



E-List No. 7

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Books & Ephemera ABAA

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E-LIST 7: Selvaggio's 57 Varieties

Welcome to the seventh of a series of occasional lists of material from my varied stock issued during the Time of Covid (2020-2021). The items described and illustrated herein were on display for brief time at the ABAA Oakland (CA) Virtual Book Fair (March 4-6); many of the items are still in stock and available for immediate purchase. Previous lists covered *Printing & Typography*, *Health & Medicine* [in two parts], *Transportation*, *Varied Offering* [E-List 4], *E-List 5*, *World's Fairs & International Expositions 1851-1899*, and *E-List 6: A Sampler*. **Illustrated versions of these catalogues may also be found on my website.**

In the upcoming months I plan on issuing more such “publications” comprised of an average of 50-100 items, on a range of topics or themes: *French trade catalogues*, *sheet music*, *broadsides*, *ephemeral collections*, *Italian pamphlets*, *international expositions* [1900-1920 and 1920-1960], *political propaganda*, *advertising*, *satire*, and *cinema*.

Once the “fog of the pandemic” lifts over the land and planet, I plan on returning to Europe and renewing my scouting activities there. When in the US, I hope to travel around the East Coast. I welcome inquiries or wish lists from collectors and institutions.

Thank you for your time and attention.

Marc Selvaggio

March 2021.

ORDER INFORMATION:

CONDITION: Unless otherwise noted, an item is in the original as-issued binding and in what is generally accepted as very good condition. I try to identify any major defects, but I don't dwell on what I consider normal wear [e.g., slightly rubbed corner].

TERMS OF SALE: Any item is fully returnable for any reason within seven (7) days of receipt.

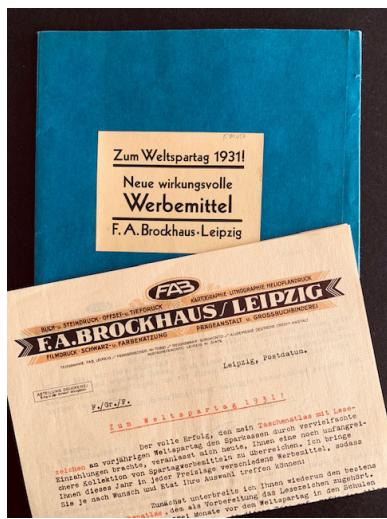
HOW TO ORDER: All items are subject to prior sale. I suggest a speedy placement of your order. *Email is the most expedient way to reach me*, although you may also leave a message on my mobile [510-684-0628].

I AM FLEXIBLE ON ORDERING, SHIPPING, AND PAYMENT. Please let me know if you wish me to hold any item(s), or to arrange special invoicing. I can ship and bill according to your needs and requirements. *I am happy to place any item(s) on reserve for as long as necessary.*

PAYMENT: Institutional customers will be billed according to their needs, situation, or wishes. Payment may be made by check, PayPal, or wire transfer (into either my US or French bank account or via TransferWise). Discounts to the trade are offered on a reciprocal basis.

SHIPPING: All shipping within the United States is FREE, when shipped via first-class or Priority mail. Other options, at the buyer's discretion, will be billed at cost. Shipments outside of the U.S. will be at cost. As mentioned, I will invoice and shipped according to your wishes.

Savings-Day Propaganda During Weimar's Last Days



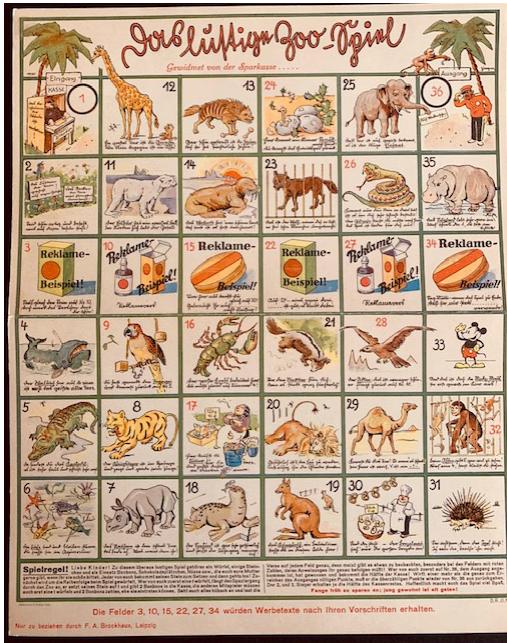
1. [Advertising] **F.A. Brockhaus.** *Zum Weltspartag 1931! Neue wirkungsvolle Werbemittel* [collective printed title on folder]. Leipzig: Brockhaus, 1931. Collection of six color illustrated and lithographed promotion items, with a 2ff two-color printed letter on company letterhead (with prices), laid into publisher's original folder (with folding pocket). Fine copy. **300.**

¶ Large German publisher here promotes some colorful board games that advertisers could give-away to German kids as part of the “World Savings Day”, an international scheme to get kids to save money—a rather cynical practice in the face of Weimar inflation. The pieces include: **(1)** a zoo-related board game (31 x 25 cm), with six sample advertising squares plus a Mickey Mouse; **(2)** a golf-themed board (20 x 13.5 cm); **(3)** a football (soccer) themed game board (25 x 16.5 cm); **(4)** and a driving-themed game, racing around a German village (25 x 17 cm). Each piece provides space for *Werbetext nach Ihren Wünschen* [“Advertising text according to your wishes”]. Other pieces in the packet are an 8pp booklet of testimonials (from Dec. 1930/Jan. 1931) from various sources praising the publisher’s special “pocket-atlas” of 32 maps,

issued as part of the World Savings Day promotion, plus a folding illustrated bookmark with a sample of a map—*Deutsches Reich und Nachbarstaaten*—inside.

The idea for an International Savings Day [set on a day in the last week of each October] originated at the First International Savings Bank Congress held in Milan in October 1924 [with Mussolini as a star visitor]. The Congress declared the central theme of this Day—which was inaugurated in 1925—to be: “*Not a day of rest, but of work and conduct inspired by the ideal of Thrift with the view to propagating its principles by example, by word and by pictorial demonstration.*” As these games promoted by Brockhaus suggested, savings could be pedagogical and entertaining... while at the same time giving local businesses an opportunity to plug themselves. However, I am not sure how the 1931 event went in Germany, after the complete collapse that summer of the currency and banks. In a scholarly analysis of the German crisis—which helped to open the way for the National Socialists to “rescue” the country—Peter Temin argued that poor banking practices did not precipitate the crisis, but the government’s poor currency management. [“The German crisis of 1931: evidence and tradition” in *Cliometrica: Journal of Historical Economics and Econometric History*, Vol. 1, pp.5-17, 2008]. More recently, the German economist Fabian Lindner opened an article on this crisis with this





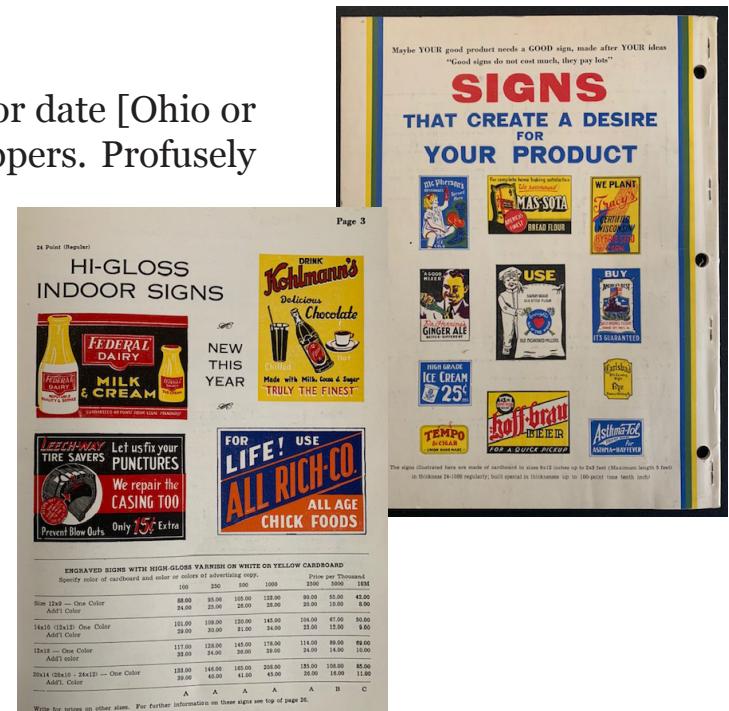
paragraph: “A country faces an economic and political abyss: the government is on the brink of bankruptcy and pursues fierce austerity policies; public employees take huge pay cuts and taxes are drastically increased; the economy slumps and unemployment rates explode; people fight each other on the street while banks collapse and international capital flees the country. Greece in 2011? No, Germany in 1931” [The Guardian, 24 Nov 2011].

Road & Store Signs in Color

2. [Printing] **Cardboard Signs. Price List No. 57.** No place or date [Ohio or Indiana? Ca. 1935.] 28 cm. [30]pp including color printed stapled wrappers. Profusely illustrated throughout with color-printed samples. Fine copy.

350.

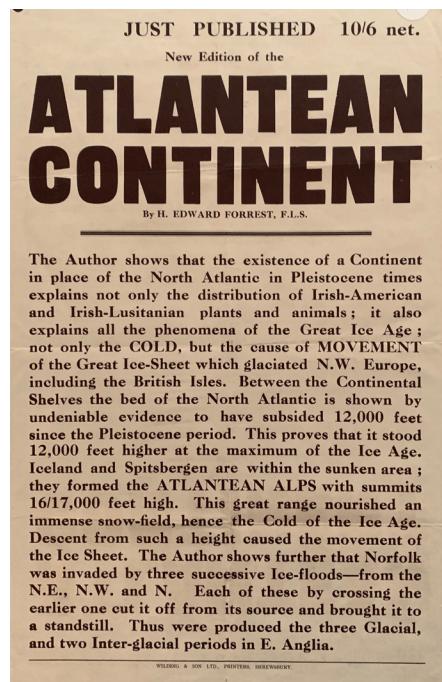
¶ Interesting wholesale trade catalogue from an anonymous printing house in the mid-west. Most of the samples have businesses or events relating to locations in Indiana or Ohio. The front cover features a guide/contents... noting 21 different businesses/purposes [“Who Buys”], “What They Pay,” and the pages herein. For example Garages could use the Road Service signs on pp.19-20. Full of samples of color printed stock signs... carnivals, realtor... for buildings, fences (along country roads). Also a range of related products, including sign poster hardware, and stock cuts that one could order. Duke’s Hartman Center has a copy of this anonymous printer’s *Price List No. 59*, dating [1937?] and with same pagination.



Art-Deco Style Sells Fascist-Era Cardboard Firm

3. [Advertising] **Cartiere Burgo Società Anonima. Cartiere Burgo.** [Milano/Roma: Bertieri, n.d., ca. 1936.] Square folio (32 cm). [49]pp + plain wrappers + folding printed outer dust wrapper. With 12 full-page color plates + plus two full-page charts with some color + double-page color map of Northern Italy showing location of various company operations. Very slight wear on outer wrapper, otherwise very good. 250.

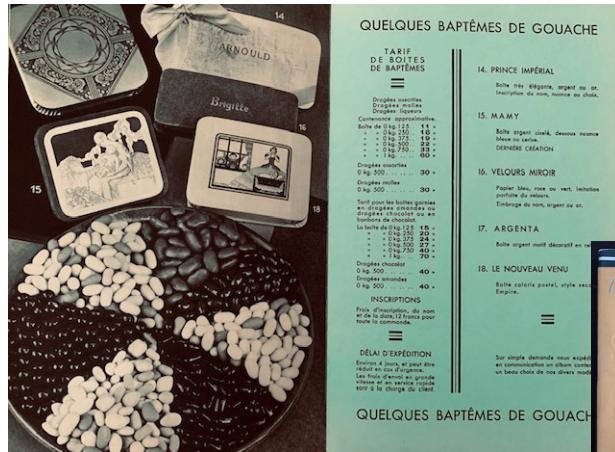
¶ Excellent designed presentation from a firm that specialized in manufacturing cardboard, plus which also produced wood pulp and sold the surplus hydroelectric power it generated from its own plant. The illustrations are stylized renderings of views of various plants and facilities. OCLC locates one holding—German Central Library.



Advertising the Lost Continent

4. [Advertising] [Forrest, H. Edward] **Just Published New Edition of the Atlantean Continent by H. Edward Forrest, F.L.S.** Shrewsbury: Wilding & Son, [1935?]. Single-sided printed broadside (50 cm) promoting Forrest's *The Atlantean Continent: Its Bearing on the Great Ice Age and the Distribution of Species* [London: Witherby], first published in 1933. Slight wear at upper corners, otherwise good, with light center fold. 125.

¶ In a 1946 article, "Lost Continents" in *Natural History* (May 1946), L. Sprague de Camp believed that the zoologist Forrest based his argument of a continent in the northern Atlantic too much on the distribution of "plants, arthropods, and fresh-water fish, which are slowly evolving organisms." As de Camp argued, "For tracing the opening and closing of land bridges, the distribution of the large land animals offers the best evidence, because these creatures move about rapidly on land but cannot cross wide stretches of water by flying or swimming or floating as seeds or riding on driftwood. This sort of evidence and the facts of geology indicate a definite bridge in the Pleistocene era connecting Siberia and Alaska, but none between Labrador and Europe." Noted! Also see Zhirov's *Atlantis: Atlantology: Basic Problems* (1970), pp.340-342.



Art-Deco Chocolate Catalogue

5. [Advertising] **Gouache.** *Gouache--Confiseur Chocolatier de Luxe.* [Paris: Jack Roberts, 1932.] 24 cm. [20]pp + highly stylized blind embossed art-deco designed illustrated wrappers, signed in illustration by

Roberts (and also with his name blind-stamped on rear cover). Wrappers trimmed (intentionally) 1cm all around from body text. Slight scuffing on rear wrapper, otherwise a very good, bright copy. **200.**

¶ Fancy catalogue for high-end chocolatier located near the Place de la Concorde, with eight photographs by Lorelle and printerd as heliotypes by Théo Brugière. Not located in OCLC.

Sign Painter's Sample Sales Book for Delivery Trucks

6. [Advertising] **NR** [decorative initials on cover]. **Collection of original color drawings—ink, crayon, and pastels.** [No place, but Pennsylvania; ca. 1930-35]. 24cm. 20pp + [14]pp; in small contemporary three-ring binder ("Collegiate Binder/ S.S. Kresge Co."). Overall very good. **650.**

¶ Sample book of designs for delivery vans, created by a painter from, apparently, a small town in Pennsylvania—sort of his own portfolio (like a tattoo artist's *notebook*) or graffiti artist's *black book*), showing how he could convert a plain panel-van into an advertising billboard. The first section consists of 20 numbers color designs (on 10ff) showing the driver's side—door and complete side panel—with a variety of design elements, color schemes, and typographic examples (lettering samples). These 20 side views are followed by sixteen different door designs (on 4ff), then by 2ff of "blank designs", and four pages (on 2ff) of lettering examples. The small towns noted in the examples are Ashton, Easton, Rockport, and Rockton, and Reno, Pennsylvania [the first four from the eastern part of the State]. The mysterious NH was certainly no Rembrandt, but his approach to his subject seems very sincere.





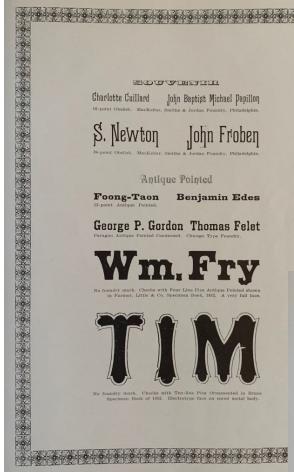
7. [Advertising] **Parlas. Publicité Automobile Routière Lumineuse Animée Sonore.** [Paris, 1932-36.] Collection of 41 small photographs—plus two large business cards [one photographic]. Mounted on 29 cardboard mounts (11.5 x 17.5 cm), each with a year written in white ink and occasionally an added caption [e.g., *Tour de France; Paris-Roubaix Cycliste*]. Cards with laid into a plain cloth folder with one business card mounted on the inside cover; the separate folder is somewhat worn, but the cards and photos very good. 850.

850.

¶ Rare collection of photographs documenting the use of PARLAS advertising vehicles—various models shown, including limo, panel truck, and a specially art-deco styled van—with advertisements on the sides and back, *and a loud-speaker in the roof*. All photos show these “light-and-sound” vehicles in locations throughout Paris and in sections of Paris, promoting a specific film (e.g., Maison Dorée, a department store; Le Comptoir de St. Cloud, a jewelry store; Theatre des Gobelins; Theatre Montparnasse; or a Georges Milton film. Some of the photos which show a PARLAS van in a crowded street suggest that these things could cause quite a ruckas. The album appears to have been assembled not only as a record of the firm’s work, but as a sale tool for drumming up business.



