



# EXILE





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we

Did not leave, of our own free will

Choosing another land. Nor did we enter

Into a land, to stay there, if possible for ever.

Merely, we fled. We are driven out, banned.

Not a home, but an exile, shall the land be that took us in.

**Bertolt Brecht**

*Concerning the Label Emigrant*

# Exile

---

*A catalogue of 39 objects pertaining to the cultural and life experiences of individuals expelled or forced out of their home countries between 1923 and 1945 due to Hitler's rise to power*

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# INTRODUCTION

## Exile

In this catalogue, "exile" refers to the cultural and life experiences of individuals expelled or forced out of their home country between 1923 and 1945 due to Hitler's rise to power. Seven to eight million people became refugees in the time leading up to and including World War II.

## Exile studies have never been more relevant.

In 2022, there are more worldwide refugees than at any prior time in history. The UN Refugee Agency estimates that there are currently 32.5 million refugees. Further, antisemitic incidents reached an all-time high in 2021. The Anti-Defamation League recorded 2,717 incidents of antisemitic assault, harassment, and vandalism in the United States.

## Europe's brain-drain was America's gain.

As Hitler assumed control in Germany, the best and brightest of Europe came to the United States. From philosophy (Adorno, Item 14) to art (Grosz, Item 1). From literature (Mann, Items 19–21) to film (Items 6–13). From astrophysics (Neugebauer, Item 25) to economics (Mises, Items 22, 23 & 38), and everything in between.

We are in awe of the creativity and success of those forced to a new home. Let us allow their books, manuscripts, scores, and film scripts, be an inspiration to us all for a better tomorrow.

A handwritten signature in black ink that reads "Mark K. Funke". The signature is written in a cursive style and is underlined with a single, thick, curved stroke.



# FOREWORD

I am excited and honored to say a few words about Exile Studies and its importance today.

As the Exile Studies Librarian at the University of Southern California Libraries, I am deeply involved in assisting researchers from around the globe with their research using our Exile Studies collections. I believe that there is hardly another field that is as interdisciplinary as Exile Studies, as my patrons come from a wide variety of fields such as History, Art History, Political Studies, Art, Performing Arts, TV and Film Studies, Jewish Studies, Music, Dance, Law, German Studies, Literature, and even Athletics and Gerontology. And there is hardly another field that, unfortunately, faces so many parallels to what happens in our world today, from the rise of extremist politics, attacks on news outlets, the persecution of independent journalists worldwide, and the steady increase of refugees—may it be for political or socio-economic reasons.

From my experience working and teaching with Exile Studies collections for more than 16 years, I know that these collections are invaluable for our understanding of the past as well as the present.

Students in my Freshman Seminar “Exile and Resistance – Then and Now” are always intrigued by the exiles’ resilience that allowed them to start a new life in a foreign country, cut off from their homeland, family, and friends. The many ways of resistance, for example speaking out about the atrocities of the Nazis, the creative output influenced by the exiles’ lived experience, or simply survival and life itself, presents my students with an enormous inspiration to navigate our deeply challenging political and socio-economic issues today.

I enjoyed reading the personal stories of perseverance in this catalogue and hope you will as well. There is still so much to discover about this period and to learn about and from the people who survived it.

**Michaela Ullmann**  
Exile Studies Librarian  
USC Libraries / Special Collections

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**Art**



# "DEGENERATE ART"

**Grosz, George**

**Ecce Homo [The uncensored »Ausgabe B II« ]**

---

Berlin: Der Malik-Verlag, 1923. 370 by 272mm (14½ by 10¾ inches). 16 color plates (on higher quality paper than »Ausgabe C«) in the original illustrated folder of hand-made paper, all housed in a later custom clamshell box with title on spine and cover illustration. Together with the title page and summary of editions (for a total of 18 leaves). Near Fine with some slight creases to upper right margins ("thumb-soiling"), some very minor spotting—although not affecting images. One plate with a slight crease to top left (not affecting image). Two corners of the clamshell box lightly bumped.

---

*»Ausgabe B II« is scarce. At the time of cataloguing, there are no other copies for sale, and it rarely is available at auction.*

*Bibliography: Paul.*

---

George Grosz (1893–1959) was a German artist and prominent member of Berlin Dada. *Ecce Homo* is his most famous work. It is a biting satire of life in Berlin between the wars. His style is described as "every day psychology applied to brutal reality." Shortly after publication, several of the plates were banned and Grosz was prosecuted for "offenses against public morality." Grosz was one of very few artists criticizing the Nazis in the 1920s, and it is not surprising that after Hitler came to power, Grosz's works were promptly banned. The infamous 1937 Munich exhibition of "Degenerate Art" included 20 of his works.

**Germany in the early 1930s became untenable for Grosz—his artwork was banned, he was fined for producing it, and he was prosecuted. In 1933, he and his family emigrated to the United States. In 1938, Grosz became a naturalized U.S. citizen, and he lived in New York City until shortly before his death.**

[View Online](#)





VIII



**Music**



*Instituto  
Interamericano  
de Musicología*

# **R. ENGELBRECHT**

*OBRA PARA VIOLIN SOLO*

*(En tres partes)*

*Editorial Cooperativa Interamericana de Compositores - Montevideo - Uruguay*

# SOUND OF EXILE

**Engelbrecht, R.**

**Obra Para Violin Solo (En tres partes)**

---

Montevideo, Uruguay; Editorial Cooperativa Interamericana de Compositores, 1941. 330 by 240mm (13 by 9½ inches). Music score with illustrated wrapper; 8 pp. Part of a series: Instituto Interamericano de Musicología; publicación no. 3. Very Good with light creasing and two tiny tears to covers.

---

*At the time of cataloguing, no other copies for sale.*

*Bibliography: Lexikon verfolgter Musiker und Musikerinnen der NS-Zeit; Glocer.*

---

Richard Engelbrecht (1907–2001) was a German composer and conductor. He was choirmaster of the Augsburg City Theater, where he worked together with Paul Frankenburger.

In exile, Engelbrecht established himself as conductor and choir director of Rosario, Argentina's second largest city.

The piece is technically challenging and heavily atonal. The score is unusual because it is without a time signature or measure markers. We call it the sound of exile.

**Engelbrecht left Germany because he was engaged to Ruth Herzfeld, who came from a Jewish family. Engelbrecht and Herzfeld married in 1936 and as a result Engelbrecht no longer could work in Germany. They both emigrated to Argentina in 1937.**

[View Online](#)

Dritte Sonate

Hugo Kauder (1949)

*Sostenuto*

*Moderato*

# CONTRAPUNTAL I

**Kauder, Hugo**

**Dritte Sonate [Third Sonata for Piano]**

---

New York: [self-published?], 1941. 340 by 270mm (13½ by 10¾ inches). Music score manuscript facsimile in primitive tape covered plain wrappers; 7 pp. At end: "New York 20.12.1941." Good plus and taped into primitive wrappers and minor pencil notations to score; paper browning.

---

*At the time of cataloguing, no other copies for sale. Only one copy in OCLC at Yale under record #78679184.*

---

Hugo Kauder (1888–1972) was an Austrian–Jewish composer and music theorist known for his unique harmonic contrapuntal style (i.e. multiple independent melodic lines). His legacy of over 300 works is receiving renewed interest through the Hugo Kauder Society.

**In 1938, following the Nazi annexation of Austria, Kauder fled to Holland. Shortly prior to Germany's occupation of Holland, Kauder escaped to England. He then settled in New York in 1940, which remained his home for the rest of his life.**

[View Online](#)

Handwritten musical score for page 4, featuring seven staves of music. The notation includes various notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The music is written in a single system across the seven staves.

II

Handwritten musical score for page 5, featuring seven staves of music. The notation includes various notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The music is written in a single system across the seven staves.

Handwritten musical score for page 6, featuring seven staves of music. The notation includes various notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The music is written in a single system across the seven staves.

# CONTRAPUNTAL II

**Kauder, Hugo**

Sieben Präludien und Fugen für das Klavier

[Cover title in manuscript:] H. Kauder. Seven Preludes and Fugues for Piano (1939)

---

New York: [self-published?], 1939. 340 by 280mm (13½ by 11 inches). Music score manuscript facsimile (leporello fold); 18 pp. On page 7: "22.10.39"; on page 9: "2.7.37" Good plus; a few pages reinforced at fold with old tape; paper browning.

---

*At the time of cataloguing, no other copies for sale. Only one copy in OCLC at Yale under record #78679183.*

---

**Hugo Kauder (1888–1972) was an Austrian-Jewish composer known for his unique harmonic style. See Item Three for his exile story.**

[View Online](#)

# The Santa Fe Time Table

Ernest Keenik  
(1915)

units 10

3 Moderately animated (♩=90-96)

4 3 2

Sopr. I  
Atcheson, To-pe Ka and San ta Fe,

Sopr. II  
Atcheson, To-pe ka and San ta Fe and

Alto I  
Atcheson, To-pe ka, San ta Fe, San ta Fe

Alto II  
Atcheson, To-pe ka, San ta Fe

Ten.  
Atcheson, To-pe Ka and Santa Fe and San ta Fe,

Bass  
Atcheson, To-pe Ka and Santa Fe, San ta

and San ta Fe, and Santa

San ta Fe, Topeka and Santa

San ta Fe, San ta Fe, Atcheson, Topeka and Santa

San ta Fe, San ta Fe, San ta Fe, Tope-ka and Santa

San ta Fe, San ta Fe, Atcheson and

Fe,

Atcheson, To-pe-ka, San ta Fe,

**Faster (♩=120)**

Fe, San ta Fe Rail-way Sy-stem. Time-tables, Time-tables, Time-tables;

Fe, San ta Fe Rail-way Sy-stem. Time-tables, Time-tables, Time-tables.

Fe, and San ta Fe Rail-way Sy-stem. Time-tables, Time-tables, tables

Fe, and San ta Fe Rail-way Sy-stem. Time-tables, Time-tables, tables

San ta Fe Rail-way Sy-stem. Time-tables, Time-tables, tables

San ta Fe Rail-way Sy-stem. Time-tables, Time-tables, tables

# UNRECORDED “DEGENERATE MUSIC”

**Krenek, Ernst**

**The Santa Fe Time Table**

---

New York: [self-published?], 1945. 390 by 280mm (15¼ by 11 inches). Music score manuscript facsimile (leporello fold); 21 pp. With lyrics in English. On page 1: “St. Paul, Minn. 2.25 & 3.6.1945 (Union Station)”. With a paragraph of notes at end. On verso of last page: “Reproduced by Independent Music Publishers... New York.” First and last page merely Good with old water stain and light fading to first page; remaining pages Very Good; paper browned throughout.

---

*This 1st edition unrecorded (with only the 1961 and later editions found). A unicorn with no copies in OCLC and no copies for sale.*

---

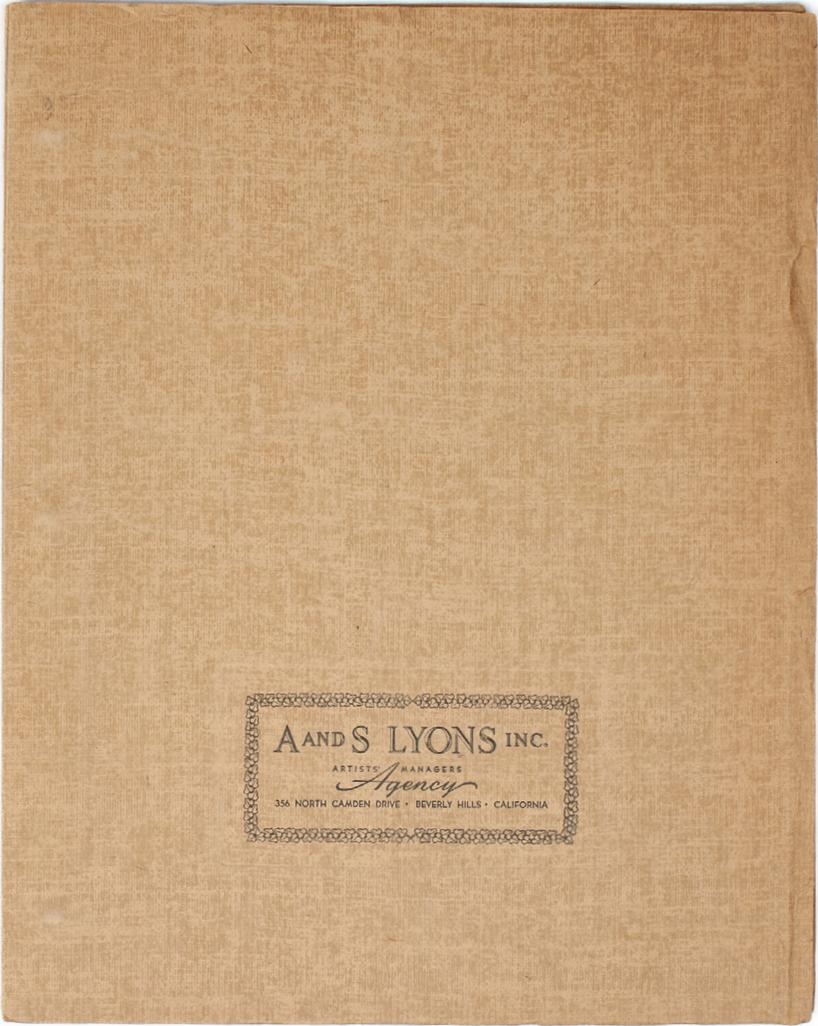
Ernst Krenek (1900–1991) was an Austrian, later American, composer of Czech origin. He vaulted to fame with his 1926 jazz opera *Jonny spielt auf*. The image of Jonny, a black jazz musician, was distorted by the Nazis to form the center piece of the infamous 1938 “Degenerate Music” exhibition.

**Krenek was frequently named as a Jewish composer during the Third Reich, although he was not Jewish. His 1933 Opera *Karl V* was canceled due to pressure from Hitler’s supporters. In dire economic straits, Krenek emigrated to the United States in 1938, where he remained until his death.**

[View Online](#)



# Scripts



# DISFIGURED

Casimir [Treatment for a film never produced]

---

**Ladislav Fodor (screenwriter)**

---

Beverly Hills, CA: A and S Lyons Inc., [1946?]. 280 by 230mm (11 by 9 inches). Generic agency card wrapper. Internal steel brad binding. Title page present, undated. 35 leaves, with the last page of text numbered 33. Mimeograph duplication, rectos only. In English. Pages Near Fine; wrapper Very Good with a few tiny tears.

Pagination: [title], 33, [blank, 1].

---

*Rare and apparently unrecorded. At the time of cataloguing, no other copies for sale; not in OCLC; not at the Academy.*

---

In this treatment, a wounded Polish soldier impregnates the daughter of a Jewish doctor who is caring for him. The soldier abandons the daughter and lets her raise the child on her own. Years later, the soldier is treated by the same doctor after his face becomes disfigured in battle. The doctor gives the soldier a Jewish name, papers, clothes, and a "Jewish face". Now the soldier is subject to the same discrimination that he once engaged in. Subsequently, the soldier lives with the doctor and daughter and dies protecting them from attack.

**Ladislav Fodor (1898–1978) was born in Hungary and lived in Austria at the time of the Anschluss. Because of his Jewish heritage, he left Austria in March 1938; first to France, and from there to the United States.**

[View Online](#)

Q U A R T E T

A Screenplay

by

Ruth Praver Jhabvala

from

A Novel

by

Jean Rhys

Merchant-Ivory Productions  
17 West 60th Street  
New York, NY 10022.

