Image on cover: 16. *First Portfolio of Computer-Generated Art*


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Items in catalog subject to prior sale. Please call or email with inquiries.
1. **Body Art. No. 1 (1987) through No. 23 (1996) [all published].** 23 issues, 48 pp. each, comprising a complete run of the British body modification magazine, published irregularly under the editorial direction of Henry Ferguson, with features on various aspects of body art including tattoos, piercing, branding, scarification, implants, and surgical modifications but also nonpermanent forms such as painting, hairdressing and jewelry, with recurring columns on non-Western traditions and social anthropology as well as reporting on relevant current events, book reviews, and advertisements, richly illus. throughout incl. extensive photo essays, many in color. Quartos. Color illustrated self-wrappers. Very good. Wembley, Middlesex (Publications, Ltd.) 1987-1996. (51174) $3,000

With contributions by or interviews with premier tattoo artists, body modification experts, and anthropologists, including Lal Hardy, Lynn Porter, Ted Polhemus, Chris Wroblewski, Dick Taylor, et al., *Body Art* added a certain thoughtfulness to an eroticized genre widely understood as a fetish subculture but which was gaining traction in the underground arts scene in the late 1980s and early 1990s and in the academy with studies of the "semiotics of clothing and body decoration". Vivid color photographs present remarkable examples of artistic and technical innovations. Complete runs with all 23 issues are scarce institutionally.

2. **(Building the Grand Coulee Dam) - The M.W.A.K. Columbian. Vol. I, No. 1 (March 1935) through Vol. III, No. 1 (8 January 1937).** A collection of 58 non-consecutive issues of the newsletter put out by the Safety Department of the Mason-Walsh-Atkinson-Kier Co. (M.W.A.K.) for its workers, together with a single bonus unnumbered newsletter, edited by Pete Shrauger, most issues approx. 6-12 pp. and printed on various colors of paper, with information including notices about safety, safety tips, statistics about injuries on the job site, news about local events, and advertisements for locals stores and movie theaters, as well as details about the progress of the construction itself, including an overview of different types of dams, the completion of the railroad bridge, projected details about the size and cost of the dam, an article on the Mason City gravel pit, an essay on the mess hall, information on the cement plant, details of shaft and tunnel work, and many other relevant stories. Scattered illustrations from hand-drawn sketches which illustrate both the main stories as well as the social and cultural events, such as food specials at restaurants and movie theater showings. Some slight scattered staining and soiling, overall very good. 4to. Original stapled self-wrpps. Mason City, Washington (M.W.A.K. Safety Department) 1935-1937. (50490) $3,500

The Mason-Walsh-Atkinson-Kier Company were the contractors hired to construct the Grand Coulee Dam in Washington state, a concrete dam on the Columbia River. M.W.A.K. was actually a consortium of three companies - Silas Mason Co. from Louisville, KY; Walsh Construction Co. from Davenport, IA and NYC; and the Atkinson-Kier Company from San Francisco and San Diego, CA - who teamed up to propose a joint bid for the project. The dam was built between 1933 and 1942 with two powerhouses, with the goal of producing hydroelectric power and providing irrigation water. After a debate between two groups, one of which wanted to irrigate the ancient riverbed with a gravity canal, the other of which wanted to build a high dam, the dam supporters won out. Initially, for fiscal reasons, a "low dam" was planned which would generate electricity but not irrigation water, but after a visit to the construction site by President Roosevelt in 1934, the "high dam" design was approved. During construction of the dam, workers faces various hurdles and setbacks, including the relocation of Native American graves, the construction of temporary fish ladders, landslides, and the need to protect newly poured concrete from freezing. Scarce; as of January 2020, WorldCat locates six partial holdings in North American libraries. A full list of issues is available upon request.
3. **(California)** - Behrman, Martin. *Panoramic View of San Francisco*. An 11-panel panorama photographic view of the city of San Francisco, taken from Rincon Hill, being a 1910 photograph of an 1851 daguerreotype, showing the harbor, the hills, streets, and various landmarks, with Behrman's copyright credit, date, and location identification within the negative and inscribed in ink to recto. Some slight sunning and fading, overall excellent. Gelatin silver prints, total length 6-7/8 x 79-3/4 inches. Photos housed in individual sleeves in handmade leporello-style archival album in fitted archival case with gilt-stamped leather label to spine. San Francisco, 1910. (48912) $12,500

Martin Behrman was a San Francisco-area photographer who preserved a number of early California photographs. Some of these existed only in his copies. Behrman labeled many points of interest within the photographs, including streets such as Market, Mission, and First Streets, landmarks such as Sutter House, the foundries, Goat Island, and Telegraph Hill. This example is rare in that it includes all 11 of the original images; the example housed in the Library of Congress includes only 5. One of the earliest known photographic panoramas of the city.


Four issues of a Georgian communist periodical for children, with poetry, musical notes, puzzles, photographs, drawings, and vignettes throughout. Issue 1 (1927) of "Nakaduli" contains two photomontages of children with Lenin and other propagandistic motifs. Edited by the Georgian children's writer and editor Nino Nakashidze (1872-1963), who worked for the journal since 1904 and was its editor from 1910 to 1928. Nakashidze was a personal acquaintance of Lev Tolstoy, who visited the writer repeatedly at his Iasnaja Poliana estate. Nakashidze was an early revolutionary activist and participated in the 1905 Revolution, for which she was repeatedly prosecuted and briefly exiled to the Vyatka Region. She wrote numerous works for children and translated Tolstoy, H. G. Andersen, and others into Georgian. For more on Nakashidze, see also: http://feminism-boell.org/en/2014/01/18/nino-nakashidze. As of October 2020, KVK and OCLC only show a single issue at Columbia University.