Revival of Early American Typography & Graphics



8. [Advertising/Printing] Robinson, Elrie. *Horse and Buggy Printing*. St. Francisville, LA: No printer, 1939. 4to (31 cm). First printing, number 19 of 200 numbered copies. Title-page (with decorative silver printed border) + 7ff introduction + 43ff of typographic samples and miscellaneous cuts on a variety of topics and trade + 9ff "Typographic Gems Reproducing Work of Craftsmen of the Victorian Period" [1850-1870]. Original printed wrappers, ownership inscription from 1939 in corner of cover; some sunning of spine; interior fine. **200.**

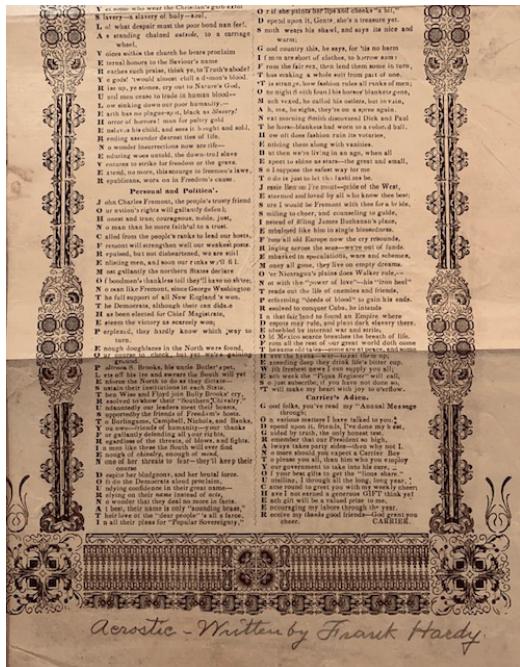
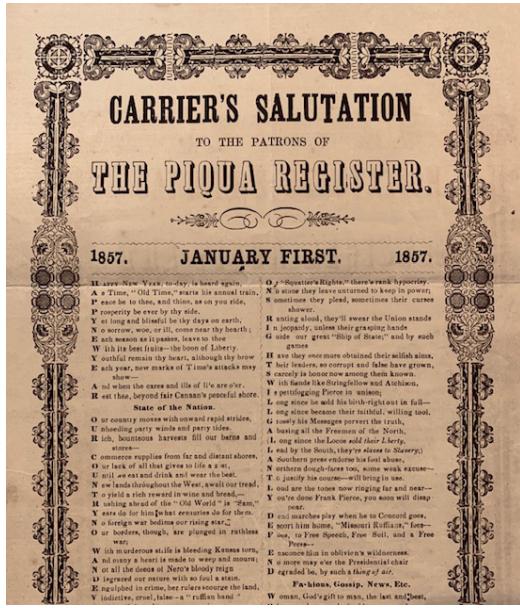
¶ Attractive work on American typography and use of small generic illustrations and graphics. Robinson has been described as an "important early participant in the 20th century revival of 'antique' (19th century ornamental) types, especially with his *Horse and Buggy Printing* (1939) [from the website of "Circuitous Root: Studies in Antiquarian Technology and Other Matters"]. Although OCLC locates numerous (27) institutional holdings, the work is scarce in the market, and (as noted here) limited to 200 numbered copies in this first printing.

Anti-Slavery Poem by Middle-aged Newsboy

9. [Americana] [Hardy, Francis A.] *Carrier's Salutation to the Patrons of the Piqua Register, 1857. January First. 1857.* [Piqua, Ohio: John W. Defrees, 1856.] Single-sided printed broadside, 51 x 21 cm, signed in type at end: *Carrier*. Manuscript note at bottom: "Acrostic—Written by Frank Hardy." Text in two columns; printed area, including ornamental border, measures 44.3 x 16.1 cm; overall size, 51 x 21 cm. Old light stain at top, in blank margin; light, expected fold marks otherwise very good. **600.**

¶ Very long [189 lines] and impassioned poetic address by Frank Hardy (1819-1915), an old newsboy for a small town newspaper, taking the opportunity here to review the political events of the past (1856) year—specifically the issue of slavery and the presidential election between Fremont/Pierce/Buchanan—with the first two splitting the vote and Fillmore, the former president as candidate of the anti-immigration Know-Nothing Party, a very distant third, carrying only one state (Maryland). Fortunately, for Hardy, his candidate Fremont did carry Ohio (and most of New England).





The poem is constructed as an acrostic, spelling in bold capitals [punctuation added here] the following message: **HAPPY NEW YEAR. OUR COUNTRY NOW AND EVER. MAY SLAVERY RULE HER NEVER. JOHN C. FREMONT, THE PEOPLE'S TRUSTED FRIEND, OUR NATION'S RIGHTS WILL GALLANTLY DEFEND. WOMAN, GOD'S GIFT TO MAN THE BEST; JESSIE FREMONT, PRIDE OF THE WEST. GOD GRANT YOU CHEER.**

Hardy arranged the poem in four sections: *“State of the Nation,” “A Domestic Institution,” Personal and Political, Fashions, Gossip, News Etc.* with most of the content focused on his feelings about slavery, Fremont, Buchanan, and the state of national politics.

The section on “A Domestic Institution” is in itself a damning indictment on slavery and the hypocrisy of Christian support... a man is bought and sold like “cattle in stall,” chained to a carriage wheel outside of a church while “voices *within* the church he hears proclaim” the Saviour’s name. But the newly-formed Republican Party, under the candidacy of Fremont will “work on in Freedom’s cause.” Hardy expressed faith that Fremont’s narrow defeat would eventually lead to victory. Hardy has much to say about New England *doughfaces* (supporters of Buchanan), the pettifogging Franklin Pierce, that paragon and perfect bride, Jessie Fremont, and William Walker and his “deeds of Blood” in Nicaragua. Hardy concludes that throughout the year he had greeted each customer with his “weekly cheer”, has he “not earned a generous GIFT think ye?” As a former newsboy myself, I say, “dig deep, Piquanians”.

OCLC only locates one holding of this original printing—at AAS, whose copy is also annotated in manuscript at the bottom, “Written by Frank A. Hardy—Piqua, O.” Located in western Ohio, just north of Dayton and situated on the banks of the Miami River, Piqua [still deeply Republican] lives under its current motto: “Where Vision becomes reality.”

Rare Presidential Broadside Printed On Silk

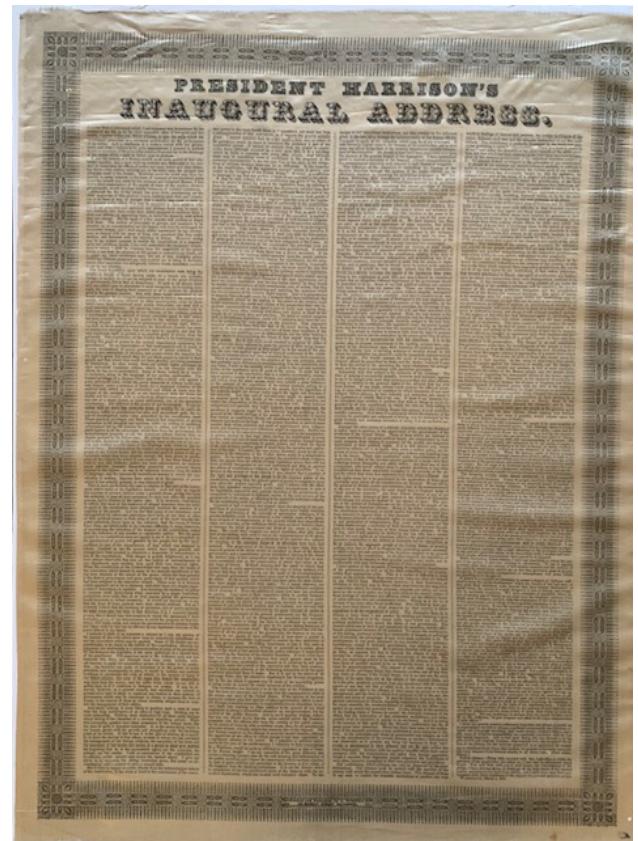
10. [Americana] Harrison, William Henry. *President Harrison's Inaugural Address.* Baltimore, Md.: J. Murphy, [1841]. Printed broadside (recto only) on silk, black ink on off-white textile, 60 x 45 cm. Slight fringe edge at top and bottom. Very good, clearly printed issue of this rare format.

3,750.

¶ Rare contemporary printing of the longest inaugural presidential address ever delivered by a President—by the President with the shortest term in office. **OCLC notes only one holding of this silk issue, at Indiana Historical Society, whose cataloguing reads:** “Printed broadside on silk bears text of presidential speech. At top of rectangular sheet of off white silk, in large stylized lettering,” PRESIDENT HARRISON'S; INAUGURAL ADDRESS.’ Below, text of inaugural address appears in fine lettering, in four columns of print. Text begins, ‘CALLED from a retirement which I had supposed was to continue for the residue of my life ...’ and ends, ‘and I shall enter upon their performance with entire confidence to the support of a just and generous people. WASHINGTON, March 4, 1841.’ A very decorative inset border, printed in black, runs around perimeter, framing text. Credit line, at bottom of broadside, appears in small box within border: Printed and Published by J. MURPHY, ; 146 MARKET STREET BALTIMORE.

“President William Henry Harrison has the dual distinction, among U.S. presidents, of giving the longest inaugural speech and of serving the shortest term of office. ‘Old Tippecanoe,’ the former general of the Indian campaigns, delivered his inaugural address of one hour, 45 minutes in a snowstorm. The 68-year-old Harrison stood outside for the entire proceeding, greeted crowds of well wishers at the White House later that day, and attended several celebrations that evening. One month later he died of pneumonia [sic]. His address was immortalized in several commemorative banners and broadsides such as this one.”

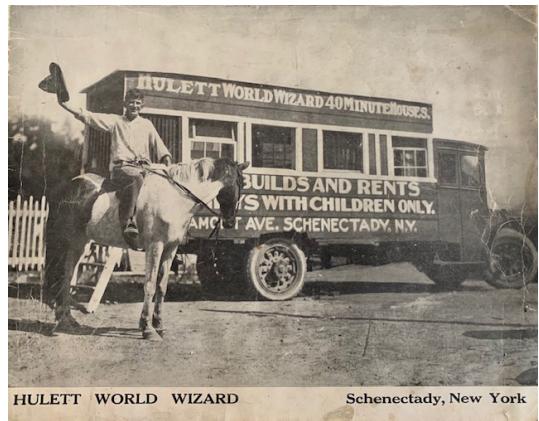
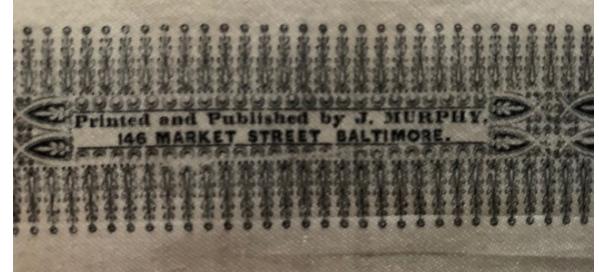
In this long address, Harrison sought to set a course for his Administration that would be decidedly different from Andrew Jackson's, including strengthening the banking system, cutting back on the spoils system for awarding of government jobs, and limiting the powers of the presidency. Recent medical research shows to prove that Harrison's death was caused by bad sanitation—specifically in the water system—at the White House, and that his had contracted fatal case of gastroenteritis [see McHugh and Mackowiak, “Death in the White House: President William Henry Harrison's Atypical Pneumonia,” Clinical



Infectious Diseases, Oct. 2014, pp.990-995). This discovery could set a wag up for a bad joke about fecal matter in the White House!]

Threads of History (149, 150) cites a few different silk broadsides of this reproduced speech, including claiming a copy of this Baltimore issue at the Chester County Historical Society: presumably Chester County *Pennsylvania*, and *not South Carolina*—although no copies has been located in the Pennsylvania society's library's database].

le divorce, as it is called, of
It is not the divorcee which
f the treasury with the ex-
extensive alarm. To this
Our confederacy, fellow-citize
forbearance. Our citizens mus
powers with which the constituti
of one state to control the don



11. [Americana] [Hulett, William] *Hulett World Wizard. Schenectady, New York*. [Ballston Spa: Ballston Spa Daily Journal Print, n.d., [1924?]. Oblong folio (35.5 cm). [12]pp + pictorial wrappers; cover wrinkled with a few small spots. Prof. illustrated with half-tones. WITH: an unused postcard with picture of Hulett's House (ca. 1925). 250.

¶ Large promotion and descriptive brochure—sold by Hulett [b.1884], the self-proclaimed “World Wizard”, for 50¢—describing his scheme of building stand-alone houses (cottages) or homes on old truck chassis.... Sometimes completely assembled within 20 minutes. In fact, in 1924, Hulett “captured first prize for showing the best house built on wheels at the Saratoga county fair.” A reporter explained: “The house is built in Pullman style and is equipped with 12 beds, tables and chairs. There is a large kitchen cabinet and a place for hot and cold water, and provision for table and kitchen supplies. There are eight windows in his ‘hotel on wheels,’ as Mr. Hulett calls it.... On the rear of the house is a veranda large enough for two persons”



New House on Wheels is the Largest of its Kind
in the World

On May 22nd, 1925, Hulett conceived the idea of
building a giant "HOUSE ON WHEELS." In a very
short time plans were made and construction com-

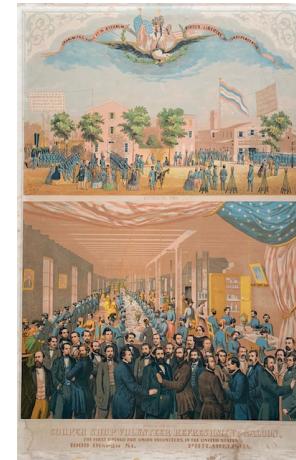
menced. After many adverse criticisms, an old dis-
carded truck chassis was hauled onto the gangplank
to have the house built on it.

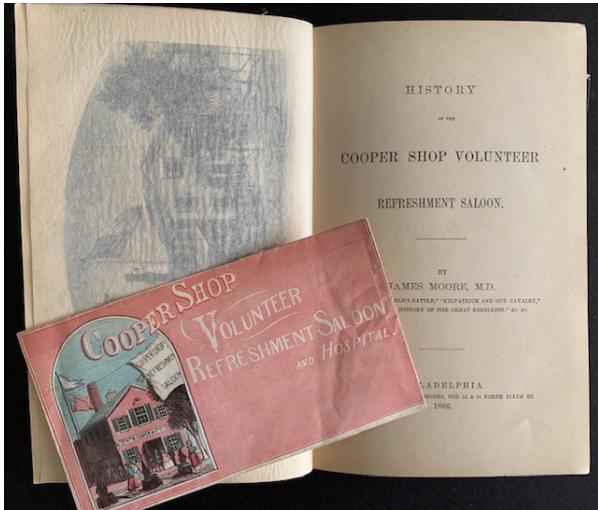
Apparently created in response to the post-war housing crisis—and perhaps by necessity because by the age of 37 Hulett already had two grandchildren—he inventoried his “secret plans,” available now for \$1. A cheap price for such a large brochure. Not located in OCLC; however the Larry Hart Collection at the Schenectady County History Society has an item titled “Hulett World Wizard Houses” [Box 5-178a], presumably a copy of this title.

Refreshment Saloon Starter Kit

12. [Americana/Civil War] Traubel, Morris. **Cooper Shop Volunteer Refreshment Saloon, the first opened for Union Volunteers in the United States.** 1009 Otsego St. Philadelphia. Philadelphia: Chromolithography of M. H. Traubel, 1862. Single-sided chromolithographic print, 72 x 50 cm. (28.75 x 20 in.), laid down on a contemporary canvas-cloth picture frame (with wood stretchers on the verso). Some old stains at the bottom of the print (pre-frame), otherwise good and ready for hanging. WITH: Moore, James. **History of the Cooper Shop Volunteer Refreshment Saloon**, Phila., 1866. 212pp + frontis piece. Bright original gilt-stamped cloth. WITH: an original color-printed engraved pictorial envelope (unused, fine), with view and decorative lettering. The trio: 1,750.

¶ "This chromolithograph from 1862 shows an exterior and an interior view of the Cooper Shop Volunteer Refreshment Saloon situated near the Philadelphia, Wilmington, and Baltimore Railroad station in Philadelphia, an important transportation hub between the North and the South during the Civil War. The exterior view shows troops who have recently arrived marching toward and into the saloon. Civilians on the street intermingle with soldiers, including Zouaves. Banners and flags promoting the Cooper Shop and soliciting contributions adorn the saloon buildings. At the top of the image, the personified figure of Liberty appears astride an eagle, holding an American flag. Behind her is a banner reading, *"Unanimitas Hodie Et In Aeternum Virtus, Libertas et Independencia"* (*Unanimity today and in the eternal power of freedom and independence*). The interior view shows the saloon committee gathered in the dining hall. Behind them is a long table where soldiers dine. Female volunteers attend to the men at tables and at a dining bar, where the men stand. Officers dine at a smaller table to the right. An unidentified woman, possibly Mrs. William M. Cooper, poses near the committee. The names of the thirty committee members are printed beneath the image. The saloon, established in 1861 in the cooperage of William M. Cooper & Company, was a volunteer relief agency that provided meals, hospital care, and facilities for washing, sleeping, and writing to over 400,000 military personnel, refugees, and freedmen during the Civil War. This lithograph was created by Maurice H. Traubel (also seen as Morris Traubel). Born in Germany in 1822, Traubel immigrated to the United States and was active as a lithographer in Philadelphia by the late 1840s. In the 1850s, he established his own lithographic firm, producing advertisements, maps, sheet music





covers, portraits, political cartoons, trade cards, and stationery”—Library of Congress’s World Digital site.

