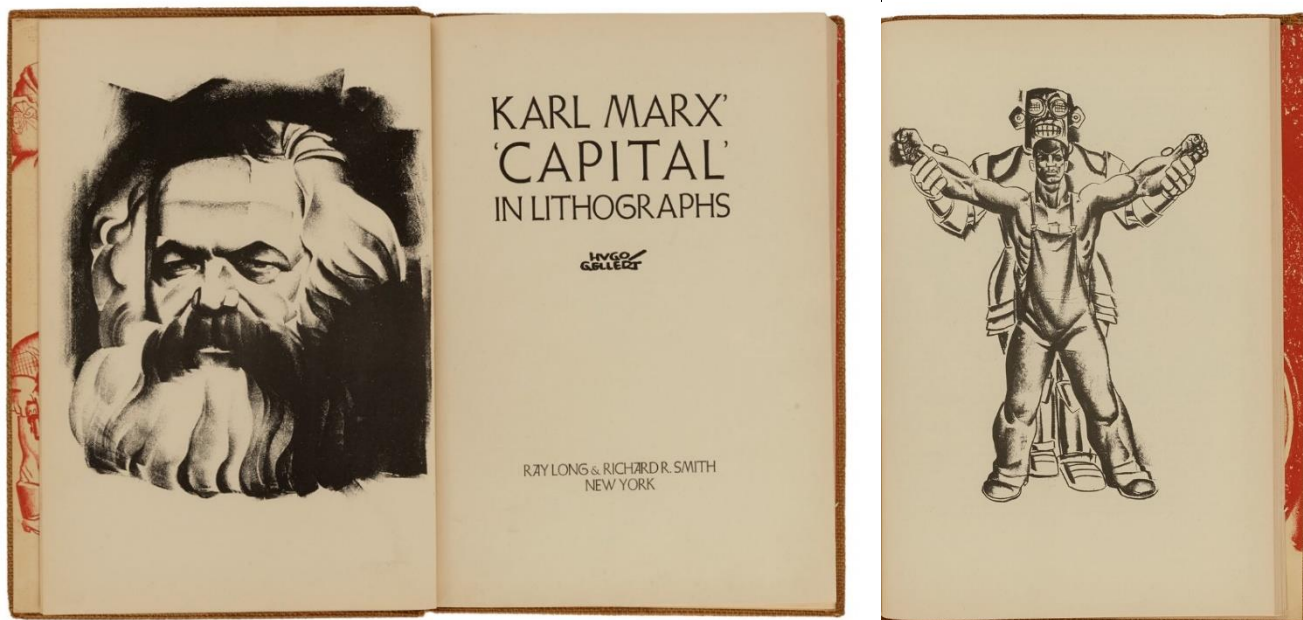
Rare. Two posters on reverse sides of the same sheet, an excellent illustration of the widespread political upheaval of the late years of the 1960s. Printed by Sorbonne students, one side relates to affairs at home, bearing in *tricolore* colours the sardonic message *Oui aux barbouzes ... oui aux partouzes ... oui à pompidouzes*, or yes to ‘spooks’, orgies, and friends of the then-President Georges Pompidou. The word *markovice* at bottom right identifies the subject of the poster as the Markovic affair of 1969: serial blackmailer Stevan Markovic allegedly possessed photos of Madame Pompidou engaging in an orgy, and was apparently bumped off as a result. A wonderfully sarcastic response to a very Parisian sex scandal.

The brilliant, blood-red image on the reverse side of the poster shows a more global, even interplanetary concern, depicting the Soviet bear and American eagle staking their claims to the moon, the bear possibly delivering socialist puns: 'Fifty-fifty?' 'Moi la gauche et toi la droit!' The eagle is crushing the olive branch of peace with one talon.

We cannot trace any copies of 'Fifty-Fifty'. OCLC finds one copy of the 'Oui aux barbouzes' at Yale.

DAS KAPITAL IN LITHOGRAPHS

49. [MARX, Karl; Hugo GELLERT, artist]. Karl Marx' 'Capital' in lithographs. New York, Ray Long & Richard R. Smith, 1934.



4to, pp. [6], comprising portrait frontispiece, title, dedication and foreword, and 60 double-page spreads of lithographic illustrations facing extracts from *Das Kapital*; decorative pictorial red endpapers, a fine copy in contemporary coarse-grained cloth, upper cover and spine lettered in black; very slight rubbing at head and tail of spine and to one corner; inscription in ink 'May 8, 1934 Here's hoping Rose' to front free endpaper. **£550**

Scarce first edition in book form of Hugo Gellert's series of 60 lithographs interpreting Marx's *Das Kapital*. The work comprises extracts from *Kapital* (taken from the translations by Eden and Cedar Paul and Ernest Untermann) printed on the verso of each leaf, facing Gellert's interpretive lithographs. A portfolio of the plates, signed by the artist, was issued privately in a limited edition in 1933, in folio format.

Hugo Gellert was born in Hungary in 1892 and moved to New York with his family at the age of twelve. His political commitment informed his art to the point that he identified being an artist with being a communist. Pithy captions often accompany his works portraying the menace of capitalism and the struggle of the working classes. This iconic rendition of Marx's analysis of capitalism came in the year after Gellert's political activism had prompted the Museum of Modern Art in New York City to petition for his works to be removed from the collection – a move which never took place, following the support shown to Gellert by other exhibiting artists. Gellert dedicated the Capital series to the memory of his brother Ernest (1896-1918) who had died 'in military confinement at Fort Hancock, N. J.'.

50. MARX, Karl and Friedrich ENGELS. *Sobranie istoricheskikh rabot*. St Petersburg, S. Skirmunt, 1906.

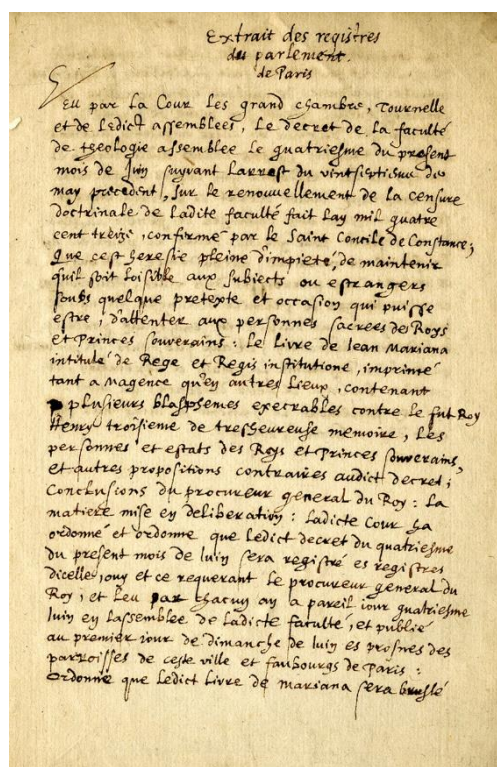
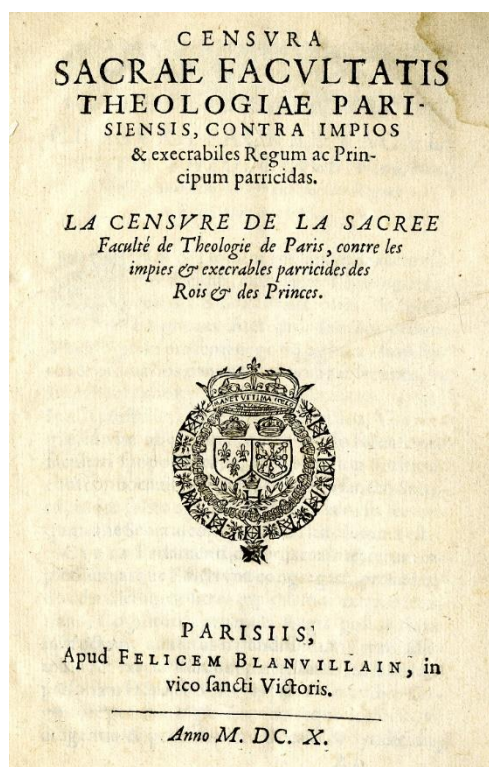
8vo, pp. [4], 456; small mark to title-page; a very good copy, in recent green cloth, leaf edges trimmed. **£450**

First edition thus, a Russian collected edition of three works, *Class War in France 1848-1850*; *The Eighteenth Brumaire of Louis Bonaparte*; and Engels' *Revolution and Counter-Revolution in Germany*. The works are translated from the original German, and edited by V. Bazarov and I. Stepanov. The collection also includes an introduction to *Class War* by Engels, and a commentary on *Revolution* by Karl Kautsky, which first appeared in the German edition. *Class War*, a series of articles written for the *Neue Rheinische Zeitung Politisch-ökonomische Revue* between January and October 1850, sums up the results of the 1848 French revolution. The third work examines the situation in Germany after 1848,

and the idea of German unification. Marx had been asked in the summer of 1851 by Charles Anderson Dana, managing editor of the *New York Tribune*, to write a series of articles on the German Revolution and delegated responsibility to Engels.

KVK finds only one copy.

REGICIDE JUSTIFIED



51. **[MONARCHOMACHS; Juan de MARIANA.]** *Censura sacrae facultatis theologiae Parisiensis, contra impios et execrabiles Regum ac Principum parricidas. La Censure de la sacrée Faculté de Théologie de Paris, contre les impies et exécrables parricides des Rois et des Princes. Paris, Félix Blanvillain, 1610.*

Large 8vo, pp. 15, [1 blank], [2 manuscript]; woodcut arms to title, head-pieces and initials; some light dusting, light trace of damp-staining to upper outer corner of first quire, edges a little frayed, but a very good, wide-margined copy, disbound and re-stitched, with nineteenth-century paper wrappers, now preserved in morocco-backed marbled boards; the printed text followed by a bifolium the first leaf of which bears a manuscript 'Extrait des registres du Parlement de Paris', written in a neat contemporary hand in brown ink; small contemporary manuscript correction to printed text, contemporary inscription to lower margin of title, 'Pour Monsieur Juret(?)'. **£1100**

One of the two (both very rare) issues of the censoring verdict returned by the Theology Faculty of Paris on the orthodoxy of Juan de Mariana's *De rege*, originally published in 1599, but subjected to almost universal condemnation in 1610, when the assassination of King Henry IV prompted unprecedented scrutiny of works which could be interpreted as legitimizing regicide.

Chapter 6 of *De rege* freely addresses the question of whether it is lawful and legitimate to overthrow a tyrant. Mariana thinks it is, and justifies resorting to regicide when it is for the common good. His position was by no means new to Western political speculation: Aristotle and Aquinas had indicated as much. But Mariana's definite statement that 'philosophers and theologians agree, that the prince who seizes the state with force and arms, and with no legal right, no public, civic approval, may be killed by anyone and deprived of his life' was, after the assassination of King Henry IV, read by authorities as a dangerous, seditious and incendiary legitimization, which could actively endanger any European monarchy or established institution.

The text is printed in Latin and then in French, and, rather than addressing Mariana's book specifically, it offers the rationale, precedents and authorities by which any work suggesting that regicide can be lawful ought to be held as blasphemous. Another issue is recorded, with the same title but different pagination and with a printed appendix; it is the appendix which contains the *Arrest de la Court de Parlement de Paris* condemning Mariana's book to be burnt, and

the minutes of the execution of the burning. All extant copies of our issue end, like ours, with the French text of the *Censura*, but our copy also includes a manuscript abstract detailing the Parlement's order that the prohibition of Mariana's book, as blasphemous and seditious, should be made public throughout the kingdom.

A rare survival: apparently two other extant copies only, both in France (BnF, Bibliothèque municipale du Mans). The BnF and Newberry hold the extant copies of the other, 12-page issue.

- 52. NAZHIVIN, Ivan Fyodorovich.** Волосъ Мадонны [Volos Madonny (The hair of Madonna)]. *Rostov-on-Don, "Donskaia Rech'", 1905.*

4to, pp. 8; a very good copy, stapled as issued in the original printed wrappers.

£100

Second edition (first, 1904), scarce. At first glance *The hair of Madonna* tells the innocuous story of the meeting of two men walking along the border between France and Switzerland. The author expresses his consternation that the border is indistinguishable from the surrounding land and then remembers 'the hair of Madonna', a monastic 'relic' which was invisible to the undeserving i.e. to everyone. Looking deeper, it is a cryptic tale of veiled political criticism with two central premises: namely that some 'blindly' believe what they are told without assessing truth, value and merit; and, secondly, that some things (implicitly, resistance, the truth) do exist but cannot be easily detected and cannot be overlooked.

Nazhivin (1874-1940) was a writer and poet. He had originally written of everyday life in the Russian countryside, but following the Revolution he wrote prolifically, creating fantasy and historical works with a veiled anti-revolutionary message, and acting as a publicist for Russian emigration. He saw the Revolution as the harbinger of disaster, instead voicing his nostalgia for the old regime, which led him to be vilified by the Bolsheviks.

We have located only one copy outside Russia, at the Staatsbibliothek, Berlin, and only one copy of the first edition, at the National Library of Russia.

SNOOPY NOT IN THE SILENT MAJORITY

- 53. [NIXON, Richard.] [BERKELEY POLITICAL POSTER WORKSHOP.]** Nix on Agnew. [*Berkeley, California, n.p., c. 1970*].

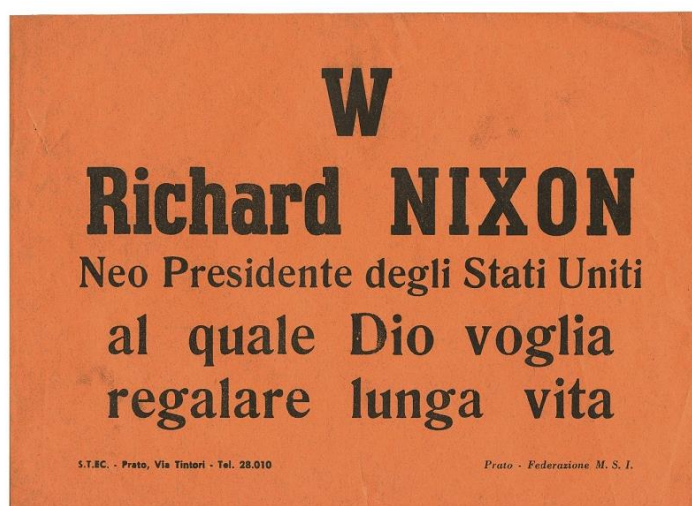
Poster, 56 x 38 cm, blue ink silkscreen on white listing paper with perforated edges, reverse side ruled; in excellent condition. **£500**

A rare anti-Vietnam War poster, apparently distributed at Berkeley, California, a prominent centre for student activism in the late 60s and early 70s. Snoopy of *Peanuts* fame sits atop his kennel in WWI Flying Ace gear, with cape and goggles, holding up one paw in the "curse you, Red Baron" fashion. In this instance he is flicking the V-sign. A small bird, no doubt Woodstock, sits on his nose. The kennel is bedecked with a peace sign, and below the text reads 'Nix on Agnew', with the 'X' in Nixon replaced by a swastika. Most likely a jab at war-mongering, with the supposedly fascist Nixon and his Vice-President Spiro Agnew playing the role of the Red Baron to this distressed peace movement Snoopy. Charles Schulz's *Peanuts* is frequently associated with the student protest movement, with *Peanuts* appearing in student newspapers. Though Schulz, a WWII veteran, was never outwardly anti-War his characters appeared increasingly dissenting, with Snoopy's imaginary adventures as the WWI Flying Ace proving pertinent to America's difficulties.



We can trace only one copy, in the Bancroft Library, UC archives; cf. Thomas Benson, *Posters for Peace* (Penn State, 2015), p. 73.