# ALWAYS A REFUGEE

Quartet [Original screenplay for the 1981 film]

---

**Jean Rhys (novel), James Ivory (director), Ismail Merchant (producer), Ruth Praver Jhabvala (screenwriter), Michel Maingois (French dialogue)**

---

New York: Merchant-Ivory Productions, Inc., [1980]. 290 by 230mm (11 ½ by 9 inches). Black titled continuous vinyl wrapper by Studio Duplication Service, Inc. Title page present, undated. 101 leaves, with last page of text numbered 100. Mimeograph duplication, rectos only. In English. Pages Near Fine; wrapper Near Fine with lightest wear to edges, bound with two brass brads.

Pagination: [title], 100.

Together with original large "half-subway" horizontal poster (39 ½ by 30 inches) illustrated in color. Poster with some creasing, soiling to verso and two ink marks to verso.

---

*At the time of cataloguing, no other copies for sale. Per OCLC, this 100-page script only at NYPL. OCLC shows a 94-page shooting script at the Morgan and a 70-page copy at the Academy. AMPAS lists holdings at the Academy and AFI. There is also a French 50-page script that is at four French institutions.*

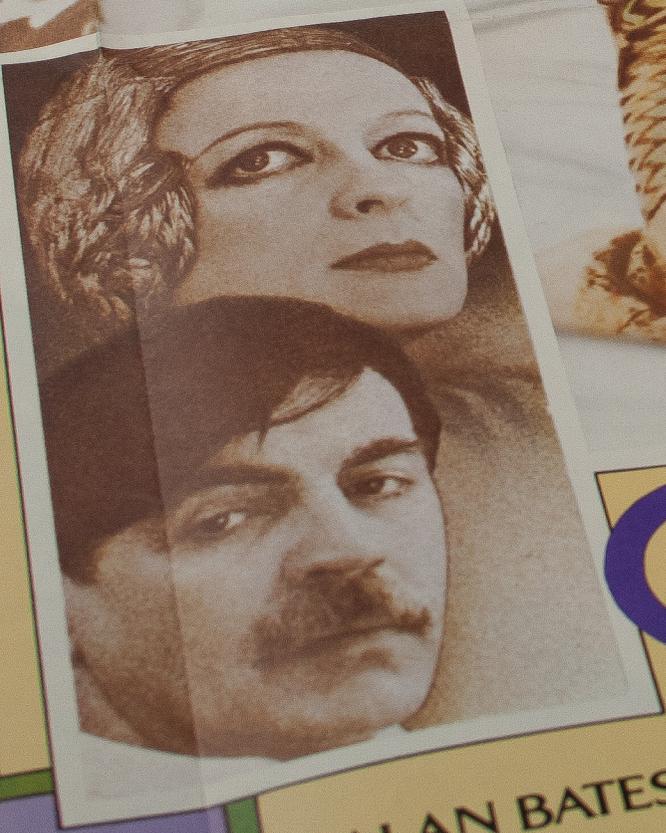
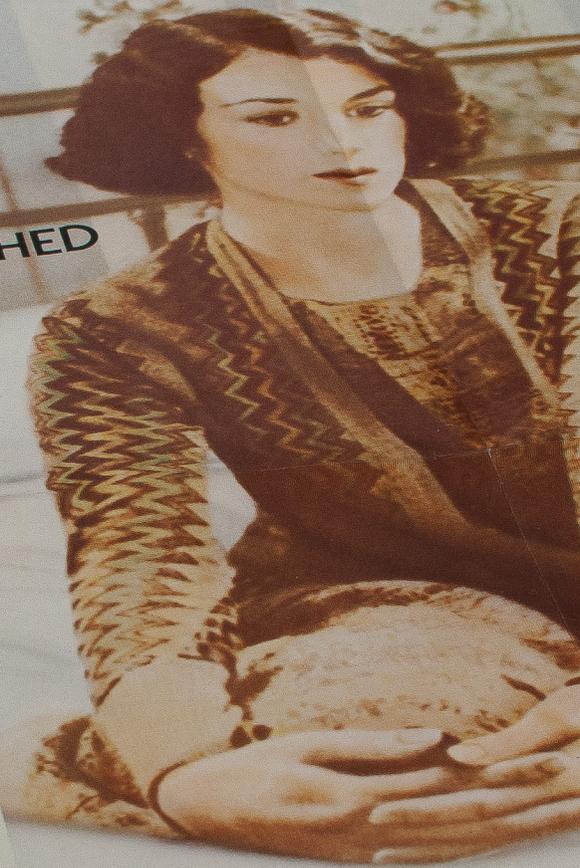
---

Original screenplay and theatrical release poster for industry titan James Ivory's 1981 French-British adaptation of Jean Rhys's 1928 novel. Adapted by novelist Ruth Praver Jhabvala. The film follows a love quadrangle (based on Rhys's real-life affair with Ford Madox Ford) against the backdrop of a depraved 1920's pre-depression Paris.

**Ruth Praver Jhabvala (1927–2013) was born in Cologne to Jewish parents. Her father was accused of communist links and arrested. The family was among the last refugees to flee the Nazi regime in 1939, emigrating to Britain. Jhabvala remarked: "Once a refugee, always a refugee."**

[View Online](#)

"SUPERBLY  
ACTED,  
PHOTOGRAPHED  
AND  
DIRECTED"  
RICHARD ROUD  
-THE GUARDIAN



# QUA

MERCHANT IVORY PRO

ALAN BATES

MAGGIE SMITH

CAST also starring SHEILA GISH with PIERRE L'HOMME - MERCHANT and JE



# ARTET

PRODUCTIONS and LYRIC INTERNATIONAL present

H ISABELLE ADJANI

ANTHONY HIGGINS

Music by RICHARD ROBBINS · Screenplay by RUTH PRÄWER JHABVALA · from the novel by JEAN R  
AN PIERRE MAHOT DE LA QUERANTONNAIS · Directed by JAMES IVORY  
APES · Colour by GTC/CTM Labs, Paris. Prints by KAY LABORATORIES, London. · Distributed by TWENTIETH CENTURY FOX

23,

„Ein Traum, kein Leben“

Von

Fritz Kortner

*Sonnenstein*  
BONNA ES - DIN A 4

# BANNED BY THE USA

Registriert unter dem Titel: »Ein Traum, kein Leben« [Original heavily annotated script for the 1949 play »Donauwellen«]

## Fritz Kortner (playwright)

Los Angeles: Fritz Kortner, Sept. 1946. 300 by 210mm (11¾ by 8¼ inches). Generic continuous wrapper with title and author handwritten and internal prong binding. Title page present dated Sept. 1946 (handwritten date of 14.I.49). 87 leaves, with last page numbered 87. Three scenes. Mimeograph duplication, rectos only. In German. Pages Good but brittle and browned throughout; wrapper Fair showing significant wear (4 by 3 inch of back wrapper missing); rust at binding.

Pagination: [title], [characters], 1–50, [alternate 50], [unnumbered page, 1 (with notation that text continues with page 54)], 54–58, [unnumbered pages, 2], 60–87.

Revisions: (carbon typescript) alternate 50, all unnumbered pages & 87.

Heavily annotated in pencil (by Kortner? His editor?): [title], 2, 4–6, 8–10, 11 (recto & verso), 12–26, 28–31, 33, 35–39, 42–46, 47 (verso), 48, 50, [alternate 50], [unnumbered page, 1], 54–56, 58 (recto & verso), [unnumbered pages, 2], 60, 61 (recto & verso), 62–66, 69–70, 72–75, 76 (verso), 77–82, 83 (verso), 84–86.

*Bibliography: Numerous academic publications have analyzed »Donauwellen«. See, Spies; Feinberg; Müller.*

The story of this script is Kafkaesque. *Ein Traum, kein Leben* was written by Kortner in Los Angeles while in exile. He carried the manuscript with him back to Germany—not Austria!—in December 1947. There he renamed the work *Donauwellen* and turned it into a play that was first performed in Munich in 1949. This, his first release in Europe after exile, was a hit with the public and performed 30 times. And then it was banned by the U.S. Military.

**Fritz Kortner (1892–1970) was one of Austria’s best-known character actors and the nation’s foremost performer of Expressionist work. In 1933 he went on a performance tour of Scandinavia—and, being Jewish—decided not to return. Over London, he fled to the United States. By 1941, he was living in Hollywood and writing scripts.**

(Forts.)  
Da bist gar nicht auferstanden, um mir zu helfen!  
Keine Spur! Meine Seitensprünge hast du ausgespi-  
riert wollen, jetzt wo ich die Pille geschluckt  
hab'. Aber das sag' ich dir, zugrunde werd' ich  
mich nicht richten lassen! Du meinst, ich soll mein  
Hab' und Gut einfach hinschmeissen für denen?  
Ja, wo denn hin mit mir?

(fluchend) Ins Asyl für Obdachlose - ins ausge-  
bombte!

Jetzt kann sie reden! Das sieht ihr ähnlich! So  
wirbt man nicht für Herrn Spitz und seine Stammes-  
genossen! So nicht! Im Gegenteil! So schafft man  
Lynch nur neue Gegner!

(Agnos verschwindet im Dunkeln)

Alle verlassen mich! Nur du nicht, mein Gott!  
Ich kann nicht glauben, dass du dulden wirst, dass  
deinem armen Knecht Duffeck ein so haarsträubendes  
Unrecht geschieht. Zeig' all den Kästern, dass  
der alte Gott noch lebt und nicht nur auf vergangene  
grosse Leistungen hinzuweisen hat, sondern auch aufs  
eine Ende bereiten und einen neuen Zug auf zur Folge  
haben. Amen!

(Der Sicherheitsinspektor tritt in den Lichtkreis)

Sicherheitsinspektor:  
(auf den Vorhang deutend)  
Weil die gerade beim Essen sind, will ich Ihnen was  
sagen: Ich geh' gern zum Essen. Es lohnt nicht  
Bei der Briefvergehung! Bei dem Friedensmenü!  
Mit dem Hin- und Zurückgehen verliere ich mehr  
Kolorien als ich einnehm'. Also - unter uns - ge-  
hungert haben wir nicht unter den Nazis. Moralie  
schon's auf mich, Herr Duffeck, ich mein's dane  
wur ein Mitglied war, bleibt indes - in geheime  
wenn der Austritt nicht ausdrücklich erklärt w  
Ich bin ein geheimes! Wie ist das mit Ihnen?  
Ich mach' gerade die Mistel!

Stimme des Vortführers aus dem Dramensalon:  
Meine Herren, wir nehmen die Beratung wieder  
Nehmen Sie Platz!

Duffeck:

Agnos:

Duffeck:

*ist wenig mehr  
der Agnos füllte,  
immer Gungur =  
mit Scherben füllte*

***Donauwellen* is a character study of a hairdresser in Vienna showing how he adapts through multiple personalities to the changing political structures of the times.**

Although highly critical of the Nazis, the play is also critical of the Allied denazification process after the War. How ironic that a Jewish playwright fleeing the Nazis would have his work, which was created in the United States, banned by the U.S. Military in Germany.

This early working draft still titled *Ein Traum, kein Leben* is exceedingly rare. At the time of cataloging, no other copies for sale; not in OCLC; not in KVK; not at the Academy. There may be one uncatalogued copy at the Bayerische Staatsbibliothek with the papers of Franz Josef Wild.

[View Online](#)

Shanghai

CONTINUITY & DIALOGUE

"THE STRANGE DEATH OF ADOLF HITLER"

WITH

LUDWIG DONATH  
GALE SONDERGAARD  
GEORGE DOLENZ  
FRITZ KORTNER  
LUDWIG STOSSEL  
WILLIAM TRENK

AUGUST 16, 1943

PICTURE NO. 1325  
DIRECTOR - HOGAN

# EXILE HITLER

The Strange Death of Adolf Hitler [Post-production script for the 1943 film]

---

**James P. Hogan (director); Fritz Kortner & Joe May (screenwriters); Ludwig Donath, Ludwig Stossel, & William Trenk (starring)**

---

[Universal City]: Universal, August 16, 1943. 280 by 215mm (11 by 8½ inches). Post-production self-wrapper, bound at top with two brass brads. Title page present, dated August 16, 1943. "Continuity & Dialogue..." "Picture No. 1325". 103 leaves, with the last page of text numbered Reel Eight, Page 8. Mimeograph duplication, rec-tos only. In English. Near Fine with light wear to edges and slight browning.

Pagination: [title], reel one 1-8, [blank, 1], 9-13, reel two 1-14, reel three 1-12, reel four 1-11, reel five 1-17, reel six 1-5, [blank, 1], 6-9, reel seven 1-14, reel eight 1-8, [blank, 2].

Annotations: [title], "Shanghai" in pencil to top right.

---

*Rare. At the time of cataloguing, no other copies for sale; no copies found in OCLC; and surprisingly, no copy found at the Academy.*

---

A man who does Hitler impersonations is forced by the Gestapo to be a decoy for Hitler assassination attempts. His life is in danger, because his anti-Nazi wife does not know that her missing husband is now the faux Hitler. One of only a handful of movies made during World War II that directly referenced Adolf Hitler, and one with significant exile talent.

Shot on location at Universal Studios, California.

[View Online](#)

boys understand -

CAMERA DOLLIES over - bring  
the boys into scene - Anna  
exits - boys with hands raised  
in Nazi salute - talking  
trying to shut out their  
mother's words - camera  
back - boys exit - Anna w

Ludwig Donath (1900–1967) was an Austrian actor born to a Jewish family. He emigrated to the United States shortly after the 1938 Anschluss. In this movie, he played Hitler.

Ludwig Stössel (1883–1973) was also an Austrian actor. He lived in Germany when Hitler came to power. In 1933 he was forced back to Austria because he was Jewish. In 1938—during the Anschluss—he was imprisoned. Stössel managed to escape and made his way to the United States.

49.

INT. BEDROOM  
Anna seated -grieving  
ignoring her - she exits  
they get in bed -

ANNA - You can't fight God. Only  
those who fight for Him win.  
Now, let's say our prayers.

MUSIC STARTS

Our Father, Who art in Heaven,  
hallowed be Thy Name.

BOYS (Off scene) - We love our  
Fuehrer.

ANNA - Thy king

**Willy Trenk-Trebitsch (1902–1983) was also an Austrian actor. He fled in 1940 with forged French papers over Trinidad to the United States.**

**Fritz Kortner (1892–1970) was one of Austria's best-known character actors. In 1933 he went on a performance tour of Scandinavia—and, being Jewish—decided not to return. Over London, he fled to the United States and became a screenwriter in Los Angeles.**

BOYS - We follow our Fuehrer  
Until men we are.  
We believe in our Fuehrer  
We love our Fuehrer -  
We die for our Fuehrer  
Until heroes we are.

ANNA (Off scene)  
Thy will be done.  
Father, forgive them;

MUSIC

ANNA - For they know not what they  
do.

PARAMOUNT PICTURES INC.

A HAL WALLIS PRODUCTION

SF 88884

A small afternoon in the lovely old square with the  
Cassara Fountain. A young woman had apparently on  
the steps leading up to the fountain had been  
one of her. The girl's attention of the young man  
the woman's of the fountain.

"SEPTEMBER"

Original Story

By

Fritz Rotter and Robert Thoeren

Screenplay

By

Robert Thoeren and Andrew Solt

FINAL WHITE  
PART I  
June 13, 1949

girl friend...

DAVID

No thanks. I've seen them all.

SHABBY INDIVIDUAL

(Undismayed)

Signore...

Opening his suitcase, he takes out a piece of  
marble wrapped in newspaper.

DAVID

What's that?

(Continued)

# A NEW LIFE

September [Final white script for the 1950 film *September Affair*]

---

**William Dieterle (director); Fritz Rotter, Robert Thoeren, & Andrew Solt (screenwriters); Kurt Weill & Victor Young (score)**

---

[Los Angeles]: Paramount Pictures, Inc., June 13, 1949. 290 by 230mm (11½ by 9 inches). Generic plain card continuous wrapper with interior brass brads. Title page integral with distribution page with receipt removed. Title noted as Final White #122 and SF 88884. 152 leaves, with the last page of text numbered 148. Mimeograph duplication, rectos only. In English. Title good, remaining pages Very Good; wrappers Fair with spine splitting.