5. **(Circus)** - Photographic Archive Covering the Career of Circus Performers Jim and Renee, "The Darings" (aka Edith & Joseph Gieringer). Collection of original photographs and related ephemera chronicling the vaudeville and circus career of "The Darings" and, later, "Jim Daring's Chimps", comprised of 77 original photographs, 8 photo postcards, and 6 additional pieces of assorted ephemera including flyers for the RKO Palace in New York and the former Rocky Point Park in Rhode Island; with approximately half of the photographs being mostly professional 8"x10" photographs and half smaller-format (5"x7" or smaller), a number being amateur and candid snapshots of circus scenes and performers, including a handful signed by Renee and/or Jim Daring, and several inscribed to the Darings from fellow performers. About half of the photographs are captioned to verso in pencil, with notes providing further information and context. Uniformly well-preserved, images generally fresh and unfaded, some with mild edge-creasing, minor rubbing to corners, or slight soiling. Housed in two modern photograph albums. N.p., n.d. (circa 1940-1955). (50370) $3,500
"The Darings" (aka Edith and Joseph Gieringer) began as a daredevil act in the late 1930s, and by the mid-1940s had switched their act to running a successful troupe of performing chimpanzees, following the death of several of their high-wire colleagues. With their new act, "Jim Daring's Chimps", they appeared on nationally-televised broadcasts such as The Arthur Godfrey and Gary Moore Shows. The majority of this collection chronicles the Darings' career in vaudeville and then later with the chimpanzees, while a number of photographs and postcards document other contemporary vaudeville and circus performers who operated within the Darings' circle. Many of these are professional promotional photographs, with several signed to the Darings. Some of the other performers depicted include Miss Luxem, the Stratosphere Girl; Texas Tommy and Baby Doll; the Billetti Troupe; Burt Northrup & Bess; Lillie Greenwood; La Flottes 'Rhapsody on Wheels'; the circus clown Polidor; Aquarena; and others. A fascinating and delightful archive from the worlds of vaudeville and the circus.

6. **(Civil War Propaganda Postal Covers)** - Large group of unused patriotic Civil War postal covers. Various places, mostly Buffalo, NY, ca. 1861–1862. Most approximately 3 x 5-1/2 inches or 2-5/8 x 4-7/8 inches each. Loose as issued, housed in new album. Very good; generally minimal wear; some with light toning, foxing, or soiling; a few with very minor tears. (50270) $7,500

Group of 183 unused patriotic Civil War postal covers, almost all with a small illustration to the front left side of the envelope and many with an accompanying slogan, with imagery including flags, Lady Liberty, animals, historical figures, caricatures, eagles, agriculture, military, flowers, as well as Satan in various disguises. Given various references and allusions, such as to Fort Sumter, and to border states such as Missouri, Maryland, and Kentucky, the covers were likely issued during the very early period of the Civil War, likely in an attempt to sway public opinion pro-Union during the Secession Crisis. Some of the captions include: “Good ‘Noose’ for Traitors,” “The Devil – The First Secessionist,” “Shoot the first Man that attempts to pull down the American Flag,” “An ASS-ault from a 'Masked' Battery,” and “Let Union be your watchword my brave Soldiers.” At least two catalogs on the subject exist, see: William R. Weiss, The Catalog of Union Civil War Patriotic Covers (1995); George Walcott, The George Walcott Collection of Used Civil War Patriotic Covers. See also: Steven R. Boyd, Patriotic Envelopes of the Civil War (2010).

7. **(Civilian Conservation Corps Bulletin)** - The Tall Tree Tattler. C.C.C. Co. 1905. Vol. 2, Nos. 1, 7, and 8. Three rare issues of the sometimes humorous internal newsletter from by Company 1905 of the Civilian Conservation Corps of California, dated January 24, July 25, and August 31, 1936, put out by the Camp Hawkins Bar outpost, containing camp and company news regarding programming, promotions, and projects, anecdotes on camp life, updates from the Forest Service, humor, and more. Illustrated throughout from sketches and drawings. Minor toning and soiling, slight handling wear. 4to. Original pictorial stapled self-wrpps., some slight soiling, minor foxing, some handwritten pencil notations to back cover of No. 8. Salyer, California, 1936. Included are two original photographs (printed from the same negative) depicting a birds-eye view of the camp, the images showing approximately 8 barracks-style buildings nestled in a wooded area. (50396) $1,750
The Civilian Conservation Corps (CCC) was a voluntary public work relief program created as part of President Franklin D. Roosevelt’s New Deal aimed at unemployed, unmarried men between the ages of 17 and 28, and was in operation from 1933 to 1942. The goal of the program was to provide manual labor jobs related to the conservation and development of natural resources in rural lands owned by the government, and to relieve families who had difficulty locating employment during the Great Depression. Over the course of the 9 years the program was in operation, 3 million young men participated, receiving shelter, clothing, food, and wages.

Company 1905 of the CCC was organized on May 29, 1933, at Mad River Camp in the Eureka District of California. It was moved to Camp Hawkins Bar F-33 on November 4, 1935. During its existence, Company 1905 had 28 different officers, four contract surgeons, six camp educational advisers, seven project superintendents, a number of Forest Service foremen, and more than 1,000 enrollees. Camp Hawkins Bar was celebrated for the appearance of its campsite, grounds, and buildings, and members of Company 1905 were responsible for construction of several bridges, the first rotary fish-screen built in California, and the 23-mile Trinity Summit Truck Trail, as well as construction and/or maintenance of telephone lines, roads, and camping structures and facilities, as well as fighting forest fires. Scarce; as of November 2019, KVK, OCLC locate holdings at only two North American institutions.