LONG LIVE NIXON



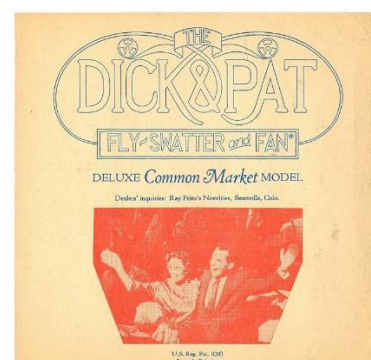
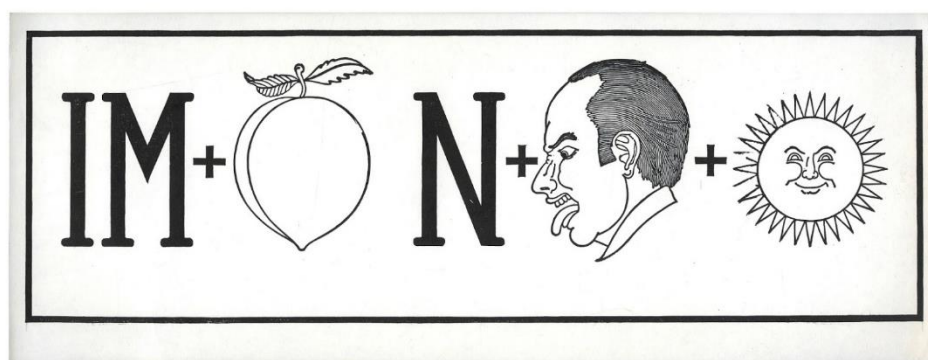
54. [NIXON, Richard.] [MOVIMENTO SOCIALE ITALIANO.] W Richard Nixon. Prato, M.S.I., [c. 1970].

Handbill, 20 x 16.1 cm, printed on orange coated paper; small tear to bottom margin; some smudging, probably at time of printing, else in very good condition. **£175**

Apparently unrecorded Italian pro-Nixon handbill, calling on God to grant long life to the new President: 'al quale Dio voglia regalare lunga vita'. The W, composed of two interlocking Vs, stands for 'Viva'. Distributed by the Prato office of the neo-fascist party Movimento Sociale Italiano (M.S.I.) – clearly in support of what the party perceived to be Nixon's right-wing, anti-communist policies – the bill was probably intended to be posted or displayed around town. This is a rare survival from the *anni di piombo*, a period of political unrest and terrorism perpetrated by communist and neo-fascist extremes. In the early 1970s the more mainstream M.S.I. enjoyed a resurgence of support after its original leader Giorgio Almirante regained power, returning on a ticket of hard opposition to far-left student activism; precisely how American students would go on to characterise the Nixon government.

We have been unable to trace any copies.

WHY IMPEACHMENT? WHY NOT!!?



55. [NIXON, Richard.] [ZEPHYRUS IMAGE, Edward DORN]. Three anti-President Nixon items, two calling for impeachment. [San Francisco, c. 1972-3].

Three single oblong sheets; linocut on white card, 14.5 x 38 cm; printed white card, 17.5 x 20.5 cm; printed brown card with screenprint, 14 x 14.5 cm; all three bearing very minor marks; the large bumper sticker with pencil marks as guides for the printer, and some imperfect printing, else in excellent condition; the two smaller handbills almost impeccable.

£200

A striking set of handbills urging the impeachment of President Nixon by the Zephyrus Image press. The simplest and most cutting of the three is a petition entitled “Why impeachment? Why not!!?” and bearing the names of five ‘supporters’. At number 1 is Pat Nixon, the First Lady. The ‘large bumper sticker’ relies on the phonetic rebuses used by the press in several of their designs; here the message “impeach Nixon” is constructed using a peach, a profile of the President retching (‘ick’), and a menacing sun. This appears to be a proof copy, hence the pencil marks, which are not listed in Johnston (p. 206). The smallest handbill bears a red screenprint of Pat and the President cheering beneath an advert for the “Dick & Pat fly-swatter and fan”; dealer’s enquiries directed to Ray Frito’s Novelties in Beanville, Colorado. Tape reels incorporated into the typography possibly hint at the Watergate cover-up and the Saturday Night Massacre, hence the fly-swatter joke. This was a proof copy, of which there were several variants, for a label to accompany an actual novelty fly-swatter, just as the Im + peach design became a real bumper sticker, at one point applied to senators’ cars (see Johnston, p. 54). It is likely these were produced concurrently with the developing Watergate scandal and the re-election campaign of the President in 1972, as attempts at starting the impeachment process began several years before Nixon resigned in 1974.

Zephyrus Image began in the early 1970s as a collaboration between printer Holbrook Teter and engraver Michael Myers. Teter’s son Matt was apparently the brains behind the “Why impeachment” petition, and his name appears there with those of his friends. ZI drew in poets such as Edward Dorn for the creation of *Bean News*, for which J.H. Prynne was distributor #1 in England; beans and therefore ‘Beanville’ were a running joke. “The Dick & Pat fly-swatter and fan” was a collaboration with Dorn, who appears to have been fixated on the bean idea.

Alastair Johnston, *Zephyrus Image: A Bibliography* (Poltroon Press, 2003).

RUSTIC REVOLT: KETT’S REBELLION

56. OCLAND, Christopher, and Alexander NEVILLE. Anglorum praelia, ab Anno Domini. 1327. anno nimirum primo inclytissimi Principis Eduardi eius nominis tertii, usque ad Annu[m] Domini 1558. Carmine summatim perstricta. Item. De pacatissimo Angliae statu, imperante Elizabetha, compendiosa narratio ... Hiis Alexandri Nevilli Kettum: tum propter argumenti similitudinem, tum propter orationis elegantiam adiunximus. *London, Henry Bynneman for Ralph Newbery, 1582.*

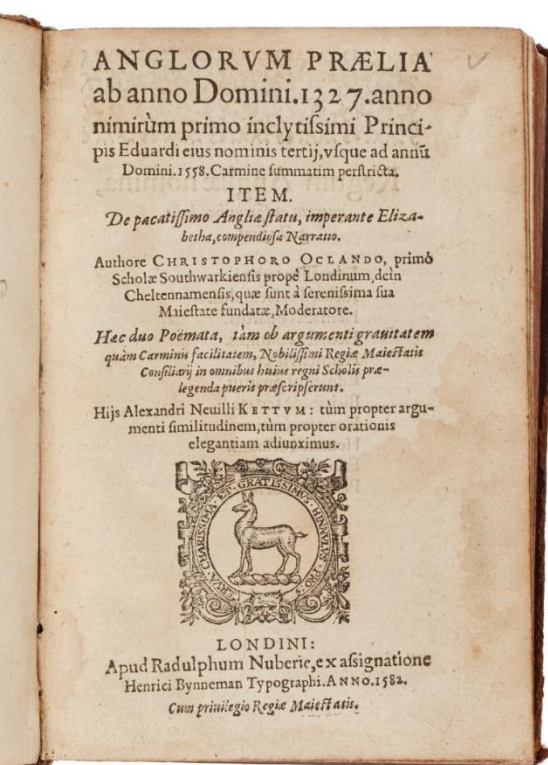
Three parts in one volume, small 4to, ff. [64]; ff. [24 (last blank)]; pp. [xvi], 97, [7]; with a general title, and separate title pages to second and third parts; full-page woodcut royal arms on verso of A3, woodcut initials and head-and-tail-pieces, woodcut printer’s device on all three titles; occasional minor water-staining, paper flaw in one leaf (E1) with loss of catchword on recto and one letter on verso, but a good copy in seventeenth-century speckled calf decorated in blind; slightly rubbed, upper joint cracked at foot, later paper label on spine. **£1200**

The important and influential 1582 edition of Ocland’s *Anglorum proelia* (first 1580) incorporating his *Eirēnarchia* (first 1582) and Alexander Neville’s account of the 1549 Norfolk rising, *De furoribus Norfolciensium Ketto duce* (first 1575). With its patriotic treatment of English triumphs in battle, it was recommended ‘that the book should be taught in every grammar and free school within the kingdom ... [and its] influence can be traced in literary and historical works in Latin and the vernacular’ (ODNB).

Neville’s lively and elegant Latin account of Kett’s Rebellion of 1549 – in which the yeoman farmer Robert Kett and thousands of his supporters stormed and took the city of Norwich – is hostile towards the rebels. Kett was ultimately defeated and hanged as a traitor from the walls of Norwich castle. The work’s composition was undertaken at the request of Bishop Matthew Parker, to whom Neville acted as secretary. Parker himself had preached in the rebels’ camp at Mousehold Heath, in an unsuccessful attempt to encourage them to disperse.

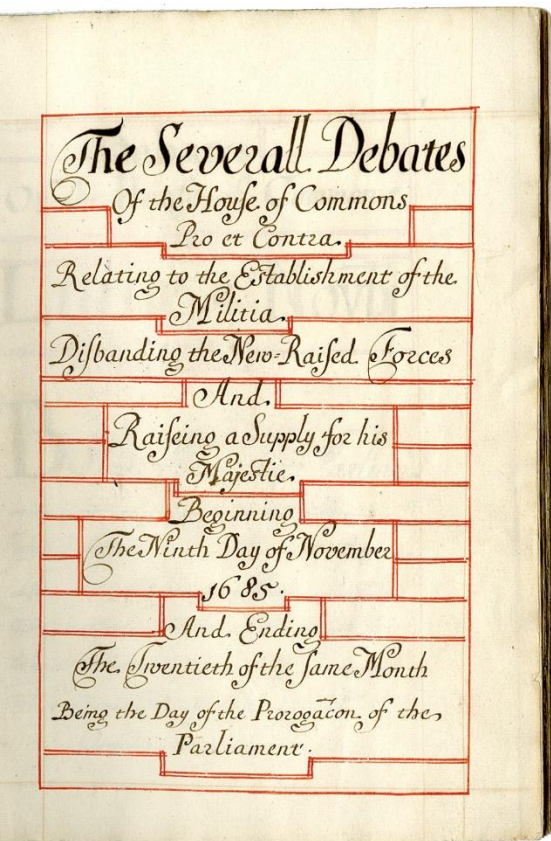
Provenance: R. C. Fiske, with his bookplate and enclosed note stating that he acquired the book at Christie’s sale of 24 May 1989 and asserting that the volume comes from the library of Lord Walpole at Wolterton Hall, Norfolk.

ESTC S113345.



DEFENCE AGAINST 'SUCH AS EITHER AT HOME
OR ABROAD ARE DISPOSED TO DISTURB US'

57. **[PARLIAMENT.]** Manuscript fair copy of 'The Severall Debates of the House of Commons pro et contra relating to the establishment of the Militia, disbanding the new-raised Forces and raising a Supply for his Majestie beginning the ninth Day of November 1685 and ending the twentieth of the same month being the Day of the Prorogac[i]on of the Parliament'. [c. 1685].



Manuscript on paper, 4to, watermarked variously 'A J' under a large royal seal and 'G L C', paginated by hand [2], 70; dark brown ink in an italic hand, red ruled borders, title-page decoratively ruled in red, calligraphic headings throughout (some show-through); in very good condition, disbound (later marbled-paper spine). **£1350**

James II quickly took advantage of the successful suppression of the Monmouth rebellion to consolidate his political power, demanding an extension of the standing army and the repeal of the Test Act. His speech of 9 November set the tone, asserting that 'the Militia ... is not Sufficient for such Occasions; And that there is nothing but a Good Force of Well Disciplined Troops in Constant Pay that can defend us from Such as either at home or abroad are disposed to disturb us'. Catholic officers in the army, meanwhile, he thought 'fitt now to be employed under me', in direct contravention of the Test Act.

The speech provoked some ten days of Parliamentary debate, with Sir Thomas Clarges (1617?-1695) the most outspoken opponent of James's new policies: 'You See the Act of Tests already broken ... I am afflicted greatly at this Breach on our Libertyes'. Other contributors to the debate included Samuel Pepys: 'An Island may be attacqued notwithstanding any Fleet, Ours are much mended, 1000 men dayly at Worke ever Since wee gave money for it; And not one man in it an Officer that has not taken the Test'. Mr Wyndham of Salisbury also made a rousing speech: 'the Countrey is weary of the Oppression of the Souldiers, Weary of Free Quarter, Plunder and some Felonies ... I find by their behaviour the King cannot governe them himself and then what will become of us.'

Though additional funds were voted to James, they were not sufficient to his demands, and he sent a message that left the House in 'profound Silence ... for some time after it'; Parliament was subsequently prorogued on the 20 November.

Not published until after the Glorious Revolution in 1689 (with some speeches including Wyndham's misattributed), the debates evidently circulated in manuscript: we have traced another copy in the Goldsmiths' collection at the University of London, and Macaulay cites Harley MSS 7187 and Lansdowne 253.

SPARTACUS THE VALIANT

58. **PLUTARCH.** The lives of the noble Grecians & Romans, compared together by that grave learned philosopher & historiographer Plutarch of Chaeronea. Translated out of Greek into French by James Amiot ... With the lives of Hannibal & Scipio African; translated out of Latin into French, by Charles del'Escluse, and out of French into English by Sir Thomas North, Knight. Hereunto are added the lives of Epaminondas, of Philip of Macedon, of Dionysius the Elder, Tyrant of Sicilia, of Augustus Caesar, of Plutarch, and of Seneca: with the lives of nine other excellent chieftains of warre: collected out of Aemilius Probus, by S. G. S. and Englished by the aforesaid translator. And now also in this edition are further added, the lives of twenty selected eminent persons, of ancient and latter times; translated out of the work of that famous historiographer to the King of France and Poland, Andrew Thevet ... London, Abraham Miller for William Lee, 1657.

Folio, pp. [xvi], 443, 446-1031, [27], 76, [34], with an engraved title, dated 1656, designed by Francis Barlow, and integral engraved portrait vignettes in the last part (the space for the intended vignette of Priscian the Grammarian remains blank on 5G1 verso), title printed in red and black, separate title pages for 'The Lives of Epaminondas [etc.]',

dated 1656, and for 'Prosopographia: or some select Pourtraitures and Lives ... by Andrew Thevet', dated 1657 (mistakenly bound before the 'Notes and Explanations' at 3T1); with an advertisement leaf and thirty-four pages of index; a few small neat repairs at fore-edges of first few leaves, split in 5D2 without loss, but a very good copy in contemporary calf; rubbed, neatly rebacked. **£1750**

'Fifth' (i.e. sixth) edition, with much additional material, of North's celebrated translation of Plutarch, first published in 1579, which has long been recognized as a major source for Shakespeare, providing not only the historical framework for *Julius Caesar*, *Anthony and Cleopatra*, and *Coriolanus*, but 'long passages of ... magnificent prose' that Shakespeare put 'into blank verse with little change' (F.E. Halliday).

The lives include a number of notable rebels and conspirators, not least the Thracian slave-gladiator Spartacus, to whom Plutarch devotes attention in his life of Marcus Licinius Crassus, who ended Spartacus's slave revolt in 71 BC. 'This Spartacus was not onely valiant, but strong made withall, and endued with more wisdom and honesty, then is commonly found in men of his state and condition' (p. 469). Other notable figures include Brutus, the leading conspirator in the murder of Caesar, and Otho, the short-lived emperor who conspired with the Praetorian Guard to kill his predecessor Galba.

This edition features additional material taken from André Thevet's *Pourtraits et vies des Hommes illustres Grecz, Latin, et Payens* (Paris, 1584) (mostly translated by the playwright George Gerbier d'Ouilly), including biographies of Aristotle, Homer, Sappho, Charlemagne, Tamburlaine, Atabalipa King of Peru, and Gutenberg, with a two-page poem commemorating his life and 'the Excellency of the Art of Printing'.



Wing P2633.

CARNATION REVOLUTION

59. **[PORTUGAL.]** O povo está com o MFA. Dinamização cultural, acção cívica. *Comissão dinamizadora central, [Lisbon, 1974].*



Colour poster, 33 x 33 cm; light creases; very good. **£100**

A striking propaganda poster designed in the aftermath of the 'Carnation Revolution' by the Lisbon artist João Abel Manta (b. 1928), showing young and old offering gifts of food and drink to a soldier of the Movimento das Forças Armadas, under the caption 'The people are with the MFA'.