Pagination: [title], 1–19, 20&21 combined, 22–30, 31&32 combined, 33–35, 35A, 36–53, 53A–C, 54–148, [blank, 1].

Revisions:

6/15/49: 11–12, 16, 21–23, 31–32, 49, 57, 101–117

6/16/49: 118–121

6/17/49: 122–132

6/18/49 (goldenrod): 35A

10/18/49: 133–148

11/7/49: 53A–C

Along with 12 large format (8 by 10 inches) original studio production photographs.

---

*At the time of cataloguing, no other copies for sale. OCLC only locates "archival material" pertaining to the movie at the French National Library. AMPAS finds two holdings, including the Academy.*

**Fritz Rotter (1900–1984) was an Austrian author, first forced to flee Berlin in 1933 because of his Jewish heritage (back to Austria) and then in 1936 to England. In 1937, he moved to the United States.**

**Robert Thoeren (1903–1957) was a German screenwriter who also went into exile following the Nazi rise to power in 1933, first to France and then the United States.**

[View Online](#)



**Kurt Weill (1900–1950) was one of Germany's most important composers of the twentieth century. His best-known work is *The Threepenny Opera*. As a prominent and popular Jewish composer, Weill was officially denounced. He escaped to New York City in 1935.**

An industrialist and a pianist meet on a trip and fall in love. Through a quirk of fate, they are reported dead in a crash though they were not on the plane. This gives them the opportunity to live together free from their previous lives.

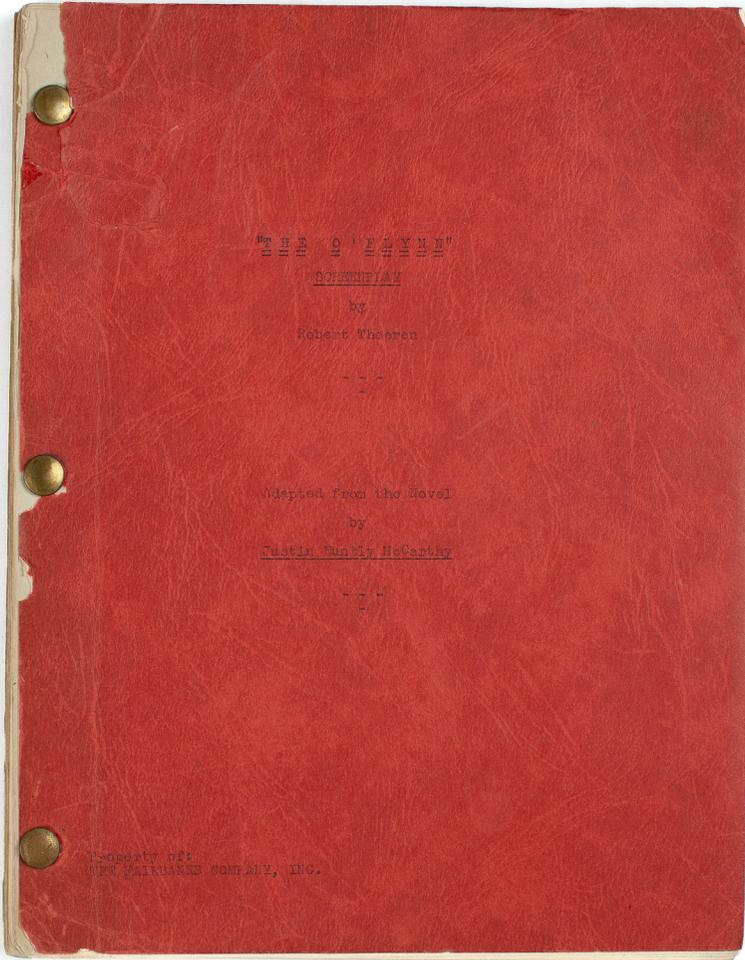
The movie ends differently from this script. In the movie, the pianist realizes that she cannot stay with the industrialist and flies off to South America. In the script, the goodbye scene is at the industrialist's house and includes a story-arc with his son.

Shot on location on the Isle of Capri, Naples, and Campania Italy.

Awards: Best original score Golden Globes, 1952. Nominee, Venice Film Festival, 1950.



**Andrew P. Solt (1916–1990), was a screenwriter with a unique emigration story. His parents were Jewish and owned Budapest's best hotel. In 1938, the Archbishop of Chicago, Cardinal Mundelein, stayed at Solt's family hotel. Solt worked the reception desk and met Mundelein by chance. The two of them hit it off, and Mundelein offered to sponsor Solt to the United States. Solt took him up on the offer.**



**Robert Thoren (1903–1957) was a German screenwriter and film actor. Following the Nazi rise to power in 1933 he went into exile, first in France, and later in the United States. He is best known for creating the story for the Marilyn Monroe film *Some Like it Hot*.**

# FIRST PICTURE

The O'Flynn [Script for the 1949 film *The Fighting O'Flynn*]

---

**Arthur Pierson (director); Justin Huntly McCarthy (novel); Robert Thoeren (screenwriter); Patricia Medina, Ludwig Donath & Otto Waldis (actors)**

---

[Los Angeles]: The Fairbanks Company, Inc., Nov. 1, 1946. 280 by 215mm (11 by 8½ inches). Generic textured red wrappers with external brass binding. Title & other details typewritten on wrapper. 151 leaves, with the last page of text numbered 151. Mimeograph duplication, rectos only. In English. Wrapper Fair (barely holding to binding and some tape "repair"); pages Near Fine.

Pagination (eye-rest green): [title], 2–151.

Annotations: [title], in pencil "Fighting" added to title and "Douglas Fairbanks Jr." to top right. In ink, "Patricia Medina."

---

*Objectively rare. At the time of cataloguing, no other copies for sale; not at the Academy; not in OCLC.*

---

First picture of the Fairbanks Company, an independent production company owned by Douglas Fairbanks, Jr. The film was shot in a record five weeks. Unusual for the time, the credits appear at the end.

O'Flynn, a soldier of fortune, returns to Ireland during the Napoleonic wars just in time to save Lady Benedetta from robbers. But the robbers pursue her to O'Flynn's family castle. Benedetta carries secret papers which would reveal Napoleon's plans to invade Ireland and O'Flynn helps her hide them.

**Otto Waldis (1901–1974), an Austrian actor of Jewish heritage, fled the Nazi regime and arrived in Birmingham, Alabama in June 1940.**

**Ludwig Donath (1900–1967) was an Austrian actor born to a Jewish family. He emigrated to the United States shortly after the 1938 Anschluss.**

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S.F. 8310

P 1203  
FILE COPY

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personal file when you have finished  
with it, please return to Stenographic  
Department, Second Floor Writers' Annex.

HOTEL IMPERIAL

G. Gabriel  
R. Thoren

October 20, 1938

# PRODUCTION SNAFU

Hotel Imperial [Script for the 1939 film]

---

**Robert Florey (director); Lajos Bíró (story); Gilbert Gabriel & Robert Thoeren (screenwriters)**

---

[Los Angeles]: Paramount Pictures, Inc., October 20, 1938. 280 by 215mm (11 by 8½ inches). Side stapled without wrappers. Title noted as File Copy and Master File #812. 139 leaves, with the last page of text numbered G13. Mimeograph duplication, rectos only. In English. Title Very Good, remaining pages Near Fine, except last blank leaf pulled from staples.

Pagination: [title], [cast], A1–A26, B1–B26, C1–C26, D1–D5, E2–E13, F1–F17, G1–G13, [blank, 1].

Revisions:

10/21/38: E2–G13.

Annotations: [title], in pencil "G. Gabriel" & "R. Thoeren"

---

*At the time of cataloguing, no other copies for sale. OCLC locates only one copy (with 136 leaves) at Dartmouth. AMPAS finds only holdings at the Academy & UCLA.*

---

Based on the 1917 play by Lajos Bíró and previously filmed in Hungary in 1917—a now lost film. Filming started in 1936 with super star Marlene Dietrich, but she clashed so much with the director that production stopped. Filming resumed with Margaret Sullavan, who broke her arm, which resulted in another cast change. And then, another actor had a near-fatal accident on the set. Production finally started up again in October 1938 (the date of our script) and ended in December 1938.

In the final campaigns of WWI, a Polish actor, and an exhausted Austrian lieutenant attempt to survive at the Hotel Imperial in the small war-torn Polish town of Sucha.

**Robert Thoeren (1903–1957) was a German screenwriter and film actor. See Item Eleven for his exile story.**

[View Online](#)

POLICE FORCE

Screenplay by

Robert Wilmot  
and  
Robert Gardner

From an  
Original story  
by

George A. Hirliman

- - -

Regal Productions  
25 West 45th Street  
New York 19, N. Y.

Tel. BRyant 9-4655

# LOST NOIR

Police Force [Undated feature-length script for a film never produced]

**George A. Hirliman (story); Robert Wilmot & Robert Gardner (screenwriters)**

New York: Regal Productions, [ca. 1940?]. 280 by 215mm (11 by 8½ inches). Continuous generic textured wrapper with internal brass brad binding. Title & other details typewritten on wrapper; "Rialto Service Bureau" label (partially damaged) at upper left. 128 leaves, with the last page of text numbered 127. Mimeograph duplication, rectos only. In English. Wrapper Fair (some tape "repair"); pages Near Fine.

Pagination: [title], 1-14, 15&16 combined, 17-45, 46&47 combined, 48-72, 72A, 73-103, 103A, 104-127.

*This script apparently lost to time with no holdings at the Academy, no copies in OCLC, and no other copies for sale. We were not able to locate any records connecting Wilmot (or anyone else) with the story.*

A noir police flick set in New York's underground, based on a story by the prolific B-movie producer George Hirliman. The script features an array of underworld characters with dark scenes in saloons and on the docks. A good cop is trying to solve a string of murders among a group of racketeers recently "sprung from Sing-Sing." The mystery is solved when it turns out that the murderer faked his own murder. Good prevails over evil and the criminal gang is broken up.

**Robert Wilmot (1902–1987) was an Austrian film director and screenwriter. In Europe he went under the name Robert Wohlmut. Following the Anschluss of 1938, he was forced to flee Austria. Once in the US he changed his name to Wilmot.**

[View Online](#)



# Books



The influential German philosopher, sociologist and composer, Theodor W. Adorno (1903–1969), was a leading member of the Frankfurt School. He taught philosophy at the University of Frankfurt, but because he was Jewish, his teaching position was taken from him in 1933. The Nazi's Reich Chamber of Literature denied Adorno's right to work and raided his residence. Adorno lived in exile in the United States from 1938 until 1953. He was one of the most important philosophers and social critics in Germany after World War II, especially as relates to German responsibility for the Holocaust.

# INSCRIBED ADORNO X7

**Adorno, Theodor W.**

*Versuch über Wagner* [In Search of Wagner]

---

Frankfurt: Suhrkamp, 1952. 185 by 110mm (7¼ by 4¼ inches). Orig. canvas boards with dust jacket; 204, [4] pp. First Edition. Scarce in dust jacket. Note: English title is not a direct translation. This book with a three-line inscription by Adorno to Marie Kaschnitz (dated 1962). In *Versuch über Wagner*, Theodor W. Adorno developed a strongly critical perspective on Wagner's music, which he associated with the commodification of culture and the emergence of Fascism.

Together with six additional books by Adorno. All inscribed by Adorno to Kaschnitz with inscriptions ranging from one to three lines and dated from 1958–1964.

*Der getreue Korrepetitor*. Frankfurt: Fischer, 1963. First Edition.

*Noten zur Literatur I-III*. 3 Volumes. Frankfurt: Suhrkamp, 1958–1965. All First Editions.

*Einleitung in die Musiksoziologie*. Frankfurt: Suhrkamp, 1962. First Edition.

*Drei Studien zu Hegel*. Frankfurt: Suhrkamp, 1963.

All in German. Overall Very Good. *Versuch über Wagner* with 1 by 1½ inch hole in back of dust jacket. Remaining books without dust jackets. *Musiksoziologie* Good with cover separating and several pages loose.

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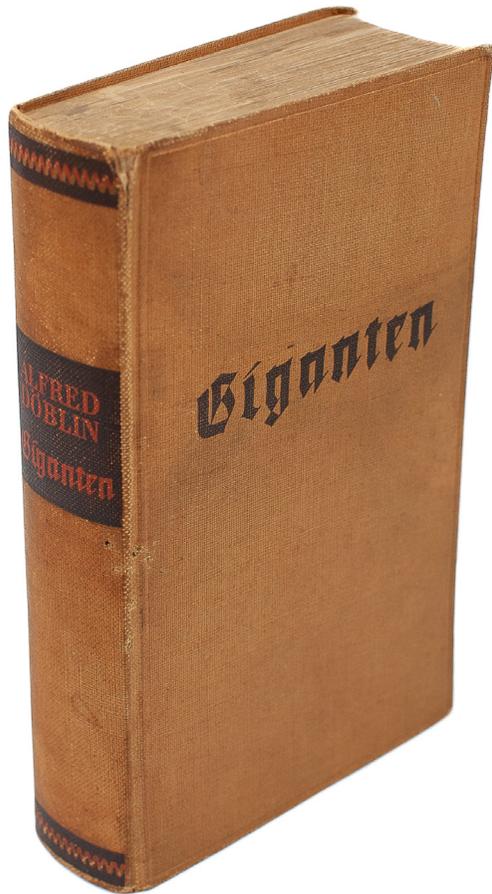
*From Kaschnitz's estate.*

*Bibliography: Gordon.*

---

Marie Luise Kaschnitz (1901–1974) was a German short story writer, novelist, essayist, and poet. She is one of the leading post-war German poets, heavily influenced by Pablo Neruda. Kaschnitz and Adorno were close friends, and both taught at the University of Frankfurt.

[View Online](#)



In 1924 Döblin set out on a two-month trip through Poland, prompted in part by the Anti-Semitic pogroms in Berlin, which awakened Döblin's interest in Judaism and his Jewish heritage. Just a month after Hitler's ascension to power in 1933, he left Germany for Switzerland. From there he moved to France and emigrated over Portugal to the United States. By September 1940, Döblin had moved to Los Angeles.

The Steinbergs, as leaders of the Zionist movement, were also forced to leave Germany. Initially they settled in the United Kingdom, but soon made their home in New York City.

# DÖBLIN'S ZIONIST CIRCLE

**Döblin, Alfred**

**Giganten. Ein Abenteuerbuch [Giants. A Book of Adventure]**

---

Berlin: S. Fischer Verlag, 1932. 203 by 125mm (8 by 5 inches). Original tan cloth boards stamped in brown and red; [8], 11–377, [7] pp. First Edition. In German. Owner signature ("Leo Steinberg") to front free endpaper.  $\frac{3}{4}$  page presentation inscription from Alfred Döblin to ["Comrade Steinberg"] (i.e. upon information and belief Leo's father Isaac Steinberg), dated April 7, 1932, to preliminary blank. Very Good with light soiling to cloth and edges, trace of insect damage to upper joint.

---

*This book is offered jointly with Honey & Wax Booksellers, ABAA.*

*Bibliography: Sternfeld & Tiedemann; Sander; Bahr (with an entire chapter on Döblin's time in Los Angeles).*

---

Alfred Döblin (1878–1957) was a German novelist best remembered for his 1929 novel *Berlin Alexanderplatz*. This First Edition of Döblin's *Giganten* is a condensed version of his 1924 novel *Berge Meere und Giganten*, adapted to find a broader audience for this stylistically experimental work of science fiction. Döblin recounts the course of human history from the 20th to the 27th century, portraying it as a catastrophic global struggle between technological mania and competing political visions. Critical attention in recent years has turned to *Berge Meere und Giganten*, with its prescient emphasis on energy crises and environmental catastrophe; the 1924 text was translated into English as *Mountains Oceans Giants* in 2021.