The standard bill of fare at the [alcohol-free] saloon included boiled meats, corned beef, boiled ham, bologna sausage, and lots of “pure coffee.” “Every soldier is supplied with such quantity as he may wish, without limit.” [Hospital patients received chicken and mutton chops.] The kitchen could produce 100 gallons of hot coffee an hour. Not only is Moore’s book, which accompanies this fine print, a concise history of the Refreshment Saloon—from the time of Cooper & Pearce transforming their sugar-shook factory to the Saloon’s closing—but pp.129-207 provides a dated diary of all the regiments that visited therein between May 27, 1861 and the closing day on Aug. 28, 1865 “after having had six hundred thousand men fed at its hospitable board.”

13. [Aviation] Marinetti, Filippo Tommaso and Fedele Azari.
Primo Dizionario Aereo Italiano. Milano: Editore Morreale, 1929, Anno VII. 18 cm. 135pp + 3ff [with note from the publisher and a brief index]. Original pink cardboard binding, front cover soiled; title on the rear cover in the free-form composition of an airplane; green end-papers; blank leaf before the half-title and Index printed on leaf before the rear free green end-paper. Cracking, as usual, on both joints. 350.

¶ First edition [one of two issues], in the hardcover binding, of this dictionary that contains over 570 technical words relating to the world of aviation, following partial publication in the magazine *La Testa di Ferro* in 1920. The famous Futurist’s intention was to clarifying and specifying the meaning of much aeronautical terminology, but also replacing foreign words with strictly Italian words, which the authors say are much more appropriate. Azari-- who was also a painter, as well as an aviator and a lawyer--designed the covers. An appendix to the volume contains a Note from the publisher presenting this «Italianissimo work». The topic here complimented the Futurists’ obsession with modern technology and with SPEEEEEEEEEEED.



***Airport Designer's Scrapbooks on the Building and Royal Inauguration
of Spanish Military Air Base at Sevilla 1923.***

**14. [Aviation] *Inauguracion de la Base Aerea de Sevilla y
Enrega de la Bandera de Aviacion, 9 y 15 Abril, 1923.***

Two scrapbooks assembled by Captain Antonio Rodriquez-Martin, the Spanish military engineer responsible for the design and construction of the Tableda (Sevilla) Air Base and the various facilities therein (e.g., hangers), 1921-23. 2,500.

[1] **Scrapbook of printed materials collected and assembled by Rodriquez-Martin.** Folio (35 cm), perfect bound in plain wrappers. With various pieces tipped to or mounted on 26ff, plus various contemporary news and aeronautical magazines bound. A few related items laid in. The group includes five printed pieces relating to government pronouncements of this event; 19 newspaper clippings and magazine articles of various lengths (some multiple pages); three letters, and eight complete magazines. This commemorative assemblage begins with a four-page program for the events on April 12 and 13, with a tipped-on color plate of Rodriquez-Martin's rendering "Proyecto de la Base Aerea à Sevilla".

Also included (tipped, mounted, or laid in) herein:

Capitanía General de la 2a Region. *Orden General del dia 8 de April de 1923 en Sevilla.* 32 cm. 2pp.

Orden de la Plaza comunicada el dia 13 de Abril de 1923. Single-sided broadside, 22 cm.

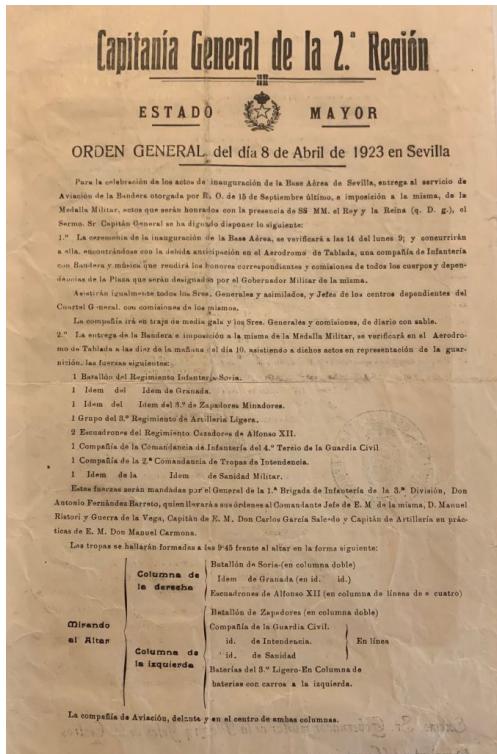
Orden General de la Dirección del Día 17 de April. 19.5 cm. Single-signed broadside

Clippings from various newspapers: *El Imperial* (Madrid), *La Union* (Sevilla), *Diario de Cadiz*, *ABC* (Mardid), *El Liberal* (Sevilla), *El Epoca* (Madrid),

Los Transportes, Revista Técnica Comercial (Madrid, March 30, 1923), 3pp. Plus a 3pp article in the April 15-30 issue.

Haraldo Deportivo. May 5, 1923. 7pp Supplement entitled "Aeronautica," April-May 1923.





Nuevo Mundo. April 20, 1923. 30 cm. Complete issue in wrappers. Four pages of captions photos of the Inauguration ceremonies.

Alas, Revista Quincenal de Aeronáutica. No. 19, May 1923. 27.5 cm. Complete issue in original pictorial wrappers. With 6pp on the event.

Las Construcción Moderna. April 30, 1923. 29 cm. With two-page spread, featuring Rodríguez-Martin's rendering, plus description of the base and Rodríguez-Martin's involvement.

Revista de Obras Publicas. June 1923. 31.5 cm. Complete issue in original wrappers. One page on the Air Base: *"The work began in September of 1921 and advanced with extraordinary speed, thanks to the intelligent direction of the author of the project, Capt. Of Engineers D. Antonio Rodriguez-Martin, enthusiastic admirer of the unforgettable and ill-fated Zafra, in which works he studied that method of calculation which he followed in the drafting the project."*

Iberica, El Progreso de Las Ciencias y de sus Aplicaciones. June 16, 1923. 29 cm. Lead article (5pp) on the Base. Complete with original wrappers.

Aérea, Revista Mensual Ilustrada Aeronautica. No. 1 (June 1923), No. 2 (July 1923). 31.5 cm. Complete issues in original wrappers. Information on the Base in No. 2. Complete copy of issue No. 5 (Oct. 1923)

Also laid in is a typed proclamation regarding the presentation at the Tablada airfield on Jan. 15, 1922 of a Breguet XIV A² military aerial reconnaissance bi-plane by the Count de Godó to the head of the Spanish air force, signed by (among others), *Luisa de Orleans, Infanta de España; Carlos de Borbón* [her consort]; *Eustaquio Arzebispo de Sevilla; Francesco Echagüe* [head of the Spanish air force]; AND included is an eight-page biographical dossier on Rodriguez-Martin, assembled 1928/1930, detailing his complete professional activities (including education), with a stamped letter from the Spanish consul of San Francisco, attesting that it is a "true and correct translation of official documents", Jan. 28, 1930.

[2] Clothbound companion photo album (23 cm), assembled by Martin, consisting of 49 original photographs plus 21 other items, some related. Twenty-one photographs show construction of the hangers and other buildings in 1921 and 1922, while another 21 photographs (most 4 x 7 inch and stamped on verso "Foto Serrano") are of the activities during the Inauguration ceremony, including a mass held in the Aerodrome on April 14 and numerous photographs showing Rodriguez-Martin escorting the Spanish monarch, *Alfonso XIII*, around the base. Laid in is a card, completed in manuscript, listing the seating arrangement at the banquet for the King at this event: Rodriguez Martin sat between the heads of the Spanish Air Force and the Navy and directly across

from Infanta Isabel, the King's aunt (the King sat to her left, in the center of the table).

Other illustrations including five captioned printed sepia views of the Base and buildings, plus various drawings or photos of drawings by Martin including two sketches of a fanciful skyscraper designed for Oakland, California and two prints (one a color air-brush with gilt highlighting) of his rendering of the “Peralta Building, Oakland, California” (signed in plate, “A. R. Martin, 1923, Engineer of Spain.” Also with Martin’s official Exhibitor’s Employee’s Pass as a member of the Peruvian Commission [?] to the 1939 Golden Gate International Exposition 1939.

Antonio Rodríguez-Martín entered the military in 1907 as an engineering student and over the decades, as he rose in rank, he worked on numerous military construction projects (e.g., bridges, communication networks, camp construction) in Spain as well as in northern Africa. He kept his military commission when General Miguel Primo de Rivera overthrew the parliamentary government on Sept. 13, 1923 and established his dictatorship—and he also kept his military position when another General-- Franco—repeated this hat trick in 1936. In the 1930 and 1940s Rodríguez-Martín was employed in various diplomatic roles including serving as a vice-consul in San Francisco in the 1930s and 1940s. During the World War II, as representative for Franco’s government in California, he represented the interest of Japan and Japanese people in the United States. He appears to have retired around 1947.

The military air base at Tablada, Sevilla has been one of the most significant airfields in Spain. The cow pasture that later became the landing strip was the site of Spain’s first air meet in March and April of 1910. After that event, the Sevilla city council ceded a plot of 240,000 square meters for an air base, but aside from a single hanger, for the next ten years the area was more often used for cattle grazing, interrupted by the occasional air show.

However the Royal Decree of March 18, 1920 announced the division of the country into four military aerial zones and established the creation of four air bases—in Madrid, Zaragoza, Seville and León. This act would have historic importance 16 years later when the Civil War began [July 1936], and this base allowed Franco and his insurgent forces caught in North Africa to be transferred to the mainland. “The private planes housed at the [Tablada] aero club were to prove very useful for reconnaissance work and amateur bombing raids, but the vital function of the airstrip was to provide a landing-ground for





the airlift from Morocco. It was not long before the rebels had sufficient reinforcements from Africa, both *legionnaires* and *regulares*, to crush all remaining [Republican] resistance in the working-class districts [of Sevilla]" [p.94]. "The military importance of the airlift by the [Italian] Savioas and the [Nazi] Junkers 52 must, therefore, not be exaggerated." Antony Beevor, *The Spanish Civil War* (p.144). And as Gabriel Jackson noted, with the aid of the German planes, between July 28 and August 15 (1936) "the Insurgents [were] able to place some 15,000 troops in Sevilla despite the Republican naval blockage" (*The Spanish Republic and the Civil War 1931-1939*, p.248). These troops, and the continued Fascist and Nazi air support based in Tablada—especially the German *Condor Legion*—over the next few years, helped to turn the Fascist rebellion into victory for the Francoist forces.

But that was to come: in 1921 Capt. Antonio Rodríguez-Martin was assigned the task of expanding the Tablada air field, from its single aerodrome into an air base with four squadrons, sheds for sixty airplanes, warehouses, workshops, terminal, offices, and shelter for a million liters of fuel.

"The construction of the Sevillian base was entrusted to the Exempt Command Engineers and the author of the project was the Captain of Engineers Antonio Rodríguez Martín, who stipulated that the works would be carried out in two phases. The project would respond to an aesthetic that can be defined as 'regionalist architecture', in line with the construction traditions that the architect Aníbal

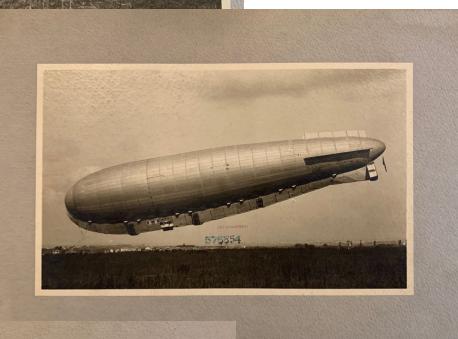
González had drawn up a few years earlier, both in private buildings and in the pavilions of the 1929 Universal Exposition.

"Three years after the publication of the Royal Decree [of 1920], His Holiness MM. The King landed in Seville aboard a twin-engine Farman Goliath at half past two in the afternoon on April 14, 1923. They were received by Infantes Carlos and Alfonso, Infantas Luisa and Isabel, as well as by the Minister of War, Niceto Alcalá Zamora; General Francisco Echagüe Santoyo, director of Military Aeronautics; Captain Antonio Rodríguez Martín, author of the Base project; and by Commander Álvarez Rementería, head of the Aerodrome. The mayor, archbishop and other authorities were also present. After the rendering of honors, the royal procession, accompanied by the authorities and flanked by a large audience, [the King] visited the new facilities of the brand new Base [chaperoned, as the photographs in this album show, by Rodríguez-Martin himself]. The events were on the cover of ABC's *Blanco y Negro* graphic magazine with an image showing the Majesty of the King during his tour of the Tablada Aerodrome."—from the article "Se cumplen noventa y siete años de la inauguración oficial de la Base Aérea de Tablada," in: *Tablada, cenenario de la aviación en Sevilla. Boletín de Noticias*, Mayo 2020, pp.19-20.

Despite the pandemic, the Spanish Air Force has been hosting a year-long centennial celebration in Sevilla—including air shows, parades, and colloquiums—under the title CENTENARIO DE LA CREACIÓN DE LA BASE AÉREA DE TABLADA (1920 - 2020), and has issued a dozen monthly issues of its well-illustrated *Boletín de Noticias* (March 2020 - February 2021). See: <https://www.tabladacentenarioaviacion.es>

Also see: Javier Rubio's earlier, "Un siglo de Tablada en Sevilla", in *ABCdesvilla*, Nov. 11, 2014; and *Tablada: Historia Viva de la Aviación*, posted on 15/04/2013 by AeroHispanoBlog.

Souvenir Of An Aerial Flight Above Italy



15. [Aviation] Stabilimento di Construzione Aeronautiche. *Dirigibile "Roma."* Volo di Consegnna All'Equipaggio Americana. Roma-Napoli

15 Marzo 1921. [Rome]: Stabilimento di Construzione Aeronautiche, Laboratorio Fotografico, [1921]. Oblong folio (39 cm). With 35 original photographs (16 x 22 cm/ 6x9 inch) mounted on 16ff (of stiff stock) with brief captions (noting places) penned in ink below the photos. Former library copy (Seattle Public Library) in original printed boards; few marks [e.g., plate on front pastedown and rear pastedown] and with a small shelf stamp on the first photo only, otherwise a very good copy, with photographs in fine condition. **1,650.**

¶ Fine collection of 35 original photographs in a privately-issued album, assembled by the firm that manufactured the airship, documenting the round-trip Rome-Naples-Rome voyage of this Italian-built dirigible. The flight was, in fact, a "test drive" taken by American diplomatic and military officials before America's final purchase of the semi-rigid airship—the largest then in the world—designed for trans-Atlantic crossing, with a range of 7000 miles.

The series opens with a full-view of the "Roma" followed by a series showing the various dignitaries gathered around the airship; then a fine aerial photographs of scenes from the trip (not in order of the flight): Gaeta, Grazzanisi, Capua, Naples (in seven different views), Capri, Anzio, and Rome (two views). With three candid views of the travelers inside the cramped passenger area (one photo with a small inset showing some passengers around the airship banquet table). Concludes with a photo showing the Roma being tethered plus two photographic facsimiles of the signed guest list of the 52 voyagers, beginning with Robert Underwood Johnson, the American ambassador to Italy. Johnson is also shown twice with "Roma's" co-designer, Umberto Nobile.

While on the flight, the commanding officer of the American ensemble, Major John Gray Thornell reported: "Aboard the airship ROMA during an inspection trip: I consider ROMA a truly wonderful ship, easy to handle, able, very comfortable and complete. The inspection trip surpassed expectations. The ship has good speed and ought to be a great success as a commercial airship over land or water. I am most impressed with the semi-rigid type of airship and believe it has great possibilities. The Italian engineers who designed and built the ROMA deserve great distinction for

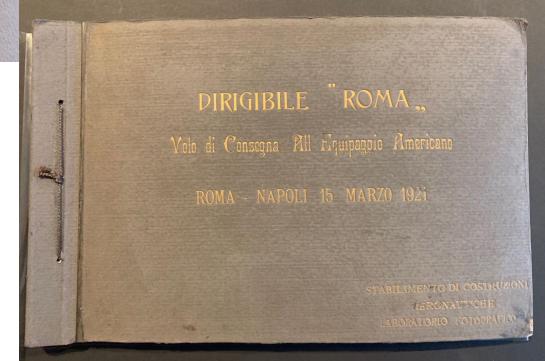


accomplishing such an engineering feat." (quoted in "Envoy Johnson Takes 500-Mile Air Trip", *New York Times*, March 16, 1921.). Also on this trip, and sending in his report, was Kenneth L. Roberts who exclaimed, "These Italians never do things by halves... they can be very, very good, especially at entertaining" ["Italy From a Dirigible Window," *Saturday Evening Post*, August 13, 1921].

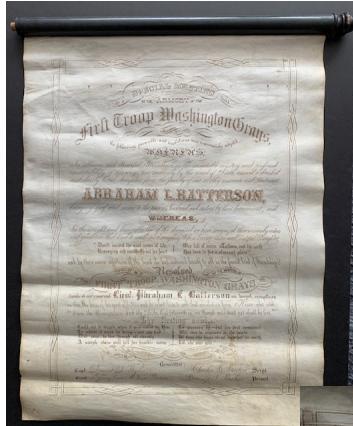
The American decided to purchase the ship: although the Italians were asking \$450,000 but the Americans got the price down to \$175,000. The ship was packed up (not flown) and sent to the Army Air Services base at Langley Field (Virginia). The Navy changed out the motors (replacing the Italian originals with larger US models) and filled it with highly inflammable hydrogen. During a test flight on February 21, 1922, the Roma burst into flames as it was crashing, killing 34 naval officers and men—"the greatest disaster in American aeronautics history at the time" [Wikipedia].