8. Cocteau, Jean. La Chapelle Saint-Pierre de Villefranche-sur-Mer. Dix Lithographies Originales de Jean Cocteau. Portfolio of 10 colored lithographs, consisting of the following: 5 double-page lithos depicting sketches for the artist's frescoes at La Chapelle Saint-Pierre, each ca. 25 3/4" x 20 1/8", and 5 single-page examples, each ca. 12 7/8" x 20 1/8", including the front and rear wrpps., a frontispiece, an image titled "Le Coq de Pierre," and a self-portrait, all executed in 1956-57, signed and dated in the plates, together with table of contents, a 3 pp. introduction to the project by the artist and an additional 3 pp. poetic text recounting stories of St. Peter from the New Testament for the triptych "pour le Noël des pêcheurs". Printed on Velin with deckled edges. Large folio. Contents loose as issued, lithographed wrpps. with protective glassine, all housed in publisher's orig. boards slip-case. Paris (Mourlot) 1958. Signed by the artist on title page, from the edition of 175 copies. (47981) $7,500

In 1950, Cocteau proposed a series of frescoes and stained glass windows for a small 14th-century fisherman’s chapel in the seaside village of Villefranche-sur-Mer on the Côte d’Azur. The murals, depicting scenes from the life of St. Peter, were finally realized in 1957, and are a characteristic combination of brilliantly colored, swooping modern forms alongside religious tableaux (incl. a jazz guitarist serenading the Virgin Mary). The present lithographic suite produced in conjunction with the chapel paintings is quite scarce. As of February 2020, OCLC locates only three North American institutional holdings.
9. Collection of Art Deco and Art Nouveau French Wall Stencils. Group of 50 assorted antique wall stencils, most with botanical motifs, other designs include Art Nouveau and Art Deco abstract and geometric patterns, figures, animals, and insects, most consisting of a cut-out metallic card stock stencil with handmade paper backing sheet, 13 blindstamped “LEFRANC PARIS” in the corner. Some with numbered sticker to one corner. Various sizes, sheets ranging from 3 1/8” x 4” to 19” x 25”. Housed in archival box, contents loose as issued, Paris n.d. (ca. 1900-1920). (48218) $3,000

The Lefranc art supply company was founded in Paris in the first quarter of the 18th century. They were behind such innovations as oil paints in tightly sealed tubes, and new chemical formulas for paint colors including a Naples yellow which prompted the company to receive a thank-you letter from the artist Jean-François Millet. In 1965 the Lefranc firm merged with Joseph Bourgeois, a competing paint seller in Paris, and Lefranc & Bourgeois is still in business today and is still well-known for the quality of its paints.

10. Collection of First World War American Sheet Music. A beautiful and sizable group of approximately 65 examples of World War I-era American sheet music, most 4 pp., the covers noteworthy for their bright and colorful patriotic imagery, including military figures and soldiers, Uncle Sam, stylish women with soldier suitors, images from war bond posters, nurses, flags, Allied powers, and wistful women, by a wide range of composers. Some slight scattered toning or soiling, chipping, and abrasions, a few issues with repairs, three with former owner’s name to cover. Overall very good. Most 4to to large 4to. Original illustrated self-wrpps., loose as issued. Various places, with most published in New York City, 1917-1919. Includes a few duplicate titles with alternate cover artwork. (50458) $2,250

A wonderful assortment of early 20th century patriotic sheet music with eye-catching cover illustrations.

Some of the titles included are: America, Here’s My Boy (The Sentiment of Every American Mother) - Andrew B. Sterling & Arthur Lange; Au Revoir, But Not Good-Bye (Soldier Boy) - Lew Brown & Albert Von Tilzer; The Dixie Volunteers - Edgar Leslie & Harry Ruby; Good-bye Broadway, Hello France - C. Francis Reisner, Benny Davis, & Billy Baskette; Good Morning Mr. Zip-Zip-Zip! - Robert Lloyd, Army Song Leader; Hear the Bugle Call! - Gus Kahn & Egbert Van Alstyne; I'd Like to See the Kaiser with a Lily in His Hand - Henry Lewis, Howard Johnson, and Billy Frisch; I’m Going to Follow the Boys - Howard Rogers & James V. Monaco; It's a Long Way to Berlin, But We’ll Get There - Arthur Fields & Leon Flatow; Just a Baby's Prayer at Twilight (For Her Daddy Over There) - Sam M. Lewis, Joe Young, & M.K. Jerome; Let’s All Be Americans Now - Irving Berlin, Edgar Leslie, & Geo. W. Meyer; Liberty Bell (It’s Time to Ring Again) - Joe Goodwin & Halsey K. Mohr; Oh! Frenchy - Sam Ehrlich & Con Conrad; Oh! How I Hate to Get Up in the Morning - Irving Berlin; When Yankee Doodle Learns to "Parlez Vous Français" - Will Hart & Ed Nelson

A full list of titles is available upon request.
11. **(Color Printing Moving Pictures Panorama)** - Excursion Views of Narragansett Bay and Block Island. Original walnut and glass case housing two separate mechanical moving scrolls, each one 30 ft. in length and printed with a continuously joined chromolithographic panorama of the coastline from Providence to Block Island, RI and back again. The first one presenting the Eastern Shore starting at Fox Point in Providence and continuing south past Squantum Point, Silver Spring, Pomham Rocks Light, Riverside, Sabin Point Light, Annawanscut, Nayatt Point Light, Warren, Hog Island, and Bristol, then north into Mount Hope Bay, past Fall River, MA, and again southward to Newport, ending with a view of Benton Reef and the Atlantic. The second starting at Block Island Southeast Light and moving back north along the shore from New Shorham to Clay Head, Black Hill, and Grace’s Point, and into open ocean toward Conanicut Island, passing Rose Island, Gould’s Island and then circling around to the Island’s western shore, heading south past the Dutch Island and Beaver Tail, then on to Point Judith and north again by the Narragansett Pier, Bonnet Point, South Ferry, Wickford, Quonsett Point, East Greenwich, Buttonwood, Warwick Lighthouse, Rocky Point, Conimicut Point Lighthouse, and Pawtuxet, ending back in Providence at Sassafras Point Lighthouse. Underside of base with replacement screws, some minor scratches to wooden case, all original parts intact, with no visible loss of material. Hand-crank mechanisms and scrolls housed in wooden box (ca. 5 x 13.5 x 5.5 in.) with plate glass viewing windows (ca. 3.5 x 8.75 in.) on each side and a label affixed to the bottom listing shoreline places and views. Brass and wood cranks function smoothly. Providence, RI (Excursion View Co.) 1878. (47371) $15,000

Printed in bright chromolithographic colors, this exquisite item demonstrates a novel - and patented - attempt to satisfy a desire for "moving pictures" in the days before cinema. Its scrolling panoramic vistas present the viewer with a detailed and historically accurate image of the leading shoreline hotels, private residences, light houses and industries of Rhode Island and Massachusetts shoreline in the late 19th century. A wide variety of sea going vessels, including paddle steamers are also shown. Extremely rare.