Döblin was good friends with Isaac Steinberg (1888–1957), a Socialist Revolutionary and leader of the Jewish Territorialist movement. Steinberg convinced Döblin to join the Zionist movement »Freiland-Liga« and they both participated in the Scholem-Aleichem Club in Berlin to discuss Jewish settlements in Siberia during early 1932—the very timeframe in which this book was inscribed. Sander, footnote 21.

[View Online](#)

**The inscription reads:**

»Dem Genossen Steinberg. Mit schönen Grüßen. Von Haus zu Haus. Alfred Döblin. 7.4.32«

["To Comrade Steinberg. With pleasant greetings. From house to house. Alfred Döblin. April 7, 1932."]

*From house to house* in German often refers to proselytizing from door to door. This is a remarkable Döblin association copy documenting a close connection in his search for Jewish identity—an identity that he later would reject in Los Angeles when he converted to Catholicism in 1941.

Leo Steinberg (1920–2011), whose name is on the endpaper, was Isaac's son, and a well-known New York art critic and art historian. Leo Steinberg's papers are at the Getty.

von Grosseher Rainberg

Zeit von an Jahren

von Jahr in Jahr -

Alten Tablen

7. 4. 32

FARKAS



ENTDECKT AMERIKA

# GREENHORN IN AMERICA

**Farkas, Karl**

Farkas entdeckt Amerika. Ein lustiger Gedichtband [Farkas discovers America. A book of humorous poetry]

---

New York: Triton Publishing Company, 1941. 230 by 160mm (9 by 6¼ inches). Staple bound black illustrated wrappers; [52] pp. In German. Small line illustrations by Hans Burger throughout. Very Good, but cover starting to separate from block.

---

*Quite scarce, and not found where one would expect it. In the United States only at Brandeis, Saint Louis & Nebraska under OCLC #3780052. All remaining copies in Germany, for a total of five OCLC entries worldwide. KVK locates one additional copy at the Austrian National Library. No auction records in Rare Book Hub. At the time of cataloguing, no other copies for sale.*

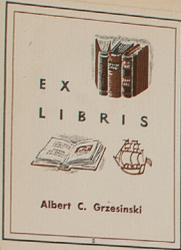
*Bibliography: Sternfeld & Tiedemann with the statement that it could not be bibliographically confirmed; Dt. Exilarchiv 1317.*

---

In this book of poetry, Farkas reflects on what it means to live in exile in America. He describes himself as the "Greenhorn" bumbling through a foreign land and a foreign language. It is Farkas's self-deprecating story of travel and exile.

**Karl Farkas (1893–1971) was an Austrian actor and cabaret performer. Under the Nazi regime, Farkas became a refugee because of his Jewish heritage. His escape was an adventurous one. First he ping-ponged between Paris and Czechoslovakia, a mere two hours ahead of Gestapo raids of his apartment. Eventually he settled on the "Spanish route" over the Pyrenees and then by train to Lisbon. From there he escaped on the SS Magallanes on January 11, 1941, to New York.**

[View Online](#)



*Albert C. Grzesinski. 19. 12. 40*

# ONE OF THE FIRST

[Grzesinski, Albert—ex libris] Jaeckh, Gustav

Die Internationale. Eine Denkschrift zur vierzigjährigen Gründung der internationalen Arbeiter-Assoziation. [First International. A commemorative to the 40th year of the International Workingmen's Association]

---

Leipzig: Verlag der Leipziger Buchdruckerei AG, 1904. 220 by 150mm (8¾ by 6 inches). Red cloth boards; VIII, 236, [2] pp. In German.

With the bookplate of Albert Grzesinski and his autograph in ink on the flyleaf dated October 19, 1940. Very Good with wear and bumping to boards. Repair to verso of title page.

---

*This book on the 40th anniversary of the founding of the International Workingmen's Association (IWA) is from Grzesinski's personal library in New York.*

*Bibliography: Sternfeld & Tidemann.*

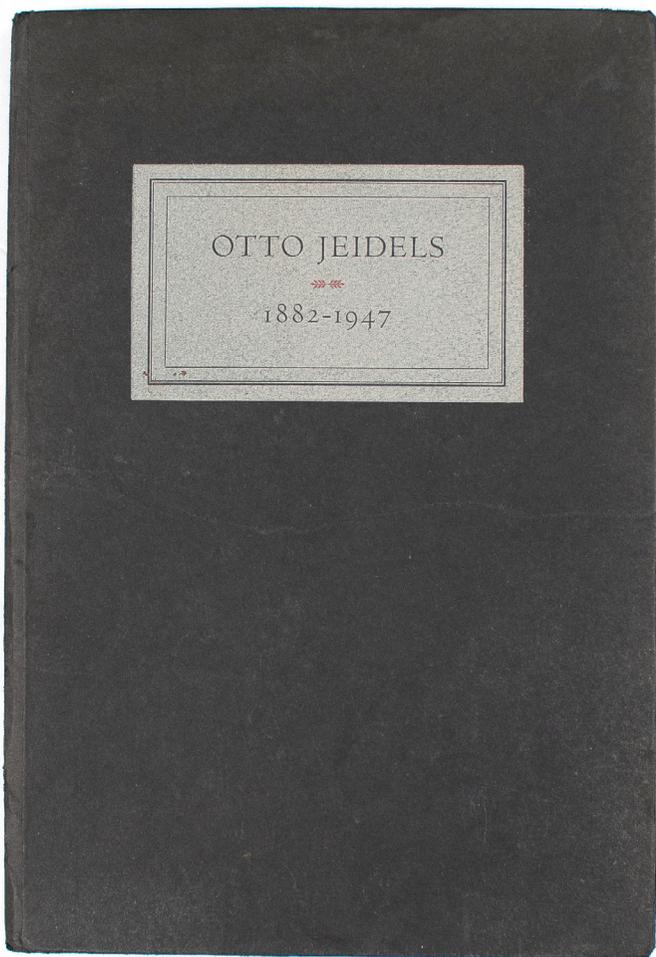
---

From the library of Berlin's Chief of Police and one of the first people stripped of citizenship and forced into exile by the National Socialists.

Albert Grzesinski (1879–1948) was the German Minister of the Interior from 1926–1930, and for much of the 1920s and early 1930s, he was Berlin's Chief of Police. He was no friend of Hitler. In 1931, as Berlin's Chief of Police he sought a gag order on and deportation of Hitler back to Austria. Grzesinski opined that Hitler should be ["chased away with a dog whip."] Grzesinski was removed from power as part of the 1932 Prussian Coup.

**Hitler rose to power and became Chancellor on January 30, 1933. By March 1933, Hitler ordered Grzesinski denaturalized (that is, stateless) and seized all his property. Grzesinski's name appeared on the first Nazi list of denaturalized citizens. He fled to Switzerland in 1933. From there he followed a circuitous route over France and Peru to the United States. In exile, he remained active in anti-Nazi organizations.**

[View Online](#)



# TOP BANKER IN EXILE

[Jeidels, Otto—subject of] Kanitz, Graf G.

Am Grabe von Otto Jeidels. Aus der Erinnerung nachgeschrieben  
[At Otto Jeidel's Grave. Written from memory]

---

Stamford, Connecticut: The Overbrook Press, 1947. 230 by 160mm (9 by 6¼ inches). Black printed boards; [14] pp. Illustrated frontispiece. 200 copies printed. A eulogy of Jeidels. In German. Good plus. Interior pulling free of boards and old water stain to top of end papers.

---

*This eulogy was written by Gerhard Graf von Kanitz (1885–1949), a Prussian politician and close friend of Jeidels. At the time of cataloguing, no other copies for sale. OCLC identifies eight holdings in the United States.*

*Bibliography: [immigrantentrepreneurship.org](http://immigrantentrepreneurship.org)*

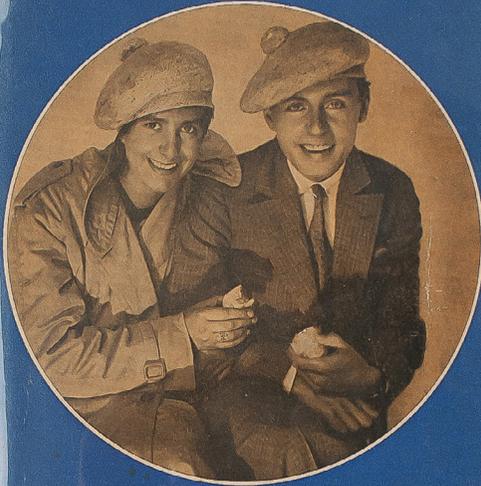
---

Otto Jeidels (1882–1947) was one of Germany's top bankers of Jewish heritage. In 1931 and 1932 he held an almost unheard of 45 board positions. Jeidels held a key role at the Berliner Handelsgesellschaft, Germany's most important private investment bank of the time.

**Jeidels's board positions evaporated after 1932. In 1938, all of his real property in Germany was seized. Jeidels was well enough connected that the Reichsbank allowed the transfer of significant assets to Switzerland. In November 1938, Jeidels emigrated to the United States. There he first worked in investment banking at Lazard Frères in New York. After a few years he switched to Bank of America. As Vice President of Bank of America, he was the head of investment banking for the entire West Coast.**

[View Online](#)

Erika und Klaus Mann  
**Rundherum**  
Das Abenteuer einer Weltreise



nymphenburger

# DEEPLY PERSONAL

**Mann, Erika & Klaus Mann**

**Rundherum. Das Abenteuer einer Weltreise [All the Way Round: A Light-Hearted Travel Book]**

---

Munich: Nymphenburger Verlagshandlung, 1965. 200 by 125mm (7¾ by 5 inches). Orig. canvas boards with dust jacket; 206, [2] pp. First published in 1929, this is a later edition. Note: English title is not a direct translation. In German. Very Good except for ca. 20 leaves with old water stains to bottom margin. Dust jacket merely Good.

---

*With the following prominent full-page inscription by Erika Mann to Lotte Lehmann:*

*»Der viel—und von mir heiss-geliebten L.L. von ihrer Erika. Kilchberg, Weihnachten 1965 [2x 'von' ist ungut, aber schliesslich bin ich KRANK!]*«

*[“To the much—and from me passionately-loved L.L. from her Erika. Kilchberg, Christmas 1965 [2x the word ‘from’ is not a good thing, but after all I am CRAZY!”]*

*»Heiss-geliebten« literally translates as “hotly loved”.*

*Bibliography: Weiss; Kater; Bahr; von der Lühe.*

---

Erika Mann (1905–1969) was a German actor, writer, and daughter of Thomas Mann. She was especially close with her brother, the novelist Klaus Mann (1906–1949), with whom she co-wrote books, including this one. Lotte Lehmann (1888–1976) was a German soprano and widely regarded as one of Europe’s best opera singers.

**In January 1933, Erika and Klaus founded a cabaret in Munich called »Die Pfeffermühle«, which was vehemently anti-Fascist. The Nazis forced the cabaret closed and the Manns decided to leave Germany. Erika entered a marriage of convenience in 1935 with the gay British poet W.H. Auden and obtained her exit visa. Klaus was stripped of his German citizenship in 1934 and was able to obtain Czech citizenship. In 1937, Erika & Klaus reopened their cabaret in New York.**

[View Online](#)

GERIBED  
DERA  
INGER  
STTE  
EMMANN

Der viel-  
und von mir haiss-geliebten

L. L.

Von  
ihren

Erzta

Kieckberg, Heihnachten 1965

[ 2 X "von" ist ungut, aber  
Schliesslich bin ich KRANK! ]

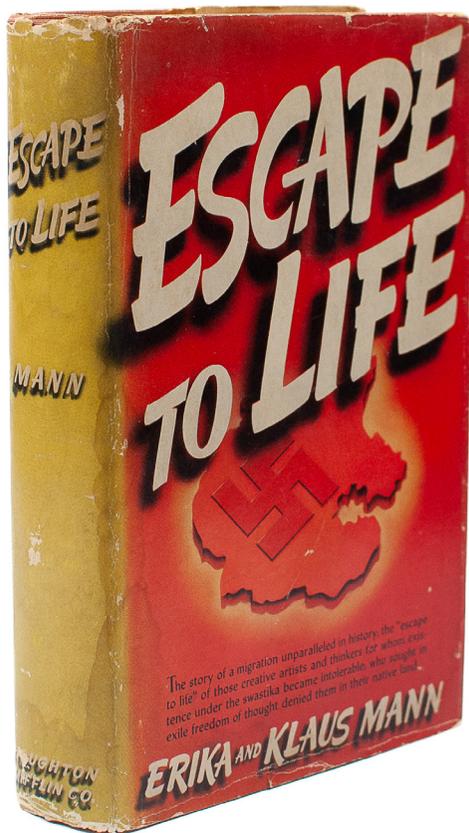
**To opine on a historical figure's personal relationships is fraught with factual and moral problems.** Lotte Lehmann has been described as a "great lesbian prima donna"; others describe her as pansexual or ambisexual. For over 35 years she lived with another woman, Frances Holden. Lehmann always stated that relationship was platonic.

Similarly, Erika's personal life is complex. Described by others as bohemian, she labeled herself bisexual. In an unpublished letter from Erika to Klaus dated March 27, 1941, she described clandestine trysts as her "mental illness". Weiss, pg. 201.

Lehmann's biographer Michael H. Kater states the following on the relationship between Mann and Lehmann:

"After Frances Holden [the woman Lehmann lived with], Thomas Mann's oldest daughter, Erika, became one of Lehmann's closest woman friends... She visited frequently in Santa Barbara... and her correspondence with Lehmann was intense." Kater, pg. 216.

Clearly, Mann and Lehmann were very close friends. We let the words of the inscription speak for themselves, as simply of a deeply personal nature.



Happy birthday  
to  
Mr. Edward Benjamin!  
Erika Mann  
November 16th  
1939

# BOHEMIAN HOUSEHOLD

**Mann, Erika and Klaus Mann**

*Escape to Life*

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Boston: Houghton Mifflin Company, 1939. 215 by 150mm (8½ by 6 inches). Orig. illustrated canvas boards with dust jacket; ix, [5], 384 pp. [plus 16 pp. of photos]. First Edition. Scarce with dust jacket. In English. Photo frontispiece plus 16 additional pages of photo illustrations. Good. Numerous pages with old water stains to lower part of the pages and light foxing. Dust jacket worn and chipped.

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*Bibliography: Weiss; Kater; Bahr; von der Lühe; Dt. Exilarchiv 3732.*

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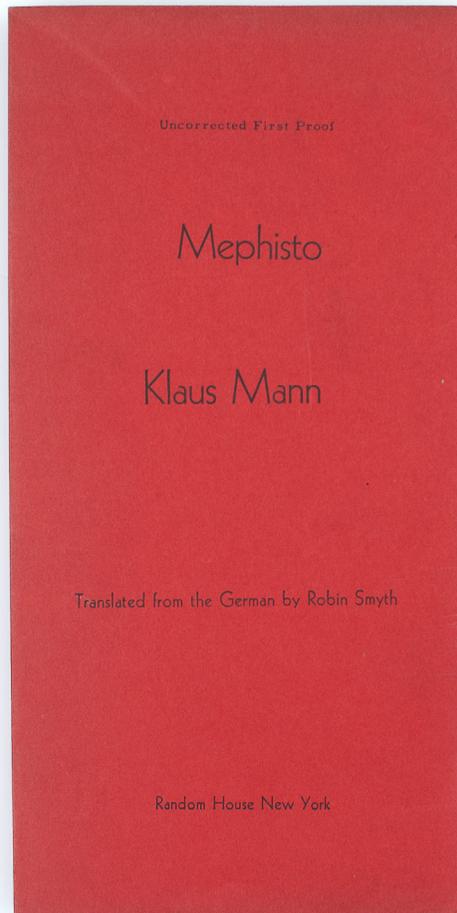
Erika Mann (1905–1969) was a German actor, writer, and daughter of Thomas Mann. She was especially close with her brother, the novelist Klaus Mann (1906–1949). This book is likely inscribed by Erika to her friend Edward Benjamin Britten (1913–1976), an English composer, conductor, and central figure of 20th-century British music. He is commonly known as Benjamin Britten.