For a detailed history, see Nancy E. Shepperd. *The Airship ROMA Disaster in Hampton Roads* (2016)—I am including a copy of this book. Although Shepperd has access to one of these large trip albums, provided by an Italian collector, she did not use any of the photographs. She did write, "On the day of the event, reporters gathered, and photographers quickly wove through the crowd to capture the smiling faces of those about to board. A souvenir photo album was promised to all the guests that day." My album presumably is one of these promised pieces.



Brooklyn Calligraphy



16. [Calligraphy] First Troops Washington Grays. *Special Meeting held at the Armory of the First Troops Washington Grays, January 21st, 1872, the following preamble and resolutions were unanimously adopted. Whereas....*

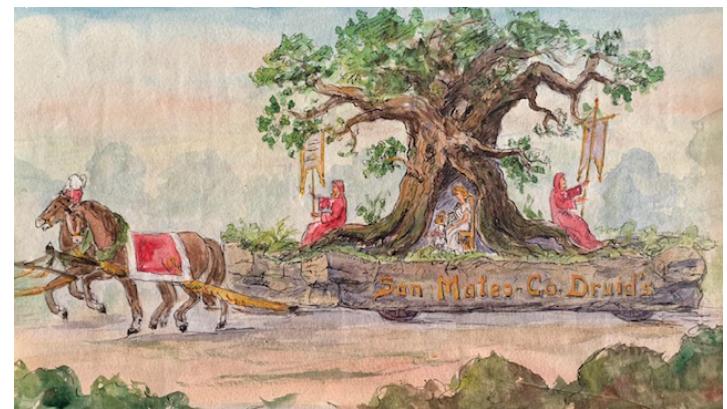
New York: Alexs. Kann, Script, [1871-72]. Original calligraphic banner, 55 x 44 cm, written on parchment (presumably vegetable), attached at the top to a wooden pole, with one of the two decorative end dowels missing. Some expected wrinkling and little spotting, otherwise very good.

600.

¶ Handsome calligraphic banner, produced by a calligrapher in Brooklyn (411 Fourth Ave, Park Slope) in which members of this National Guard unit offer their sympathy and condolences to their comrade, Lieut Abraham L. Batterson upon the death of his married daughter [who here remains nameless]. The Grays recognized in the “upright and honorable life” of Batterson’s daughter “those womanly virtues and qualities that tend to make an Exemplary Life, a Loving Sister and a Dutiful Daughter.” I will refrain from any historical parsing. Apparently this unit was formed at the beginning of the Civil War by meat dealers and butchers at Brooklyn’s Washington Market.

Outsider Art on Parade

17. [California] Three original watercolors of three elaborate floats that participated in the Fourth of July Parade of 1907 in South San Francisco (San Mateo County). These pieces depict the floats of three different fraternal groups, including the “San Mateo Co. Druids” with their huge (understandably!) oak tree. These illustrations are also a visual record of the floats of some local Vikings, and another one of local Vestal Virgins. As a contemporary newspaper account noted before the event, the highlight of the holiday festivities was to be a parade through the town’s main street. “In the parade will be many floats as the rivalry





between the fraternal organizations throughout the county is great and each will strive to outshine its rivals in the uniqueness and elaborateness of floats.” At this date, it is difficult to say who of this trio would have taken the prize. The pieces measure: Druids, 9 x 15.5 inches; Vikings, 10 x 16 inches; Virgins, 10 x 17 inches. None are signed. Before we bowed alone, we paraded together.

350.

18. [California] Dassonville, William. Untitled portrait of four children dressed as harlequins. 6x8 inch original photography, signed in the lower corner by Dassonville, tipped to inside one of the publisher’s 10 x 12 in. studio folder, with discreet gilt type: *W.E. Dassonville/ San Francisco*. No date, ca. 1910-1920? 200.

¶ Charming studio photo by one of the leading professional photographers of San Francisco of the time. “Whether photography is or is not an art is no longer a question. It is,’ declared William Dassonville in 1902 at one of his lectures on photography as a fine art. He ran a commercial photography studio in San Francisco, making landscapes as his artistic expression. In 1904 Dassonville became secretary of the California Camera Club, then the world’s largest amateur photographer’s organization, and also contributed to Camera Craft, the club’s influential journal. In the 1920s Dassonville created a velvety surfaced photographic printing paper that was a favorite among Pictorialist photographers, though the formula is now lost. He sold his studio in 1924 in order to manufacture the paper full time” [J. Paul Getty Museum].



“Never before has the ingenuity and the genius [sic] of man accomplished its equal”

19. [California] [Official Exposition Hotel Bureau] *The Panama-Pacific International Exposition, San Francisco 1915. Natural Color Views of Some of the Beauty Spots.* No place or date [San Francisco, 1915]. Large single-sided (56.5 cm) color lithographed illustrated promotional poster with nine captioned lithographed views + text below. Very good. **100.**

¶ Presumably a promotional poster, issued after the Exposition’s opening, by the Official Exposition Hotel Bureau, an entity created by the Exposition to replace the former San Francisco Hotel Bureau. Pushing the color and splendor of the Exposition—“a concrete exemplification of the lofty ideal of which man, heretofore, has only to dream”—one could take advantage of the “low railroad fares” and by making hotel reservations through the Bureau, “get the benefit of low hotel rates” [one of the Bureau’s chief objectives, as a co-operative clearing house for 100” local hostelleries]. See Abigail M. Markwyn, *Empress San Francisco: The Pacific Rim, the Great West, and California at the PPIE* (2014), pp.87-88.



***From the Library of a California Pioneer.
Silicon Valley's First Doctor Studies the Nervous System***

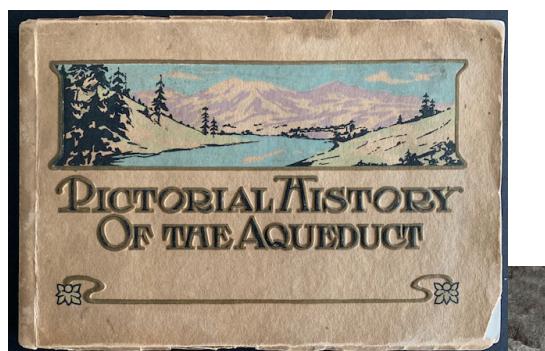
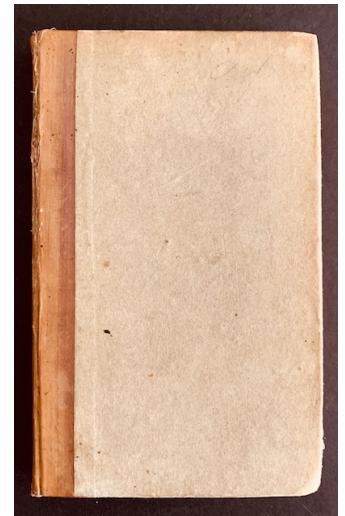


20. [California] Johnson, James. *A Treatise on Derangements of the Liver, Internal Organs, and Nervous System.* From the third London edition, revised and improved. Concord: Horatio Hill, 1832. 18.5 cm. 234pp. Original contemporary cloth over plain boards, with printed paper spine label; minor repair to front hinge. With the decorative printed book plate of “Dr. Benj[amin] Cory/ No [203]” on the front pastedown. And with Cory’s dated signature—*Benj^m. Cory/ Nov. 1851* written directly on the board. **400.**

¶ An oft-printed book (more so in England) by a doctor/ship’s surgeon (1777-1845) who specialized in diseases of tropical origin—although this 1832 printing fairly uncommon: OCLC only notes two holdings of this edition (NH Historical Society, Univ. of Otago/New Zealand). **However**, this copy is of more interest because of its provenance: Benjamin Cory (1822-1896) has the distinction of being known as San Jose, California’s first doctor.

In 1847-- after serving a brief stint as a partner in his father's medical office in Oxford, Ohio-- Cory decided to emigrate to the West Coast. He traveled overland from St. Joseph to Portland (May 1-Oct. 21), then a month later sailed to San Francisco. Cory made two long trips to the gold mines at the height of the Rush, in 1848-49, working the diggings as well as plying his medical trade. As Cory's great-great-granddaughter later documented, the Doctor wrote [on Nov, 6, 1848] to his brother back in Ohio, "I tell people that I can get more gold in the mountains by digging and trading, than my conscience will permit me to charge my patients. I tell them that I have quite the practice of medicine; I am occupied with other pursuits more congenial to my feelings. But it all does no good when a man begs of me to go and see his friends I cannot but go." As Ahrens-Key adds, "By December the Doctor traded his gold pans, shovel and pickax for the scalpel, medical books, and...politics" [Dr. Benjamin Cory, *Pioneer and First Medical Physician of San Jose, California*, 2011, p.19].

Besides serving as San Jose's first doctor, Cory was also a member of the first California Assembly—and in fact, the first meetings of this legislative body, in California *first* capitol [San Jose] occurred in Cory's office (for which he billed the State, \$200 a day), in December of 1849. At the time of his acquiring this book in 1851 and adding it to his library as book no. 208)—a reader can imagine that a treatise on the liver could be useful to someone dealing with life in California in 1851—Cory had begin a five-year stint at a member of San Jose's Common Council [1851-1855]. He later served in many civic and medical positions [e.g., serving on the Board of Education, co-founding the local hospital]. Included as one of leading citizens in Shortridge's 1895 **Santa Clara County and Its Resources** (pp.236-7).

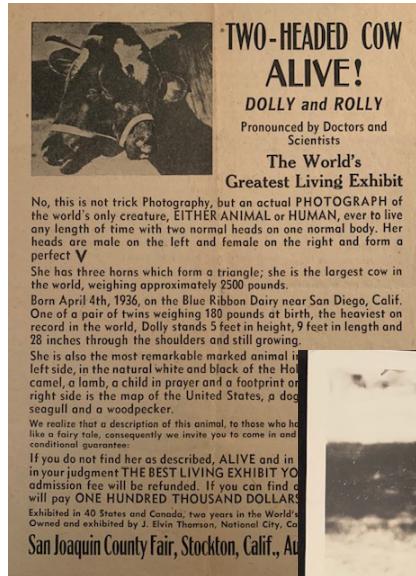


21. [California] Kelly, Allen. *Historical Sketch of the Los Angeles Aqueduct, with Map, Profile and Illustrations.* Photos by Bledsoe. Compiled and Produced by Times-Mirror Printing & Binding House, 1913. Oblong 8vo. 37pp + 96pp illus + folding map + folding profile. Pictorial embossed wraps, rubbed and creased with a few light stains (usual condition). 125.

¶ Excellent pictorial account of the building of the Aqueduct-- many photos of constructing conduits, tunnels, siphons, etc. With a history of the Project, beginning with a dual portrait of the two originators: Mulholland and Eaton. Best contemporary collection of images on the building of the Aqueduct.

22. [California] Kliban, B[ernard]. *Synanon Street Scene, June 29 30. 100 Lombard at Samsome n the City of Saint Francis.* San Francisco? 1968] Single-sided color printed poster, 57.5 x 47.5 cm, very good condition. 150.

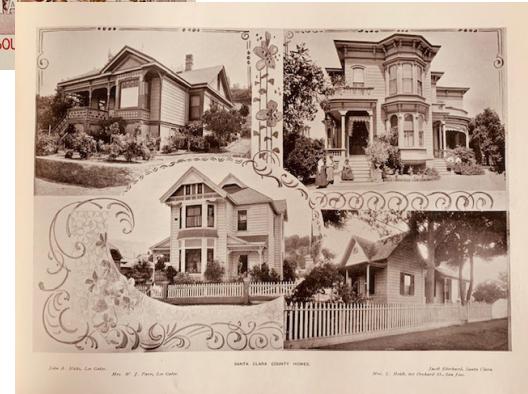
¶ Quasi crazy-guilt/psychedelic poster—depicting a clown doing a hand-stand-- by the (later) famous San Francisco based cartoonist (1935-1990), created for a public street fair sponsored by the former drug rehabilitation program now (by this date) an alternative brain-washing cult.



Two Heads Are Better Than One, Sometimes

23. [California] Thomson, J. Elvin. *Two-Headed Cow Alive! Dolly and Rolly Pronounced by Doctors and Scientists, The World's Greatest Living Exhibit.* [Stockton? Ca. 1940.] Single-sided printed broadside (27.5 cm) with inset halftone. PLUS: one real-photo captioned postcard (same image as on the broadside). PLUS: real-photo card with image on one side and verso with descriptive printed text. The package: 200.

¶ Promotional pieces for this side-show wonder, with the broadside promoting Dolly/Rolly's appearance at the San Joaquin County Fair in Stockton. On the verso of the photo card with the text, a viewer added in manuscript: *"all 4 eyes blink. She eats with cow's head and slobbers with bull head."* Good to know. The cow's/cows' owner operated his booking office from National City (San Diego County), California.



24. [California] Shortridge, Charles M. [intro]. *Santa Clara County and Its Resources. Historical, Descriptive, Statistical. A Souvenir of the San Jose Mercury 1895*. [San Jose: Union Photo Engraving, 1895]. Heavy oblong 4to (30 cm). Full-page tinted map + 319, (5)pp + cloth-backed color pictorial wrappers. Profusely illustrated—almost every recto being a captioned montage of halftones—homes, businesses, landscape, etc. Slight wear on spine otherwise a fine copy; with a promotional flyer tipped to front end-paper.

175.

¶ As editor and proprietor of the *Mercury*, Shortridge modestly proclaimed this large work to be “The most beautiful and most practical books every issues descriptive of a County and its resources.... A work of art typographically, and of unusual literary excellence. Valuable as a history, reliable as to statistics, and unapproached as an exposition of the details of the fruit growing industry.” With a useful Index. As the publisher shows, Silicon Valley has a long history of slinging the ham (so to speak). Well illustrated within California; worthy of more holdings elsewhere. Issued in wrappers [“Bristol board”] and cloth.

History of Foreign Journalism in San Francisco

25. [California] W.P.A. Journalism Project. *History of Journalism in San Francisco. Vol. I. History of Foreign Journalism in San Francisco*. San Francisco: March 15, 1939. 4to (27 cm). [vii], iv, 95pp, mimeographed on rectos only + cloth-backed wrappers with large photographic print [designed by Althea Dunleavy of the National Youth Administration] mounted on the front cover. Edited by Emerson Daggett, supervisor of this project. Issued as “Monograph I from History of Journalism.” Slight wear on spine, otherwise very good.

250.

¶ The first of seven separately issued volumes in this series, published (in mimeo only) between 1939 and 1941, with the last volume (*Anthology of Editorials*) assembled by the local Federal Writers Project unit. The work is virtual historical directory of the foreign-language newspapers in San Francisco, and not surprisingly this deeply-researched volume is often consulted as a primary source in studies of ethnic groups in northern California (e.g., the Jewish press, the Portuguese press, the Chinese press). Philip J. Ethington called this a “remarkable series undertaken by the Work Projects Administration” (*The Public City: The political constructions of urban life in San Francisco, 1850-1900*, p.29, n49).



26. [Cuba] Asociacion de Almacenistas y Cosecheros de Tabaco de Cuba.

Concurrencia a la Exposición Ibero-Americana de Sevilla, 1929. [Habana:

Tallers Tipograficos de Cultural, 1929.] Large 8vo (24 cm). 78pp + color pictorial wrappers, some expected light spotting on wrapper, otherwise good. 125.

¶ Excellent overview of the Cuban tobacco trade—principally the growing of leaf tobacco and the production of Havana cigars, here now protected under the umbrella term as “Habana”. Many tables on productions and trade of the various tobacco products, text of treaties, auctioning of tobacco, the health effects of tobacco (of which there was much difference of opinion—but smoking was not especially attractive to “the feminine genus”). Published for the 1929 Ibero-American Exposition in Sevilla.



Original Patriotic Postcard Art



27. [Cuba] Soldevila y Camps, Pedro. Two original watercolors, featuring the Cuban flag, printed on postcard stock and addressed to recipients in Barcelona. Signed and dated (República de Cuba, 30 de Agosto, 1902; República de Cuba, 31 de Agosto, 1902). 9 x 13.5 cm. Each with a penned message on image side and signed. 250.

¶ Two originally created postcards by a Spanish man living in Cuba, made for and sent to an aunt and a cousin living in the Gracia neighborhood of Barcelona. One card depicts a soldier holding the Cuban flag, and with a message from Pedro to his Aunt Rita; drawn on blank postcard from the Cuban post office (printed verso, with manuscript address). Second painting shows a Cuban flag in a palm tree, at the bottom

of the card, a signed message from Pedro to his cousin Asuncion. Verso of the card has hand-printed text to mimic an official postcard. Although designed in 1849, the Cuban flag (as shown in these two paintings) was not officially adopted until Cuba had gained its independence on May 20, 1902, and then the flag became a tangible symbol of Cuba's sovereignty and independence. Spain's loss of Cuba after the Spanish-American War had a significant psychological and economic impact on Barcelona: the ties between the city and the island were strong and personal. These two original painted cards are excellent examples of a kind of “outsider patriotic art.”

Statistics as Graphic Propaganda

28. [Economics] Instituto Nacional de Estadística (Spanish Government). [San Sebastian: Valverde, 1949-54.] Group of 17 original color illustrated postcards and flyers, each describing (or graphically representing) the statistical state of a particular Spanish industry or a product manufactured in Spain, 1949-1954. 250.