Composed of left-leaning officers in the Portuguese military opposed to the authoritarian regime of the Estado Novo, the MFA sparked the 'Carnation Revolution' (in which almost no shots were fired and carnations placed into the muzzles of rifles) with a military coup on 25 April 1974. Backed by a popular campaign of civil resistance, the Revolution led to the fall of the old regime and the withdrawal of Portugal from its overseas colonies.

OCLC shows only one copy, at the International Institute of Social History library.

60. **[PORTUGAL.]** Centro dei Comunisti. Lotta di classe e potere politico in Portogallo (Quaderni Comunisti). Rome, 26 September 1975.

Folio, pp. 78, [2]; illustrated with photographs, folded colour poster loosely inserted; a little light spotting; very good. **£100**

An historical overview of the Portuguese 'Carnation Revolution' of 25 April 1974 and its aftermath, including a reproduction of João Abel Manta's famous poster showing Vasco Gonçalves, Portugal's prime minister, with his arms around a member of the MFA (Movimento das Forças Armadas) and one of the

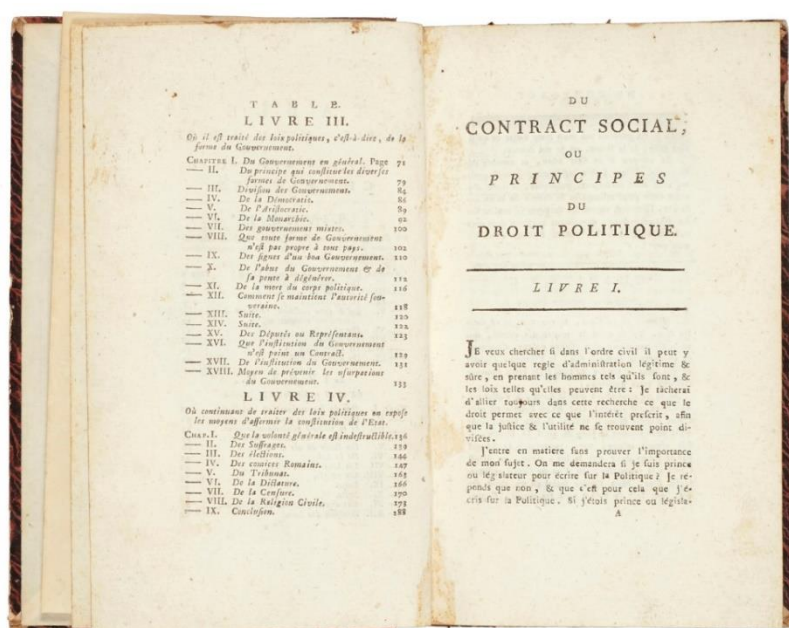
Gonçalves had been dismissed from office the week before this publication appeared.

No copies outside Italy on OCLC.



'BIBLE OF THE REVOLUTIONARIES'

61. **ROUSSEAU, Jean-Jacques.** Du contrat social, ou, Principes du droit politique. Milan, Pogliani, 1796.



8vo, pp. [4], 188; with Avertissement on the verso of the title-page; title-page a little spotted, else a clean, crisp copy in near-contemporary quarter calf, marbled boards, flat spine decorated and lettered in gilt; edges a little rubbed, a few scratches to the sides; contemporary pen monogram and a modern ownership inscription on the front free end-paper. **£3500**

First edition printed in Italy, very rare, of Rousseau's *Contrat social*. '[Rousseau's] fundamental thesis that government depends absolutely on the mandate of the people, and his genuine creative insight into a number of political and economic problems, give his work an indisputable cogency. It had the most profound influence on the political thinking of the generation following its publication. It was, after all, the first great emotional plea for the quality of all men in the state: others had argued the same cause theoretically but had themselves tolerated a very different government. Rousseau believed passionately in what he wrote, and when in 1789 a similar emotion was released on a national scale, the *Contrat social* came into its own as the bible of the revolutionaries in building their ideal state. Still in print, translated into every language in cheap editions and paperbacks, it remains a crucial document of egalitarian government' (PMM 207, describing the original edition of 1762).

Dufour, 154; S  nelier, 719. No copies recorded in the UK, one in the US (Berkeley).

62. [RUSSIAN REVOLUTION 1905.] A fine collection of 38 issues of 18 different satirical or literary periodicals from the period immediately after the 1905 Revolution. *St Petersburg, various publishers, c. August 1905 to April 1906.*

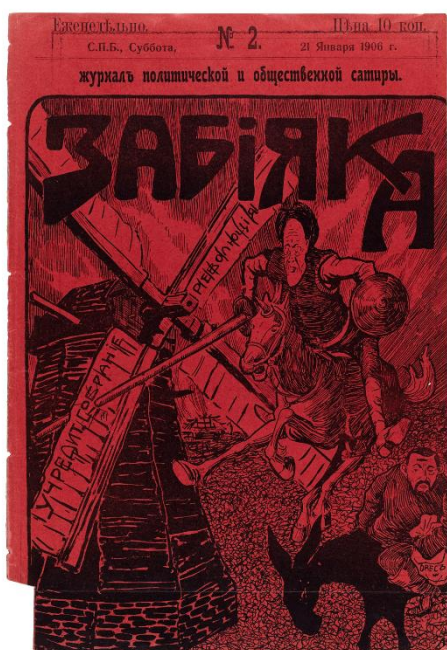
38 issues, folio or oblong folio, most printed in multiple colours and with illustrations, some folded as issued, a few minor repairs, but generally in very good condition. **£18,000**

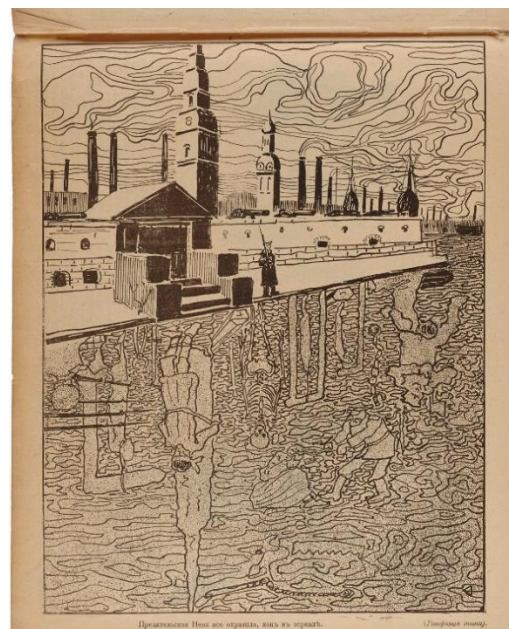
On 9 January 1905, 150,000 striking Petersburgers and their families converged outside the Winter Palace to hand a petition to the Tsar, demanding basic civil rights and labour laws. But the peaceful demonstration, led by Father Gapon, was broken up by live rounds from the Imperial Guards; as many as a thousand people were killed, and several thousand others injured. The 1905 Revolution – in Lenin's words, 'the dress rehearsal for the October Revolution' – had begun.

'Alongside the struggle in the street and factory was the struggle for the free press. Ministers and clerics suffered assassination more by the pen than the bullet as the revolution strove for the expression of powerful emotions long suppressed. A flood of satirical journals poured from the presses, honouring the dead and vilifying the mighty. Drawings of frenzied immediacy and extraordinary technical virtuosity were combined with prose and verse written in a popular underground language ... For a few brief months the journals spoke with a great and unprecedented rage that neither arrest nor exile could silence. At first their approach was oblique, their allusions veiled, and they fell victim to the censor's pencil. But people had suffered censorship for too long. Satirists constantly expanded their targets of attack, demolishing one obstacle after another as they went, thriving on censorship' (Cathy Porter, *Blood & Laughter: Caricatures from the 1905 Revolution*, 1983).

The present collection comprises 38 very rare examples issued in this brief period when censorship was defied, and the journals were regularly banned, confiscated, suppressed and often destroyed. Extremely popular, for the most part they appeared in very short runs, sometimes closing down and starting up again under a different name in a matter of weeks. **9 numbers included in our collection were confiscated after publication**, but presumably continued to be sold on street corners. Caricatures are contributed by Isaac Brodsky, Aleksandr Lyubimov, and Semon Prokhorov among others, and include many famous revolutionary images. The list of literary contributors includes Sasha Cherny, Kornei Chukovsky, Aleksandr Kuprin, Fedor Sologub and Nadezhda Teffi.

Among those found here are four issues of *Zritel'* [*The Observer*], the first of the revolutionary journals, including the confiscated issue 24; 3 issues of *Pulemet* [*The Machine Gun*], including the confiscated issue 5; 4 issues of *Nagaechka* [*Little Whip*], including the confiscated issue 4, with Prokhorov's famous cover image, a blood-soaked scene entitled '9 January'; and 10 [of 15] issues of *Sprut* [*Octopus*], including the confiscated issues 4 and 44.



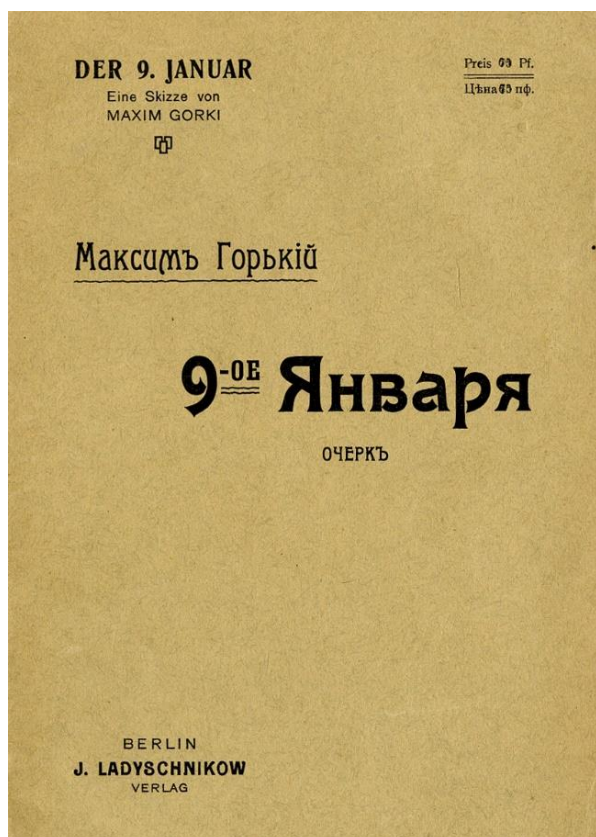


A brief list of the collection follows. Further details are available on request.

- ЗРИТЕЛЬ. ZRITEL'. [The Observer]. Nos. 9, 21, 24 [of 25] of Year 1, and No. 1 of Year 2. St Petersburg, "Sever"/A. M. Lesman, 7 August 1905 – 1 January 1906. **No. 24 was confiscated.**
- ПУЛЕМЕТ. PULEMET. [The Machine Gun]. Nos. 2, 3, 5 [of 6]. St Petersburg, "Trud", [1905]. **No. 5 was confiscated.**
- ПЛАМЯ. PLAMIA. [Flame]. No. 3 [of 4]. St. Petersburg, "Rossiia", 23 December 1905.
- НАГАЕЧКА. NAGAECHKA. [The Little Whip]. Nos. 1 – 4 [of 5]. St Petersburg, M. Vilenchik, November 1905 – January 1906. **No. 4 was seized at the newspaper-sellers.**
- БУРЕЛОМ. BURELOM [The Windfall]. Christmas no. [i.e. No. 2]. St Petersburg, "Vladimirskaiia", 25 December 1905. **Confiscated.**
- ПУЛИ. PULI. [Bullets]. Nos. 1 – 2 [of 2 in 1905. A further 7 nos. were published in 1906]. St Petersburg, E. A. Eizering, 1905.
- ВОЛШЕБНЫЙ ФОНАРЬ. VOLSHEBNIY FONAR'. [The Magic Lantern]. No. 1 [of 8]. St Petersburg, K. A. Chetverikov, 1 January 1906.
- ВАМПИР. VAMPIR. [The Vampire]. No. 7 [of 8]. St Petersburg, M. S. Person, 1906.
- СПРУТ. SPRUT. [The Octopus]. 1, 3 – 5, 7 – 9, 11 – 12, 15 [of 15]. St. Petersburg, A. M. Mendelevich, 23 December 1905 – 26 April 1906. **Nos. 4 and 11 were confiscated.**
- ЗАБИЯКА. ZABIIAKA. [The Trouble-maker]. No. 2 [of 4]. St Petersburg, "Obshchestvennaia pol'za", 21 January 1906.
- КРАСНЫЙ СМЕХ. KRASNYI SMEKH. [Red laughter]. No. 1 [of 3]. St Petersburg, tip. Busselia, 1 January 1906.
- МАСКИ. MASKI. [Masks]. No. 4 [of 9]. St Petersburg, Ia. Baliany, 22 February 1906.
- ОВОД. OVOD. [The Gadfly]. No. 1 [of 6]. St Petersburg, G. Pozharov, 1906.
- ЗАРНИЦЫ. ZARNITSY. [Summer Lightning]. No. 6 [of 9]. St Petersburg, G. P. Pozharov, 1906. **Confiscated.**
- ЗАРЕВО. ZAREVO. [Glow]. No. 2 [of 4]. St Petersburg, Liundorf, February 1906.
- ЗЛОЙ ДУХ. ZLOI DUKH. [The Evil Spirit]. No. 1 [of 2]. St Petersburg, "Narodnaia pol'za", 1906. **Confiscated.**
- КОСА. KOSA. [The Scythe]. Nos. 1, 6 [of 7]. St Petersburg, M. S. Person, 1906. **No. 6 was confiscated.**
- ВОДОВОРОТ. VODOVOROT. [The Whirlpool]. Nos. 2 (extra), 5 [of 9]. St Petersburg, Vilenchik, 1906.



63. [RUSSIAN REVOLUTION 1905.] **GOR'KII, Maksim [i.e. Aleksei Maksimovich PESHKOV].** 9-oe ianvaria, ocherk [9 January, a sketch]. Berlin, J. Ladyschnikow, 1907.



8vo, pp. 36; a fine copy in the original grey-green printed stiff paper wrappers. **£1500**

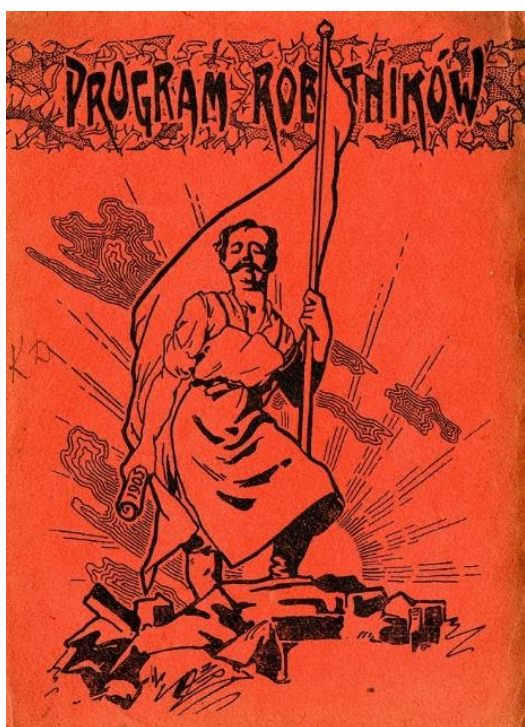
First edition(?) of a political short story about the 'Bloody Sunday' massacre of 9 January 1905, the catalyst for the abortive Revolution of that year.

A peaceful mass demonstration of workers was led to the Winter Palace by the priest Georgii Gapon, whereupon troops in the Imperial Guard opened fire, killing up to 1000 people. Here Gorky follows the line that Gapon was in fact a plant, working for the Okhrana, the Tsarist secret police – he was assassinated on those grounds by the Socialist Revolutionaries in March 1906. The betrayal was felt all the more strongly by Gorky as Gapon had been his houseguest after the massacre.