The inscription reads: “Happy birthday to Mr. Edward Benjamin! Erika Mann. November 16th, 1939.” Britten’s birthday was November 22nd, just a few days after the birthday wishes in the inscription.

Erika was married to the British gay poet W.H. Auden, in a marriage of convenience to obtain her visa and escape Germany. In 1939 and 1940, Auden lived with his partner Chester Kallman in a house in Brooklyn Heights together with Britten and his partner Peter Pears. Erika & Klaus Mann were frequent guests at the house, so much so that Klaus opined that the “bohemian household” would make for an amazing novel. Weiss, pg. 164. In 2012, that very idea—a story around Auden’s house as a refugee for gay, lesbian, and bisexual artists prior to the gay rights movement—became the Broadway show “February House”.

***Escape to Life* is the Mann’s moving tale of both their own escape and the brain-drain out of Germany to the United States. From the dust jacket: “The story of a migration unparalleled in history; the ‘escape to life’ of those creative artists and thinkers for whom existence under the swastika became intolerable; who sought in exile freedom of thought denied them in their native land.”**

[View Online](#)



*Mephisto* was published in East Germany in 1956, which led to the strange circumstance of a book that could be printed in and exported from communist East Germany as a cult classic but could not be printed in democratic West Germany.

Andrea Weiss describes *Mephisto* as "remarkable for purely literary consideration, such as its uncanny ability to put the reader so fully inside an unsympathetic character's interior mental and emotional world." Weiss, pg. 127.

The First U.S. Edition of *Mephisto* was published in 1977. Finally, in 1981, *Mephisto* was printed in West Germany.

# BANNED UNTIL 1981

**Mann, Klaus**

**Mephisto. Uncorrected First Proof**

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New York: Random House, 1977. 280 by 140mm (11 by 5½ inches). Orig. red wrap-pers; [8], 209 pp. Publisher's proof copy predating the First U.S. Edition. In English. Very Good plus to Near Fine.

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*At the time of cataloguing, no other proof copies for sale.*

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Klaus Mann (1906–1949) was a novelist and Thomas Mann's son. He finished writing *Mephisto* in 1936 but it could not be legally published in West Germany until 1981, 33 years after his death. Once it hit the stands, it became an overnight cult classic, selling close to a million copies, and it was later adapted for both stage and screen. This is a rare proof copy of the First U.S. Edition.

*Mephisto* is autobiographical and has its roots in a marriage hack gone awry. Unlike his father, who hid his homosexual inclinations from society, Klaus was openly gay. Klaus's sister, Erika, described herself as bisexual. Around 1924, Klaus and Erika decided to marry each other's lovers. This is how Erika came to marry Klaus's partner Gustaf Gründgens.

Klaus and Gründgens (and for that matter Erika) broke up once Hitler became German Chancellor in 1933. Gründgens became a nationalist and renowned movie director in Nazi Germany. Klaus never forgave him and wrote *Mephisto* as a thinly veiled story of Gründgens's theater career in the Third Reich.

Gründgens and his partner, Peter Gorski, litigated against the publication of *Mephisto*. Klaus died in 1949 and Gründgens died in 1963. Erika assumed control of Klaus's literary legacy and spent well over a decade litigating the issue against Gorski who continued the fight on the other side.

**The National Socialists stripped Klaus Mann of his German citizenship in 1934, and he lived in exile thereafter.**

[View Online](#)

Ludwig Mises  
**Liberalismus**



Jena  
Verlag von Gustav Fischer  
1927

# A FREE SOCIETY

**Mises, Ludwig [von]**

**Liberalismus [Liberalism]**

---

Jena: Gustav Fischer, 1927. 240 by 165mm (9½ by 6½ inches). Original publisher's orange paper wrappers; IV, 175, [5] pp. In German. Later translated into English with the new title: *The Free and Prosperous Commonwealth*. Good to Very Good; tape "repair" to top and bottom of spine; wraps faded; spine creasing. Interior clean and crisp; title page reinforced at spine.

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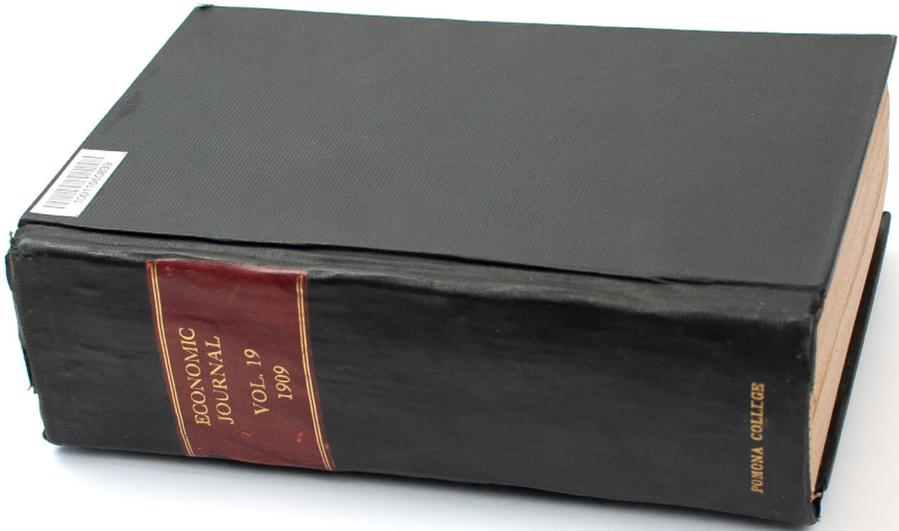
*Bibliography: Greaves & McGee B-6; Hülsmann.*

---

This is Mises's work in defense of a free society and against Fascism, colonialism, and socialism. A clear statement against the powers that would soon control Europe and force Mises to emigrate to the United States. One of his early books, and here in a First Edition in the publisher's original wraps.

**The second generation of Austrian Economists, after Carl Menger, starts with Ludwig von Mises (1881–1973), whose doctoral advisor was Eugen von Böhm-Bawerk. Mises left Austria in 1934 for Switzerland, where he was a professor. He left Geneva for the United States in 1940 to avoid persecution at the hands of the Nazis due to his Jewish ancestry.**

[View Online](#)



# FIRST PUBLICATIONS OF KEYNES & MISES

Mises, Ludwig von & J.M. [John Maynard] Keynes

The Foreign Exchange Policy of the Austro-Hungarian Bank;  
Recent Economic Events in India. [From the Economic Journal.  
The Journal of The Royal Economic Society. Edited by Edgeworth.  
Volume XIX]

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London: Macmillan and Co, 1909. 250 by 170mm (9¾ by 6¾ inches). 8 vo. Entire volume XIX of *The Economic Journal* bound in black contemporary full cloth with gilt label to spine; ix, [3], 658, [2] pp. In English. Keynes's article on India is on pp. 51–67; Mises's article on the Austro-Hungarian bank is on pp. 201–211. Ex-library copy with library-code pasted on top of front board, library book-plate pasted to front end-paper (Pomona College Library) and blind stamps of the library in the text (Note: we received written confirmation of deaccessioning). Very Good plus, cloth spine somewhat "bumpy" and a little worn; internally clean and fresh.

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*At the time of cataloguing, no other copies for sale. No auction records in Rare Book Hub.*

*This book is a first of first publications by two larger than life figures in economic history with radically opposing points of view. It is of great importance to economic history of the 20th century.*

*Bibliography: Greaves & McGee 09.2; Hülsmann; Moggridge; Carter PMM.*

---

This book includes the first printing of Mises's first publication in English, promoting the gold standard for the settlement of Austro-Hungarian international trade. As Mises wrote in the article:

"[T]he monarchy will profit immensely by a legally prescribed gold payment, for it international credit, which it urgently needs for its enormous foreign debts... For only the de jure gold payments would clearly convince everyone abroad that Austria-Hungary enjoys nowadays a perfectly regulated currency." pg. 211.

**Ludwig von Mises (1881–1973) was the leading figure of the Austrian school of economics. He left Geneva for the United States in 1940 to avoid persecution at the hand of the Nazis due to his Jewish ancestry.**

THE  
ECONOMIC JOURNAL

THE JOURNAL OF  
The Royal Economic Society

EDITED BY  
F. Y. EDGEWORTH

VOLUME XIX

London  
MACMILLAN AND CO., LIMITED  
NEW YORK: THE MACMILLAN COMPANY  
1909



MACMILLAN AND CO., LIMITED  
LONDON · BOMBAY · CALCUTTA  
MELBOURNE

THE MACMILLAN COMPANY  
NEW YORK · BOSTON · CHICAGO  
ATLANTA · SAN FRANCISCO

THE MACMILLAN CO. OF CANADA, LTD.  
TORONTO

See Greaves & McGee, where this article is listed under 09.2; referenced in the introduction pg. xiii; and articles in response are referenced on pg. 204. For a narrative expose on this article, see Hülsmann, pp. 185–186.

Mises's article caused an uproar. High ranking officers of the central bank contacted Mises and attempted to influence his work. A few years later Mises discovered the root cause: "The legal obligation to redeem [the central bank's] notes would have curtailed a secret fund out of which the Bank paid bribes and other illicit salaries. The beneficiaries were therefore interested in maintaining the notion that legal note redemption was inadvisable for monetary policy." Hülsmann, pg. 186.

On to John Maynard Keynes (1883–1946), the most influential 20th century economist.

The book includes the first printing of John Maynard Keynes's first published article on economics, dealing with the effect of a recent global economic downturn in India. The article anticipates many of the theories presented in his *The General Theory of Employment, Interest and Money*, perhaps the single book with the greatest impact on modern economics.

"Keynes's first article, 'Recent Economic Events in India', was an attempt to link the high Indian price level of 1907, India's unfavorable balance of trade in 1908 and the effect of the resulting support of the Indian exchange rate on the London money market with the behavior of the evolving currency system..." Moggridge, pp. 202–203.

For better or for worse, "Keynes was to dominate the international conference at Bretton Woods, out of which came the International Monetary Fund and the World Bank; and his influence during the ensuing decades, even on his theoretical opponents, has been such that a highly placed American official recently remarked that 'we are all Keynesians today'". *Printing and the Mind of Man*, 423.

[View Online](#)

Ferenc Molnár (1878–1952), often known as Franz Molnar, was Hungary's most famous and financially successful playwright of the 20th century. He was born to German-Jewish parents in Budapest and wrote his drafts in longhand German. It is speculated that in the 1920s and 1930s his annual income exceeded a million dollars—a phenomenal sum at the time. No doubt, Molnár was one of, if not the, most famous Central European writer of the 1920s.

Molnár brought his secretary and devoted companion Wanda Bartha with him to the United States. In 1947, Bartha committed suicide. Although the relationship was platonic, there is no doubt Molnár loved Bartha deeply. After her death he sunk into depression from which he never fully recovered. *Companion in Exile* is an autobiography and homage to Bartha. It is a compelling story of love, grief, and loss in a foreign land.

The documents on offer were sent by Molnár to June Barrow Mussey (1910–1985), who wrote under the pen name Henry Hay. Mussey was a well-known translator for exile authors including Lion Feuchtwanger. This collection shows the creative process of publishing a manuscript written in a hodge-podge of German and English for an American audience.

# CREATIVE PROCESS IN EXILE

**Molnár, Ferenc**

[Extensive manuscript corrections to *Companion in Exile*]

---

New York, [ca. 1949]. 214 pages handwritten by Molnár in ballpoint, colored ink, and colored pencil. Pages generally letter sized, but numerous pages stapled together at bottom to create extra-long paper (one page typewritten). Different types of paper—carbon paper; thicker paper that is now browning. Housed in a green cloth custom clamshell box.

Mostly in German, but with publishing instructions in English and numerous English words in the text (i.e. "Denglish"). Together, a wonderful visual & language cacophony of the creative process in exile.

The collection is part manuscript and part detailed instructions sent by Molnár to June Barrow Mussey, who was Molnár's translator into English. It comprises a substantial rewrite of Molnár's autobiography *Companion in Exile / Notes for an Autobiography*, which was published in New York by Gaer Associates, 1950.

Together with a First Edition of *Companion in Exile* that bears the bookplate and signature of Tad Mosel (1922-2008), a Pulitzer Prize winning American playwright. A comparison to the book reveals that almost all Molnár's extensive rewriting and edits were incorporated in the publication. Manuscript Very Good; box with bumped corners and partially fading cloth. Book Very Good with fading spine and light damage to top of spine.

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*Molnár's literary archive is at NYPL.*

*Bibliography: Széchenyi; Molnár.*

**To escape the persecution of Jewish people in Hungary during World War II, Molnár relocated to America on January 12, 1940. There, he spent the final 12 years of his life living in Room 835 at New York's Plaza Hotel.**

[View Online](#)

# Changes and additions.

## Yellow Pages:

2	65
14	66
15	67
16	68
21	71
22	76/B
24	76/E
40	78/B
54	82
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62	94
64	

## CHAPTER I.

the 3 asterisks there are even lines, beginning "I had that I meant" etc. Please cut three lines there, put here - after the 3 asterisks - the following additional text:

Nach halb vier Nachmittag, nachdem ambulance doctor weggeheilt war, und bevor Wanda von ihrem Zimmer abgetragenen hat, wir noch auf den Polizei-dienst warten. Mir durffe ihr Zimmer betreten. Zuerst stand des Hauswirts Wada vor ihrer Thür. Da von der Police Station ein Detektiv und uniformierte Policemen. Alle vier starrten an Korridor. Wanda gehörte nicht Sie gehörte der Polizei, weil sie in S. starben war, in der Fremde, in einem ohne vorher krank gewesen zu sein in ihrer Nähe im Augenblick der warnten, dass die Polizei sie bald lassen, dass man sie obduzieren würde, man sie zu Stücke schneiden würde.

"Ich bin Amerikaner" sagte er kam aus Ihrem Land. Ich spreche ungarisch, nicht wahr?"

"Nein", sagte ich. Sie sprechen "Thank you", sagte er zu seinem Kameraden.

"They're Hungarians",

Then we went on with Hungarians, silently.

**CHAPTER II.** Yellow Page 19.  
 after the paragraph ending...  
**CHAPTER II.** Yellow Page 9.  
 Yellow Page 7.

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619	351	1	2	54	0	Ere Jersdagert regis plaz ⁊ ere alfonsi regis Dza	
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4	30	57	9 30
4	40	58	9 40
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# CORRECTING COPERNICUS

**[Neugebauer, Otto—ex libris] Alfonso X King of Castille and Leon**  
*Tabule astronomice Diui Alfonsi regis Romanoru[m] et Castelle:*  
*nuper [quam] diligentissime cum additionibus emendate*

---

Venetijs: Ex officina litteraria Petri Liechtenstein, 1518 (1521). 220 by 160mm (8¾ by 6¼ inches). Calf binding with four raised bands; 120 numbered leaves with index. In Latin. Rebound by Daniel G. Knowlton (1922–2015) in 1966. Binding stamped: "Knowlton 1966". Colophon printed two-color and dated 1521. Leaves 2–26 introductory text; remaining leaves detailed astronomical tables. Prior owner's name in old hand to title page and a few old marginalia throughout. Inscribed in pen on flyleaf and modern pencil corrections to the tables, as detailed below.

Very Good with light damp staining and some old light water stains. Binding also Very Good, showing wear at tail and corners, minor damage to headband.