Attractive volume reproducing a lecture on the occasion of the joint meeting of the Association of Czech Bibliophiles and the Association of Collectors and Friends of Bookplates, held on March 9, 1933 in Prague. Followed by thirty plates, some in color, including original woodcut and linocut prints, among them one drawing by Toyen and one photo-montage design by Ladislav Sutnar. Other artists include V. Mašek, J. Solar, K. Svolinský, A. Moravec and numerous others. Finally, the book lists hundreds of greeting cards, in the form of postcards, photographs, prints, and bound volumes, probably exhibited at the meeting, as well as addresses of the artists. Scarce; as of November 2019, KVK and OCLC show two copies in North America.
13. **(Dorothy Iannone)** - Iannone, Dorothy and Mary Harding. *Speaking to Each Other* (title from spine). [Alternate title: Speaking to you, Dorothy / Mary Harding / Speaking to you, Mary / Dorothy Iannone / Speaking to Each Other on the Occasion of our Birthday, August 9, 1977.]. Unpaginated (altogether 65 pp.) artists’ book reproducing handwritten love letters, songs, and free verse by Iannone and Harding, followed by reproductions of the same in German (translated by Dieter Schwarz), bound in pictorial concertina boards portfolio together with two audio cassettes of the artists reading to one another, in English and German, with illustrated end papers and colophon. Square 4to. Berlin, Boston, Rensselaer Falls, Flayosc, Zurich (The Passion Press) 1977. From the edition of 200, signed and numbered by Iannone and Harding. (50705) $3,500

Dorothy Iannone was born in the United States but spent most of her career working in Berlin. Particularly known for her overt, erotic themes, colorful and whimsical autobiographical works which depict female sexuality, and synthetic use of image, text, and sound, this limited artist edition exemplifies Iannone’s performative and intermedia work from the 1970s when she was associated with Fluxus and Dieter Roth. It is related in form and concept to an important series of sound-boxes she made in the mid-70s, the focus of a 2014 retrospective at the Berlinische Galerie. A scarce and beautifully composed work; as of April 2020, WorldCat finds only three copies in North American institutions.

14. **(Drugs & Photography)** - Williams, George A. & Ernest C. Stone. *Washington Horse Racing Commission Research*. Unpaginated (54 typed leaves printed recto only) original typed research report by Williams, a veterinarian, and Stone, a chemist, documenting their attempts to effectively perform saliva and urine tests on thoroughbred racing horses to detect the existence of performance-enhancing drugs and stimulants, including information on the collection of fluids, a chemical analysis of synthetic drugs, and the effect of the drugs when administered to horses in varying amounts, illustrated with ten original photographs of various substances at a microscopic level and one page with several small original chemical illustrations. Overall very fine condition. 4to. Original cloth-covered boards, title impressed in green ink. Some very slight rubbing, especially to corners and edges of spine. N.p. (Olympia, Washington) (Washington Horse Racing Commission) n.d. (1941). (50336) $2,250

The beginning of the report lays out the method used by Williams and Stone to photograph alkaloid-double-salt crystals, which they appear to have developed themselves via a series of experiments. They settled upon a method using “triple S panchromatic film and exposing for a period of from five to ten seconds (depending on the crystals photographed and the amount of light available)” which produced “satisfactory photomicrographs”. They follow this with the exact solutions they used to develop the film as well as to fix the photomicrographs. Their pioneering work appears similar to the methods used beginning in the 1970’s during Reagan’s “War on Drugs” and later to test for performance-enhancing drugs in humans. As of November 2019, WorldCat does not locate any listings for this report; a possibly unique and highly technical work.

15. **(Dutch Leftist Book Design)** - Collection of Twenty Works Designed by Dutch Socialist Graphic Artist Fré Cohen, 1923 –1936. Various formats and sizes; inquire for a detailed list. (51014) $2,500

Frederika Sophia Cohen (1903-1943), also known as Fré or "Fresco", was a graphic artist and designer, typographer, and book illustrator. Born into a working-class Jewish family in Amsterdam, she became an early member of the youth organ-
zaition of the Sociaal-Democratische Arbeiderspartij, where she began to experiment with various art forms as a teenager and received her earliest design commissions. She went on to work at various offices while taking evening courses in drawing. Inspired by Art Deco and the Dutch De Stijl movement, she created advertising and promotional designs. From 1923 on, she worked for a socialist party publisher and gradually developed her skills not only in graphic design, but also typography and typesetting, then an almost exclusively male domain. She was active for such journals as "De Proletarische Vrouw" (The proletarian woman) and illustrated many publications by the SDAP’s youth organization.

After receiving a stipend, she was able to receive a university degree in graphic design before going on to work for the City of Amsterdam. For over a decade, she was responsible for practically all official communications and campaigns. She also managed to remain active in book design and illustrated works by many of the German Jewish writers who had fled Germany for the Netherlands in the 1930s. After the German occupation, she was forced to go into hiding herself in 1941. She was most likely denounced in 1943, which led to her arrest by the SS; she committed suicide shortly thereafter.