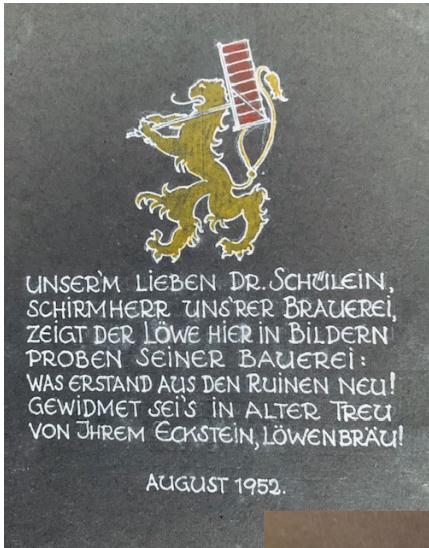
¶ Collection of original postcards and flyers, collectively presenting a fascinating piece of propaganda designed to show the Spanish economy—still suffering from the Civil War—in a positive light. The group includes 10 unused original postcards—all illustrated by A.L. Padial-- each focused on a specific topic: *cotton production, wool, electric energy, canned seafood, minerals* (e.g., sulfur), *artificial textiles* (e.g., rayon), *hydraulic products, cement, infant mortality, and overall economic growth*. The seven 6pp illustrated flyers cover growth of occupations, highway and train expansion, the textile industry, electricity, education, construction, and reindustrialization. All of these pieces incorporate imaginative solutions to producing pictorial graphics for statistical information.



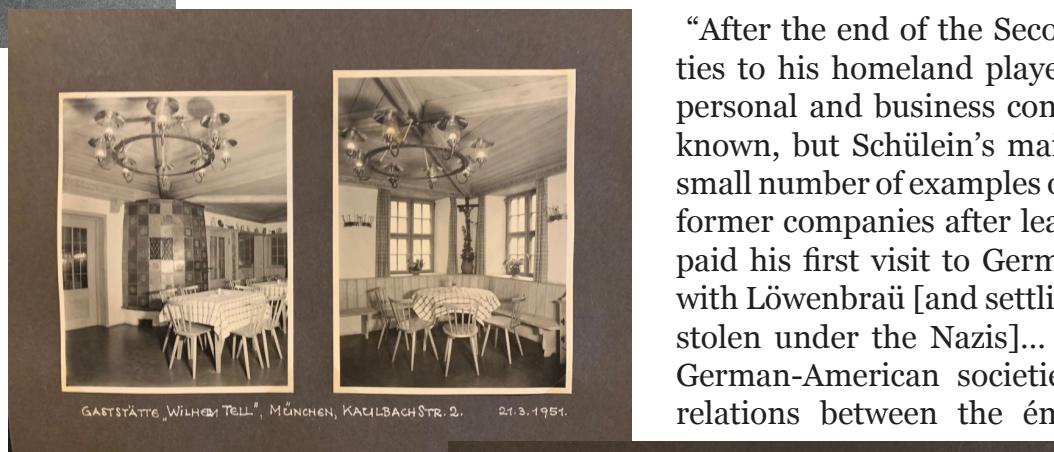
RED CROSS, (BÜRGERBRÄUKELLER) 1945/46

Restoration of Bavarian Beer Halls During the US Occupancy, 1945-1952.

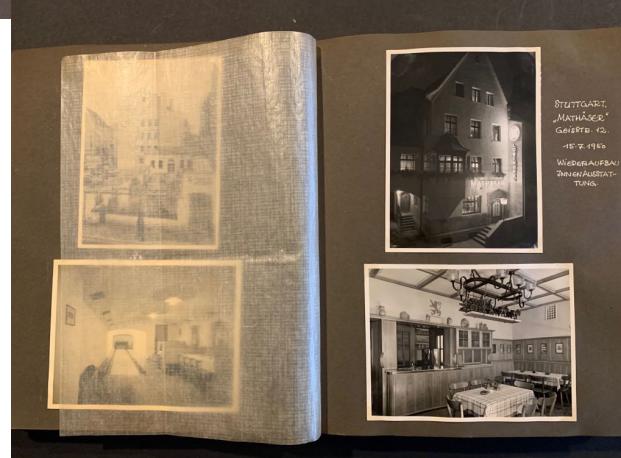
29. [Economy] Löwenbraü Cie. A unique commemorative post-War photograph album, documenting this large Bavarian brewery concern's repaired and restored beer halls; assembled as a memorial tribute to the company's former director, Dr. Hermann Schülein (1884-1970), in honor of his support of the restoration program. [Munich: August, 1952.] 24 cm. Composed of 32ff with 126 original mounted photos (8.5 x 19.5 cm) plus two larger photos (12 x 17 cm); interleaved throughout with tissue guards. Calligraphic dedication (poem) on first leaf. Clearly printed captions in white ink (with location and date) for each beer hall on the leaves. Bound in custom three-quarter blue morocco over plain boards; fine copy. 1,750.



¶ Hermann Schülein was the second son of the Munich brewer Joseph Schülein and his wife, Ida Baer. After earning his doctorate in law in 1910, he entered the brewery trade by joining his father at Unionsbraerei Schülein & Cie, serving as one of its directors. In 1921, this company merged with Löwenbräu AG, and in 1924 Hermann became the large concern's managing director. By 1933—with the Nazis branding the Löwenbraü brew “the Jew’s beer”—Joseph was forced off the board and into retirement. Hermann was able to hang onto his position until 1935, but when the Nazis completely “Aryanized” the economy, Hermann was forced to sell, and in December of that year he fled to Switzerland and then to America. Hermann received some financial aid from non-Jewish managers of the firm—in fact, Löwenbraü loaned him the money (estimated to be \$100,000 at the time) to pay off the “Reich Flight Tax.” Upon arriving in New York, Hermann was able to get a management position with Leibmann Brewery (manufacturer of Rheingold Beer) and subsequently became its managing director. In 1944 he became a naturalized citizen. Despite yearly visits to Munich after the War, Hermann remained a resident of his adopted country.



“After the end of the Second World War Hermann Schülein’s strong ties to his homeland played no small part in the reviving of severed personal and business contacts with Munich.... Not many details are known, but Schülein’s maintenance of his ties to Europe is one of a small number of examples of emigrants who stayed in contact with their former companies after leaving Germany. In summer 1948, Schülein paid his first visit to Germany and before long was ‘in close contact’ with Löwenbraü [and settling numerous restitution suits over property stolen under the Nazis]... In addition to his membership in various German-American societies, Schülein did a great deal to improve relations between the émigré community and postwar Germany, contributing to care package donations and leading fundraising campaigns to rebuilding historic buildings damaged or destroyed in the war” [Mürzel & Schriber, pp.12-13]. Thus, this album documents an incredible act of public charity. As the poetic dedicated states, Schülein’s pre-War support of the company helped “the New to Rise from the Ruins.”



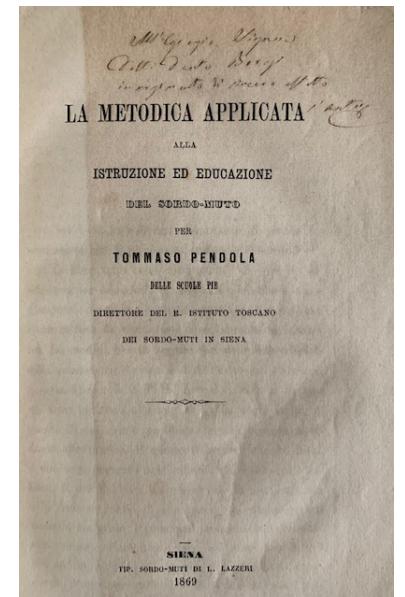
The photographs in this special album show the interiors and some exteriors

(mostly the front entrances) of Löwenbraü beer halls in Munich, Rottach, Stuttgart, Bad Reichenhall, Rosenbeim, Utting, Herrsching, and other towns in southern Germany. Captions written on the black album leaves identify the town, building, and dates they were re-opened (presumably after restoration). The album opens with photographs of the firm's main (and most famous) beer hall, the Bürgenbräukeller. Ironically, this large hall was popular in the 1920s with the fledgling Nazi Party and it was here, in November 1923, that Hitler launched his Beer Hall Putsch and his attempt to overthrow the Bavarian government. Later (in 1939) this Hall was the site of an attempted assassination of Hitler. During the War, it was heavily bombed, and during the Occupation the space was used a social hall by the Red Cross. Although Bavarian beer halls—here often with the size and appearance of small comfortable restaurants—were normally very public (and crowded) spaces, these photographs stress the architecture and furnishings, with much variation in style. Not one person is visible in any of the interior views. The restoration of these spaces shows how important the halls were to the social and commercial fabric of their communities.

Cf. Münzel, Martin and Beate Schreiber. *Hermann Schülein*. In: *Immigrant Entrepreneurship: German-American Business Biographies, 1720 to the Present*. Bd. 4, edited by Jeffrey Fear. German Historical Institute.

30. [Education] Pendola, Tommaso. *La Metodica Applicata alla Istruzione ed Educazione del Sordo-Muto*. Siena: Tip. Sordo-Muti di L. Lazzeri, 1869. Large 8vo (23.5 cm). 280pp + printed wrappers. Signed presentation from the author on the title page. Additional errata slip tipped to p.274pp. 200.

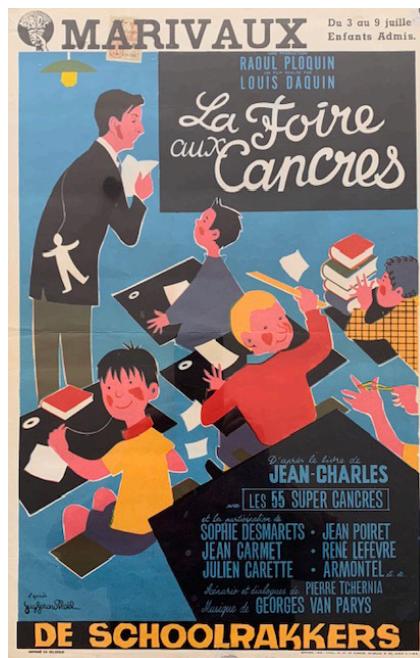
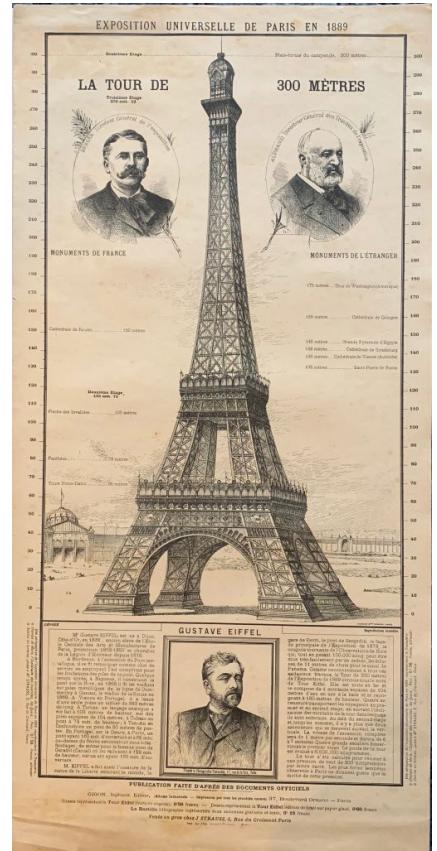
¶ Very detailed instructional book on teaching language skills to deaf-mutes, by the director of the Royal Tuscan Institute for Deaf-Mutes in Siena. Much relating to specifically of grammar and comprehension... e.g., specific chapters on different prepositions, or the conjugation of specific verbs, or the use of the word perché. OCLC located two holdings—Gallaudet and Univ. of Vermont.



Tall Broadside for a Tall Tower

31. [Eiffel Tower] **Gigon. Exposition Universelle de Paris en 1889. Le Tour de 300 Mètres.** Paris: Gigon, [1889]. Large (33 x 68 cm) single-sided “zinc” print, printed and published by Gigon and sold by J. Strauss (of Paris). Light foxing on the blank verso; recto clean and very good. 350.

¶ Fine contemporary print of the iconic Tour, issued for the opening of the Exposition Universelle, featuring the structure flanked by portraits of the Exposition’s General Director (Berger) and the Director General of Works (Alphand) while printed below the graphic is a portrait of Gustave Eiffel that is flanked by four paragraphs of text explaining the building of the structure and numerous statistical and construction facts. The print also has a metric measurement printed on both sides and with comparative facts printed at appropriate places, to show how the 300-meter high Tower compares with other existing structures (e.g., Notre Dame a mere 66 meters, the Washington Monument only 175 meters,). Text at the bottom of the print notes that it was also available with the text in English, and also on de luxe glazed paper. Any format today is rare. OCLC notes two different folding pocket guide maps published by Gigon (at BNF) but not this large separate print focused on Tour Eiffel.



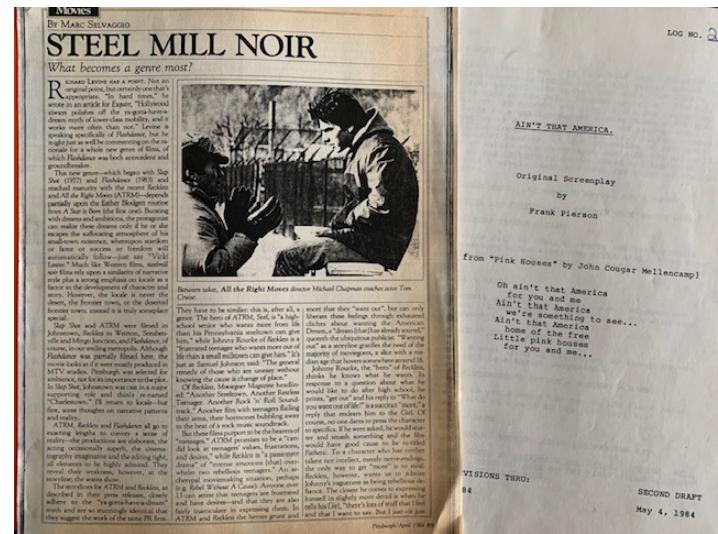
French Dunces

32. [Film] **La Foire Aux Cancrez.** Bruxelles: Affiches Wic, [1963.] Original color printed poster for the distribution of this 1963 French-produced film in northern France, Belgium, and Holland. At the top of the poster is printed the name of a specific movie theatre where this was posted, with a cancelled revenue tax stamp (e.g., allowing for public display). Colorful illustration by Guy Gerard Noël (1912-1994), a very prolific designer of movie posters in the 1950 and 50s. This black-and-white film, “The fair of the dunces,” was subtitled “chronicle of a school year.” As a colleague says, “It’s all about the children!” 85.

33. [Film] **Pierson, Frank. *Ain't That America.*** No place, May 4, 1984; revisions through June 7, 1984. 4to (28 cm). 125pp, printed from type on rectos only + plain orange wrapper (folder). Note at the top of the title: No. 20. Laid in: *When the Fire Dies: A special report on Pittsburgh's laid-off workers* (Pittsburgh Post-Gazette, Dec. 39, 1985, pp.31-42, illus) AND *Steel Mill Noir: What becomes a genre most?* By Marc Selvaggio (Pittsburgh Magazine, April 1984). 350.

¶ Original unproduced film script by the author of *Dog Day Afternoon*, and co-writer of such movies as *Cat Ballou*, *Cool Hand Luke*, and the remake of *A Star is Born* [plus more], Pierson also served, twice, as President of the Writers Guide of America West and as President of the Academy of Motion Picture Arts and Sciences. In this particular screenplay, Pierson created a drama about disenfranchised mill-workers, specifically those living the Western Pennsylvania. By the date of this script, most of the regional mills were literally gone—demolished. Once when Pierson was in town doing some research, he read a magazine article (*Steel Mill Noir: What becomes a genre most?*) by one Marc Selvaggio, who had written a critical review on the then-current fad of movies about... unemployed steelworkers. The two men met and talked about the topic over dinner... Mr. Pierson later sent this screenplay to Mr Selvaggio.

Of this work, one anonymous fan wrote, “There’s a wonderful scene in one of Frank’s unproduced scripts called *Ain’t That America* where the guys in the row house in Pittsburgh are in their backyard looking up at the stars – and they know it’s time to leave that place. Seeing stars meant no pollution, no more jobs – the factories had closed down. Frank always gave advice that pointed you to the heart of the matter and to a way of communicating that followed that wise old advice – show, don’t tell. He was a master and a mentor and one of the greats” [from the Comments section of an obituary in the on-line magazine, *Deadline*, July 23, 2012]. Film critic Stephen Rebe once ranked this script as one of the “10 best unproduced, still-unfilmed” screenplays” (*Movieline*, Nov. 1, 1992). The title is from John Cougar Mellenkamp’s song, “Pink Houses.” The last scene was to depict a steel-mill be exploded, while Mellenkamp’s “dream waltz/rock” song, “Golden Gates” played over the credits.