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*In the United States OCLC locates six holdings.*

*From Noel Swerdlow's estate.*

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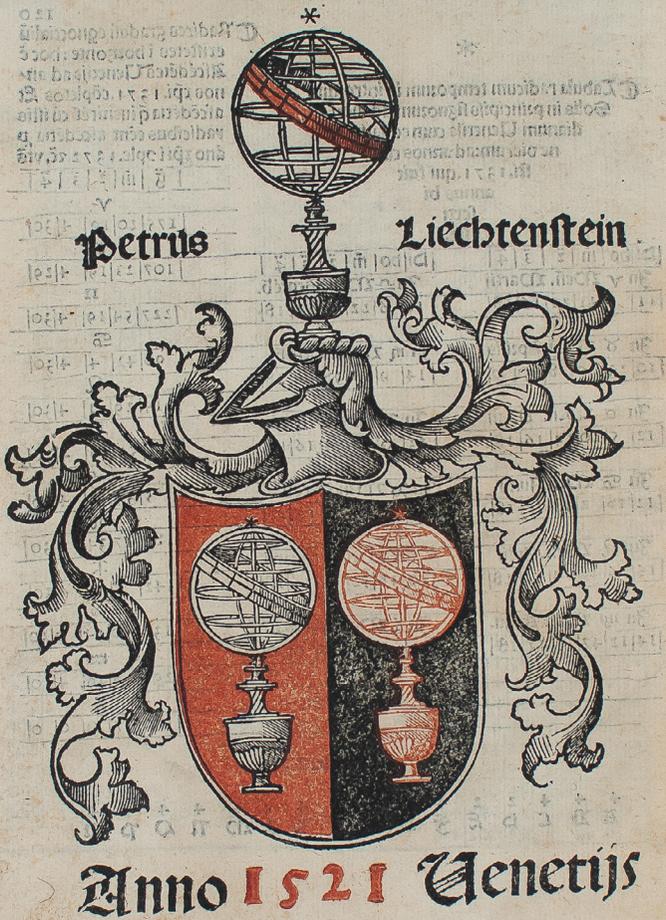
## Source for Copernicus

These astronomical tables, computing the positions of the sun, moon, and planets in relation to fixed stars, were originally composed by the Cordoban astronomer al-Zarqali (c. 1029–1087) and revised two hundred years later, on the order of Alfonso X. They are commonly known as the Alfonsine Tables and were an important source for Copernicus, who referred to them in his first draft of planetary theory.

## From the Library of Two Well-Known Astrophysicists

This copy belonged to the Austrian-American mathematician and astrophysicist Otto Neugebauer (1899–1990). He inscribed the book in pen on the flyleaf: "O. Neugebauer". Neugebauer gifted the book to his friend and fellow astrophysicist Noel Swerdlow (1941–2021), with whom he collaborated on research into the history of astronomy.

[View Online](#)



**Neugebauer blended the history of astronomy with mathematics and cutting-edge science.** As a result, the National Academy of Sciences called Neugebauer: “the most original and productive scholar of the history of the exact sciences, perhaps of the history of science, of our age.”

Swerdlow was a Professor at the University of Chicago and visiting Professor at Caltech. He specialized in the history of astronomy from antiquity through the 17th century. In 1984, Swerdlow, with co-author Neugebauer, published *Mathematical Astronomy in Copernicus' De Revolutionibus*, a massive two-volume pivotal work in the history of astronomy.

Neugebauer & Swerdlow are among a handful of people worldwide that had the ability to understand and correct these astronomical tables, and we were informed that is precisely what they did. They studied this book intently and there are pencil corrections to the tables on the following leaves: 29 (recto & verso), 33 (recto: “error for 46” & verso: “error for 43, error for 21, [7]”), 63 (recto), 75 (verso), 76 (recto), 112 (recto: 4 corrections), 113 (recto), 114 (recto: 4 corrections, verso: 4 corrections), 115 (recto: 4 corrections).

It seems unlikely that there could have been a more fitting owner for this book than Swerdlow. Neugebauer had found the perfect gift. A remarkable object documenting humanity’s historical knowledge of astronomy blended with contributions by modern leaders in the field.

**Neugebauer was born in Austria and studied mathematics in Germany. When Hitler became Chancellor in 1933, Neugebauer was asked to sign an oath of loyalty to Germany. He refused and was suspended from employment. Exile brought Neugebauer first to Copenhagen; and then in 1939, he moved to the United States where he joined the mathematics department at Brown University.**



On December 3, 1941, Rudolf and Minna Neuhaus founded an anti-Fascist movement of Exile-Austrians in Mexico comprised of mostly Jewish members. The group was called *Acción Republicana Austriaca en México* (i.e. ARAM). The Neuhaus's organized marches in Mexico City from 1942–1945 for the independence of Austria from Germany. ARAM also lobbied Mexico and the United States to issue visas for Jewish people unable to leave Germany. U.S. diplomatic services took a skeptical view of ARAM and didn't want to get involved in the visa issue. After World War II, ARAM disbanded. A portion of the membership returned to Austria and Jewish members mostly moved to Israel.

This book serves as a record of emigré efforts in Mexico for the liberation of Austria from Nazi rule.

# MEXICAN RESISTANCE

**[Neuhaus, Rudolf & Minna – inscribed by] Traven, B.**  
*Die Weisse Rose* [The White Rose]

Zürich: Büchergilde Gutenberg, 1942. 240 by 170mm (9½ by 6¾ inches). Illustrated canvas boards with dust jacket; 206 pp. First published in Germany in 1929, this is the first Swiss edition. In German. Inscribed by Rudolf and Minna Neuhaus. Stamp of "Libreria Internacional", the international bookshop and exile meet-up space that was owned by Rudolf Neuhaus. Book Near Fine. Dust jacket Very Good with small tears.

The book is inscribed:

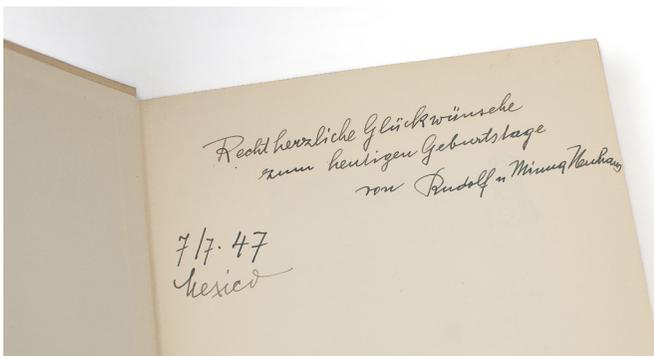
»Recht herzliche Glückwünsche zum heutigen Geburtstage von Rudolf u. Minna Neuhaus. 7.7.47 Mexico«

["Heart felt congratulations on your birthday today from Rudolf and Minna Neuhaus. 7.7.47 Mexico"].

*Bibliography: Reimann; Dt. Exilarchiv 5961.*

B. Traven is the pseudonym of a presumed German author who lived in Mexico. His best known work is *The Treasure of the Sierra Madre*. This novel concerns the efforts of Condor Oil, a fictional American oil company to purchase a Mexican ranch from its unwilling owner.

*Die Weisse Rose* also was the name of an (unrelated) resistance group in Nazi Germany. The 21-year-old Sophie Scholl who was beheaded in 1943 for treason was the iconic face of the group. Given who inscribed the book, *Die Weisse Rose* likely held a double meaning.



[View Online](#)

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## Galizien und Bosnien während des Balkan- krieges<sup>1</sup>.

Von Otto Neurath.

Die Wirkungen des Balkankrieges äußerten sich in verschiedenen Ländern nicht auf die gleiche Weise. Die soziale und nationale Struktur, die geographische Lage und vieles andere war von entscheidender Bedeutung. Während zum Beispiel in Serbien und Bulgarien gleich zu Beginn des Krieges ein Moratorium notwendig wurde, konnte die Türkei auf ein solches verzichten. Daraus zu schließen, daß Serbien und Bulgarien wirtschaftlich schwächer sind, wäre durchaus verfehlt. Der Hauptgrund dieses verschiedenen Verhaltens ist vor allem darin zu suchen, daß in Bulgarien und Serbien durch den Krieg fast alle Landesteile unmittelbar berührt wurden, während in der Türkei nur ein verhältnismäßig kleiner Teil des gesamten Staatsgebietes in Mitleidenschaft gezogen wurde. In Serbien waren Warentransporte lange Zeit eine Unmöglichkeit, weil die einzige Linie, Belgrad—Nisch, welche das ganze Land durchquert, von Militärtransporten in Anspruch genommen war; auf dieser Linie wurden die Feldspitäler evakuiert, auf ihr wurde auch Brot und Fleisch von Belgrad aus an die Front gebracht. Überdies wurden in den verbündeten Balkanstaaten fast alle wehrfähigen Personen, auch Jünglinge und Männer, die an der Schwelle des Greisenalters standen, zu den Waffen gerufen, darunter die meisten Kaufleute, während in der Türkei nur ein verhältnismäßig kleiner Teil der Bevölkerung mobilisiert wurde. Auch waren viele Kaufleute Konstantinopels Fremde oder kauften sich los. Der Handel mit Kleinasien, für den der Konstantinopler Platz vor allem bestimmt ist, litt nur wenig, während in Serbien und Bulgarien einfach die Menschen fehlten, um den Handelsverkehr zweckentsprechend zu erledigen. Im übrigen ertrug aber Bulgarien und Serbien den Balkankrieg nicht schwer, weil es Agrarstaaten mit überwiegendem Mittel- und Kleinbesitz sind, in denen

<sup>1</sup> Die vorliegende Skizze bringt einige Eindrücke von zwei im Auftrage der internationalen Carnegie-Stiftung gemachten Reisen. Die abschließenden Resultate werden im Verlauf der nächsten Jahre veröffentlicht werden.

# OMITTED NEURATH

**Neurath, Otto**

Galizien und Bosnien während des Balkankrieges [Galicia and Bosnia during the Balkan War. From Jahresbericht der Neuen Wiener Handelsakademie]

Wien: Verlag der Neuen Wiener Handelsakademie, 1913. 250 by 180mm (9¾ by 7 inches). Two-color calf binding with ornamental spine; [4], 315 pp. Entire volume VIII. (19.) of the Jahresbericht der Neuen Wiener Handelsakademie. In German. Neurath's article is on pp. 97–148. All edges gilt. Previous owner's stamp to end papers. Inscribed by the director of the Handelsakademie to Frau Louise Chamrath on October 26, 1913. Very Good with light bumping and wear to binding; spine label rubbing.

*Objectively scarce. At the time of cataloguing, no other copies for sale. OCLC locates 3 copies in Europe and no copies in North America. KVK locates one additional copy in Austria. No auction records in Rare Book Hub. This contribution is frequently omitted from even extensive lists of Neurath's works.*

Otto Neurath (1882–1945) was an Austrian sociologist, political economist, and a leading figure of the Vienna Circle. He is best known for inventing the ISOTYPE method of pictorial statistics wherein images are used to convey additional information in a visually pleasing manner. Modern-day infographic teacher Edward Tufte is described as the next-generation embodiment of Neurath's philosophy.

This article by Neurath is an extensive economic and banking analysis of the Balkans. The article was funded by the Carnegie Foundation.

**Neurath was active in Red Vienna and other socialist organizations which made him a target of the National Socialists. In 1934, Neurath had been working in Moscow. Anticipating problems, he had asked to receive a coded message in case it became dangerous for him to return to Austria. Upon receiving the telegram "Carnap is waiting for you", Neurath went into exile in the Netherlands. After the Luftwaffe bombed Rotterdam, he fled to Britain.**

[View Online](#)

Published in Preface

# TYRANNOS

*Four Centuries  
of Struggle  
against*

TYRANNY  
IN  
GERMANY

A  
*Symposium*

edited by  
HANS J. REHFISCH



LINDSAY DRUMMOND LTD., LONDON

Made in Great Britain. Printed at the St John's Press, Hammersmith, Chiswick

# EXILE TRIFECTA

**Rehfishch, Hans J.**

**In Tyrannos. Four Centuries of Struggle Against Tyranny in Germany**

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London: Lindsay Drummond, 1944. 220 by 150mm (8¾ by 6 inches). Orig. illustrated canvas boards; xix, [5], 364 pp. plus 16 plates. First Edition. In English. Double inscribed (see below). Very Good plus, with light soiling and a light stain to binding.

Inscribed on the front flyleaf in two different hands:

»Für Gustav von Wangenheim in alter Freundschaft. Hans J. Rehfishch. Alfred H. Unger. London, Oktober 1945.«

[“For Gustav von Wangenheim in old friendship. Hans J. Rehfishch. Alfred H. Unger. London, October 1945.”]

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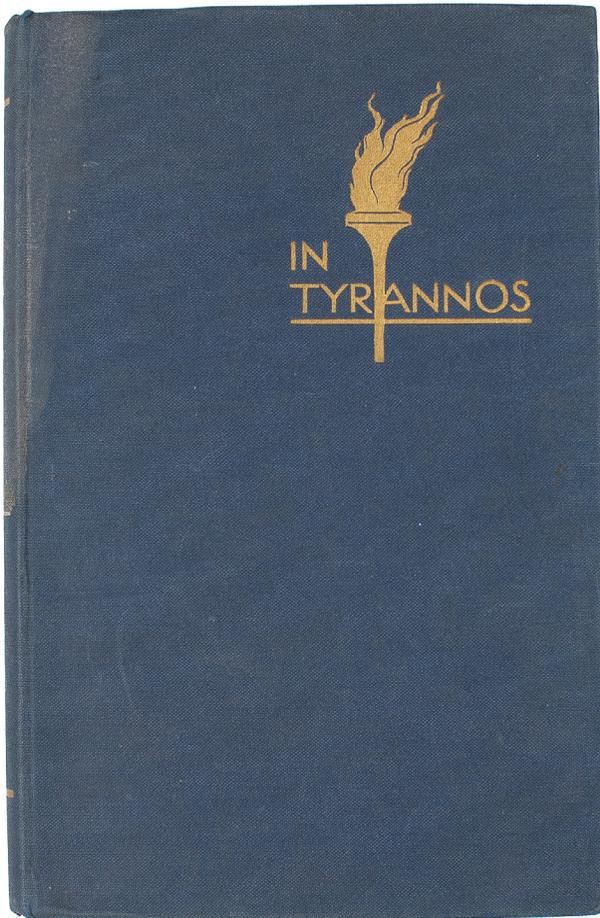
*Bibliography: Sternfeld & Tiedemann; Dt. Exilarchiv 2564.*

---

The book is a collection of anti-Fascist texts by Rehfishch, Unger, and a who's who of German exile in England. With the double inscription of exile authors to a third exile author, this book is a lovely object documenting the comradery of exile authors fighting Fascism.

**Hans J. Rehfishch (1891–1960)** was a German playwright of Jewish heritage. His drama, *The Crime of Captain Grisel*, was the last play of democratic Germany, opening to audiences on January 26, 1933 (Hitler assumed power at the end of January). By February 2, 1933, the Nazis had banned the play and Rehfishch was imprisoned. He was released under the condition that he never return to the country. Rehfishch moved to England. There he co-founded and was president of the predominantly Jewish exile group “Club 1943”.

[View Online](#)



**Alfred H. Unger (1898–1989) was a German novelist of Jewish descent who won numerous German literature prizes in 1929 and 1930. From 1924–1933 he held a leading position at UFA film studios. In 1934 the Nazis terminated his employment, banned his books, and the Gestapo arrested him. He escaped to England in 1937. Most of his family was murdered in concentration camps.**

Für Gustav von Wangenheim  
in alter Freundschaft

Hans J. Rehfisch

Alfred H. Meyer  
London, October 1945

The recipient of the book was Gustav von Wangenheim (1895–1975) a German writer, actor, and director and member of the Communist Party of Germany since 1921. His plays were shut down by the Nazis in 1933, and he fled to the Soviet Union. After World War II he moved to East Germany, where he had a successful career as a director and screenwriter at the state-owned movie company.