The present group is broadly representative of Cohen’s career in socialist publishing, from her early work in 1920 until 1938. It includes numerous iconic works for socialist youth publications, including pictorial wrappers, typographic design, woodcut and linocut book illustrations, as well as three bookplates. Also included are two scarce examples of prospectuses for Em. Querido, with cover designs by Cohen. Despite significant research on her work in the Netherlands (with a substantial archive of her original artwork housed at the Stedelijk Museum), Cohen and her prolific accomplishments in graphic design are still little known in the United States. Of the twenty items on offer, only one is located in a North American institution via KVK, OCLC. Please inquire for a complete list of contents.


The artists featured in this portfolio were early proponents of computer art. Kawano, in particular, was among the very first in the world who experimented with a computer to generate works of visual art which could be accepted as such. Nake is another of the founding fathers of computer art, producing his first works in 1963. Nees was the first artist to publicly show his works of computer art worldwide, in an exhibition held in Stuttgart in February 1965. The exhibition was comprised of drawings that had been generated by running algorithms on a computer, which were then coded on punched paper before being physically generated by a drawing machine. Knowlton was included in MoMA’s 1968 show "The machine as seen at the end of the mechanical age". This portfolio from Gheerbrant was one of the first, if not the first entirely, to introduce computer art to the official art market.

In his introductory text, Moles writes, "The images of Knowlton, Nees and Nake, Barbadillo, Kawano and Mohr, disre-
garding their formal beauty, remain up to now milestones in the "field of the possible", instances of application of a more general algorithm, theorems of existence for this field. They show that it is possible to go further in the art of fascination: if they seduce me, I know that each of them is the bearer of endless variations...they exemplify an art composed wholly of artefacts which follows ways much different from the traditional artistic imagery. Is the road of the arbitrary guided through perfect order? There is not a dot, a spot, a hue, which has not been taken into account, loaded into consciousness by the orderer of forms."

Scarce; as of December 2020, WorldCat locates four holdings of this portfolio in North America and none in the United States.

17. **(Fluxus)** - Codognato, Attilio, editor. *N. R.; Les Nouveaux Réalistes.* Leather suitcase containing 12 signed and numbered original artworks by leading members of the "New Realist" or "Nouveau Réalisme" movement, comprising 10 prints, 1 sculpture, and 1 two-piece Plexiglas work, with accompanying introductory fascicule featuring text in French, German, English, and Italian signed by editor Attilio Codognato, each of the prints and the text booklet housed in their own envelopes. Some occasional scuffing, some envelopes with slight toning or small tears, overall excellent. Envelope sizes approx. 19-3/4 x 19-3/4 inches, suitcase 22-1/2 x 20-3/4 x 5-1/2 inches. Housed in original leather suitcase with carrying handle and 2 clasps, leather slightly worn, some rubbing and scratching. n.p. (Milan) (Ars Viva) n.d. (1973) Number 242 of a limited edition of 600 numbered copies. It is unclear how many cases were actually filled, but the number is likely below 600. (50065) $12,500

An unusual and highly desirable collection of original works of contemporary art from the important Nouveau Réalisme movement, an artistic movement founded in 1960 by Pierre Restany and Yves Klein during their first collective exposition held at the Apollinaire Gallery in Milan. New realism was one of many avant-garde artistic groups active in the 1960's, alongside such other groups as Fluxus and American pop art. They were based mostly in France, and are associated with the École de Nice movement. The new realists described themselves as using "new ways of perceiving the real".

Restany authored the group's original manifesto in the spring of 1960, which was titled "Constitutive Declaration of New Realism" and was originally signed by Klein, Arman, Martial Raysse, Restany, Daniel Spoerri, Jean Tinguely, François Dufrêne, Raymond Hains, and Jacques de la Villeglé. In 1961 César, Mimmo Rotella, Niki de Saint Phalle, and Gérard Deschamps added their signatures to a second manifesto, titled "40° above Dada".

The group's first exhibition as a movement took place in November 1960 at the Paris "Festival d'avant-garde", and was followed by several others. Their last collective show took place in 1963; after the death of Yves Klein in June 1962, the group had difficulty maintaining cohesion, and it disbanded entirely by 1970.

The artists whose work is included in this collection are: Christo (offset print); Pierre Restany (color serigraph); Raymond Hains (offset print); Niki de Saint Phalle (offset print); Jacques de la Villeglé (collage); Gerard Deschamps (mirror object); Arman (serigraph on Plexiglas); Daniel Spoerri (folding pop-up table setting); Mimmo Rotella (offset print); François Dufrêne (offset print); and César (sculpture of a human finger).

18. **(Game)** - Grand Concourse de Pêche. Nouveau Jeu de Pêche Magnétique à Surprises (Jeu des Joyeux Pêcheurs.). 19th century magnetic fishing game comprised of game board meant to be the surface of the water, with chromolithographed decoration of water fowl and fishing boats, the surface with a number of slots to be "fished" out of; a group of wooden fishing rods, four with original magnets to serve as fishhooks; and an additional smaller interior box labeled "Pêche Miraculeuse", also with chromolithographed illustration, containing six "fishing license" cards, a number of stiff
cardboard tokens in a small fabric bag, 14 chromolithographed fish worth different numbers of points, and 11 additional chromolithographed "decoy" items to be fished, including an umbrella, a frog, old boots, and lobsters. Small folio. Game housed in original wood and cardboard box with decorative paper covering and chromolithographed illustration to lid depicting a lively waterfront scene with boys in fishing boats. Printed rules in French affixed to underside of box lid. Box approximately 14-1/4 x 17-3/8 x 4-3/4 inches. Overall good condition, several of the fishing rods missing original magnets, some soiling and fading to decorative paper, some foxing and toning to game board, box lid professionally repaired. N.p. (Paris?, France) n.d. (circa 1860-1870). (50044) $3,500

A printed label affixed to the underside of the box lid gives instructions for how to play this fishing game, a popular style of game for both children and adults since the 19th century. The rules explain that one player not taking the role of a fisherman or fisherwoman sets up the fish and decoys without the players seeing, placing them in the slots on the board so that only the metal rings are visible. Play goes in order of the number on each player's fishing license. If a player successfully catches a fish, they get the points indicated on the fish. If they catch something else, they pay a penalty in tokens, ranging from 3 tokens all the way up to 6 tokens for the crayfish or lobster, because they are "dangerous to the fingers". Play continues until all fish and objects have been caught, and the player with the highest point total wins two-thirds of the "bank", with the second-place finisher getting the other third. A fantastic edition of a popular 19th century game.