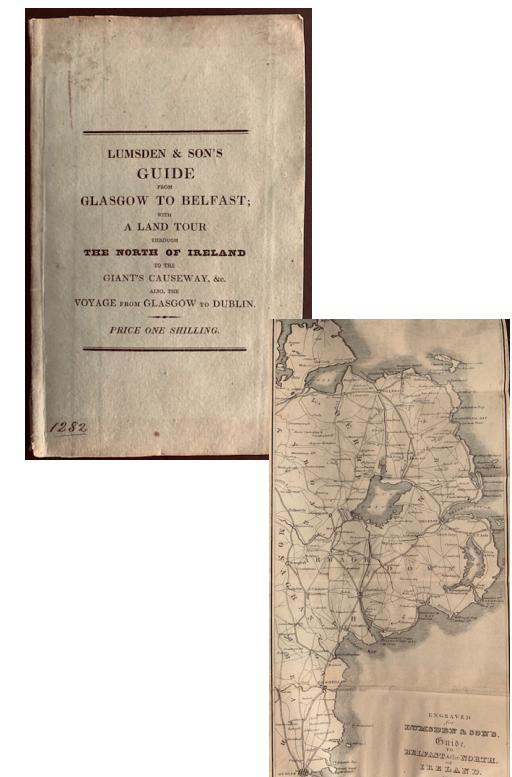




34. [Gastronomical] **Krassich, Ada Bonfiglio, comp. Almanacco della Cucina 1935-XIII. L'Amico della Massaia. Consigli di Economia Domestica, Menus Giornaleri—500 Recette per Cucina—Dolci—Conserve.** Milano: Casa Editrice Sonzogno, [1934]. 21 cm. [12], 230pp. Text vignettes; cartoons about food throughout. Original color pictorial wrappers, very good. 300.

¶ A rare fascist-era culinary almanac, with a monthly calendar (noting the daily saints) followed by 12 sections arranged by months [ostrich is particularly tasty in February, I learned], with prose recipes, each section prefaced by an introduction about food for a particular month, and a full-page cartoon around the theme of cooking/eating/shopping. OCLC only notes Krassich's 1937 *Almanacco* at the Biblioteca Nat. Centrale di Roma.

35. [Ireland] **Lumsden & Son's Guide from Glasgow to Belfast; with a Land Tour through the North of Ireland.** A new and revised edition. Glasgow: James Lumsden & Son, 1831. 17.5 cm. 59pp + folding engraved map (36 cm) bound in as frontispiece + original blue wrappers, slightly soiled. Laid in is a separate small engraved map of post roads in England and Wales (from Owen's Book of Roads). Handy narrative guide to this area with an excellent detailed map. OCLC notes four holdings—only Yale in US. 200.



“I Read And I Play”
Moveable Educational Paper Toy.

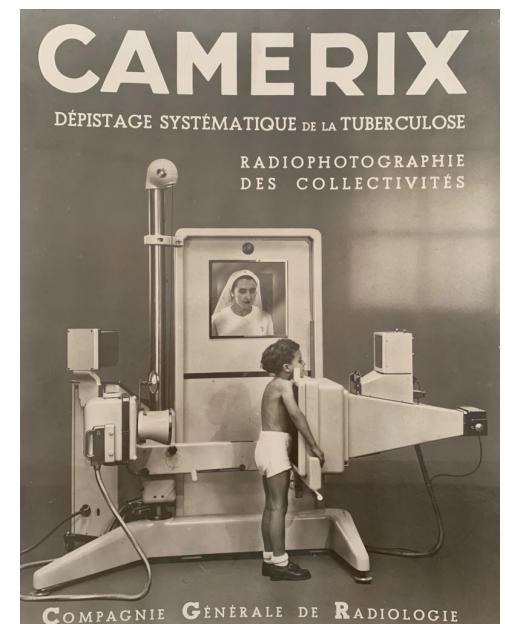


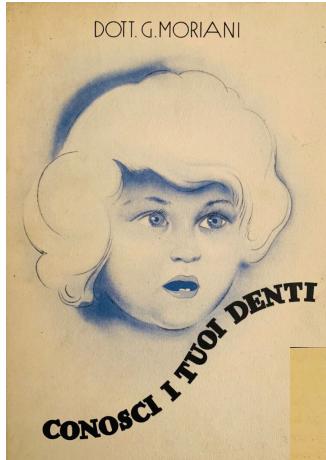
36. [Language] **Corroto Gutierraz, Senén.** ***Yo Leo y Juego: Juego educative para la enseñanza de la lectura.*** Madrid: Instituto San José de Calasanz de Pedagogia, 1958. 8pp + wrappers; with double-sided moveable illustrated paper paddle (with handles) + 25 round illustrated wheel inserts. With original illustrated “bag” for holding all items. **150.**

¶ Complete set of items required for this “educative game for learning how to read,” with a printed guide from the author plus 25 circular wheels—18 cm, printed both sides, with small illustrations on verso—plus a moveable die-cut paper paddle (with handle, and small brass nut) revealing on one side when a wheel is in place, a particular word shown in the “mouth” and “brain” of a boy; on verso, the same word appears in the mouth, but in the cerebral section, there is an pictorial representation of the word. Thus, helping the fledgling reader connect the spelling with the object. Fine and complete set, no batteries required. OCLC locates three holdings, *todos en españa.*

Photographic Sales Placard

37. [Medical] **Compagnie Générale de Radiologie.** ***Camerix. Dépistage Systématique de la Tuberculose. Radiophotographie des Collectivités.*** [No place or date, ca. 1940.] Large black-and-white photograph mounted to stiff backing board, 40 x 30 cm, showing a young boy standing in front of a large x-ray camera operated by a nurse. Promotional piece for Camerix x-ray cameras, advertising their use in systematic screening for tuberculosis. **200.**





A Good Fascist Has Good Teeth

38. [Medical] **Moriani, Dott. G[iuseppe].** *Conosci I Tuoi Denti.* Genova: [Barabino & Graeve, ca. 1940]. 23 cm. 46 + (2)pp illustrated sheets on perforation stubs [intact] + color illustrated boards. Color vignette illustrations throughout by the painter, VS. Nicouline. Signed inscription by Moriani on the free front end-paper. 125.

¶ A Fascist approach to juvenile dental care—in fact, the child (and parent) is warned that good teeth are important if one wished to become a soldier, sailor or pilot for Italy. Straight teeth are like uniformed sailors standing at attention! The last sheet, with a diagram of the month (and with a key to the teeth) was intended to be used in an examination, with the sheet then removed for medical records. OCLC locates one holding of this Genova-published edition (Museo Storico), although there are also copies at the Biblioteca Nazionale Centrale (Firenze) and the Biblioteca del Ministero della Salute (Roma). There is another issue, printed and published in Rome in 1939, and issued in wrappers—of which there are copies at the Terni (IT) town library (Biblioteca Comune) and at UCLA's Biomedical Library.

Amsterdam Picks Up the Beat After the War.

39. [Music] **Amsterdam in a Post-War Swing.** Oblong quarto album (15ff) filled with **68** publicity photographs and souvenir cards from many performers active in Amsterdam in 1946. With signed portraits... Cees de Lange, Jane De Vries, Nelly Vershuur... plus many musical groups, from trios to full orchestras... Joes Remo and his girls, Teddy Walker's Caledonians, Nic. Van Oostrum and His Hot Mixers, Kilima Hawaiians... actually a number of different Hawaiian-themed group. Apparently hot jazz and hula were the thing in Amsterdam right after the war. Many cards signed or inscribed. Apparently assembled by a local aficionado or by someone actually in the business... booking agent, club promoter, fellow artist. 400.





Giacomo Puccini's Father's Vespers

40. [Music] [Puccini Michele] Programma per le Tre Sacre Funzioni Musicali da Eseguirsi nella Chiese Metropolitana di Lucca, Nei Giorni 13 e 14 Septembre 1852. Lucca: Tipografia Giusti, [1852]. Single-sided printed broadside (43.5 x 28.5 cm) in a variety of typefaces; right side trimmed, light fold marks otherwise very good. **150.**

¶ Large broadside program describing the pieces to be played in a concert of sacred music at Lucca's main cathedral—two vespers and a sacred mass—each composed by the leading musicians in this Tuscan city: the Illustrious Pro. Michele Puccini (1813-1864), Prof. Giovanni Pacini (1796-1867), and the prolific Signor Rustici Giuseppe (1813-1856). At this time—four years before the birth of his prodigal son, Giacomo in 1858—Michele Puccini was fourth (and last) in a generational line of Puccini men to serve as *maestro di cappella* of Lucca's Cattedrale di San Martino.



Ennui in a Tuxedo. Original work by Italian painter



41. [Orig. Art] **Calamida, Umberto.** Signed charcoal-and-watercolor caricature portrait. (Genova). 1949. 49 x 32 cm, on board. Signed and dated lower left and other signature on the back. 450.

450.

¶ Excellently executed by a master of caricature, depicting a bored man, “in his cups” as it were, in night-club setting. A small newspaper clipping applied to the back praises Calamida’s skill and notes that his drawings had just won some prizes at the New Lido in Genoa. Calamida (1896-1964), a Genoese, painter, portraitist, caricaturist, humorous draftsman, poster artist, prolific and very popular artist of the early 1920s, produced advertising images (e.g., posters, postcards) for Italian industrial companies and businesses. He was admired for his witty and elegant portrayals of writers, actors, singers, clinicians, lawyers, magistrates, generals, sportsmen, innkeepers and restaurateurs.

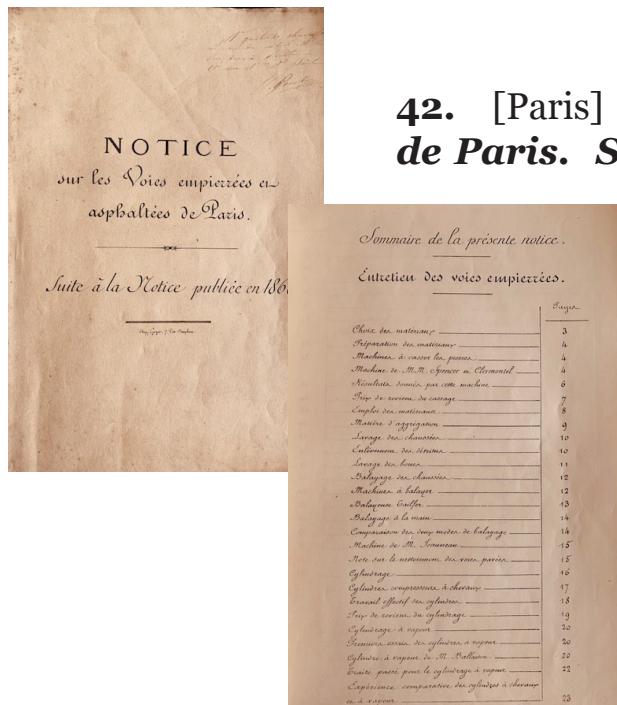
We'll Always Have the Streets of Paris

42. [Paris] [Homberg, Eugene] *Notice sur les Voies empierrées en asphaltées de Paris. Suite à la Notice publiée en 1860.* [Paris]: Imp. [Lith.] Goyer, n.d. [1865]

Folio (32 cm). [4], 67, 20p + two engraved plates (one folding) + six engraved plates of charts. Original printed wrappers, some spotting on front cover; faint presentation inscription on the front cover. Also signed by Homburg at the end of the main text, on p.64 450.

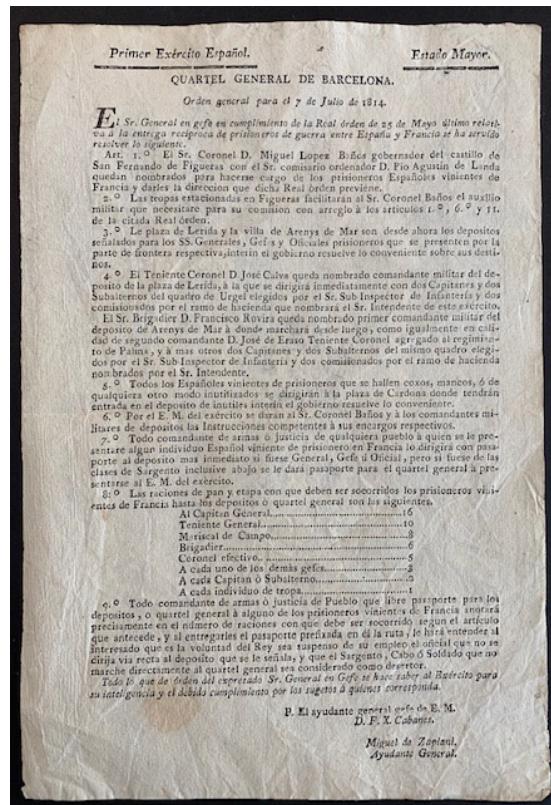
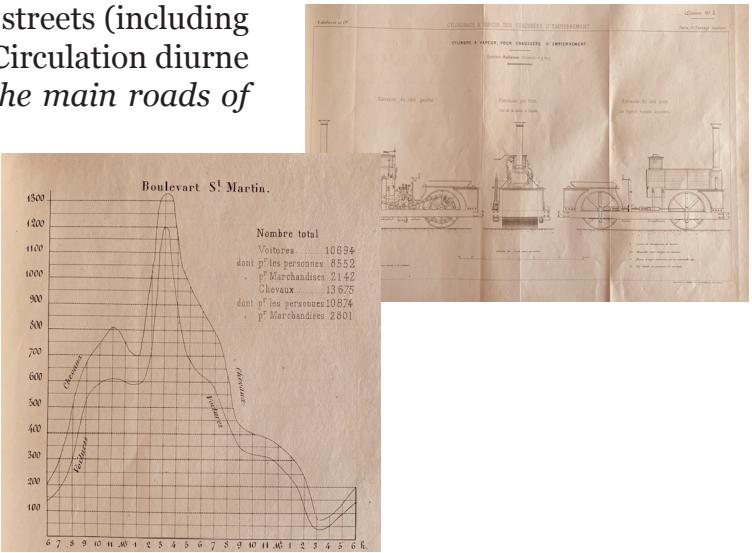
450.

¶ Rare lithographed report—with two appended steel-engraved plates-- by Eugene Homberg (1771-1876), the chief inspector general of the bridges and roads of Paris, including responsibility for the repair and paving of the city's many streets and boulevards, here in the heyday of the Second Empire and the city's transformation of Paris under Baron Haussmann's direction. Haussman had, in fact, selected Homberg for this position when the Baron reorganized the municipal administration in 1854. As is evident in this report, Homberg was directing his own transformation of the city, literally at the ground level, and the report includes a wealth of information on the use of the city's thoroughfares—by horses, carts, wagons, carriages and other vehicles. The main 67-page text is followed by



20 pages of detailed tables, covering much on traffic and use on the city's principal streets (including omnibus use), and concludes with six engraved plates of "Courbes représentant la Circulation diurne sur les principales Voies de Paris" [Curves representing the daytime traffic on the main roads of Paris].

This work appears to be a companion to Homberg's contemporary work of the same title (Paris: Dunod, 1865, 87pp + plates), although this private report, which is printed by lithography, has much more detail. In the Dunod issue, the visual information in the two plates included here (one showing three views of a steam-powered street-paver) is squeezed into one smaller plate. The 1867 printed report is known only in a copy at the BNF (also digitized); I have not located any copies of this different lithographed report. Homberg's offspring included the influential financier and art collector Octave Homberg (1944)-1907.



The End of the Peninsular War in Spain 1814. Bureaucracy of Feeding Former Prisoners of War

43. [Peninsular War] Cabanes, [General] D.F.X. Quartel General de Barcelona. Orden general para et 7 de Julio de 1814. No place or printed [Barcelona or Figueras? 1814.] Single-sided printed broadside, 30 cm. At top: *Primer Exército Español. Estado Major.* Slightly wrinkled, with a small old stain, otherwise very good 300.

¶ Official Orders from head of the Spanish Army on procedures for processing and feeding Spanish prisoners of war returning from France after the end of the Peninsula War. In this case, arriving at Figueras (in northern Catalonia, near the frontier). The Order spells out the exact rations of bread that were to be given to the returning prisoners, based on their rank. Cabanes also points out that any Saregant, Corporal or regular soldier who does not march directly to the Headquarters (where their single ration of bread awaits) will be classified as deserters. Not located in OCLC.

Highlights of Nova Lisboa, Angola, in 1956



44. [Photography] *A Sua Exceléncia O Mayor de Oakland. Recordação da Cidade de Nova Lisboa. 7 Junho 1956* [manuscript title]. Original photograph album. Folio (39 cm). Title leaf + 20 leaves of black paper, each with a tipped-on original photograph (23 x 22 cm), with specific manuscript identifying title, written on the leaf. Each photo is also protected by original transparent spider-web glassine leaf. Although the album lacks its original front cover (the rear cover is present), the manuscript title leaf is present and this is covered by the original glassine leaf, here signed in ink by five men, presumably colonial government officials.

300.

¶ The photographs are professional photographic views of prominent government and public buildings, public gardens and parks, and street scenes in Nova Lisboa—now known as the city Huambro in modern independent Angola. The Portuguese government had changed the name, from Huambro to Nova Lisboa, in 1928. However, during the period of independence, it was reverted back to Huambro in 1975.

¶ A souvenir presented to Clifford E. Rishell, then serving as the Mayor of Oakland, California, upon his visit to Angola. Rishell, who served as mayor from 1949 to 1961, was known as the “Ambassador of Goodwill for Oakland.” His visit to Angola in 1956 was before the independence war had begun, and it presents a view of an African city replete with colonial, Western-style buildings, many later destroyed in the civil war.