As well as sparking the Revolution, the massacre helped push Gorky himself towards a more radical stance, and association with the Bolsheviks. He was imprisoned briefly in 1905, then sent on a fund-raising trip in the United States in 1906 (where he wrote *Mother*), afterwards settling on Capri.

OCLC lists an undated edition only, printed in Leipzig; this edition, not in OCLC, is printed in Berlin by Rosenthal, and includes a bilingual title-page. It is not clear which has precedence.

64. [RUSSIAN REVOLUTION 1905.] **LASSALLE, Ferdinand.** Program robotników. O szczególniejszym związku współczesnego koresu historycznego z ideą stanu robotniczego. Warsaw, [Laskauer] for "Biblioteka Naukowa", 1905.



Large 8vo, pp. 48, a little browned; a good unopened copy in the original red printed wrappers; small areas of loss at spine.

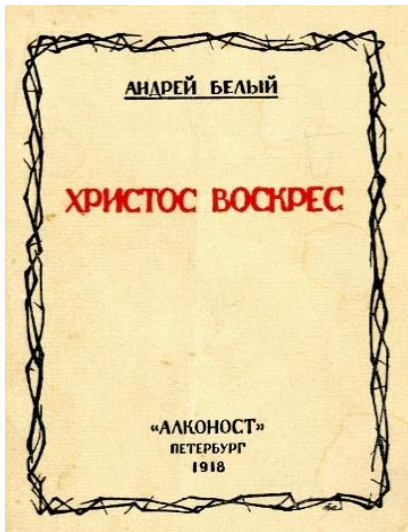
£100

A very rare survival from the height of the 1905 revolution. This is the fourth edition in Polish of the *Workers' Manifesto* (*Arbeiterprogramm*, first 1862), written by the father of German Social-Democracy. This influential text is based on speeches Lassalle gave in Berlin, which largely accounted for his imprisonment for four months.

The front *art-nouveau* cover (signed *M R*) shows a triumphant worker with a flag on a heap of rubble with a scroll marked 1905 in his hand.

Żanna Kormanowa, *Materiały do bibliografii druków socjalistycznych*, p. 163; not in Kozłowski; the only other copies we were able to locate are in the International Institute for Social History in Amsterdam, and in the Polish National Library.

REVOLUTIONARY NARRATIVE POEM



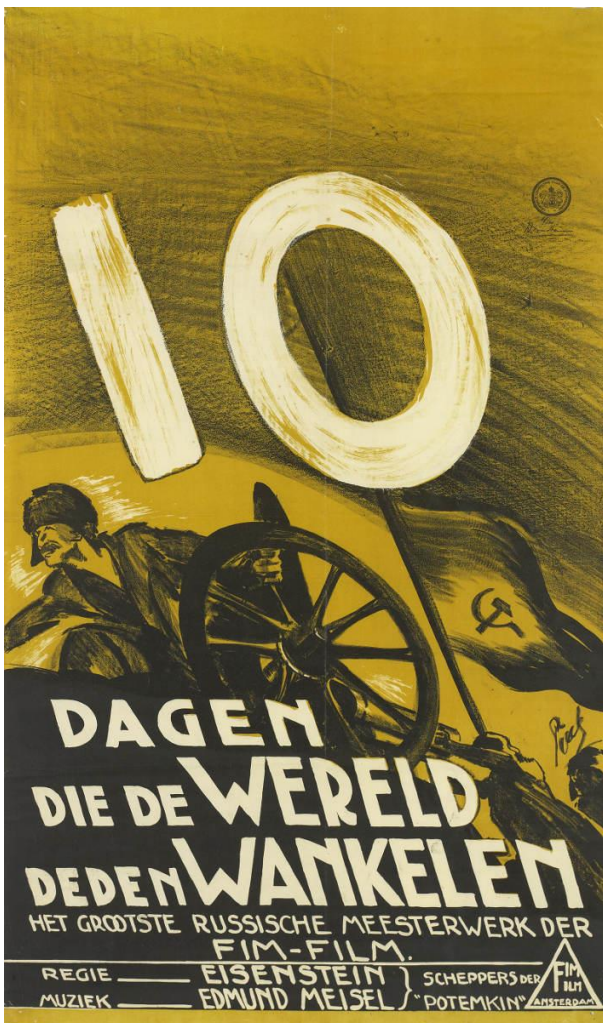
65. [RUSSIAN REVOLUTION 1917.] **BELIY, Andrei** [i.e. **Boris Nikolaevich Bugaev**]. *Khristos voskres* [Christ is risen]. *St Petersburg, "Alkonost", 1918.*

12mo, pp. 57, [5 advertisements]; a very good copy in the original printed wrappers designed by P. Alekseev; booksellers' stamps to the rear cover, bookplate of V. A. Nagorno. **£500**

First edition of this revolutionary narrative poem in rhymed free verse, in which Christ's last days on earth are seen beside Russia after the Revolution. It was seen as a counterpart to Blok's 'The Twelve', but in fact is closer to Mayakovsky, both in mood and in form.

Kilgour 184; Tarasenko p. 53.

TEN DAYS THAT SHOOK THE WORLD



66. [RUSSIAN REVOLUTION 1917.] **PIECK, Henri C.** 10 *Dagen Die De Wereld Deden Wankelen*. *Amsterdam, Skovino, 1927.*

Colour lithograph poster, 106.7 x 63.5 cm, unbacked; ink stamped 'Centrale Commissie voor Filmkeuring'; folds visible, small chip to bottom and top margins; very good. **£300**

A rare lithograph of Pieck's dramatic illustration for *Ten Days that Shook the World* (*October* in English), a silent film commissioned by the Soviet government to commemorate the tenth anniversary of the October Revolution of 1917.

Made by the director of *Battleship Potemkin* (1925), Sergei Eisenstein, the film utilized the concept of intellectual montage to juxtapose unrelated images in order to highlight the jingoistic patriotism promoted in the USSR during the period. The film was not commercially successful, and the government did not appreciate the artistic licence taken by Eisenstein with regards to the historical significance of the event depicted. However, Eisenstein's ground-breaking use of montage and his subversion of the film's original propagandistic purpose were regarded as an artistic triumph.

Pieck was a Dutch artist who worked for Soviet Intelligence in the 1930s. He was arrested in 1941 by the Germans due to his involvement with the Dutch resistance and sent to Buchenwald. He died at The Hague in 1972.

ROMAN REVOLUTIONARY



67. **SALLUST and CICERO.** C. Crispi Sallustii de coniuratione Catilinae. Eiusdem de bello Iugurthino. Orationes quaedam ex libris historiarum C. Crispi Sallustii. Eiusdem oratio contra M. T. Ciceronem. M. T. Ciceronis oratio contra C. Crispum Sallustium. Eiusdem orationes quattuor contra Lucium Catilina[m]. Porcii Latronis declamatio contra Lucium Catilina[m] ... Venice, in aedibus Aldi et Andreae Soceri, January 1521.

8vo, ff. [viii], 142, [2]; with penultimate blank leaf, Aldine device to title and last page, guide letters and capital spaces, wide margins; very occasional small marks and stains; an excellent copy in 19th-century red morocco by Bozerian jeune (signed at foot of spine), ornate gilt border to covers, spine richly gilt in compartments with direct lettering, gilt board edges and turn-ins, gilt gauffered edges, purple silk endpapers, vellum flyleaves; gilt armorial stamp to centre of covers of the Morenheim family bearing motto 'Virtus sola invicta' (probably that of Arthur Pavlovich Morenheim, Russian ambassador to France 1884-1897), pencil notes in French to rear free endpaper. **£3500**

A beautiful copy of the second, improved Aldine edition of Sallust's and Cicero's famous works relating to the Roman patrician revolutionary Catiline (d. 62 BC). Unsuccessful in the consular elections of 63 BC (when he was defeated by Cicero) and again in 62 BC, Catiline laid plans for revolution, leaving Rome to join forces with destitute veteran soldiers in Etruria. But with the arrest and execution of his co-conspirators in Rome and desertions from his army, Catiline's cause was doomed, and he met his end, bravely, on the battlefield. Cicero's first oration against Catiline is the most famous of all the great orator's speeches ('O tempora, o mores').

This copy is handsomely bound by François Bozerian le jeune, apparently for the great French bibliophile and Aldine scholar Antoine-Augustin Renouard (1765-1853), with the vellum flyleaves characteristic of books from his library. Dibdin wrote that this second Aldine edition 'is esteemed the more beautiful, rare, and correct' and that Renouard owned two prized copies, and Renouard himself considered it 'beaucoup plus belle' than Aldus's first 1509 edition.

Adams S147; Ahmanson-Murphy 194; BL STC Italian, p. 599; Dibdin, *Greek and Latin Classics*, 4th ed., II, p. 383; EDIT16 CNCE 53893; Renouard, *Annales ... des Aldes*, p. 93.

68. **[SPAIN.]** A collection of ration coupons ('cupónes de racionamiento') bearing propaganda images to the rectos. Spain (various places), '1937-1944' (or 1970s?).

42 perforated sheets (a few in duplicate), 29.5 x 21 cm, each with colour image(s) to rectos and 10 ration coupons to verso; some light soiling, a few short tears along perforations, 3 sheets repaired with transparent tape, otherwise very good. **£950**

A striking collection of Spanish ration coupons – exchangeable for a variety of foodstuffs – apparently dating from the Spanish Civil War and Second World War, variously carrying pro-Republican faction and pro-Francoist propagandist images. While rationing certainly operated in Spain during this period, there is some debate as to the date of such ‘cupónes’: while the University of California, San Diego (which holds a collection) apparently regards them as contemporary, Yale University Library suggests that they may be later fantasy pieces. Either way there is no doubting the appeal of their striking propagandist designs.



On the side of the Republican faction can be found sheets dated 1937-1939 promoting the Ejército Popular (the Republican Army), the M.A.O.C. (Milicias Antifascistas Obreras y Campesinas), the J.S.U. (Juventudes Socialistas Unificadas), the C.N.T. (Confederación Nacional del Trabajo), and the S.R.I. (Socorro Rojo Internacional).

On the Francoist side are sheets dated to the early 1940s promoting the Falange Española Tradicionalista y de las Juntas de Ofensiva Nacional Sindicalista (the sole legal party under Franco's dictatorship), its youth wing (the Frente de Juventudes), and the Falangist welfare organisation Auxilio Social, including some sheets depicting Spain's Francoist coat of arms. Several sheets carry images of Nazi Germany's Condor Legion, which served with the Nationalists in the Civil War, including one referring to the bombing of Guernica. Other sheets depict the División Azul (Blue Division) of Spanish volunteers and conscripts that served with the German army on the eastern front.

A number of the sheets depict the Guardia Civil, all bearing coupons for use in prisons, in Alcalá de Henares, Burgos, Cordoba, and Cuenca. Other items of interest include a 1943 sheet from León in northern Spain warning against collaborating with the Spanish Maquis ('Colaborar con los maquis es delito grave'), and images of Franco, of José Antonio Primo de Rivera (executed by the Republic), of José Calvo Sotelo (the assassinated anti-republican politician), and of Alfonso XII (restored monarch after the First Spanish Republic)

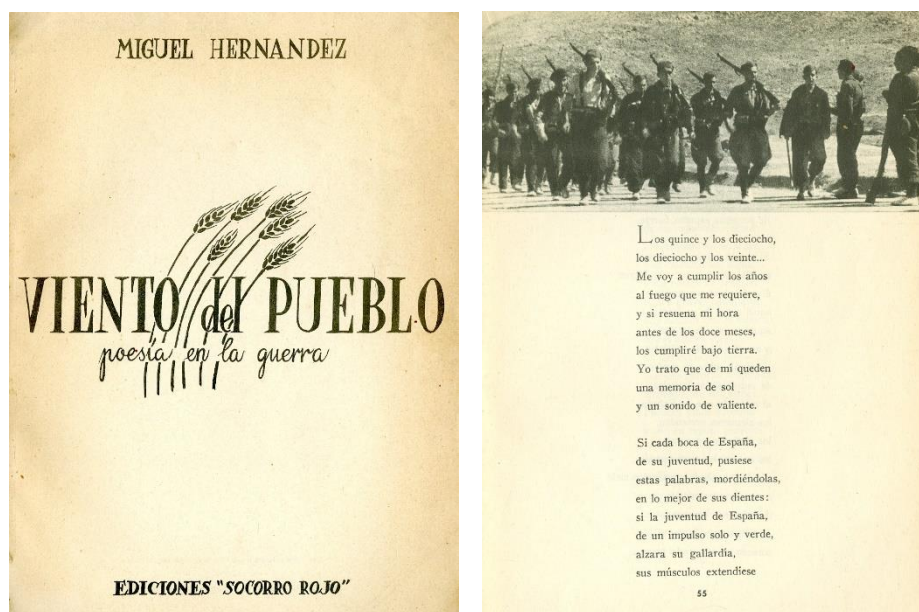
‘THE MOVING AND PROFOUND POET’ OF THE SPANISH CIVIL WAR STEPHEN SPENDER'S COPY

69. [SPANISH CIVIL WAR.] HERNÁNDEZ, Miguel. Viento del pueblo. Poesía en la guerra. Valencia, Ediciones 'Socorro Rojo', 1937.

4to, pp. 154, [4], with a full-page photogravure portrait of Hernández and numerous photogravure illustrations in the text, probably by Tina Modotti; slightly toned, corners bumped, but a good copy, in the original printed wrappers, edges worn and chipped with loss, spine defective; bookplate of Stephen and Natasha Spender. **£3250**

First edition of a scarce collection of Civil War poems by the 'soldier-poet' Miguel Hernández; from the library of Stephen Spender, who met Hernández in Madrid in the summer of 1937 and would champion and translate his work.

Miguel Hernández had been appointed ‘commissar of culture’ within the propaganda unit of the Republican army in 1936 on the basis of two poems published in *El mono azul*. One of them, ‘Viento del pueblo’, gave its name to the collection he was then planning, of 25 rousing, populist poems composed between September 1936 and July 1937. The photographs that accompanied them in print are probably by Tina Modotti, with whom Hernández was then in touch.



In July 1937 Hernández was involved with the Second International Congress of Antifascist Writers, a conference held in Madrid, Barcelona and Valencia, and attended by, among others, Pablo Neruda, André Malraux, Octavio Paz, and Stephen Spender. Spender became a particular supporter, praising Hernández in a speech delivered there as ‘an “international comrade”, one who merits fame for being “a soldier of civilization and the moving and profound poet of this war”’ (Gayle Rogers, *Modernism and the New Spain*, p. 176). Spender would later include his own translation of ‘Recoged esta voz’ (pp. 61-8 here) in his Spanish Civil War anthology *Poems for Spain* (1939).

After the conclusion of the Civil War, Hernández attempted to flee to Portugal, but was arrested on the border and returned to Spain for imprisonment. His death sentence was commuted to 30 years in prison by Franco, fearful that Hernández would become another martyr like Lorca; but terrible conditions led to his death from tuberculosis in 1942.



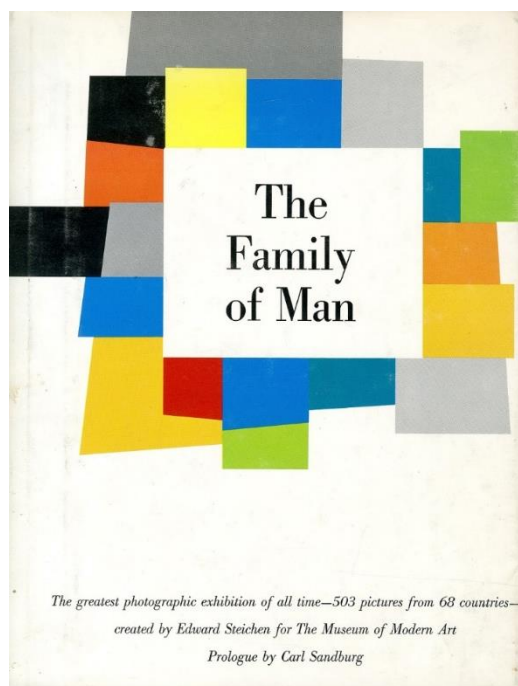
70. [SPANISH CIVIL WAR.] SLOVÁK, Fedor, editor. Za mír a svobodu. Editado por los voluntarios checoslovacos en España. Vydali českoslovenští dobrovolníci ve Španělsku [For peace and freedom. Edited by the Czechoslovakian volunteers in Spain. Published by the Czechoslovak volunteers in Spain]. Barcelona, La Sociedad General de Publicaciones, Empresa colectivizada, 1937.