19. (Japanese Internment) - Archive of Documents from the Heart Mountain Relocation Center in Wyoming. Collection of 27 mimeographed documents from the Heart Mountain Relocation Center dating from January 1, 1944 to October 17, 1945, spanning most of the time of the camp's operation and comprised mostly of Community Council meeting minutes, together with notes from the first session of the Study Committee for the Opening of the West Coast, a job description for a Block Coordinator, 3 issues in Japanese of the War Relocation Authority's Washington Daily News Digest from August 1945, a chart of all committee members as of May 1945, and the camp's criminal code. Not illustrated. Some light wear, a few edge tears or minor chipping, overall very good. 4to., the documents on letter and legal sized paper. Loose as issued. (Heart Mountain, Wyoming) 1944-1945. (50271) $4,750
The Heart Mountain War Relocation Center, located midway between the towns of Cody and Powell, Wyoming, was one of ten government camps used for the internment of Japanese Americans evicted from the West Coast Exclusion Zone during World War II. Construction of the military-style barracks and guard towers began in June of 1942, and the camp opened on August 11, when the first Japanese Americans arrived by train from the Pomona, Santa Anita, and Portland assembly centers. Over the next three years, the camp would hold a total of 13,997 Japanese Americans, with a peak population of 10,767, before it closed on November 10, 1945.

This center in particular was known for its high rates of draft resistance, encouraging fellow internees to refuse military induction until they and their families were released and had their civil rights restored. This archive in particular is a wonderful if bleak record of the activities of American citizens trying to carry on with some semblance of regular life while being imprisoned by their own government.

The minutes of the Community Council meetings highlight issues such as communication received from the ACLU, clothing allowances, rice and other food provisions, invited visitors and guests, property losses, enforced Americanization, the formation of committees such as the Evacuee Relocation Planning Board, the Heart Mountain Cemetery, athletic fields, summer school, coal shortages, provisions put in place for after the Army departed Heart Mountain on September 1, 1945, and the closing of the internment centers.

20. L'Eclipse. Year 1, No. 1 (Jan. 26, 1868) through Year 9, No. 400 (June 25, 1876) (all published). 443 issues (incl. 37 bis, and 6 suppl.) in 3 vols., most 4 pp., comprising a complete run of the satirical weekly newspaper L'Eclipse, which succeeded publisher François Polo's "La Lune" after it was banned by the authorities, with profuse illustrations and political parody, including extraordinary full-page and center-spread color caricatures, chiefly by André Gill, with examples by Paul Hadol, Alfred Le Petit, Pépin [Claude Guillaumin] et al., numerous issues with caricatures on front and rear covers, this edition with title, half-title and table of contents preceding each year, the final volume bound together with the portfolio "Dessins de l'Eclipse: Interdits par la Censure": 21 lithographs of alternate covers refused by the Parisian censors. Intermittent toning and minor foxing, some marginal fraying, a few small, closed tears, generally very good. Folio. Contemporary half-leather boards, raised spine, gilt-tooled title and ornament, marbled endpapers, extremities rubbed, corners bumped, edges foxed. Paris 1868-1876. (48056) $7,500

L'Eclipse was one of the most important satirical papers of its time. Gill's inflammatory caricatures lampooned volatile French politics of the late Second Empire, the Franco-Prussian War (the paper was suspended from Sept. 1870-June 1871 following the collapse of the Empire and during the Paris Commune) and the Third Republic, with allegorical images and frequent depictions of Napoleon III, Bismarck, Léon Gambetta, Adolphe Thiers, and François-Vincent Raspail, alongside literary and artistic celebrities including Jules Verne, Gustave Courbet, Émile Zola, Richard Wagner, and Victor Hugo.

21. Liebermann, Max, et al. Kriegszeit. Künstlerflugblätter [War time. Artistic broadsides], nos. 1 (August 1914) through 64-65 (March 1916) (all published). Berlin: Verlag Paul Cassirer, 1914-1916. Folios (ca. 47.5 × 32 cm). Original pictorial self -wrappers; most issues 4 pp. Housed in original cloth-backed printed card portfolio; the latter professionally repaired; most issues toned due to stock, as usual, and with a few occasional nicks but overall an about very good set. (50807) $4,500
A complete run of the important WWI-era periodical, richly illustrated with lithographs by leading German artists of the day, including Max Liebermann, Ernst Barlach, August Gaul, Hans Baluschek, Georg Kolbe, Käthe Kollwitz, Hans Meid, Max Slevogt, Max Beckmann, Willy Jaeckel, Max Unold, Rudolph Grossmann, Franz Heckendorf, Erich Büttner, Oskar Nerlinger, Max Oppenheimer, and many others. Most of the illustrations depict scenes from the war front and everyday life in German society. The texts range from largely patriotic statements by military and government leaders to writings by social critics. The publisher, Ernst Cassirer (1871-1926), a Jewish-German art dealer and publisher, was enthusiastically for the German national cause in the war, and founded the journal before volunteering for front service himself. Most of the artists involved were part of the "Freie Sezession" around Max Liebermann, although their depictions of the wartime events varied considerably in terms of their enthusiasm.