The 20 large photographs in this album—all in excellent condition—include the following (with brief white-ink captions penned on the album leaves):

1. Paços do Concelho	11. Um Jardim
2. Palácio do Governo	12. Viveiros Municipais
3. Palácio do Comércio	13. Dálias—Viveiros Municipais
4. Banc de Angola	14. Viveiros Municipais
5. Laboratório de Patologia Veterinária	15. Ava. President Craveiro Lopes
6. Uma Escola Primária	16. Praça de Lisboa
7. Hospital Regional (Em construção)	17. Um trecho da Cidade Baixa
8. Residência das Madres Enfermeiras	18. Rua Mariano Machado
9. Escola Industrial de Sarmento Rodrigues	19. Piscina do Clube Ferrovia
10. Monumento a Vincete Ferreira	20. Sé Cathedral

The Many Faces of Eve



45. [Photography] Bignon, F[ernand] *Monique*. 1951-52. [Gisors? 1951-52]. Collection of 48 original photographs, each 7 x 4.5 inches, on plain white mattes with image size of 5.5 x 3.75 inches; overall dimension of each matted printed, 9.5 x 7 inches. Photos numbered on verso: 1-19, 19bs, 20-22, 24-48. Laid into a vellum-covered folder with "Portraits/Monique" penned on the spine. **1250.**

¶ Fine collection of original portraits of one woman—*Monique!*—taken in various poses, fashions, and lighting, by Fernand Bignon (1888-1969), obviously in his studio (located at his photography shop) in the Normandy town of Gisors (Eure). While at first this group of 48 photos appears to something like a model's portfolio... the intriguing title photo, of Monique wearing a black mask, suggests that the subsequent photographs "unmask" or reveal the many personalities and moods of a woman. Monique appears as a teenager, as a noir moll, as pensive, or joyous, or playful. And the lighting and poses throughout tells us that we are in the presence of a professional photographer and model.

Best known as a member of the pictorialist movement, Bignon is also admired today as amateur filmmaker, making super 8mm films of life in Normandy. His photographic work is preserved at the ARDI-Photographs in Basse-Normandie and his films have been entrusted to the Pôle Image Haute-Normandie. An exhibition was dedicated to him at Villa Montebello in Trouville-sur-Mer from June to October 2010 as part of the Festival Normandie Impressionniste 2010.

Bignon began his career as a watchmaker apprentice in Caen (Calvados), where he became a photographer. In 1911 he became a member of the Société Caennaise de Photographie. Mobilized during the Great War, in 1919 he became a farmer in Mutrécy (Calvados) before buying a photography workshop in Gisors (Eure). He moved there in 1930 and worked there until his death. Although his landscape work in the pictorialist manner has been shown and published, Bignon also had an active trade in portraiture photography from his shop.

In one of her many appreciations of her grandfather, Frédérique Closier wrote: "Advice that he left us marked us all: framing, lighting. When taking a photo, we are asked to not 'make like paper' and to hurry up a bit!... To the store 'Studio Bignon' his customers were satisfied, the 'successful' photo and after much suffering, they returned and for the whole family! The result was harmonious, sober and tasteful as in a table beautifully staged, and well composed."



Bibliography: Hélène Decaen Le Boulanger (preface), with the texts of Céline Ernaelsteen and Frédérique Closier “Une vie en images”; Julien Faure-Conorton “Intimate visions of a Norman pictorialiste” and Valérie Vignaux “Professional photographer and amateur filmmaker or art to memory”, Fernand Bignon, photographer and filmmaker, Cabourg, Cahiers du Temps, 2010 . Another long essay on Bignon by his grand-daughter is on the website: <http://www.thydelor.eu/photographie/bignon.html>.



Algerian Cabinet Cards in Rare Folder

46. [Photography] Leroux, A[lexandre] A. Leroux, Peintre Photographie. Original cabinet cards. Alger, n.d. [ca. 1880]. A collection of 10 portrait photographs [four duplicates] on gilt-edged cabinet cards (with photographer's imprint on verso), from Leroux's "Atelier de Pose." Photos laid in the rare original embossed folder (of coated pink paper) from the Atelier. 350.

¶ This package consists of six different photographs—two cards of the same man, alone, dressed in “native” garb; two different photos of the same man, with a woman, also in costume; and two views of the woman, alone, one standing and one reclining. All photographs with the same “oriental-styled” backdrop. It isn't clear if the couple here were tourists who had “gone native” and wanted some souvenirs or if they were local residents. Leroux (1836-1912) mostly specialized in local scenes, many of which he documented in his rare *L'Algérie Illustrée* (1888-1892).



Singer Sewing Machine Trade in Central America

47. [Photography] **León, P[eter] F.** ***Singer Employees*** [et al]. [San Salvador, 1913-1916]. Oblong 8vo (25 cm) photograph album with 51 tipped or mounted small photos, with captions penned in white ink on album nine leaves + wrappers, with string tie. One leaf previously removed. Some wrinkling and wear; an amateur production. 350.

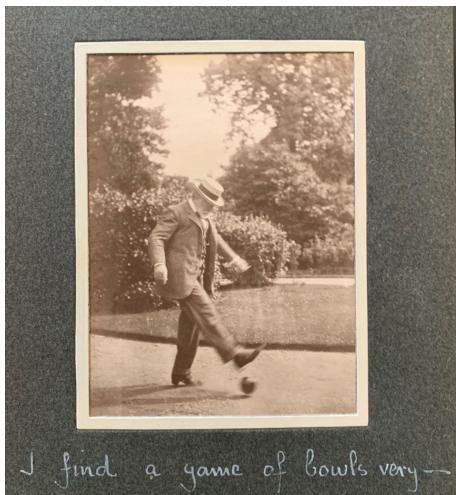
¶ Photograph album assembled by Peter León, the assistant manager for Singer Sewing Machines in San Salvador and also an amateur photographer who liked to snap pics of friends and family—often then printing regular and cyanotype versions of the same image—and photographs of co-workers and himself at his office. Various views of León's office [with a print of Chicago's Singer Building always visible on the wall] and some co-workers, including three pictures of Wilson Cook, manager of Singer's Maracaibo office in Venezuela. Cyanotype prints includes one of a group of women at an embroidery exhibition and another one showing Singer's stand at such an exhibition—these events were opportunities to exhibit the machines as well as the finish products, especially embroidery.

Although she focuses on Spain and Mexico in her interesting Phd. thesis, *Atlantic Threads: Singers in Spain and Mexico 1860-1940* (Florida Int. Uniiv., 2013), Paul A. de la Cruz-Fernández's research reveals the importance of sewing, and Singer machines, in Hispanic countries, noting that "Singer exhibits and the manuals prepared to guide visitors and promote embroidering by machine were the foundation of a worldwide standardization of home sewing practices" (157).

Cruz-Fernández adds: "The Mexican magazines *La Mujer mexicana* and *La Dama católica* [undoubtedly also available in San Salvador] fiercely promoted home sewing as an activity through which women demonstrated their bequest to the nation's both economic and social progress.... Catholic and right-wing women's magazines in Spain also focused on *labores* or embroidery. The magazine *Labores* began publishing in the 1920s, and used colored front pages of decorative flowers representing female sexual organs. In doing so, the *Labores* magazine created a union between the making of embroidery and women's sexuality, thus linking women's nature and biology (reproductive abilities) with their labor in the home. Embroidery, like home dressmaking came to embody women's most important social duties: motherhood and to being an ideal wife "(238). More recently, Katy Wilson of the BBC reported how sewing was also being used to help men: see her *Ending the cycle of gang violence in El Salvador* (BBC, Aug. 3, 2015).



**An Italian Composer Creates
A Photographic Day-In-the-Life.**



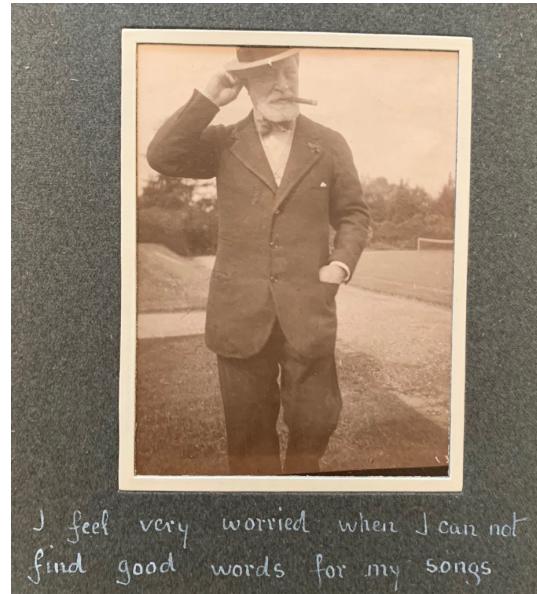
48. [Photography] Tosti, Paolo. *Illustrated Interview* [mss title on inside front cover]. [Wakehurst, n.d., ca. 1905-1910]. Oblong 16 cm album, 12ff, with 24 original photographs slipped in (10 x 7.5 cm), with penned captions in white ink on the album boards. Album newly rebacked.

1,250.

¶ An endearing and intimate album of 24 original photographs taken by the famous Italian composer, Francesco Paolo Tosti, in which he shared a day in his life at his British home (where he resided from 1894 to 1913, eventually becoming a British citizen, and then even knighted). Tosti also wrote the captions (in white ink) for each image. Read in order (see below), the captions comprise a brief essay of a typical day in Tosti's life. Tosti obviously created this album for someone who was very close to him. It even reads almost as a lyric. Although Tosti never wrote an opera, his songs are still solidly a part of the classical repertoire. The house shown is now part of the Royal Holloway International Study Centre, Highfield Road, Englefield Green.

Captions (below each image) in order of presentation:

1. *(Wakehurst). Englefield Green. This is where I wrote my songs this year.*
2. *This is the kitchen garden.*
3. *and this the drive up to the house.*
4. *I often stood outside the house watching the motors go by.*
5. *As you see, Holloway College is opposite my gate.*
6. *It was too wet to spend much time in the garden, and*
7. *I found the road less damp for taking a stroll.*
8. *I often rise early—and smoke my first cigar on the door-step.*
9. *When I dine I go out for a walk,*
10. *and think about my songs,*
11. *as I smoke my second cigar.*
12. *Yes! My wife is very fond of dogs.*
13. *This is one of my favourite views.*
14. *After lunch—I enjoy a quiet smoke.*
15. *I superintend the arrival of my [upright] piano.*
16. *I feel very worried when I can not find good words for my songs.*
17. *Yes—a day never passes without my receiving a few zztelegrams.*
18. *I find a game of bowls very-- good exercise.*
19. *I sometimes amuse myself by taking photographs.*
20. *This [of a young woman] is one of them.*
21. *I sometimes walk in the afternoon.*
22. *and go to tea with*
23. *---friends.*
24.



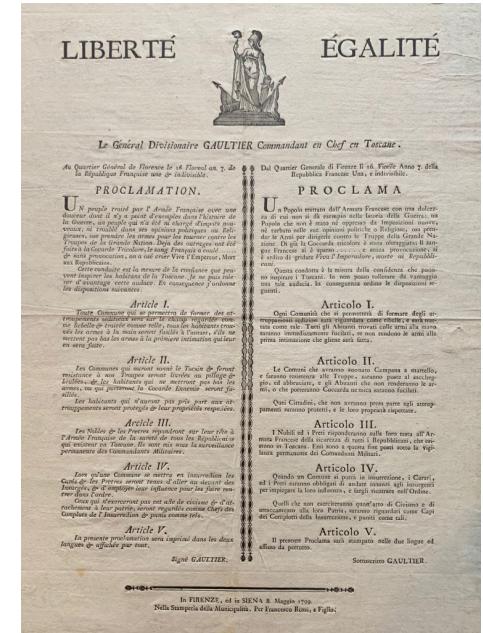
49. [Politics] Gaultier, General [Paul-Louis]. *Liberté, Égalité. Le Général Divisionnaire GAULTIER Commandant en Chef en Toscane...*

PROCLAMATION/ PROCLAMA. Firenze, ed in Siena: Nealla Stamperia della Municipalità. Per Francesco Rossi e Figlio: 8 Maggio 1799. Single-sided printed broadside (52 x 37 cm) with small allegorical woodblock; fine, strong impression, very good.

350.

¶ An angry proclamation from the French general commanding the French forces in Tuscany. Initially trained as a marine engineer and cartographer, Paul Louis Gaultier de Kerveguen (1737-1814) had a long military career, serving in both the American and French Revolutions. Since 1794 he had been serving in various positions in Italy and the spring of 1799 found him in the role as military commander of Tuscany, headquartered in Florence.

Although no people had been treated by the French Army with more gentleness, Gaultier states in this broadside, nor have they been burdened with new taxes, or troubled for their political or religious opinions, what do the Tuscans do? They turn against the French soldiers, they commit outrages on the French tricolor (flag), they cause French blood to flow. Therefore, Gaultier lays



down the gauntlet: armed groups are not permitted to gather, and towns which allow such assemblies will be treated as traitors, and anyone found with a rifle will be immediately shot. All nobles and priests must report to the local military commanders, and towns are ordered to keep rebellious priests in hand.

This broadside is an excellent record of the anger of Italian citizens to the “liberating” military forces of the French Republican Army. “A tidal wave of anti-French, anti-Revolutionary revolts swept the Italian peninsula in the spring and summer of 1799,” wrote historian Michael Broers. “[T]he French occupiers and their ideological sympathizers, the ‘Italian Jacobins’, found themselves assailed with an often hideous ferocity by the coalition of the social forces unimaginable only a few years before. The first of many paradoxes of the revolts of 1799 was the coming together of so many previously antagonistic forces against the French; lord and peasant, bourgeois and noble, central and local administrations, all found a lace in a social configuration that was as varied as its

geographical settings, in opposition to the new forces unleashed by the French Revolution. The extent and intensity of the anti-French risings of 1799 made a powerful impact of contemporaries, and they deserve to be set beside those of other beacons of ‘the counter-revolution in action’, the Vendée, the Tryol and the Spanish War of Independence. The diversity and apparent contradictions of the popular risings of 1799 are underlain by an emphatic rejection of the French Revolution and the philosophy of the Enlightenment, but a wide spectrum of Italian society” (“The Parochial Revolution: 1799 and the Counter-Revolution in Italy,” in: *Culture, Theory and Critique*, 33:1, 159-174). As Broers argued, many Italians were not willing to have more liberty at the loss of their independence.

OCLC notes 15 different manifesto broadsides issued by Gaultier in the spring of 1799—all printed in Florence, by Gaetano Cambiagi. And all extant copies only located at the Univ. of Siena. However, I can not locate any holdings for this bi-lingual Siena/Rossi & Figlio publication.

50. [Politics] *¡Oid lo que os cuenta SERAFINA SCHARETZKAJA sobre la vida bajo la dominación bolchevique! Aquí véis a la maestra, y aquí lo que escribió.* [Listen to what Serafina Scharatzkaja tells us about life under Bolshevik domination. Here you see the teacher and here what she has written.] No place or date [Madrid? 1941?] 42 x 29.5 cm. Single-sided printed poster with half-tone portrait and facsimile of letter. With translation of the letter, signed “Mstonja, 19 de septiembre de 1941.” Some light folds, otherwise good.

125.

¶ A propaganda poster obviously issued by the German-friendly Franco government after the termination of the Non-Aggression Pact between German and the Soviet Union (in June, 1941), when it became permissible again to attack the Russian government. As Serafina explains in the letter reprinted here, when she began to work as a teacher in 1907, she felt herself to be free... she made enough money and food was cheap. But everything changed under Bolshevik rule: she had too many taxes, she was unable to care for her elderly mother, and she felt under constant pressure. Now she was struggling to care for her elderly father as well as two nieces whose fathers had been deported. Not located on OCLC although, ironically, there is a copy at the Biblioteca de la Fundación de Estudios y Cooperación de CCOO Andalucía (the Comisioners Obreras, the former Communist Party affiliated trade union).





51. [Russo-Japanese War] [Kuroki, Hannosuke?] The God Of War, Hirose. [Toyko: Hakugakan, 1904.] Original large chromolithographic print depicting the heroic action by the Japanese naval officer, Takeo Horise (1868-1904), as commander of the *Fukui Maru*, during the battle of Port Arthur (March 27, 1904) against the Russian Navy. The print measures, 39 x 56 cm, with captions in Japanese, and a caption in fractured English at the bottom. The print was published as No. 13 in Hakugahan's contemporary series, *Memorial Pictures for the Victory in the Russo-Japanese War*.

350.

¶ Born in Oita, Hirose's father, Shigetake, was a judge, while his elder brother, Katsuhiko, was a navy rear admiral. After studying at the Kogyokusha, he studied and graduated from the Naval Academy in 1889. In 1897, he was selected as an officer to study in Russia, and while serving as a resident military official in Russia, he

toured Germany, France, and Great Britain. In 1900, he became lieutenant commander. He served in the Russo-Japanese War as torpedo officer of the battleship *Asahi*. On March 27, 1904, while searching for his missing subordinate as the commander of the *Fukuimaru* during the second Lushun Port blockade operation, he was shot to death on the boat. He was posthumously promoted to commander, and became a deified as a Shinto god and a national war hero (adapted from the *Kōdansha encyclopedia of Japan*).

“The death of Horise Takeo on 27 March 1904 was one of the most highly publicized episodes of the Russo-Japanese War. He received the high honor of the posthumous title of *Gunshin* [War God]. Hisoshe commanded the *Fuki Maru*, one of four ships sent to the entrance to Port Arthur harbor to be sunk side by side as a blockade. However, when a Russian torpedo hit her first, Hirose ordered the lifeboat lowered so that his crew could escape. He then discovered that his friend, the warrant officer Sugino, was still below decks; Hirose returned from the launch three times to try to rescue him. He is general depicted on the deck of the ship with explosions all around him, searchlights glaring, searching for his friend”—Sharf & Ulak, *A Well-Watched War: Images from the Russo-Japanese Front, 1904-1905*, Sackler Gallery, 2000, p33, describing triptychs by Kato and Kiyochika.