DE SEXUELE CHAOS IN DE  
KAPITALISTISCHE WERELD.

Prijs:  
België B.Fr. 0,80  
Holland 5 cent.

# BANNED MARXIST SEX GUIDE

**Reich, Wilhelm**

**De Sexuele Chaos in de Kapitalistische Wereld [Sexual Chaos in the Capitalist World]**

---

Ghent, [Belgium]: [n.p.], 1937. 220 by 175mm (8¾ by 7 inches). Plain paper wrappers; [4], 51, [1] pp. Mimeographed and crudely made. With an afterward apparently not by Reich. In Dutch. Very Good, except wrappers starting to split at top edge of spine.

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*At the time of cataloguing, no other copies for sale. OCLC locates only two copies worldwide - one in the Netherlands (with a duplicate entry in OCLC) and one in Germany. No auction records in Rare Book Hub.*

*Bibliography: Bennett.*

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Wilhelm Reich (1897–1957) was an Austrian medical doctor and psychoanalyst of Jewish heritage. He is known as one of the most radical figures in psychiatry. Fundamentally his belief is that orgasms = life force = health. He coined the term “orgone energy” from orgasm and organism and conducted numerous tests in devices he termed “orgone accumulators” (derided by the press as “sex boxes”).

Exceedingly rare Belgium underground edition of Reich’s 1929 work *Sexualerregung und Sexualbefriedigung* [Sexual Arousal and Sexual Satisfaction]. The first and perhaps only practical guide to human sexuality from a Marxist perspective. The 1929 edition was the first governmental interference with Reich’s work. The book was banned in Germany in 1930, and underground copies of the work are virtually impossible to find.

**In 1933, Reich wrote *The Mass Psychology of Fascism* in which he argued that Fascists came to power through sexual repression of the masses. Not surprisingly, the criticism (and his membership in the Communist Party) was not well received and the Nazis stripped him of his citizenship. In 1939 he emigrated to the United States.**

[View Online](#)

DR. WILHELM REICH

---

Geschlechtsreife  
Enthaltsamkeit  
Ehemoral

Eine Kritik der bürgerlichen Sexualreform

---

MÜNSTER-VERLAG/WIEN

# MARITAL ADVICE

**Reich, Wilhelm**

Geschlechtsreife. Enthaltbarkeit. Ehemoral. Eine Kritik der bürgerlichen Sexualreform [Sexual Maturity. Abstinence. Marital Morals. A critique of bourgeois sexual reform]

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Vienna: Münster Verlag, 1930. 200 by 140mm (7¾ by 5½ inches). Half canvas boards; 184 pp. The original paper wrappers were rebound into boards in 1961, per a stamp on the inside back cover. Original cover glued onto the boards. On the title page, the staple holes from the original binding are visible. In German. Very Good plus—the interior crisp & clean.

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*This 1930 edition quite rare. Per OCLC in the United States only at Yale, Texas Med. Ctr., and BYU (OCLC #24469906). There is also a slightly more common (but still scarce) 2nd edition from 1968.*

*Bibliography: Bennett.*

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The book on offer is a scarce First Edition mostly on sexual mores in marriage (but also discusses, approvingly, premarital sex). In short: the number one prerequisite to any long-term relationship is ["complete orgasmic virility of the sexual partner"] pg. 135. If you do not have consistent repeated orgasms, you need to leave your partner because nothing is more important than the life force of orgasm.

Two years after publication, Wilhelm Reich (1897–1957) left his first wife for his mistress. A pattern that would repeat itself a few times in Reich's life.

**See Item Twenty-Nine for Wilhelm Reich's exile story.**

[View Online](#)

11-46

# EINFÜHRUNG IN DIE NATIONAL- ÖKONOMIE

zusammengefasst von E. Stefanick

auf Grund: der Vorlesungen von Prof. Seitzew Univ. Zürich, Handwörterbuch der Staatswissenschaften, Grundriss der Pol. Oekonomie von E. Philippowich, Nationalökonomie von H. Mises, Das Wesen der Goldwährung von Prof. Bosshardt.

Fribourg, März 1943.

In June 1940 the 2nd Polish infantry division of 12,500 men was surrounded by German troops. They retreated across the Swiss border in Jura and requested amnesty. In accordance with the Hague Convention on neutral powers, the Polish soldiers were considered prisoners of war. The Swiss government split the Polish soldiers into five groups and established a series of »Hochschullager« [Higher Education Camps]. The exile university in Fribourg was established on November 3, 1940 and ran through March 1946.

# POW PUBLICATION

**Stefaniak, W.**

Einführung in die National Oekonomie. Auf Grund: der Vorlesungen von Prof. Saitzew... Grundriss der Pol. Oekonomie von E. Philippovich (sic), Nationalökonomie von [Ludwig] E. Mises, Das Wesen der Goldwährung von Prof. Bosshardt.

[Introduction to Macroeconomics. Based on Prof. Saitzew's lectures... Fundamentals of Political Economy by E. Philippovich, Economics by Mises, The Nature of Gold Money by Prof. Bosshardt.]

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Fribourg, [Switzerland]: [self-published], March 1943. 290 by 210mm (11½ by 8¼ inches). Plain card wrappers with type written title and original black taped spine; [2], 131 pp. Mimeographed on recto and verso. In German. Very Good with some damage to header and footer of spine; title page Good. Light underlining throughout.

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*At the time of cataloguing, no other copies for sale; no records in OCLC; no records in KVK.*

*Prior owner's pencil notation of 6/20/46 "Jan Karski (?)". Possibly Jan Karski (1914–2000) the Polish resistance-fighter and diplomat and himself an interned POW. Bibliography: Altermatt; Landwehr.*

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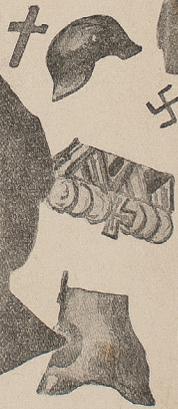
**The story of Polish WWII POWs in Switzerland, their internment, and university education.** The author of this book, Wiktor Stefaniak, wrote a memoir in 1984, *Freiheit ist eine grosse Sache*. In that book he detailed his time as an internee in Switzerland.

Just as interesting as the "who" and "where", is the question of "what" Swiss authorities decided to teach POWs. This book is a detailed account of macroeconomics that Stefaniak learned at the exile university in Fribourg. It is a summary of the works listed in his title. Stefaniak received a heterodox economic education. *Nationalökonomie* by Mises is the German original of what later became *Human Action*, the seminal work of Austrian Economics. Philippovich was also an Austrian Economist who studied under Carl Menger. And, Bosshardt's scarce book on gold argues for a stabilization of international trade through the gold standard.

[View Online](#)

Erich Weinert

Affen-  
theater



# BUNCH OF BOZOS

**Weinert, Erich**

**Affentheater: Politische Gedichte [Theater of Apes: Political Poetry]**

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Berlin: Leon Hirsch Verlag, 1925. 210 by 140mm (8¼ by 5½ inches). Orig. pictorial wrappers; 47, [1] pp. In German. Cute inscription in old hand on title page: »Nehme Dir ein Beispiel an Weinert und werde ein tüchtiger Kommunist. Heil Moskow.« ["Take Weinert's example and become a hard-working Communist. Heil Moscow."] Collage on cover with images of a cross and swastika among Prussian military iconography. Good. General wear and foxing to wrappers with chipping to spine and cover starting to separate. Interior with toning and occasional light pencil marginalia.

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*At the time of cataloguing, no other copies for sale. OCLC identifies five holdings in the United States.*

*Bibliography: Sternfeld & Tiedemann (extensive entry).*

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Erich Weinert (1890–1953) was a German Communist writer and founder of the Proletarian Revolutionary Authors Association. His poetry is thoroughly anti-imperialist, and he plays the role of political poet, agitator, and satirist. In this book, Germany is portrayed as a political tragedy ruled by a bunch of bozos. Weinert pulls no punches as Hitler is lambasted by name.

**As might be expected, the Nazis had no desire to keep a Communist satirist. Weinert fled to Switzerland in 1933. From there, exile took him to France (where he was briefly interned) and the Soviet Union. After Germany attacked the Soviet Union, Weinert dedicated himself to propaganda to encourage Wehrmacht soldiers to defect. After the war, East Germany awarded him a national medal.**

[View Online](#)



# Ephemera



# ACCELERATE YOUR MOVE-OUT!

[No Author]

Mitteilungsblatt der Hitachduth Olej Germania we Olej Austria  
[Newsletter of the German and Austrian Immigrant's Association]

[Tel Aviv]: [n.p.], 1939. 280 by 210mm (11 by 8¼ inches). Stapled pamphlet. Two issues of this weekly publication from 1939, "Mai II" with 12 pp. and "No.7" with [2], 12, [2] pp. In German and Hebrew. The "Hitachduth" was an immigration organization founded in 1920 that worked towards a Socialist Jewish commonwealth in Palestine. Zionist leader Georg Landauer (1895–1954) ran the publication. With numerous illustrations for advertisements. No. 7 Very Good; Mai II Good (with cover separated).

*OCLC holdings are confusing because they include individual issues of successor publications or holdings on microfilm. Only a handful of holdings worldwide with issues from 1939, and of those none appear to include the issues on offer here. Copies from prior to World War II are almost impossible to locate. At the time of cataloguing, no other copies for sale and no auction records in Rare Book Hub.*

*Bibliography: Dt. Exilarchiv (list of publishers).*

**Very rare Zionist publication printed in Tel Aviv and mailed to Germany and Austria with updates on the Zionist Congress and information on how to move to Mandatory Palestine (the geopolitical predecessor to Israel). Issue No. 7 includes an article with the bolded headline: "Beschleunigt den Auszug!" [Accelerate Your Move-Out!]. That article includes updates on anti-Jewish laws in Germany. Also numerous advertisements targeted to Jewish emigrés: travel insurance; moving logistic companies, etcetera.**

[View Online](#)

## THEY ARE SENDING THEM TO DIE IN THE SAHARA!

To the long list of fascist outrages inflicted upon the suffering peoples of Europe there is now being added a brutal crime against the anti-fascist refugees trapped in Vichy France. The Petain Government plans to deport to the Sahara Desert over 100,000 refugees; they are being condemned to forced labor in the construction of the Trans-Saharan Railroad, the Axis road to conquest of Africa and the South Atlantic. Thousands have been deported to Africa already; 100,000 more are to be shipped off by August 15th.

These 100,000 include INTERNED SOLDIERS OF REPUBLICAN SPAIN, MEN OF THE INTERNATIONAL BRIGADES, the anti-fascists of scores of European nationalities held in French concentration camps—GERMANS, CZECHS, POLES, JUGOSLAVS, GREEKS, HUNGARIANS, ITALIANS, AUSTRIANS, even FRENCHMEN and those whose only crime in the eyes of fascists is that they are JEWS.

These refugees have earned the gratitude of American democracy by their fight against fascism. The Spanish people fought, almost alone, against Franco, Nazi and Italian fascism for nearly three years. They, together with the anti-fascists of other European nationalities, have proved their devotion to the cause of freedom beyond any question. Even after years of bitter struggle in Spain and elsewhere, and two years of torture in French concentration camps, their spirit remains unbroken.

These 100,000, many of whom are outstanding trade unionists, are the core of unflinching resistance to the fascist domination of Europe. Their continued existence is a perpetual threat to the Axis. Because fascist tyranny and oppression has utterly failed to crush their blazing faith in the cause of human liberty, they are now to be sent to dig their own graves in the desert sands of Africa.

The French fascists, not daring to destroy them outright, plan to reap profit from their death. Africans themselves rebel against working on the Trans-Saharan Railroad; European laborers, especially those whose bodies have been broken by starvation and disease in the concentration camps, die like flies under the scorching rays of the desert sun.

A Spanish refugee writes: *"They know that Europeans cannot endure the climate of the Sahara, where during the day the thermometer climbs to 158 degrees Fahrenheit and at night drops to the freezing point. They know that the deadly wind, the simoon, poisons the human organism and often kills whole caravans of Bedouins, who are acclimated, and even the camels. . . . It is to this hell that they would take us."*

A Latin-American refugee who has just escaped from Algeria, reports: *"Doing forced labor under the desert sun we were allowed only one small bottle of water daily. This was quickly consumed so that for three, four months at a time, the men were unable to wash. Their skin, caked with dirt and scorched by the sun, flaked off in big grey patches."*

Hitler, Mussolini, Franco, and Petain hope that no voice will be raised in condemnation of their plan to annihilate these staunch anti-fascists.

But voices will be heard! Having earned the hatred of the fascist despots, the Spanish refugees and the anti-fascists of the rest of Europe need and deserve the urgent support and immediate protection of the democratic peoples of the world. With indomitable courage they have survived fascist tortures; we must not fail them in this eleventh hour.

**WRITE OR WIRE AMBASSADOR GASTON HENRI-HAYE, FRENCH EMBASSY, WASHINGTON, D. C. INSIST THAT THE DEPORTATIONS TO CERTAIN DEATH IN THE SAHARA BE STOPPED IMMEDIATELY.**

**ASK SECRETARY OF STATE CORDELL HULL TO INTERVENE ON BEHALF OF THESE BRAVE ANTI-FASCIST REFUGEES.**

**PRECIOUS LIVES HANG IN THE BALANCE. WRITE—WIRE—NOW!**

**EMERGENCY COMMITTEE TO STOP DEPORTATIONS TO THE SAHARA DESERT  
425 Fourth Avenue, New York City**

**Murray Hill 3-0180**



# NORTH AFRICA

**[Barsky, Edward K.]**

**They Are Sending Them to Die in the Sahara!**

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New York: Emergency Committee to Stop Deportations to the Sahara Desert, [1941?]. 260 by 205mm (10¼ by 8 inches). Single page flyer with a black border. In English.

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Scarce World War II era flyer urging Americans to contact the French Embassy and the U.S. Secretary of State to intervene in the forced deportation of European anti-Fascists to the Sahara Desert.

"[T]he anti-fascists of scores of European nationalities [are] held in French concentration camps—GERMANS, CZECHS, POLES, JUGOSLAVS, GREEKS, HUNGARIANS, ITALIANS, AUSTRIANS, even FRENCHMAN and those whose only crime in the eyes of fascists is that they are JEWS."

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*We were not able to find another record of this flyer. Presumably, there is a copy with Barsky's Joint Anti-Fascist Refugee Committee records at NYU.*

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Spokesperson for (and perhaps founder of) the Emergency Committee was Edward K. Barsky (1895–1975). He was a surgeon and political activist best remembered as head of the Joint Anti-Fascist Refugee Committee.

**Interesting example of an early advisement to the U.S. public of the Fascist induced refugee crisis and of Jewish people in concentration camps. The use of interned Europeans as forced labor in North Africa during World War II is a frequently overlooked historical tragedy.**

[View Online](#)

B34 P140

LAND VALUATION IN GERMANY

by Karl Brandt

\*\*\*\*\*

In Germany hardly any other subject within the field of agricultural economics can compete with land valuation as far as the clash between opposing theories and the controversies over the technical approach are concerned. Perhaps the subject of farm accounting might be compared to it because there too for many decades two schools have been carrying on their combat, one defending the necessity of measuring the net return of individual branches of production within a farm (Howard and Laur), the other asserting that since the farm is an organic unit only its total net return can be measured while the other questions matter only for the organization and management of the farm (Aereboe). But the incomparably greater importance of land valuation as the foundation of credit and taxation and its close connection with the maze of general economic theory on value and prices have given the discussion of land-valuation the fame of something like a theory of relativity in agricultural economics. Most of the conflicts, unfortunately, find only a scarce precipitation in literature, while they are permanently most influential in the policy and practice of appraisal of the farm mortgage institutions. To give a résumé of German land valuation is, therefore, a task that can hardly be expected to be solved in any sense in a correct or comprehensive way. It will be my endeavor to present, besides a brief summary of the status of the battle between the opposing schools, a few selected observations from Germany which also may indicate which kind of problems receive the most attention. The review of land valuation is strictly confined to the German experience and does specifically not attempt to draw conclusions for land valuation in the United States where a number of basic conditions are different and where some presuppositions have different aspects.