Osés was an Argentinian nationalist journalist, who also edited the journals and newspapers El Pueblo, Crisol, El Pampero, and Criterio. La Maroma appealed to the popular sectors to hate the Jews for their supposed connections to British imperialism and usurious capitalism, as well as their alleged hoarding of the radio, the theater, and other professions. Other anti-Semitic newspapers and journals at the time included Clarinada, El Campero, and Cabildo, all published in a time before Germany lost the war. The effect of these journals and of anti-Semitism in Argentina was well-known; radical groups such as the LCA (Argentine Civic Legion), the Republican League, and ANA/ADUNA (Acción Nacionalista Argentina/Afirmación de una Nueva Argentina) were all defined by militarism and their members often took violent actions which included attacking Jewish-presenting people, crashing theatrical performances, graffiti, propaganda, and vandalism. Incredibly scarce; as of November 2019, WorldCat locates only a single holding in a North American library.

Matisse selected the Poèmes de Charles d’Orléans for illustration during 1943, per a date in the artist’s hand on the frontispiece illustration, depicting the poet. A handsome and scarce example of the painter’s celebrated war-years engagement with livres d’artiste.

25. Mexico City. Taller de Grafica Popular. 450 Años de Lucha: Homenaje al Pueblo Mexicano (title from cover). 146 Estampas de la Lucha del Pueblo de Mexico: Obra Colectiva de los Artistas del Taller de Grafica Popular en Mexico (subtitle from portfolio flap). (12) pp. introductory material including illustrated title, preface, and list of plates with historical notes by Enrique Ramirez y Ramirez and Alberto Morales Jimenez, 144 plates with original full-page prints (many printed in color, most on colored paper stock) that reflect the independent and revolutionary spirit of the Mexican people and the aims of artist members of the Taller. Some very minor scattered soiling, overall extremely fine. Folio. Text fascicule and plates loose as issued in orig. illus. wrpps. portfolio. Mexico City 1960. (50683)

This portfolio comprises a large group of older and new graphics by 25 artist members of the Taller de Grafica Popular. Among them are six women artists: Celia Calderon, Elizabeth Catlett De Mora, Elena Huerta, Sarah Jimenez, Maria Luisa Martin, and Mariana Yampolsky. A beautiful and significant compendium of original graphic material.

26. N.E.O.N. N’Etre Rien. Etre Tout. Ouvrir l’Etre. (Subtitle after issue #3: ”Naviguer, Eveiller, Occulter N.”) Issues No. 1 (January 1948) through No. 5 (March 1949) (all published). A complete run of the scarce late Surrealist periodical, the first in the post-War period, resulting from a collaboration between several major figures of the movement, including Victor Brauner, André Breton, Matta, Max Ernst, Jacques Herold, Toyen, et al., with Surrealist texts, typography, and images juxtaposed throughout. Each issue printed recto and verso on one large newsprint sheet, folded to form four pages, some age-darkening and weakness along folds, some minor tears along creases, several issues with some minor repairs along central horizontal fold. Folio. Self-wrpps. Paris (Librairie de Hune) 1948-1949. (50277)

A fascinating and little-known serial, with a distinct visual style showcasing work by many of the most important figures in post-War Surrealism. In addition to the figures named above, there are contributions by Sarane Alexandrian, Alain Jouffroy, Marcel Lecomte, Jindrich Heisler, Alfred Jarry, Marcel Jean, and Stanislas Rodanski; the "Typoplastique" is by Fredrick Kiesler. Due to the nature of the paper stock, N.E.O.N is inherently fragile; the copy we offer here has some browning and minor tearing but in general is in excellent condition.
27. **(New Zealand)** - Pringle, Thomas. *Maori Studies. Permanent Carbonette Photos.* Portfolio of 12 full-paged plates from original photographs of members of the native Maori community, with a thirteenth image affixed to the front cover, each image with brief caption such as "Mairie The Arawa Beauty", "A Tribal Belle", "Poi Dancer, Whakarewarewa", and "Maori Woman Weaving Taniko". Images mounted along top edge to cardstock pages, one small corner of one image folded over. Oblong 8vo. Original cardstock wrpps. with grommeted spine, some paper loss along spine, wear to edges, minor abrasions, corners with slight creasing. Wellington, New Zealand (Pringle) n.d. (circa 1907). (48945) $1,950

Thomas Pringle was a British-born photographer who came to New Zealand with his wife in 1882 and opened a fancy goods store. In 1895 he joined the Wellington Camera Club, where he won many photography competitions. In 1901 he was employed by the newly-formed Department of Tourist and Health Resorts, the first government tourist department in the world, to produce photographs to promote tourism to New Zealand. Some of his best-known works were four series of chromolithographic postcards depicting New Zealand scenery and the Maori people. (Bill Main, 2001) Very scarce; as of August 2018, WorldCat locates only two holdings in North American institutions.

28. **(Perpetual Calendar, With Volvelles)** - M.G.S.H. *Calendrier perpétuel rendu sensible, et mis a la portée de tout le monde: ou nouveau et vrai calendrier perpétuel, dont chacun peut se servir comme d’un almanach ordinaire, & sans aucun calcul, précédé d’un traité succinct de tout ce qui a rapport au calendrier [The eternal calendar made sensible and accessible to everyone: or the new and true eternal calendar, which can be used by anyone like an ordinary almanac without any calculations, preceded by a short treatise].* Paris: L’Imprimerie de P. Fr. Gueffier, Libraire-Imprimeur, rue de la Harpe, 1774. 12mo (13.6 × 7.8 cm). Later green marbled boards with gilt-tooled leather spine; 110, [1] pp., illustrated with 6 folding tables of calendrical data (hors-texte) and three volvelles, affixed to leaf of card stock following p. 92. Followed by 12 perpetual monthly calendars, along with a "Table des fêtes mobiles." The adjoining pages 93-[108] are pasted in pairs, with movable letterpress leaves inserted within cut-out windows. Contemporary signature to author’s printed initials on title page. All tables and volvelles in proper working order, save for snapped-string to one volvelle. With errata slip pasted to verso of title. Very good. (50085) $2,500