Large 8vo, pp. 161, [1 (map)], with halftone photographic illustrations to the text throughout; in printed white paper wrappers and original photographically illustrated dustjacket; a couple of chips to wrappers at head and foot of spine, extremities rubbed, a little foxed, good considering paper stock. **£150**

First edition. A rare account of the Spanish Civil War for Czech readers with numerous illustrations.

Not on COPAC. OCLC shows 6 copies worldwide, only 1 in the US, at the University of New Mexico.

71. **STEICHEN, Edward, curator.** *The Family of Man.* The greatest photographic exhibition of all time – 503 pictures from 68 countries – created by Edward Steichen for The Museum of Modern Art, New York. *New York, MOMA, 1955.*



4to, pp. 192, with over 500 photographs; black cloth-backed gilt and white boards, gift inscription from an unknown owner on front free endpaper; a very good copy in the original colour printed dustjacket (price-clipped).

£150

Early edition of the exhibition catalogue for one of the best-known exhibitions of the twentieth century – it made an eight-year world tour and was seen by over 9 million visitors.

Described by Steichen as an attempt to be ‘a mirror of the essential oneness of mankind throughout the world’, the exhibition was presented as a photo-essay, comprising 503 photographs by 273 photographers across the globe. The exhibition was perceived by some as too sentimental and simplistic, but ‘the de-politicization of the photography was in fact a calculated piece of political image-making, stating that American values were the only universal values, and that the world could be one big happy family under the beneficent guidance of Uncle Sam ... One of the ironic aspects of the project is the way its whole aesthetic derives from those German and Soviet exhibitions and propaganda books of the 1930s’ (Parr & Badger).

See Parr & Badger II, p. 218 (Book of the Month Club special edition).

72. **STEPNIAK-KRAVCHINSKII, Sergius Mikhailovich.** Подпольная Россия ч. 1. Революционные профили (№ 16) [Podpolnaia Rossiia ch. 1. Revoliutsionnye profili (Underground Russia, part 1, Revolutionary Profiles)]. Kiev, *Otdel soldatskoi kooperatsii K. Iu.-Z. F. V. Z. S.* [Department of Soldier's Cooperative of the Committee of the South-Western Front V. Z. S.], 1917.

8vo, pp. 70, [2]; two leaves still unopened; browned due to paper stock; original printed wrappers; some loss to upper wrapper, lower wrapper loose.

£180

Extremely rare Civil War edition (first London, 1883). This edition was published by ‘revisionist’ or Menshevik troops in the Ukraine, as the list of further publications (Bernstein, Kautsky, and Plekhanov, amongst others) at the end of the pamphlet indicates. The publishers also list part two of *Underground Russia* in this list: *Очерки из жизни революционеров* (*Sketches from life, or Sketches from the lives of revolutionaries*).

We were unable to locate any copy outside Russia or Ukraine.

73. **STEWART, Charles Edward.** *A Collection of Trifles in Verse ...* Sudbury, printed by J. Burkitt, 1797.

4to, pp. xxiv, 98, with a 16-page subscribers’ list; ownership inscription of Juliana Maria Bridget Waddington (a subscriber), dated 14 Feb. 1797, with a manuscript poem by her husband Robert Waddington on the last text-leaf and terminal blank (soiled and dusty, laid down); modern boards.

£450

First edition, a curious collection of occasional verse with a flippant introduction and a contents list with ‘Friendly criticisms’ on the poems: ‘Epistle to Mr. Burke ... *Long and dull*’, ‘The New System ... *Stupid*’, ‘A Doggerel Ode to the Revolution Society ... *Answers to the title*.’ The ‘Epistle’ to Burke (‘Foe to wild anarchy, fair freedom’s friend’) takes the *Reflections* as its subject and rails against ‘rancorous Paine’. In ‘Damn’d Polite’, Stewart lightly satirises a young lady’s habit of always arriving late, while in the ‘Epilogue for Mrs. Bellamy’, the actress George Anne Bellamy (see Highfill, Burnim and Langhans, II, 6-20) apologises for her wayward drifting between various lovers.

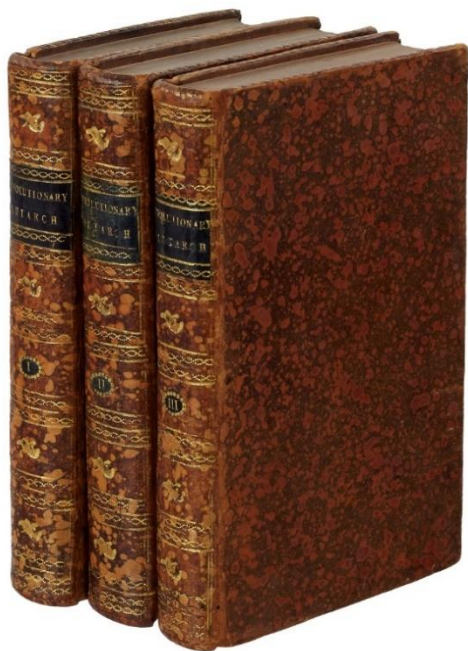
Subscribers to the volume included Burke, Pitt, Fuseli, and Young. Another subscriber, ‘Mrs. Waddington’, has signed this copy, and ‘R W’, presumably her husband, the Rev. R. Waddington, also a subscriber, has provided a manuscript

poem 'To Mr. Stewart, on reading the above Verses to Mr Burke', in reply to Stewart's poem 'To Mr Burke, on the Loss of his Son'.

Jackson, *Annals of English Verse* p. 216; not in Johnson, *Provincial Poetry*.

'IN A WORD, HE IS A TERRORIST!'

74. [STEWARTON, or Lewis GOLDSMITH?]. The Revolutionary Plutarch, exhibiting the most distinguished characters, literary, military, and political, in the recent annals of the French Republic; the greater part from the original information of a Gentleman Resident at Paris ... to which, as an appendix, is reprinted entire, the celebrated pamphlet of "Killing No Murder." London, John Murray, 1804.



3 vols, 12mo, pp. [2], viii, 385, [1]; [2], 387, [1], iv, 61, [1]; vi, 322, 2; frontispiece and 1 plate in vol. 1, frontispiece and 1 folded plate in vol. 3, as called for; half-title to vol. 3; some minor staining to pastedowns and endpapers, but a very good copy in attractive contemporary mottled calf, gilt spines and board edges, titles and numbers gilt on spine; joints rubbed, small cut on lower cover of vol. 3; contemporary ownership inscription of John Taylor to titles. £250

First edition. John Murray printed five books by 'Mr. Stewarton' between the years 1804 and 1806, when *The Revolutionary Plutarch* was succeeded by *The Female Revolutionary Plutarch*, dedicated to Marie Antoinette. The author is sometimes referred to as 'Stewarton ... who had been a friend of the Empress Josephine in her happier, if less brilliant days' (*Secret History*, 1895). Halkett and Laing (1885) suggest that the author was Lewis Goldsmith, a British radical who published pro-French newspapers, one in London, *Albion*, and one after he moved to Paris in 1801, *Argus*. After failing as a pro-Bonaparte spy, he fled France for America in 1809 only to be arrested en route to England, after which he 'turned coat' and published a series of books attacking Bonaparte and the French (*ODNB*). It seems unlikely that Goldsmith should be the author, as his 'conversion' to a pro-British stance occurred some years after the *Plutarch* was published. The real 'Stewarton' was probably not really living in Paris, but in London.

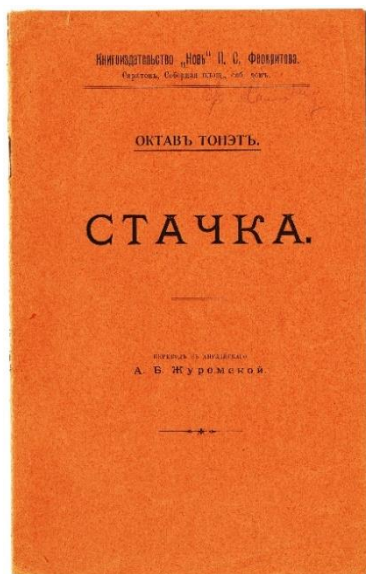
The book consists of biographies of famous Revolutionary figures and the nobles whom they persecuted. While the aristocrats are lauded (and given portraits), the commoners who rose to greatness through the Revolution and under Bonaparte receive scathing write-ups. The author's enthusiastic royalism is exemplified by the inclusion of "Killing No Murder", an English pamphlet originally published in 1657 urging Oliver Cromwell, then Lord Protector, to commit suicide for the greater good of the Commonwealth. In his rabid distrust of all things Revolutionary, the author resorts to the kind of sensationalism that Lewis Goldsmith would go on to use when he turned anti-French: while at military school Napoleon is supposed to have killed with arsenic a servant-girl whom he had impregnated; Marshal Soult apparently boasted of filling his coffers with English guineas and his *seraglios* with English women: 'In a word, he is a terrorist!' This is a prime piece of British propaganda, displaying the usual rabid slander as well as more calculated attacks: one very interesting section lists every ridiculous expense of the Napoleonic court; not only showing that the French state was nearly bankrupt, but that Napoleon was no more of an egalitarian than the noble Bourbons.

UNRECORDED RUSSIAN EDITION OF ANTI-STRIKE TALE BY AMERICAN FEMALE WRITER

75. THANET, Octave, pseudonym of Alice FRENCH, author, and A. B. ZHUROMSKAIA, translator. Стачка [Stachka (literally 'General Strike', original title The "Scab")]. Saratov, Knigoizdatel'stvo "Nov" P. S. Feokritov, 1905.

8vo, pp. 18; a very good copy, stapled as issued in the original printed orange wrappers, ownership inscription in pencil on upper wrapper. £150

Apparently first and only Russian edition. Alice French's short story *The "Scab"* describes strikers attacking a railway carriage transporting non-striking workers. The footnote for the first appearance of 'scab' (скабъ) in the text defines it



as ‘an offensive pejorative term for those who do not take part in strikes’ (p. 4). After saving a child from attack by a rabid dog, the “scab” admits to the now calm mob that he was once a striker who shouted the same epithet at them, but says he decided it was better to be a ‘scab’ than to watch his family suffer, lamenting a lack of support from his union.

This translation was published only a few months following Bloody Sunday in January 1905, and soon after the All Russian Union of Railway Workers was established, in April. The text was passed by the censor on 4 July 1905. The original short story first appeared in *Scribner's Magazine* in August 1895.

We have been unable to find a copy on OCLC, at the National Library of Russia, or at the Russian State Library. See G. Burns, *The railroad in American fiction: an annotated bibliography*, 829, p. 235, for the original edition.

76. [UKRAINIAN SSR.] КРАЩОМУ КОЛЕКТИВУ за високі ПОКАЗНИКИ в соціалістичному ЗМАГАННІ | Ми прийдемо до перемоги комуністичної праці! В. Ульянов (Ленін) [TO THE BEST BRIGADE. For high results in the socialist competition | We will achieve the victory of communist labour! V. Ul'ianov (Lenin)], possibly 1950s.

Red silk flag, c. 54 x 33 cm, with yellow text and decoration printed on one side, hanging loop along upper edge, with gold cord fringe along lower edge; a couple of cords loosening, overall very good. £80

The stout pig, the most prominent illustration, could indicate that the flag was an award for good production yields or other remarkable achievements in animal husbandry. This is a good example, with the bright colours of both the cloth and the paint well preserved.



77. [USSR.] [Central Committee of the Professional Union of Workers' Arts USSR (Центральный комитет профессионального союза работников искусств СССР)]. Великая отечественная война в живописи, скульптуре, графике [Velikaia otechestvennaia voina v zhivopisi, skul'pture, grafike (The Great Patriotic War in painting, sculpture, drawing)]. Moscow, State Tretyakov Gallery, circa 1950.

Folio, pp. xviii, [ii], + 235 loose plates (107 [paintings (1 folding panorama, lacking 2)]; 29 [sculpture]; 99 [drawings]); with artist and title printed below, a little foxing on introductory fascicule; in three fawn card portfolios with respective decorative subtitles on upper wrappers, presented together in blue cloth-covered portfolio with gilt title and red stars embossed on upper board and spine; some foxing on 'Sculpture' paper portfolio, but overall firm, very good. £275

A comprehensive collection of Socialist Realist art in the USSR during and after the Great Patriotic War 1941-1945. Subjects include portraits of war heroes, partisan fighters and civilian types, war-torn landscapes in Berlin, Sevastopol and Stalingrad, battle-scenes and moments of patriotic or familial joy. Scenes of attack, liberation, and reunion are recurring and the depiction of women in the military is poignant. Also included in the graphic works portfolio are cartoon propaganda sketches satirising Hitler, and Soviet recruitment posters.

In the introduction Aleksandr Gerasimov, President of the Academy of Arts of the USSR, describes the works as a testament to the significant rise in Soviet art and a victory in the Social Realist movement which he so strongly endorsed.

Gerasimov knew Stalin and describes the works here as an expression of the ‘Soviet people’s infinite love and gratitude to Comrade Stalin, who led our country to victory’ (p. vii). While each of the three image sequences are arranged alphabetically by artist, this order is broken to ensure portraits of Stalin introduce each portfolio.



The editors were artists Anatolii Nikiforovich Iar-Kravchenko (lover of Russian poet Nikolai Alekseevich Kliuev), Yevgeny Viktorovich Vuchetich, Dmitry Nalbandyan, Matvey Genrikhovich Manizer, Petr Mitrofanovich Shukhmin, Nikolai Vasil’evich Il’in and Viktor Semenovich Klimashin, along with art historian M.L. Neiman. *A full list of artists and works is available on request.*

78. [USSR.] **GANF, Iulii Abramovich, and P. PISKUNOV, editor.** Да здравствует конституция страны социализма! [Long live the constitution of the Socialist nation!] Moscow, Gosudarstvennoe izdatel'stvo izobrazitel'nogo iskusstva, 1953.

Colour lithograph poster, 83.3 x 55.8 cm, linen backed; one instance of minor dust-soiling, very good.

£700



Typically Soviet poster illustrated by graphic artist Iulii Ganf, whose satirical work was published in magazines and newspapers such as *Krokodil*. ‘He participated in the seventh exhibition of the group *L’Araignée* (The Spider) at the Galerie Devambe in Paris in 1925 and was included in the major exhibition in Moscow in 1927 marking the tenth anniversary of the Revolution’ (J. Milner, *A dictionary of Russian and Soviet artists 1420-1970*, p. 157). The quotes from the constitution read: *The Union of Soviet Socialist Republics is a socialist government of labourers and peasants; all power in the USSR belongs to the labourers of town and countryside, who are represented by the Soviets of workers’ delegates.* See D. King, *Red star over Russia*, p. 336.

79. [USSR.] **JEFIMOV, Boris, *illustrator***. Za trvalý mír, proti podněcovatelům války. Kresby B. Jefimova [For everlasting peace, against the war-mongers. Sketches by B. Jefimov]. *Prague, Mír, 1951*.