## =SUM(10 COWS+20 ACRES)

**Brandt, Karl**

Land Valuation in Germany

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[n.p.]: [n.p.], [1936]. 350 by 210mm (13¾ by 8¼ inches). Stapled mimeographed speech; [22] pp. In English. Draft of an article Brandt published in the *Journal of Farm Economics*, Feb. 1937, Vol. 19, No. 1. There are differences between this copy and the published version—the footnotes differ and there are slight differences throughout the text (for example, an “outstanding scholar” becomes the “only scholar” in the published version. Good plus, the first and last pages quite brittle at the fold marks (the speech was folded in half). Staples rusting.

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*Bibliography: Brandt; Sternfeld & Tiedemann (with information on his post-war speeches).*

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The speech is on the mechanics of valuing farmland in Germany. It is an evaluation of the capitalized revenue method with a discussion on the 1927–28 agricultural depression and the impact of taxes on farm value.

Karl Brandt (1899–1975) was a German American agricultural economist and one of the founding members of the Mont Pelerin Society in 1947. Other founders include Friedrich Hayek, Karl Popper, Ludwig von Mises, and Milton Friedman. Brandt became a Professor at Stanford (associated with the Hoover Institution).

**Brandt fled Germany in 1933 shortly after Hitler came to power. After World War II, he gave numerous speeches on “What to do with Germany?” Brandt strongly believed that Germany was the key to peace in Europe and that liberalism would allow Germany to return to a democratic society.**

[View Online](#)

From the desk of

EDMUND C. BERKELEY

*Adolf*

*Mr. Grünbaum,  
Radio Electronics has forwarded  
your request for information on Squee and  
computers to me.  
You may be interested in the courses and  
publications mentioned on the enclosed an-  
nouncement.*

DEC 28 1951

- SYMBOLIC LOGIC
- COMPUTING MACHINERY
- OPERATIONS RESEARCH
- MATHEMATICS  
and other subjects

Announcement

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# PHILOSOPHY & COMPUTERS

**[Grünbaum, Adolf—recipient] Berkeley, Edmund C.**

Symbolic logic. Computing machinery. Operations research. Mathematics, and other subjects. Courses of Guided Study by Mail. For Individuals or Study-Groups. Fitted to Your Interests and Needs [with penned six-line note from Berkeley]

New York; Boston: Edmund C. Berkeley and Associates, 1951. 230 by 95mm (9 by 3¾ inches). Eight-panel brochure. In English. The note, penned by Berkeley, responds to an inquiry from Mr. Grünbaum, and has a receipt date stamp of Dec. 28, 1951. A prior owner added "Adolf" in pencil to Grünbaum. We believe this note was sent to the exile philosopher Adolf Grünbaum. Very Good but for small, stained spot where the note was taped to the front brochure cover; the note has the tape remnant affixed to a corner.

*Handwritten documents by Berkeley are scarce in the trade.*

*Bibliography: Hook & Norman.*

Edmund C. Berkeley (1909–1988) was an American computer scientist. He was co-founder of the Association for Computing Machinery (ACM) and became increasingly famous after the publication of his 1949 book, *Giant Brains, or Machines That Think*. This brochure lists correspondence courses as well as publications offered by his company. The item includes an advertisement for plans to the world's first personal computer "Simon".

Berkeley's six-line note is addressed to Mr. Grünbaum. Adolf Grünbaum (1923–2018) was a German American philosopher. He published 400 academic articles and was especially interested in philosophical breakdowns of space & time. In 2000 he was called: "arguably the greatest living philosopher of science." This note by Berkeley was written at the time Grünbaum was authoring his doctoral thesis.

**Grünbaum's family left Nazi Germany in 1938 because they were Jewish. He recorded his oral history with the U.S. Holocaust Memorial Museum. Among other interesting facts, in 1946 Grünbaum worked for the U.S. Military to interrogate high-ranking Nazis.**

[View Online](#)

In the McCarthy era, anti-Communist hysteria swept the nation and U.C. Berkeley was not immune. The Board of Regents imposed a "Loyalty Oath" and required all University employees to pledge their loyalty to the state constitution and deny membership in, and belief in, organizations promoting the overthrow of the US government (the clear intent being against Communist organizations).

The Oath was met with strong resistance by faculty and academics across the country. The Board of Regents voted to fire 157 employees. That number was quickly reduced to 31, as many decided to sign the Oath after the Regents "doubled down" on their threats. The remaining fired academics sued and in a landmark victory in April 1951, the California Court of Appeal held that the University was ordered to reinstate the fired employees.

By the late 1940s, Ernst Kantorowicz was a Professor at U.C. Berkeley. He refused to sign the Loyalty Oath, resigned in protest, and was part of the lawsuit against the University. Kantorowicz is referenced several times in the included pamphlets.

The Interim Report includes the statements of numerous academics against U.C. Berkeley. For example, Albert Einstein and J. Robert Oppenheimer opposed the Oath. The Report also reprints a letter from American novelist Robert Penn Warren rejecting an invitation to U.C. Berkeley and giving as a reason his deep distress over the Loyalty Oath.

# LOYALTY OATH

**[Kantarowicz, Ernst—subject of]**  
**[U.C. Berkeley Loyalty Oath]**

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Collection of 5 pamphlets and 1 letter pertaining to the U.C. Berkeley loyalty oath controversy of 1949-51 (all sized A5). In English. Specifically the collection comprises:

*The Consequences of the Abrogation of Tenure.* University of California, February 1, 1951. Stapled pamphlet; 58, [4] pp.

*Crisis at the University of California. A Statement to the People of California.* ACLU, November 1949. Stapled pamphlet; 9 pp.

*Crisis at the University of California, II. A Further Statement to the People of California.* ACLU, December 1950. Stapled pamphlet; 12 pp.

*Loyalty Oaths and Academic Freedom. Address of John Francis Neylan.* Commonwealth Club: San Francisco, November 23, 1951. Stapled pamphlet; 29 pp.

*Decision of the District Court of Appeal, State of California, Third Appellate District, Concerning the Special Loyalty Declaration at the University of California. In a Suit for Writ of Mandate Brought by... Ernst H. Kantorowicz... 1951.* Stapled pamphlet; 12 pp. Reprinted from Advance California Reports.

Single page undated letter from Britomar J. Handlon, President of Academic Assembly addressed to "Dear Colleagues" sent as a cover letter with the above Decision of the Court of Appeal.

Very Good plus to Near Fine, except for back cover of the ACLU pamphlet which is heavily darkened in a pattern that leads us to assume it was accidentally placed on a hot burner for a few seconds.

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*An interesting insight into anti-Communist hysteria of the early 1950s, its impact on higher education, and the complex man Ernst Kantorowicz.*

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[View Online](#)

The Loyalty Oath famously involved German exile historian and medievalist Ernst Kantorowicz (1895–1963). In the late 1920s and early 1930s Kantorowicz was closely associated with the culturally conservative George-Kreis.

Address of  
**JOHN FRANCIS NEYLAN**  
Regent of the University of California  
*Luncheon, Commonwealth Club, San Francisco*  
NOVEMBER 23, 1951 •

**LOYALTY OATHS AND ACADEMIC FREEDOM**

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Interim Report of the Committee on  
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University of California

February 1, 1951



# ECONOMIC PLANNING

by

DR. LUDWIG von MISES  
DR. RUFUS S. TUCKER

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1945

# MISES CONTRA HAYEK

**Mises, Ludwig von & Rufus S. Tucker**

**Economic Planning. "Planning for Freedom" an address, March 30, 1945, before the American Academy of Political Science in Philadelphia**

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New York: Dynamic America, 1945. 225 by 155mm (8¾ by 6 inches). Pamphlet in printed wrappers; 24 pp. In English. With errata note pasted on imprint page. Published together with a speech by Rufus S. Tucker before the same audience. Tucker (1891–1972) was an economist at General Motors for 27 years, and Mises (1881–1973) is the OG of Austrian economics. Very good plus. Stamp of the "Library of Applied Economic Sciences and Industrial Administration" on cover, along with a tag "Applied Economics. Nc 92." Library check-out sheet pasted on inside of the back wrapper.

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*This is the hard to find original printing, and thus first edition. At the time of cataloguing, no other copies for sale.*

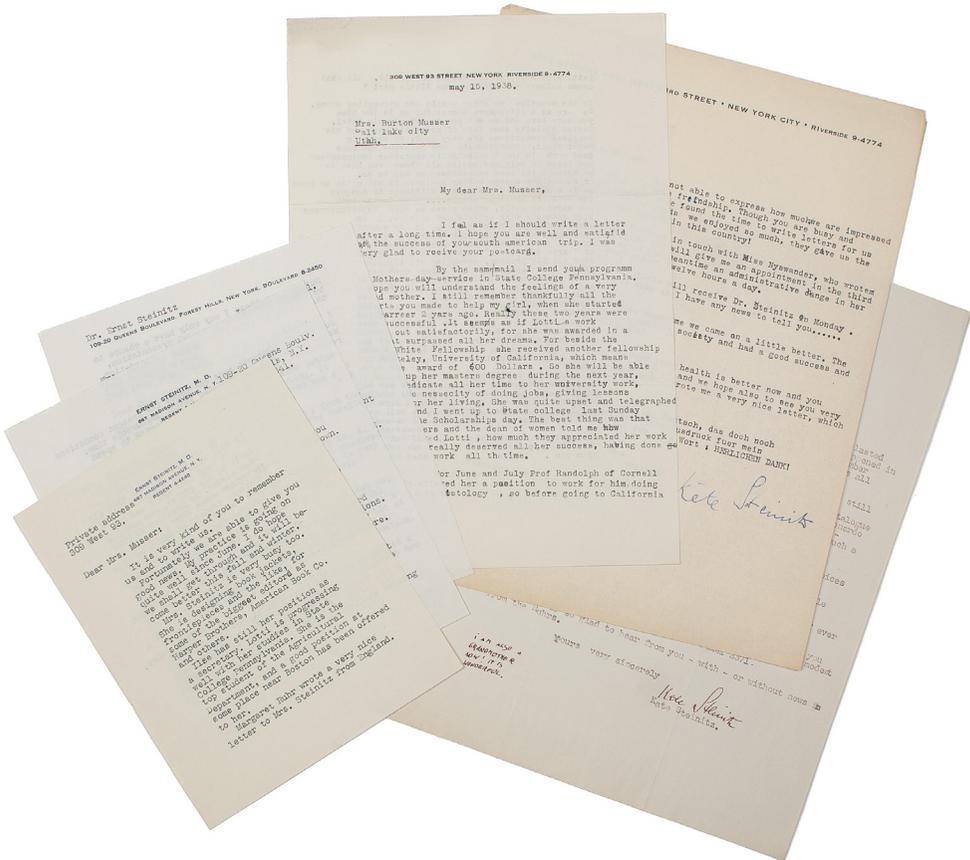
*Bibliography: Greaves & McGee 45.2; Hülsmann; Dt. Exilarchiv 10165.*

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On September 18, 1944, F.A. Hayek's book *The Road to Serfdom* was released and met with huge and immediate success. Hayek was a former student of Ludwig von Mises and both men are pillars of libertarian economics. On offer is a hard to find first edition of a speech Mises (and Tucker) gave on March 30, 1945, critical of Hayek's runaway success book.

**Mises left Geneva for the United States in 1940 to avoid persecution at the hand of the Nazis due to his Jewish ancestry.**

[View Online](#)



In 1936, after Kate Steinitz was told that she no longer could write for German publications, the Steinitz family immigrated to New York City to escape Nazi persecution.

[View Online](#)

# MAMA OF DADA TO MORMONA

**Steinitz, Kate & Ernst Steinitz**

[Six typed letters to Elise Musser]

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Three almost letter sized and signed "Kate Steinitz;" three notepad sized and signed "Ernst Steinitz." Four of the letters with text on both sides of the paper. In English. Minor handwritten corrections and on one letter Kate Steinitz hand wrote: "I am also a grandmother now! It is wonderful."

The letters are dated: February 10, 1937; May 15, 1938; undated; January 4, 1941; January 9, 1941; November 10, 1945. overall Very Good, mostly with three fold-marks.

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*Letters from Kate Steinitz are scarce in the trade and only very rarely come to auction. Late in life Kate Steinitz was an honorary curator at UCLA, which is where her papers are. Similarly, artifacts of Musser are rare. Musser's papers are at the University of Utah.*

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Kate Steinitz née Traumann (1889–1975) was a German-American artist of Jewish heritage, promoter of the arts, and informally known as the "Mama of Dada". She is well known for her collaborative work with Kurt Schwitters and her scholarship on Leonardo da Vinci. She met her husband, the physician, Dr. Ernst Steinitz, in Germany in 1912 or 1913.

These letters cover the time-period of several noteworthy events in Kate Steinitz's life. In 1941 her youngest daughter Beate, age 20, died in Palestine. Then, her husband died on February 1, 1942. He died of a heart attack just prior to attempting suicide.

The recipient of the letters was Elise Musser née Furer (1877–1967). She was born in Switzerland and baptized into the Church of Jesus Christ of Latter-day Saints (LDS Church) in 1894. The LDS Church organized her passage to the United States. Musser became a force in Utah politics. She was State Chair of Democratic Women and Utah State Senator (and when she served, she was the only woman in the state senate). She was affectionately nicknamed "The Mormona."

Although the letters are addressed formally ("My dear Mrs. Musser") they are of a personal nature discussing the Steinitz's daughter "Lotti," Dr. Steinitz's continuing struggles to find employment, new projects they were working on, and the fate of a common friend Margrit Ruhr whose family owned a textile factory in Germany.



# Appendix

# Bibliography

To create this catalogue we consulted the following works.  
*Items prefaced with an asterisk are our reading recommendations.*

## BOOKS

### THE EXILE EXPERIENCE

- \* **Bahr, Ehrhard.** *Weimar on the Pacific. German Exile Culture in Los Angeles and the Crisis of Modernism.* Berkeley: University of California Press, 2007. ¶¶ We highly recommend this book on the German exile experience in Los Angeles.
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- Hahner, Mechthild (editor).** *Deutsches Exilarchiv 1933–1945. Katalog der Bücher und Broschüren.* Stuttgart: J.B. Metzler, 1989. ¶¶ As published, complete with West German holdings indexed through December 31, 1985. Now, effectively, Volume I of the definitive guide to German exile with entries 1–6907. Commissioned by the German National Library.
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- \* **Sternfeld, Wilhelm & Eva Tiedemann.** *Deutsche Exil-Literatur. 1933–1945. Eine Bio-Bibliographie. Zweite, verbesserte und stark erweiterte Auflage.* Heidelberg: Verlag Lambert Schneider, 1970. ¶ In the 1970s and 1980s, this was the leading bibliography of German exile authors. This second edition substantially enlarged from the prior edition. With helpful biographical summaries and information on the path of travel out of Germany.

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- Johnson, Kevin R.** *The Celluloid Paper Trail. Identification and Description of Twentieth Century Film Scripts.* New Castle, DE: Oak Knoll Press, 2019. ¶ Valuable guide to describing and identifying movie scripts.

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*A bookseller's catalogue of 39 objects pertaining to the cultural and life experiences of individuals expelled or forced out of their home countries between 1923 and 1945 due to Hitler's rise to power. Seven to eight million people became refugees in the time leading up to and including World War II, and tens of thousands of them settled in Southern California. Their legacy reshaped Los Angeles and the movie industry for decades to come.*