The author prefaces this work with a critique of other "so-called" perpetual calendars, which he claims to be either too difficult to use or not truly "perpetual," as they lack the complexity to carry out the full range of possible computations. Instead, the author has created a remarkable instance of "proto-computer" engineering, a small volume which uses moveable paper to achieve the necessary calculations from the first day of the Christian calendar and until the End of Days; "on peut le regarder comme le Manuel le plus précieux, le plus intéressant, & le plus nécessaire pour tous ceux qui s’appliquent, ou par goût, ou par état, à l’étude de l’Histoire, de la Chronologie, & comme pouvant suppléer en beaucoup d’occasions le grand Ouvrage de l’Art de vérifier les Dates." Each of the three volvelles comprises two rotating circular parts with calendrical data used for calculations: one is a concordance of the solar cycle with the dominical (Sunday) letters; a second juxtaposes the Golden numbers (nombres d’or) and the epact numbers, typically used to calculate the date of Easter; the third allows matching days of the week with dominical letters and their corresponding months. The folding tables contains such information as a perpetual chart of dominical letters and information on calculating lunar cycles. The twelve perpetual monthly calendar leaves list each of the saints, the time of sunrise and sunset, and the do-
minical letters; a moveable strip of paper allows for assigning different weekdays for each calendar day. The work also mentions perpetual calendars engraved on glass, available from same bookseller. The book features several irregularities in pagination (as recorded by the Iowa State catalog entry): “five of the six folded leaves of tables bear page numbers, which duplicate numbers already in used in the main sequence (46, 57, 68, 72, 107). The loose table, i.e. the fifth one, is unnumbered.; Includes six double leaves. These twelve pages are tables, one for each month. To account for the days of the week, each table has a narrow vertical window with a strip of printed paper inserted behind it.; Irregularities in pagination: the doubled leaves are part of the main sequence, but their numbering is as follows: 97, 98; 100, 99; 101, 102; 103, 104; 105, 105; and 107, 107. In spite of this, the order of the months is correct... Finally, the pages following the double leaves should be numbered 109-112; instead, they are 108-110, [111].” As of August 2019, KVK, OCLC show five copies in North America: at Yale, Princeton (imperfect copy), Cincinatti, Iowa State, and Texas Austin.

29. Phenakistoscope and Illustrated Discs. Group of twelve mid-19th century hand-colored engraved illustrated phenakistoscope discs on cardstock (four double-sided), seven bearing figural illustrations and the other five with geometric or botanical designs, together with a cast iron phenakistoscope, an early optical illusion or animation device, the discs meant to be placed on the phenakistoscope and spun, providing the illusion of movement or animation, with the images depicting including a harlequin dancing, a man on horseback, a butterfly on a flower, a woman pulling a man’s hair, a man chopping wood, a woman fighting with an umbrella on a windy day, and a man playing a guitar. Illustrated discs approximately 7 inches in diameter, phenakistoscope approximately 11-1/2 inches high. Some scattered soiling and staining, overall very good, scope missing wooden handle and possibly other parts? N.p. (likely Germany or Austria) n.d. (circa 1840). (50130) $6,500

The phenakistoscope was invented in 1833 by Joseph Plateau, using the principle of the persistence of vision to create an illusion of motion. It is considered by many to be the earliest true animation device, and was a predecessor of the zoetrope and of modern cinema. Although credit is often given to Plateau, Simon von Stampfer was working on an almost identical idea in Austria at the same exact time.

The phenakistoscope functions by attaching vertically to a handle an illustrated disc on which a series of pictures are drawn, which correspond to frames of the animation. A second thick cardboard disc has a series of radial slits cut in it to view the images through. As the discs are spun, the user sees a rapid succession of images which appear to be in motion. Another variant of the phenakistoscope had radial slits cut in the illustrated discs themselves. The user would spin the disc and view the series of moving images in the reflection of a mirror. The phenakistoscope was a popular Victorian parlor toy and often marketed for children. It was soon mass-produced and marketed under more easily-pronounceable names, including Phantasmascope, Fantoscope, and Magic Wheel.

30. (Photographs) - Bonfils, Félix & Sébah & Joaillier. Orient-Reise. Case of 79 original 19th century silver gelatin photographs of the Middle East mounted on cardstock, primarily views of the Holy Land, the vast majority by Félix Bonfils, with thirteen by the firm of Sébah & Joaillier, signatures and captions incised in the plate of most of the photographs, with sites depicted including the Mosque of Omar, the Al-Aqsa Mosque, Ecce Homo, the Tombs of the Kings, the Monastery of St. Saviour, King David’s Tomb on Mount Zion, the Golden Gate, Jaffa Gate, and the Garden of Gethsemane in Jerusalem, the Church of the Nativity in Bethlehem, villagers in Jordan, and views of the Bosphorus and Istanbul. Some scattered staining, several with major foxing, slight bowing or warping, overall very good condition. Image sizes 8 1/2 x
Félix Bonfils was a French photographer and writer active in the Middle East. He moved his family to Beirut in 1867 and opened a photographic studio called Maison Bonfils later renamed F. Bonfils et Cie. During his lifetime, he produced thousands of photographs of the Middle East, often purchased by tourists travelling abroad as souvenirs. Jean Pascal Sébah was the son of photographer Pascal Sébah, and continued his father’s work by joining the family business in 1888 after his father passed away. He partnered with photographer Policarpe Joaillier, and as the partnership of Sébah & Joaillier, operated the most prestigious photography studio in Constantinople for many decades, well into the 20th century. In 1893, Sultan Abdulhamid II sponsored the production of fifty-one photographic albums representing the span of the Ottoman Empire, with two of the volumes being the responsibility of Sébah & Joaillier.