Small folio, ff. [2 (title page)], 62 illustrations; children's home ink stamps on initial three leaves and numbered in ink; in illustrated paper-covered boards, red cloth spine; rubbing, but good. **£300**



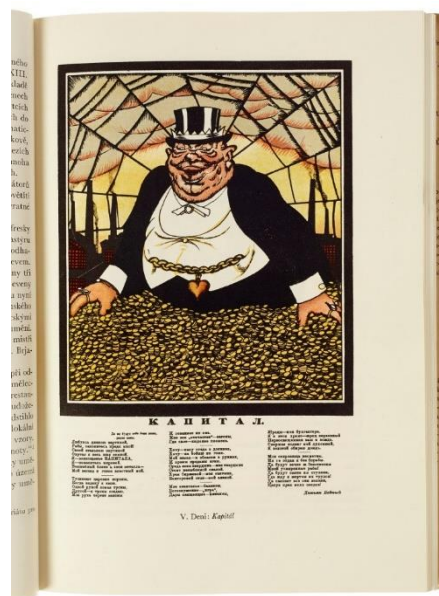
First Czech edition, vividly illustrated by Jefimov's caricatures. The introductory text is an excerpt of a speech by Stalin, railing against the Allies: 'Churchill, hlavní podněcovatel nové války, dosáhl již toho, že ztratil důvěru svého národa a demokratických sil na celém světě [Churchill, the main instigator of the new war, has already managed to lose his nation's trust, and the trust of democratic forces all over the world]'. The cartoons follow in the same vein, lampooning capitalism and the Allies, including Uncle Sam, Eisenhower, Churchill, Chamberlain and Daladier. Hitler appears both as a ridiculous and disturbing figure. There are only a small number of positive Soviet images. Translated from the Russian by Vojtěch Holeček and supervised by Marta Svárovská.

80. [USSR.] **LEBEDĚV, P. I.** Sovětské výtvarné umění v období intervence a občanské války [Soviet art in the period of intervention and Civil War]. [Prague, Orbis, 1951].

8vo, pp. 156, with 8 full-page colour plates after art or caricatures; with halftone illustrations to text throughout; in beige card wrappers printed in red and black; some creases, head and foot of spine rubbed. **£200**

First edition. This publication on Soviet art dedicates a large section to monuments and agitprop, with a well-illustrated sub-chapter 'Agitační vlaky a parníky' (Agitational trains and steam boats).

OCLC lists only one copy, at the National Library of the Czech Republic.



81. [USSR.] **Sovětské karikatury** [Soviet caricatures]. *Prague, Svět sovětů, 1952*.

4to, 12 colour plates; each with printed caption below; loose in beige printed folding wrappers; spine conserved, good condition. **£300**

A vivid series caricaturising the capitalism of Wall Street and colonialism of the Western nations.

82. [USSR.] Velká vlastenecká válka v dílech sovětských umělců [The Great Patriotic War in the work of Soviet artists]. Prague, Orbis, 1952.

8vo, pp. 96 + [133 (of halftone illustrations including frontispiece)]; in cream cloth with printed paper-covered boards, original printed beige dustjacket; small stain and rubs to jacket, small tears conserved. £200

First edition. A study of Social Realist art for a Czech audience, including satirical cartoons and patriotic posters. It includes an essay by Aleksandr Gerasimov, President of the Academy of Arts of the USSR, the original of which had appeared in *Velikaia otechestvennaia voina v zhivopisi, skul'pture, grafike*, 1950.

The main sections of illustrations are 'Malířství' (painting, pp. 52), Sochařství (sculpture, pp. 14), and Grafika (drawing, pp. 58). Eight images have been reproduced in colour halftone or duotone. The artworks illustrated have printed title and artist's name below.

OCLC shows three copies only, none in the UK or USA.

83. [USSR.] WEIL, Jiří. Sborník sovětské revoluční poesie. Úvod a redakce Jiří Weil [Soviet revolutionary poetry. Introduced and edited by Jiří Weil]. Prague, Nakladatelství Karel Borecký, 1932.

8vo, pp. 156, [4]; browning to edges due to paper stock; bound in original brown cloth embossed in black and gilt, brown ribbon; fine condition. £175

First edition, scarce, including work by Aleksandr Bezymenskij, Vladimir Mayakovsky, Mikhail Gerasimov, Demyan Bedny and Vladimir Kirillov. Each poet is introduced by a short biographical text. Jiří Weil was a Jewish Czech writer and member of the Czech avant-garde group Devětsil, which has only recently emerged as an important group in Czech literature of the period. He was among the first to write about the Soviet Purges or discuss Czech Jews in World War II in novels, and the first writer to set a novel in a gulag. His works include *Život s hvězdou* (Life with a star) and *Na střeše je Mendelssohn* (Mendelssohn is on the roof).

OCLC lists one copy only, at the National Library of the Czech Republic. COPAC lists one copy at the British Library.

NAZIS IN WASHINGTON

84. [VIETNAM WAR.] COMITATO ITALIA / VIETNAM. Impegno di solidarietà con il popolo del Vietnam, con la sua giusta lotta per la libertà e la pace. L. 1000 il ricavato sarà interamente devoluto al Governo e al popolo della Repubblica Democratica del Vietnam. [Rome?, c. 1970].

Large colour poster, signed Roberto Innocenti, 84 x 60 cm; a few short tears and small stains and two small pinholes at top edge, faint vertical and horizontal creases; very good.

£500

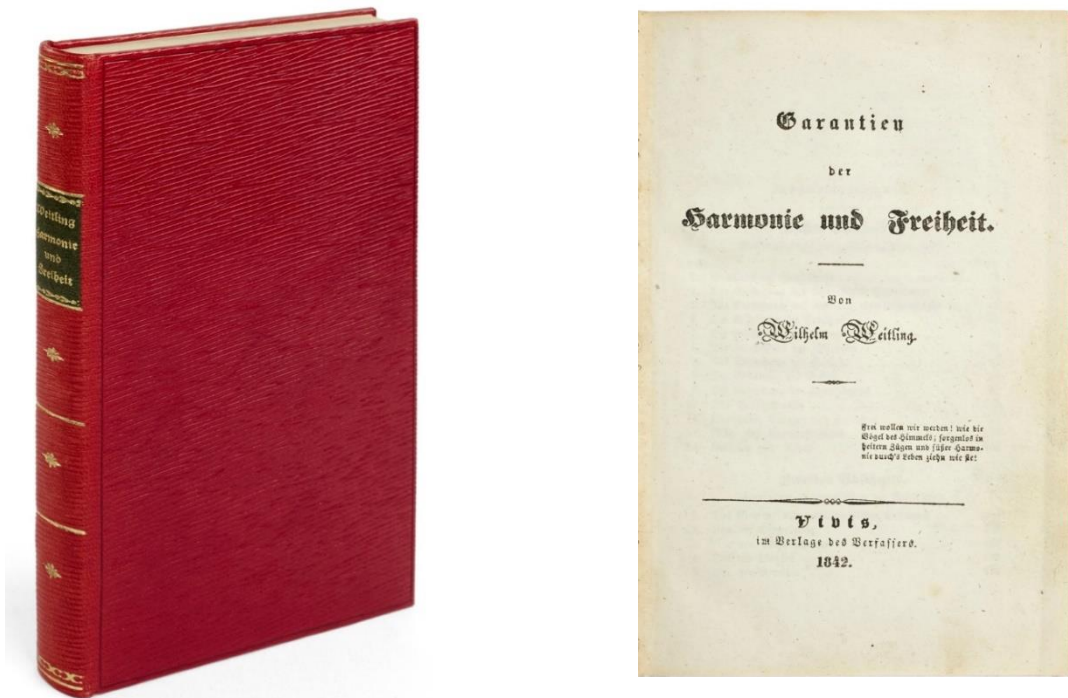
A striking anti-American Vietnam War-era poster produced by the Comitato Italia/Vietnam in support of the Democratic Republic of Vietnam, depicting a wedge-shaped Vietnamese flag cracking a swastika surmounted by a crumbling United States Capitol.

The image was designed by the Italian artist Roberto Innocenti (b. 1940), now famous as a children's book illustrator.

We have been unable to trace any copies on OCLC.



‘THE THEORETICIAN OF THE EUROPEAN PROLETARIAT’ (MARX)



85. **WEITLING, Wilhelm.** *Garantien der Harmonie und Freiheit ... Vevey, for the author, 1842.*

8vo, pp. xii, [1 divisional title], [1 blank], 264; a little staining to p. 1, offset onto facing blank page; generally a very good, bright copy in recent red leather, spine label. **£3750**

Rare first edition, published in Vevey ('Vivis'), near Lausanne. Wilhelm Weitling (1808-1871) was the most important figure in pre-Marxian German communism and its first proletarian leader. This is his major work, in which Marx later saw 'the jejune and feeble mediocrity of the German bourgeoisie [contrasted] with the incomparable and brilliant début of the German working man' (quoted in Palgrave).

'The nineteenth century's first two German Socialists of any originality or influence were Wilhelm Weitling and Moses Hess. Both agitated years ahead of Marx and Engels, and both struggled with Marx and Engels for control of the German left. Weitling was born in Magdeburg, in 1808, the illegitimate son of a French officer and a German serving girl. A tailor by trade, he spent his early years wandering through France and Germany as an itinerant artisan. He agitated for socialism among German workers in Paris during the later 1830s, and among German artisans and students in Switzerland during the early 1840s. In 1843, the Swiss government arrested and imprisoned him because of his political activities. His sentence was only a few months, but he was banished from Switzerland, and he became more or less politically inactive. He wandered through Germany and then migrated to England, where he was given a hero's reception by the émigré German Socialists there. Weitling's socialist thought was laid down in three works, *Die Menschheit, wie sie ist und sein soll* [Paris, 1838], a small pamphlet written in France during the 1830s, *Garantien der Harmonie und Freiheit*, a book-length expansion of the pamphlet's ideas, and *Das Evangelium eines armen Sünders* [Bern, 1845]. The first two works expressed Weitling's theory of and plan for socialism. The third combined his political and economic beliefs with his political philosophy.

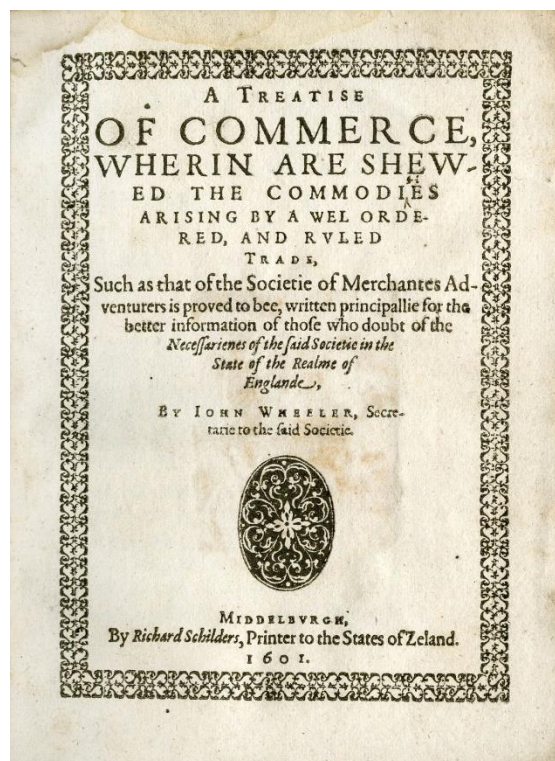
'To Weitling, God was not only the author of all creation, but also of freedom and liberty ... Anything that interfered with freedom, even the family relationship, was immoral. Property in itself was not an evil, but when population grew to the point that there was not enough productive wealth for everyone, then property became an instrument by which one person could oppress another. He felt that a natural law of progress guaranteed the eventual coming of socialism. He pictured socialism as a utopia without war, crime, or any human conflicts. He hoped for a peaceful transition to socialism by means of democratic processes, but in case the propertied elements should oppose the will of the people, he advocated revolutionary measures. He called for a group of devoted followers, willing to devote their whole lives to preliminary agitational and organizational work' (Elliot Erikson, *Karl Marx and the Communist Manifesto*).

Before falling out with Weitling, Marx was most generous in referring to him: 'When drawing conclusions about Weitling's brilliant book [i.e. *Garantien*], one must admit that the German proletariat is the theoretician of the European

proletariat, as the English proletariat is the economist, and the French the politician.’ Engels wrote that Weitling was ‘the only German socialist who has actually done anything.’

Menger, col. 392 (erroneously sub Weiss); Stammhammer I, 261; this edition not in Kress (cf. C.5983 for the third); not in Einaudi or Goldsmiths’; OCLC locates only three copies in North America (Harvard, Maryland, and New York Public Library).

‘THE EARLIEST IMPORTANT EXAMPLE OF ... COMMERCIAL PROPAGANDA’
WITH AUTHORIAL PRESENTATION INSCRIPTION



To the right worshipfull, grave and
prudent Senate, and one of the Fathers
of the farre renowned Fellowshippe
of Merchant Adventurers of England Mr
Leonard Hallidaie Esquire and Alderman
of the Cittie of Londone. John Wheeler
once and still his servant sendeth this
his simple woork with heartye wishes of
all happynesse and longe lyfe to hym and hys.
Middelbroughe: 20. Decembris anno 1601.

J Wheeler:

86. **WHEELER, John.** A treatise of commerce, wherein are shewed the commodities [sic] arising by a wel ordered, and ruled trade, such as that of the societie of merchantes adventurers is proved to bee, written principallie for the better information of those who doubt of the necessarienes of the said societie in the state of the realme of Englande. *Middelburg, Richard Schilders, 1601.*

Small 4to, pp. [2 blank], [vi], 178; without the errata found in some copies; MS ink correction (*Commodities*) to the title and several of the errata corrected in a contemporary hand; leaves Z2–3 missed in sewing and tipped in slightly proud, one or two slight damp marks to upper margin of a few leaves; a very good copy in 17th-century panelled calf, skilfully rebacked, corners restored, with the armorial bookplate of Charles Montagu, 3rd Earl of Halifax (dated 1702) to the blank verso of the title (see below); another bookplate sometime removed from the front pastedown; preserved in a cloth box. **£29,000**

First edition, one of the great rarities of economic literature. With a long authorial presentation inscription on the initial blank to a fellow Merchant Adventurer:

To the right worshipfull, grave and
prudent Senator, and one of the Fathers
of the farre renomnpned [*i.e.* renowned] Fellowshippe
of Merchant Adventurers of England Mr
Leonard Hallidaie Esquire and Alderman
of the Cittie of Londone[,] John Wheeler
once and still his servant sendeth this
his simple woork with heartye wishes of
all happynesse and longe lyfe to hym and hys.
Middelbroughe 28 Decembris anno 160[1]
J Wheeler:

Sir Leonard Halliday (1537–1612) became Lord Mayor of London in 1605. His widow, Anne (*née* Wincot), married Henry Montagu, first Earl of Manchester, in 1613, and the book must have passed to Henry's son, George, and thus to Charles Montagu (1661–1715), third Earl of Halifax, Chancellor of the Exchequer from 1693, a founder of the Bank of England, and a keen collector of books and antiquities, known for his private library, 'a gallery nobly furnished with curious books placed under statues as in Cotton's' (quoted in the *ODNB*).