This print captured Hirose just a moment before his death: as one account noted, “Hirose was searching for one of his subordinates who had been left on the ship as it was prepared for its submergence. While going backwards and forwards to the ship, he was killed by a stray bullet.” The image in this print of the Hero-God conforms with contemporary photographs—although other depictions, such as Kiyochika’s better-known triptych, depict him with a cleaner, smoother face and less martial. In this print, Hisoshe seems to have gone into battle in full parade dress.



52. [Satire] **Hadol, Paul.** *La Menagerie Imperiale. Composée des ruminants, amphibiens, carnivores et autres budgetivoirs qui ont devoré la France pendant 20 ans.* Paris: Coulboeuf, [1871]. 8vo. Hand-colored title sheet + 31 separate plates, numbered 1-31: plates 1-8 uncolored, plates 9-31 colored. Laid into the original red-cloth folder (with silk-ribbon tied), duplicate of illustrated title page mounted on front cover. Overall a very good set. 200.

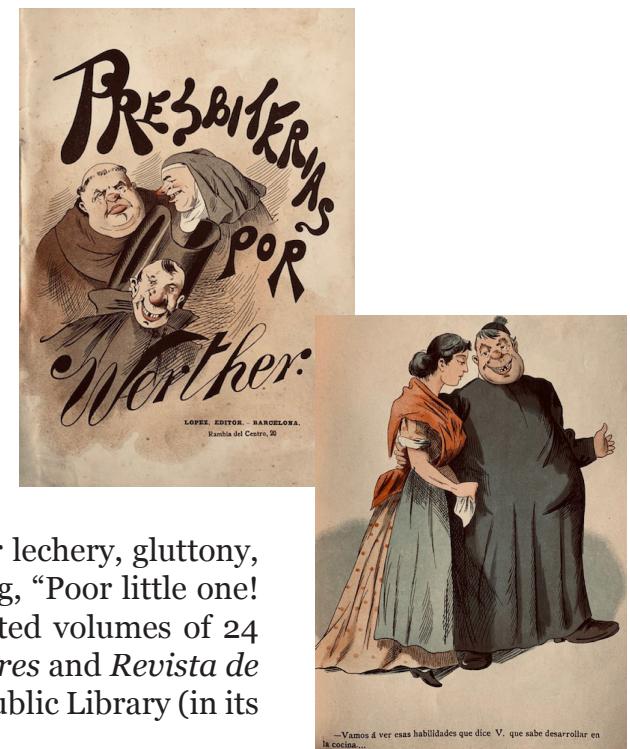


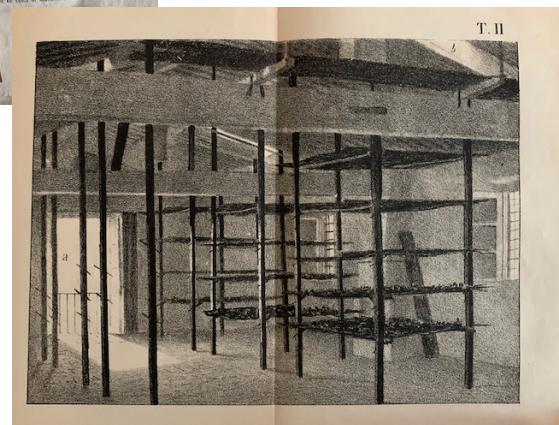
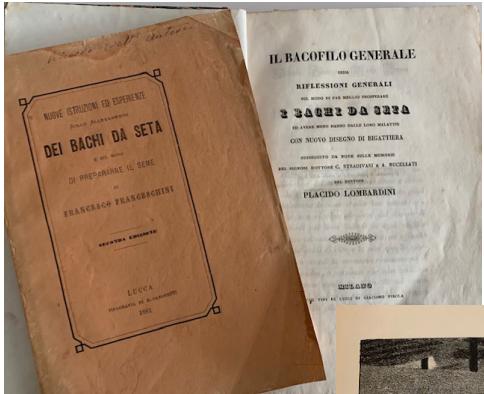
¶ Complete set of this amazing piece of political caricature art, lampooning the politicians and others of the Second Empire who have “devoured France in the last 20 years,” starting with Napoleon III and his family, and they the usual crew of politicians and bureaucrats, many responsible for the disastrous Franco-Prussian War. Fantastic. May they roast in satire.

Spanish Anti-Cleric Satire

53. [Satire] **Werther** [pseudo.?] **Presbiterias.** Barcelona: Antonio López, n.d., [1889?]. Large 8vo (26.5 cm). 26pp, numbered and printed on rectos only. Chromolithographed wrappers, a little foxing, wear on spine. All leaves with captioned chromolithographed illustrations printed on rectos. 200.

¶ A completely illustrated and captioned series of 24 highly satiric and anti-clerical cartoons, published by Lopez, certainly Barcelona’s leading publisher of satire (and known for the fine chromolithography). This volume consists of 24 full-page cartoons, each with dialogue captions, satirizing the Catholic Church and its priests—especially for either their lechery, gluttony, or hypocrisy [e.g., Priest staring at a window-shop mannequin wearing a corset, exclaiming, “Poor little one! It really is a pity that she is armless”]. The volume is similar to other satirically illustrated volumes of 24 plates created by one “Fradera” and published by Lopez—such as Fradera’s *Nuestros Militares* and *Revista de Comisario*. OCLC located two holdings of this work by “Werther”—at UC Berkeley and SF Public Library (in its fine humor collection).





A Silk Pair

54. [Silk] **Lombardini, Placido.** *Il Bacofilo Generale ossia Riflessioni Generali sul modo di far meglio generali I Bachi da Seta... con nuovo disegno di bigattiera.* Milano: Luigi di Giacomo Pirola, 1842. 207pp + three folding plates. Contemporary half-leather over marbled boards. Expected rubbing on corners and spine, and light scattered foxing, otherwise a good copy.

¶ Complete guidebook, covering all aspects of silk-worm production (and disease) as well as the best architecture for such a silk-producing operation. The folding plates not only show the octagon-shaped production hall, with a complete key, but also a lithographed rendering of the front of the building. OCLC locates only four holding, all in Europe: (British Library; Sistema Bibliotecario Ticinese; Rovereto Civica; BM Lyon).

Franceschini, Francesco. *Nuove Istruzioni ed Esperienze Sulla Allevamento dei Bachi da Seta e Sul Modo de Prepararne Il Seme. Seconda Edizione.*

Lucca: Canovetti, 1881. With seven lithograph full-page plates + three folding lithographed "tables." Original wrappers.

¶ In 1870, Franceschini had prepared the first Italian translation of Sira-Kawa Sendaïdi's text (from the French of the original Japanese), *Tratto sull-educazione dei bachi da seta*; plus he also composed a *Practical Guide on the Cultivation of Silk* (Milano, 1880, 1883). However, this work not located in OCLC.

Two approaches to silk production in Italy. One can still encounter in the old building of Lucca, large and spacious attic spaces that were used for tending to cocoons. For the pair:

350.

Dublin University Rowing Club at Philadelphia's Centennial Exhibition



55. [Sport] **Barrington, William Matthews. *Centennial Regatta*.** Folio (31 cm). Original decorative cloth, with professionally repaired spine. 10ff filled with 16 mounted newspapers clippings (some large articles) + 23 printed items relating to the Regatta mounted throughout + one small printed ["Bachelors"] ribbon.

450.

¶ William M. Barrington (1855-1883) was a member of the rowing crew from Trinity College—in fact, he was a member of “the Sporting Barringtons,” which included his older brothers, Charles (later Sir) Burton Barrington (1848-1943) and Crocker Barrington (1851-1926), all sons of a prominent family from Limerick. As the leading Irish rowers of their time, the three Barrington Brothers were chosen to represent the Dublin University Rowing Club’s crew at the International Regatta, held in late August on the Schuylkill River as a companion event to the Centennial (whose grounds also bordered the River). Charles and Croker had been members of Henley Regatta-winning teams (for Trinity College). William, who most often served in the position as stroke on the Trinity team, was the fifth “extra” man on this team that traveled to the States. Although William did not row in the Philadelphia events, he did row in a race held later on the Potomac. The trio was feted upon their return to Ireland, receiving “a tumultuous reception at the family home.

¶ Perhaps because of his role as the team’s extra, William took the time to save mementos of the trip. They include here:

- * Barrington’s engraved pass, completed in manuscript as member of the “D.U. Row Club,” to the Exhibition;
- * Menu for a dinner held by the Hibernian Society (printed by Douglas, of Phila.);
- * Souvenir of a Banquet at Strawberry Mansion by the Bachelors’ Barge Club [hence the ribbon, as well as an original watercolor of a ‘bachelor’];
- * Another folding menu for a banquet at Delmonico’s;
- * A menu for another Supper by the Bachelor’s Barge Club;
- * Signed printed pass to the Union League House;
- * Pass to visit the Conn. National Guard’s camp at the Exhibition;
- * Signed pass for the Philadelphia Club;
- * And the four-page *Passenger List* from the Cunard Line’s *R.M.S. Scythia*, returning to Liverpool (they had traveled to NY on the same steam packet).

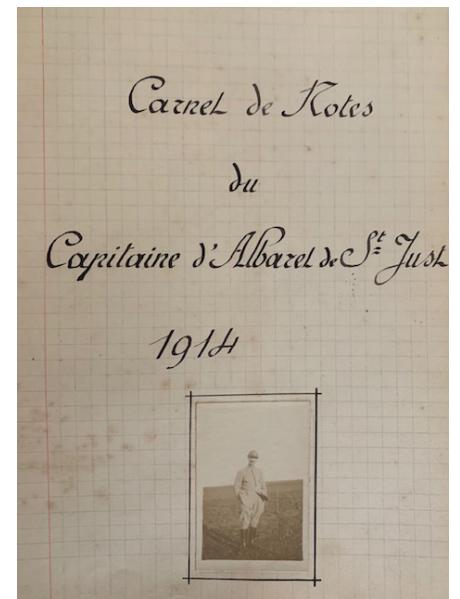
More about the Barringtons and their participation in the Regatta can be found in Karl Johnston's "The Sporting Barringtons", *The Old Limerick Journal, Barringtons' Edition* (Winter 1988, pp.89-94). According to Johnston, Sir Charles is still remembered in Ireland as being "a great sportsman. Having been at school at Rugby, it was he who first introduced rugby football into Ireland; and he captained the victorious T.C.D. [Trinity College Dublin] rowing crew at the Philadelphia Exhibition in 1876. His brother Croker was also on that team.... Unhappily, we learn little about the third brother, the extra man William, except that he was 'the youngest of the party, but appears capable of doing good work if called upon.'" The family genealogy notes that in 1883, when William was 28 years of age, he "died in France unmarried."

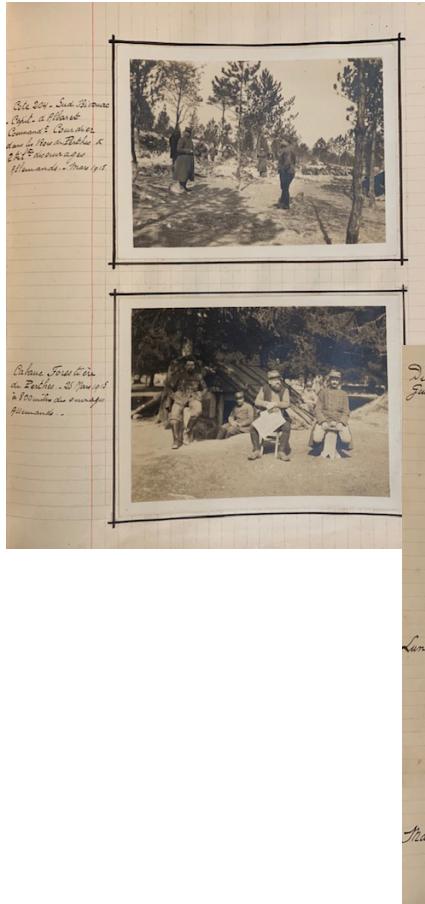
Not So-Quiet on the Western Front, 1914-1915.

56. [World War I] [Bes D'Albaret de Saint-Just, René Charles Henri] *Carnet de Notes du Capitaine d'Albaret de St. Just, 1914 [-1915]* [manuscript title]. [116]pp clearly written text, with five mounted photographs in text [including small portrait on title] + two small snapshots laid in [one of the Capitaine in a trench with other officers]. In a contemporary cloth-backed blue-wrapper notebook; very good, finely composed work. **2,500.**

¶ This manuscript notebook—in fact, a detailed daily account, from August 2 1914 to May 25, 1915—begins on the first day of the Mobilization (August 2) when d'Albaret reported for duty at St. Quentin as a lieutenant of the 87th infantry regiment, 3rd Company. From that first day, he found himself "suddenly plunged into an intense, fierce life, but everyone is fine... everyone is very gay, very optimistic, not too much work, everything is fine." But that would not last for long. In no time, d'Albaret and the 87th were in the thick of battle, including at the disastrous Battle of the Ardennes on the French-Belgian border (Aug. 21-23). [Meanwhile, the Germans overran St. Quentin in September... and by 1916, 80% of the town had been destroyed and the population evacuated.]

In the throes of battle on September 26th, all of the officers but himself and another were killed by a shell in the trenches. Separated from the 87th, he joined the 59th Infantry and carried on. He was





involved in the Battle of the Marne and was at Verdun (in April 1915) and took part on the battles around Arras in April and May 1915. In between, he spent much time in the trenches. The horror of fighting and the war continually comes across...

In front of me, 50 meters away, something unforgettable happened; a crowd hoots, curses, hits each other; German and French words intermingle; the shots punctuate the cries. 'Return you, to the murderer, Grace and Pity!' The same cries are repeated in German...

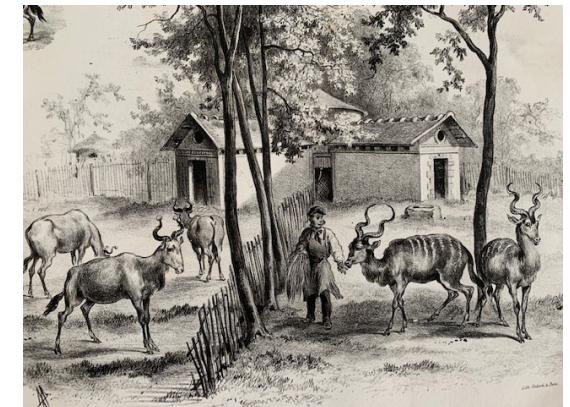
Although the journal ends in May 1915, we know that d'Albaret was cited for bravery in action in April 1916 and had been awarded the Legion of Honor and the Croix de Guerre. And we know that he died in Paris, of war injuries, on December 14, 1918, just a month after the Armistice. As the French Army's "mémoire d'hommes" website notes, the Captain "mort pour la France."

The neatness of the notebook's composition—design and calligraphy—suggests that D'Albaret created this chronicle by copying from his original daily diary, without changes or editorials... it has the immediacy of the moment throughout.

Lithographed Views of Paris Zoo in 1850-60s

57. [Zoo] **Rostaing, Jules. *Le Jardin des Plantes en Estampes*.** Dessiné et Lithographié par A. Adam, accompagné d'une histoire de Tous Les Animaux Que Possède la Ménagerie. Paris: Maison Martinet; Hautecœur Frères, n.d. [ca. 1860]. Oblong folio (36 cm). 34pp + 24 lithographed plates printed by Godard. Original gilt-stamped pictorial cloth; recently re-backed with the original back strip laid down; new end-papers; corners rubbed. Most of the text leaves are foxed; however, the plates are very clean (free of foxing), with only a light stain on the fore-edge of the last eight plates (and the rear index leaf).

750.





¶ Excellent pictorial record of the animals displayed at this famous Paris zoo, showing the range of species then in captivity (all identified in the plates as well as in the accompanying descriptive text), with the different styles of cages and pavilions shown and frequent representation of the human species on the other side of the fence. "Adam's lithographs mostly represent the animals of the menagerie in the parks they occupy and which decorate the rustic huts, many of which have now [1904] disappeared. Some are of more real topographical interest ..." (Louis Denise, *Bibliographie Historique & Iconographique du Jardin des Plantes*, 538, citing only the Ducrocq edition, with the text printed in two columns). Fine, bright lithographic impressions—this non-colored version accents the deep range of black tones. Text plates printed in three columns.

One of two different issues/editions of this work, from two different lithographers (Godard, Fernique), two publisher's (Martinet, Ducrocq) and some copies with the plates hand-colored (contemporary?), others not. OCLC notes an issue at Princeton with a date of 1845, chromolithograph [sic?] plates, and with different pagination (41pp + 2pp advts), and with the plates credited to the Paris lithographer, Charles Fernique; BNF has a copy with that same pagination but with the imprint of Ducrocq, dated 1873. Gumachian 3175 and 3176 describes two copies similar to Princeton's, but only 23 plates and bound in paper but with Ducrocq's imprint; one copy colored, the other not. Lyon and the Morgan have copies that confirm with my collation, format, and imprints (of publisher and engraver). There is a similar copy as mine on the market with the plates hand-colored, presumably contemporary. Gratuit with my copy is a 24pp pamphlet, *Le Jardin des Plantes, Guide Officiel Avec Plan[s]*, ca. 1940.