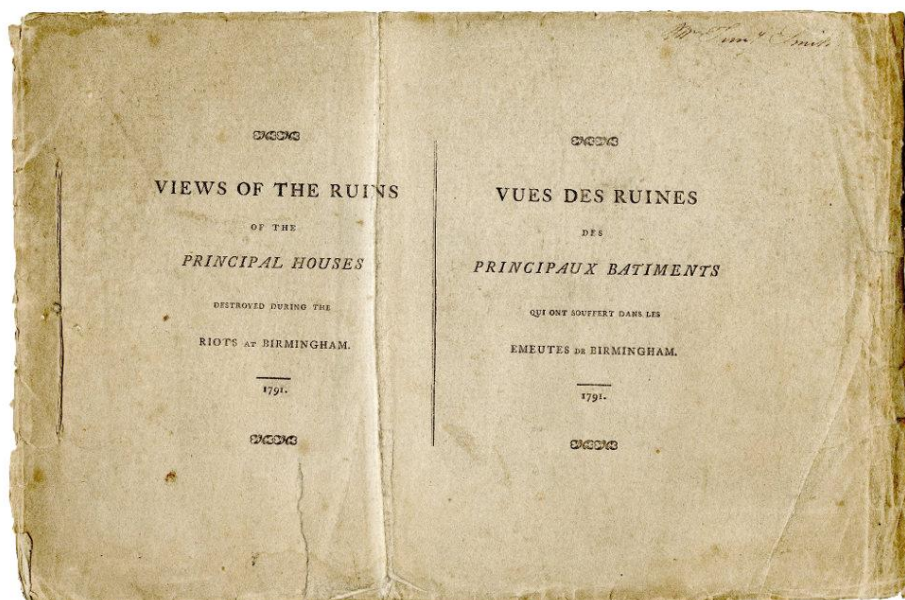
Wheeler was Secretary of the Society of Merchant Adventurers of England, the strongest of the 'regulated' trading companies; *A Treatise of Commerce* is his defence of it. Written to show the superiority of the Merchant Adventurers over unorganized traders, the *Treatise* argues that competition among merchants was minimized, that the large fleets employed by such a company secure commerce, increase exports, cheapen imports, raise the customs revenue, and benefit the nation in time of war. The book contains a detailed account of alliances with the Low Countries, trade with Antwerp and a survey of trade between England and the Hansa towns, with a refutation of the charge against the Merchant Adventurers of being monopolists.

Hotchkiss describes the book as 'the earliest important example of corporation publicity ... a piece of commercial propaganda ... [and] an important milestone in the development of marketing. In its substance, it represents the characteristically medieval theory of the trade monopoly, bolstered by monarchical authority and jealously guarded against competition. In its method, it anticipates the characteristically modern practice of winning popular support through the medium of the printed word' (foreword to the NYU Press edition, 1931; 'few books that compare in importance ... have had to wait so long for a reprinting').

The prefatory dedication, to Sir Robert Cecil, is dated Middelburg (the Society's base on the Continent), 6 June 1601. A London edition (pp. 126) was printed later in the month.

STC 25330; Kress 243 (lacking initial blank and errata); this edition not in Goldsmiths' or Mattioli. See Appleby, *Economic Thought & Ideology in 17th Century England*, pp. 94, 105-6, 116; Hecksher, *Mercantilism*, *passim*; Palgrave III, 665; Schumpeter, pp. 306, 339f.

THE PRIESTLEY RIOTS AT BIRMINGHAM WITH BILINGUAL WRAPPERS & TEXT



87. [WITTON, Philip Henry.] Views of the Ruins of the principal Houses destroyed during the Riots at Birmingham. // Vues des Ruines des principaux Batiments qui ont souffert dans les Emeutes de Birmingham. 1791. [Imprint on the plates: London. Published 1 May 1792, by J. Johnson].

Oblong small folio, 8 plates engraved by William Ellis after drawings by P. H. Witton, and 8 letterpress leaves of explanatory text in English and French by P. H. Witton and John Edwards; with the original printed wrappers lettered as above (in rebound copies the front wrapper is normally bound in as a title-page, hence the ESTC collation of [9] f.); wrappers very dust-soiled, creased and a little frayed, contents fine apart from a little foxing to the plates (mainly marginal); wrapper signed by Timothy Smith (Low Bailiff of Birmingham when Nelson visited in 1801). **£1750**

Sole edition. Tensions between dissenters and Anglicans in Birmingham began to divide the community in the 1780s, particularly when the dissenters, led by Joseph Priestley as senior minister of the New Meeting, started to agitate for repeal of the Test and Corporation Acts (which restricted their rights) and to welcome the French Revolution. The kindling point came on 14 July 1791, when the Constitutional Society of Birmingham gathered for dinner at a local hotel to celebrate the second anniversary of the storming of the Bastille. A crowd predominantly of artisans and labourers gathered and sacked the hotel, then moved on to the New Meeting. They burned the chapel to the ground, then razed the Old Meeting, and then Priestley's house, Fairhill, where they destroyed his library, laboratory, and papers before setting it alight. In the three days until the militia arrived to restore order the rioters destroyed four dissenting churches and seven houses, and wrecked others. Priestley, whose safety had been threatened, left Birmingham for Clapton, near Hackney, and was appointed morning preacher at the Gravel Pit meeting. In 1794 he emigrated to Pennsylvania.

The bilingualism of *Ruins* is puzzling when one considers that the majority of French readers in England at this time would have been aristocratic *émigrés*. While we can imagine them feeling some degree of sympathy for the wealthy English whose homes had been destroyed, the mob, which is vilified by the text for its drunken vandalism, was *anti-Revolutionary*. Joseph Johnson, Priestley's friend and publisher, was himself a Jacobin, publishing responses to Edmund Burke's condemnation of the French Revolution, including Thomas Paine's *Rights of man* (1791), Wollstonecraft's *Vindication of the rights of woman* (1792), and the proofs for William Blake's poem *The French Revolution* (1791). There is no evidence that *Ruins* was to be sold in France; in this inflammatory context was Johnson perhaps drawing attention to the different fate of radical politics in England from that in France, or simply courting controversy?



The *Views of the Ruins* show the New Meeting, roofless and gutted; Priestley's house and laboratory, roofless, the floors and one wall collapsed; Baskerville House, formerly the home of the printer, now the residence of John Ryland, where a plentiful stock of wine rendered some of the rioters insensible to danger and seven bodies were dug out of the ruins; Bordesley Hall, the seat of John Taylor, 'a beautiful and spacious mansion', the grandest of the ruins; Saltley, the house of William Hutton, paper merchant and historian of Birmingham, where a very valuable library was lost as well as his whole stock of paper; Spark Brook, the house of George Humphrys, not burned but the furniture and the fine interior wholly demolished; Showell Green, the house of William Russell, defended by its owner but in the end ransacked and destroyed, scarcely a wall left standing; and Moseley Hall, the residence of Lady Carhampton, who was allowed 'to retire with her effects' before it was consumed with fire.

Abbey, *Scenery*, 48.

‘SOLDATI D’ITALIA!’ ITALIAN WWI PROPAGANDA



88. [WORLD WAR I.] Archive of printed pamphlets, periodicals, handbills, and posters comprising Italian First World War propaganda. *Bologna, Brescia, Carpi, Como, Florence, Milan, Novara, Rome, and Turin, 1915-1919.*

96 printed items, various sizes (up to 100 x 70 cm), in Italian (with two items in German), some in colour, some illustrated, a few on coloured paper; generally in excellent condition; the name 'A. Turtura' in pencil or small oval stamp with initials 'A. T.' to head of a few items. **£3500**

A remarkable collection of almost one hundred extremely scarce items of Italian First World War propaganda, the majority not on OCLC, some only recorded at the Biblioteca Nazionale in Rome, only three traced to American libraries, and none apparently in UK institutions.

The content fits neatly into a number of interesting categories. Material presenting the Allies, and the British in particular, in a favourable light, some produced by the Istituto Italo-Britannico, includes, for example, *Ovunque passa la Germania è morte! Ovunque passa l'Inghilterra è vita!* (Milan, Matarelli, n.d.), and *Gli alleati: l'Inghilterra* (Rome, G. Bolognesi, 1918).

Among the anti-German and anti-Austrian propaganda can be found *I documenti delle violenze tedesche nelle provincie Italiane invase* (Milan, Matarelli, n.d.); *Il bombardamento di Napoli – le vili menzogne nemiche* (n.p., 1918), blaming Austria for a zeppelin attack on Neapolitan civilians; and the striking poster *Ricordiamo* (Novara, 1917) giving a chronology of the war down to summer 1917. A number of items directly attack enemy propaganda and seek to counter it: *I nostri nemici si illudono di poter disorganizzare il nostro esercito con una meschina e vile propaganda* (n.p., n.d.); *Menzogne tedesche* (Milan, G. Abbiati, n.d.), accusing the Germans of lies against the British; and the poster *Fante*

attento! Cercano di rovinare te e l'Italia (n.p., n.d.). Linked to both of these genres is a group of material presenting the ill treatment of Italian (and other) prisoners of war in Austrian camps, such as Mauthausen. Two items take the form of letters from released Italian POWs: *Soldati! Il vostro compagno dell'80 reggimento Alpini Di Piero Francesco, caduto prigioniero ... ha diretto ai suoi commilitoni ... la lettera seguente* (n.p., 1918) and *Lettera del soldato Baliardini Alessandro, relativa al trattamento che ebbe in Austria durante il tempo della sua prigionia* (n.p., 1918). *Trattamento inumano* (n.p., 1917) presents the experiences of Russian POWs, and *La barbarie tedesca* (Milan, Stucchi, Ceretti, 1918) that of English prisoners.

A significant body of material seeks to encourage the Italians to continue to fight, to push for victory, and to resist German offers to make a disadvantageous peace. *Perchè siamo in guerra?* (Milan, Taveggia, n.d.) reminds its readers of the 'orrori del Belgio'; *La Patria* (n.p., n.d.) presents the conflict as the fourth Italian war of independence; *Perchè si deve combattere?* (Milan, Taveggia, n.d.) encourages women to urge their menfolk to fight; the striking poster *Perchè dobbiamo resistere?* (n.p., n.d.) presents eleven reasons to continue the war; and *Soldati d'Italia! Cedere al nemico significa abbandonare al saccheggio le nostre case e le nostre terre* (n.p., n.d.) makes the consequences of surrender clear. To counter would-be peacemakers, *La pace tedesca* (n.p., n.d.) claims that peace with Germany has brought 'servitù e fame' to Finland, Ukraine, Russia, and Romania; *Le condizioni di pace nostre e quelle dei nemici* (Milan, Taveggia, n.d.) juxtaposes the promises of Lloyd George and Wilson with those of Czernin and Hertling; while *Nessuna pace coi barbari; devono dichiararsi vinti!* (Istituto Italo-Britannico, n.d.) speaks for itself.

Other material in this fascinating collection relates to fighting at Trentino, Asiago, on the Piave river, and on the Monte Grappa; to soldiers' food and drink; to asphyxiating gas; to military discipline; to soldiers killed in action; and to the immediate post-war period. Periodical issues include *La Stella d'Italia, pubblicazione della sezione femminile dell'alleanza nazionale* (Turin, 1918); *Il Razzo, giornale di trincea della 7a armata* (1918), including the 'numero della vittoria'; *La Giberna* (Milan, 1918); and *Il Grigio Verde, periodico settimanale di propaganda* (Como, 1918).

RICORDIAMO

1914, luglio 23-25 L'Austria-Ungheria, senza consultare l'alleata Italia, presenta alla Serbia un brutale "ultimatum", che non ha l'eguale nei tempi civili - e le dichiara la guerra.		1914, luglio 27 La Serbia accoglie i nove decimi dell' "ultimatum" austro-ungarico e domanda l'arbitrato sui pochi punti controversi.	
1914, agosto 6 La Germania sostiene l'Austria-Ungheria nella politica aggressiva di guerra e presenta un "ultimatum" alla Russia.		1914, agosto 27 La Russia, dopo di avere in vano proposta la mediazione, si prepara a difendere la Serbia contro la sfaccata prepotenza dell'Austria-Ungheria.	
1914, agosto 13 La Germania dichiara la guerra alla Russia; ripudia le proposte di mediazione italiane, inglesi e francesi, e dichiara la guerra alla Francia.		1914, agosto 2 La Francia sostiene l'alleata Russia e rende noto all'Inghilterra che rispetterà la neutralità del Belgio.	
1914, agosto 17 La Germania invade il Lussemburgo "neutrale", e intima al Belgio "neutrale" di lasciar passare truppe sul territorio belga per colpire alle spalle la Francia.		1914, agosto 2 Il Belgio si oppone alla violazione armata della propria neutralità da parte delle truppe tedesche, e domanda aiuto all'Inghilterra e alla Francia.	
1914, agosto 4 La Germania respinge tutte le richieste inglesi per il rispetto assoluto della neutralità belga.		1914, agosto 4-5 L'Inghilterra, riusciti vani i suoi reiterati appelli al rispetto assoluto della neutralità del Belgio, dichiara la guerra alla Germania violatrice.	
1914, agosto La Turchia si unisce alle Potenze centrali, dichiara la "Guerra Santa", e rinnova i massacri dei Cristiani nell'Armenia.		1914, agosto L'India infera, dai suoi Principi ai popoli tutti, abbraccia la causa generale dell'Inghilterra e manda un primo esercito in Europa.	
1914, agosto La Germania fomenta disordini nel Messico contro gli Stati Uniti con la connivenza d' propri agenti diplomatici e consolari.		1914, settembre Il Canada prepara e manda in Europa un primo esercito in aiuto delle forze inglesi combattenti in Francia per la difesa del diritto delle genti.	
1914, settembre L'esercito tedesco compie orlaggi scandalosi nel Belgio e in Francia contro il clero cattolico, le donne ed i bambini.		1914, settembre L'Australia segue lo spontaneo esempio edificante dell'India e del Canada e manda un primo esercito in Europa per sostenere la leale causa degli inglesi.	
1914, settembre La Germania bombarda dal mare parecchie città indifese occupando donne e bambini.		1914, settembre La Nuova Zelanda invia un primo esercito in Europa in sostegno dei buoni diritti democratici dell'Inghilterra e degli Alleati.	
1914, ottobre 23 La Germania tenta di provocare una rivoluzione nei possedimenti inglesi dell'Africa meridionale.		1914, settembre 1915 - maggio Il generale boero Botha sventa gli ingommosi intrighi tedeschi e conquista la colonia tedesca dell'Africa del sud-ovest.	
1915, maggio 7 La Germania affonda il transatlantico "Lusitania", e periscono 1344 passeggeri civili inermi, alcuni di paesi neutrali.		1914, novembre 7 Il Giappone, leale alleato dell'Inghilterra, annienta le difese belliche di Kiaochow, la "Perla delle colonie tedesche".	
1915, ottobre-dicembre L'esercito Austro-Ungarico si copre d'ignominiose gesta d'atrocità in Serbia.		1914, agosto 6 Il Montenegro si unisce alle Potenze degli Alleati dell'Intesa.	
1915, dicembre varie ed anzi vaganti La Germania affonda "navi-ospedale", poste sotto la salvaguardia della "Croce-Rossa".		1915, maggio 23 L'Italia, convinta della brutalità aggressiva della guerra che la Germania e l'Austria-Ungheria scatenarono, si unisce all'Intesa e ai suoi Alleati.	
1915, settembre 15 La Bulgaria si unisce alle Potenze centrali.		1915, agosto 16 Il Portogallo prende attiva parte alle operazioni terrestri contro la Germania.	
1915, novembre ed aprile varie ed anzi vaganti La Germania rinnova gli orrori della schiavitù, deportando dai territori invasi nel Belgio e nella Francia i non combattenti per usarne a suo beneplacito.		1916, agosto 27 La Romania si unisce alle Potenze dell'Intesa contro gli Imperi Centrali.	
1915, maggio 4 La Germania manca ancora una volta alla parola data agli Stati Uniti di rispettare la vita dei neutri sul mare.		1917, aprile 6 Gli Stati Uniti, indignati dalle brutalità tedesche e da tutti gli intrighi sleali contro i neutri, dichiarano la guerra alla Germania.	
1917, primavera estate Le repubbliche americane di Cuba, Guatemala, Honduras, Panama, Bolivia, Brasile ed Uruguay dichiarano la guerra alla Germania.		1917, primavera estate La repubblica africana di Liberia, la repubblica asiatica della Cina e il regno asiatico del Siam si uniscono agli Alleati contro la Germania.	

Perché tutte le cinque parti del mondo sono contro la Germania?
 Perché la Germania ha provocato e straziato il mondo.
 Perché la Germania nel luglio 1914 non ha voluto mantenere la pace con una Conferenza delle Nazioni?
 Perché la Germania voleva con la prepotenza trascinare nella schiavitù tutte le Nazioni.
 Perché la Germania ricorre per vincere, ai delitti più atroci e alle frodi più basse?
 Perché la Germania ha paura della Giustizia.
 Uomini tutti! Se volete la vera Pace, che duri, strappate alla Germania le sue armi assassine!

Fante attento!

Cercano di rovinare TE E L'ITALIA.
 (Italia vuol dire i tuoi figli, tua moglie, tutta la tua Famiglia e quello che hai).

Il nemico che ha paura della tua baionetta, vuole avviliti e disarmarti, per vincerti e calpestarti come ha fatto coi russi.

I russi son oggi gli schiavi dei tedeschi. Devono dare loro quello che hanno, lavorare per essi, combattere per i tedeschi contro altri russi. Domani contro i giapponesi.

I TRADITORI INTERNI AIUTANO IL NEMICO
 Diffida di chi parla come il nemico. Ti dicono: gli alleati fanno durare la guerra non è vero! Gli Inglesi, i Francesi, gli Americani, ti aiutano a resistere e a vincere.

VINCERE VUOL DIRE FINIRE LA GUERRA

Gli alleati danno da mangiare a te e alla tua Famiglia.
 I tedeschi rubano quello che trovano nei paesi invasi. Insultano, violano le donne.
 Con i tedeschi non è possibile fare una pace da uomini liberi; ma da SCHIAVI: bisogna vincere.
 La sconfitta non porta alla pace, ma a nuove guerre.
 Chi ti parla di pace a tutti i costi è un vigliacco o un imbecille o traditore.

Tu non puoi essere come lui: PIGLIALO A SCHIAFFI

A full listing is available on request.

89. [WORLD WAR II] Collection of air drop propaganda leaflets in English, French, German, Italian, Polish, Russian, Spanish, Burmese, and Japanese. *Various places, 1940-1945.*



27 printed items, some printed in colour, some with illustrations, various sizes (from 11 x 7.5 cm to 26.5 x 21.5 cm); occasional light soiling, a few small chips and tears, one item repaired with transparent tape; overall in very good condition. **£600**

An extremely interesting, varied and polyglot collection of examples of air drop propaganda material, mostly employed in the European theatre of war, but with a few interesting items used in the Far East.

Of three English items, two question Britain's alliance with Russia: 'Why die for Stalin?' claims that Germany is fighting against Stalin for 'the survival of Europe', while another item prints Jan Smuts' predictions of British postwar economic depression and Russian dominance. The third item, 'Half the job is done', plays on British casualties since D-Day in a series of images showing a growing number of skeletons in the British ranks, ending 'Which of you will be the last?'. Six French items include British justification for destroying French installations working for the Germans, a leaflet distributed 'par vos amis de la R.A.F.' criticising the French prime minister Laval's policy regarding French prisoners of war and claiming that only victory will get allied POWs home, and 'Le courrier de l'air', a roundup of allied news (including the capture of a German soldier called Hitler) for 21 October 1943.

The fifteen items in German cover the Nazis' long-running preparations for war, the wealth of Nazi leaders contrasted with the starvation rations endured by the people, the significance of the 1944 assassination attempt on Hitler, Roosevelt's 1941 re-election meaning '130 millionen in USA sind einig gegen Hitler', and reassurances that the British are fighting against the Nazi regime and not the German people. Several items relate to German prisoners, including guarantees of good treatment by the allies, and statistics on Germans captured in the summer offensives of 1944 alongside an image of the allies closing in on Germany, on all fronts. There are several bi- and tri-lingual items, including safe conduct passes, promising food and medical attention for German soldiers giving themselves up, and a German/Polish flyer (dated November 1944 and with an English translation added in manuscript) warns Germans that any ill treatment or oppression of those in forced labour or in concentration camps, whatever their nationality or religion (i.e. including the Jews), will be severely punished.

An Italian leaflet claims that Italian workers working in Germany are keeping their families from misery and reproduces a letter from a contented Italian in Magdeburg to his family. A Spanish item warns Spanish fishing vessels to keep out of the prohibited zone or be attacked by the British navy from 1 June (in the run-up to D-Day). And a Russian flyer promises good treatment to soldiers giving themselves up to the Soviet army.

Two interesting items relating to the conflict in the Far East comprise a brightly-coloured Japanese/English surrender pass ('Allied troops: the bearer of this pass is surrendering ... Treat him courteously and conduct him to headquarters') with accompanying instructions and a translation of the Japanese text, which includes the lines: 'You have fully done your duty as subjects and preserved your honor as warriors. I sincerely hope you will rely on the chivalry of our forces and, instead of dying vainly, surrender to become brave warriors in rebuilding the New Japan.'

90. [WORLD WAR II.] COSCIA, Dante, *artist*. La libera America promette dollari e lavoro agli italiani; ma se 12 milioni di suoi lavoratori disoccupati vivono di sussidi, quale lavoro potrà dare ai popoli vinti se non servaggio e disonore? [Italy, 1944].



Large colour poster, 70 x 100 cm; creases where folded, in excellent condition.

£500

A scarce and remarkable anti-American propaganda poster by the Italian fascist artist Dante Coscia, produced under the Repubblica Sociale Italiana, a puppet state of Nazi Germany that operated under Mussolini between 1943 and 1945.

Coscia's image depicts a destitute Italian immigrant male (identified as 'Italiano no. 264596' on his small sack of possessions) kneeling to polish the boots of a seated and menacing Uncle Sam, whose clawed right hand rests upon a world globe, while his wife and son look on in shame. While America promises dollars and work – the caption claims – in reality it has nothing to offer 'defeated' Italian immigrants except 'serfdom and dishonour'.

We have only traced 2 copies, at the National Library of Sweden and at the Wolfsonian, Florida International University.

JOBS IN GERMANY



91. [WORLD WAR II.] Finis les mauvais jours! Papa gagne de l'argent en Allemagne! [The bad days are over! Daddy is earning money in Germany]. [Paris], Office de Répartition de l'Affichage, 1943.

Colour poster, 60 x 40 cm, previously folded, otherwise very good.

£350

A rare poster encouraging the voluntary relocation of French workers from impoverished and semi-starved France to German factories.

With salaries frozen in France, the Vichy regime authorised the German advertisements, promising better pay, to be disseminated. From September 1941 to March 1942, 14,000 voluntary workers entered Germany, and by March 1942 there were 62,000 French volunteers employed there. Still short of labour, the occupying German forces demanded that Vichy increase this number to 300,000 workers, including 150,000 specialists, in March 1942. The present poster is part of this second wave of recruitment.

Marchetti, *Affiches 1939-1945: images d'une certaine France*, p.127. Only the BnF and Library of Congress copies on OCLC.

SAFETY FIRST

92. [WORLD WAR II.] KEELY, Patrick Cockayne, *artist*. Sepsis. Get First Aid. The Ministry of Labour and National Service and produced by the Royal Society for the Prevention of Accidents. London, Loxley Bros, 1943.

Colour lithograph poster, 76 x 51 cm, linen backed; restoration to lower left corner with some minor loss, very light marks to left margin, otherwise in very good condition.

£300

A striking safety poster by the the Royal Society for the Prevention of Accidents, which was responsible for the production of safety propaganda material used in factories and workshops supplying the war effort.

Sepsis was a common side effect of untreated industrial wounds, especially to the hands. It is a bacterial infection of the blood that was disabling and required a significant recovery time. Several large factories during the war period had medical facilities which were able to treat the condition quickly, thereby lessening recovery time and loss of workers. Posters such as Keely's were aimed at workers in factories without medical provision, in which the infection might not have been caught at such an early stage (see *British Journal of Industrial Medicine*, 1948, 5, p. 88).

We have only traced one copy, at the Imperial War Museum.



93. [WORLD WAR II.] **MOUVEMENT DE LIBERATION NATIONALE DE LIMOGES.** Le soldat de la Révolution ancêtre de nos braves F.F.I. *Limoges, Lavauzelle, [1944].*



Colour lithograph poster, 35 x 45.5 cm; 'imagerie de l'armée d'Alsace, Strasbourg 1939' to bottom left, 'édité par le Mouvement de Libération Nationale de Limoges au profit de ses oeuvres d'Entr'Aide Sociale (Fusillés et Déportés)' in red at bottom centre; a little browned, a few very small chips at top left, faint central vertical crease, otherwise very good. **£150**

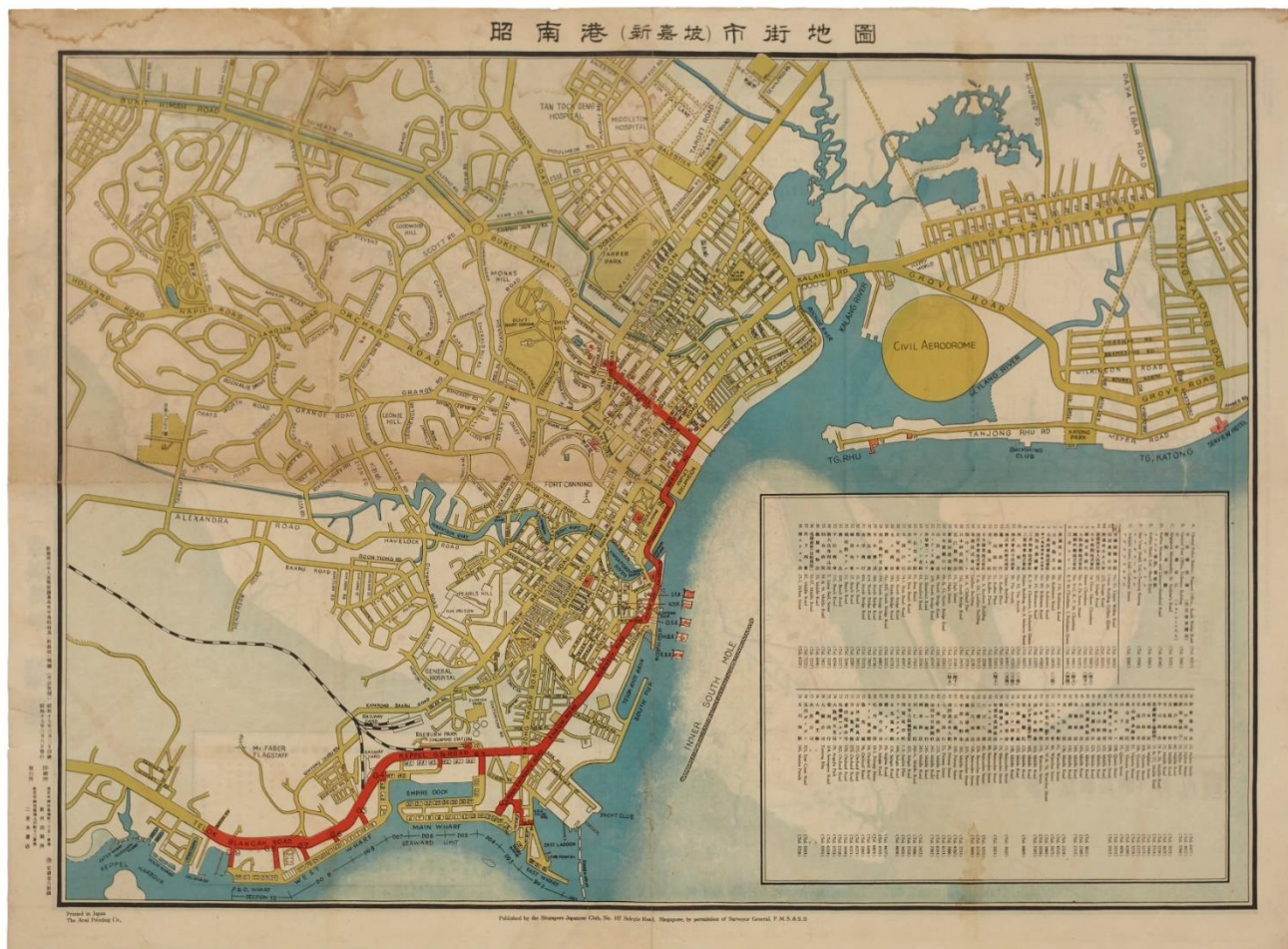
A striking image of a French Revolution era Alsatian *sans-culotte* soldier standing guard at the French border beside a large sign proudly declaring 'ici commence le pays de la liberté'. The poster, published by the 'Mouvement de Libération Nationale de Limoges' (in southwest central France) around 1944, is a call by the Forces Françaises de l'Intérieur (F.F.I.) to support the French résistance in the fight against tyranny: 'Liberté, égalité, fraternité ou la mort'.

SINGAPORE UNDER JAPANESE OCCUPATION

94. [WORLD WAR II.] **SINGAPORE JAPANESE CLUB.** Marē Hontō ryokō oyobi Shōnantō (Shingapōru-tō) seizu; Shōnantō (Shingapōru) shigai chizu. *Tokyo, Arai Printing co., [c. 1943].*

Folding map, 74 x 54 cm; colour lithograph, printed on both sides of the sheet; upper left quadrant of one side slightly dust soiled and stained, as usual, corresponding to the area left exposed when the map was folded. **£1800**

A detailed city plan of Singapore with, on the verso, a map of the Malay Peninsula with Singapore Island inset, published by the Singapore Japanese Club soon after Japan's momentous 1942 capture of Singapore from the British: a practical and attractive piece of mapping (including an index and business directory) as well as a propagandistic celebration of a great Japanese victory, following which Singapore was renamed *Syonan-to* ('Light of the South'). Described by Winston Churchill as the worst disaster in British military history, the Japanese capture of Singapore led to the largest ever surrender of British-led military personnel.

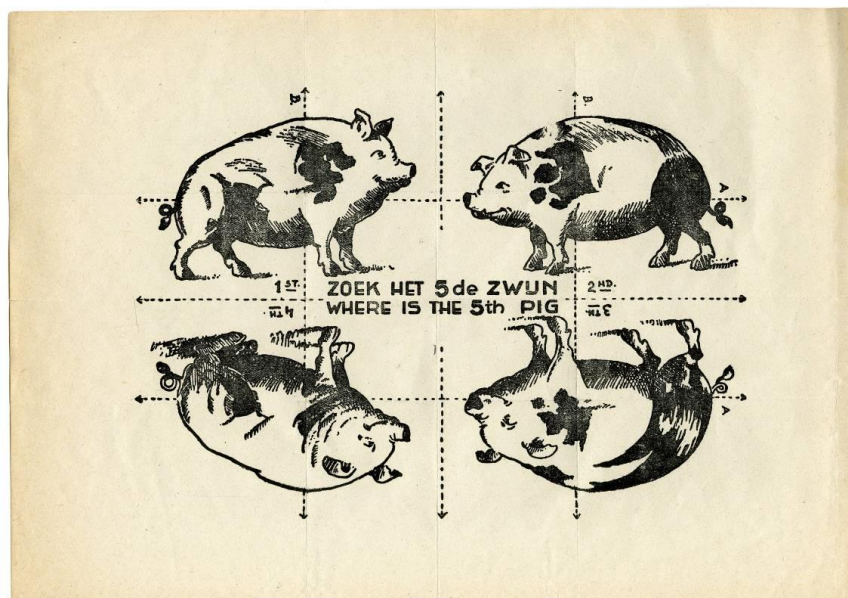


The map is very rare: we have been able to locate only one other example, at the National Library of Australia.

ANTI-HITLER PUZZLE

95. [WORLD WAR II.] Zoek het 5de Zwijn / Where is the 5th Pig. [Netherlands, 1940s].

Broadside, 21 x 29.5 cm, printed on one side only, with images of four pigs and folding instructions; paper slightly yellowed, creases where folded; in very good condition. **£300**



By folding the sheet along the dotted lines as indicated, the four outer corners of the pigs come together to make the face of Hitler, the fifth pig.

Several versions of this anti-Hitler puzzle were produced during the Second World War; some, like the American examples ('Puzzle of the Five Pigs'), circulated in newspapers, others, like the present, were printed by the Allies for circulation in occupied territories, and are consequently very rare.

We have traced examples at the Museum of Rotterdam (with '50 Cent' printed at head) and Erfgoedcentrum Dordrecht.

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