NEW ARRIVALS
MARCH 2023
EARLY SEPARATE PRINTING OF THE “COMMUNIST MANIFESTO”
IN LATIN AMERICA

1. **Acción socialista: publicación quincenal [Socialist action: a bi-weekly publication], nos. 1–19 (all published).** Buenos Aires: Editorial Marinoni, 1919–1920. Octavos (18.2 × 13.6 cm). Somewhat later leather boards; all original illustrated front and rear wrappers bound in; most issues 30–36 pp. Restoration to binding; some toning and light soiling throughout; overall about very good. $3,500

A complete run in nineteen issues of the short-lived Argentinian socialist journal, published from July 1919 through April 1920. Each issue features a single longer essay or text on social, political, and economic issues. The first issue presents the Spanish translation of the “Communist Manifesto” (“Manifiesto del Partido Comunista”). Other texts include: “Los Instigadores” by Filippo Turati; “La Acción Económica de la Clase Trabajadora” by Juan B. Justo; “Salario Mínimo y Trato Colectivo de Trabajo” by Dr. Enrique del Valle Iberlucea; “La Carenia de la Vida” by Dr. Nicolas Repetto; “Revolución Invariable y Eterna” by Enrique Villarreal; “El Socialismo y el Problema Militar” by Dr. Antonio de Tomaso; “Sindicalismo y Anarquismo” by Robert Hunter; “La Religion del Capital” by Pablo Lafargue; and “Socialismo y Libertad” by Juan Juarés.

The translation of the “Communist Manifesto” is the first translation, by José Mesa, which was first published in Madrid in 1872 in six issues of the newspaper “La Emancipación”. A second translation by Rafael Ormaechea (1876–1938) was published in 1906, also in Madrid. Marx’s foundational work “Das Kapital” was not published in Latin America until 1918, in a translation by the leading Argentine socialist politician Juan B. Justo (one of the volumes contains works by him). The present publication of the “Communist Manifesto” is one of the earliest stand-alone editions of the full text of the Manifesto in Latin America. The Mexican socialist newspaper “El Socialista” printed a translation by Juan Mata Rivera in 1884. Other publications came much later. For instance, the first Chilean edition did not appear until 1931 (see Horacio Tarcus, El Manifiesto comunista en Chile: circulación y edición).

The Partido Comunista de la Argentina (PC) was founded on January 6, 1918, initially with the name International Socialist Party. Almost immediately the PC aligned with and supported the Communist Party of the Soviet Union, including during its Stalinist era, earning criticism from other leftist political groups. The PC Second National Congress was held in May 1919, two months before publication of Acción Socialista began.

Scarce; as of February 2023, OCLC locates only one holding in North America, of only one single issue. (51759)
2. Aragão, António. *Folhema* [Leaflet], nos. 1 and 2 (all published). Funchal: self-published, April and August 1966. Each issue composed of one single sheet, folded three times to create a pamphlet measuring 22.3 × 17 cm. Text printed to recto and verso in black, gray, and red. Very good. $1,250

Complete run in two issues of this periodical of concrete and experimental poetry, published and written by Portuguese writer, poet, and artist António Aragão (1921–2003), an eccentric and prolific artist and promoter of the avant-garde. Aragão is considered a leading Portuguese public figure of the twentieth century and was involved with numerous publishing projects and events, such as “1º caderno antológico de Poesia Experimental” (1964) and “Antologia da Poesia Concreta em Portugal” (1971), among many other landmark anthologies of experimental Portuguese poetry. He exhibited internationally and was involved in Mail Art exchanges. Aragão was also active as a painter and sculptor.

As of February 2023, KVK, OCLC only show one holding in North America. (52198)
3. **Theses on the Commune. Two Situationist International Posters.**

New York: Situationist International/Internationale Situationniste, [circa 1970]. Two broadsides measuring 49.5 × 43.3 cm, printed recto only, one with title in black, the other red, loose as issued. Some creasing and browning especially along fold lines to red and black copy, some minor chipping and edgewear on black and white copy which does not enter into the images or text, overall about very good. **$1,500**

Two broadsides collecting remarks on the Paris Commune of 1871, by Guy Debord, Attila Kotányi, and Raul Vaneigem. Dated March 18, 1962, the text of the broadsides first appeared in the journal Internationale Situationniste, issue no. 12, September 1969. The remarks are divided into fourteen numbered sections (some of the numbers appearing out of order), and illustrated with a drawing of a map of the Russian port city of Kronstadt and its vicinity, and two reproductions of photographs. These are captioned “Ex-Stalin Square in Budapest, October 23rd, 1956” and “Armed Strikers, Southern Colorado coal fields, 1914”.

The final sections of the commentary relate the Paris Commune to current events. “For almost twenty years in France, the Christians of the left and the Stalinists, in memory of their national anti-German front, have agreed to emphasize the aspect of national disarray and offended patriotism appearing in the Commune, to explain that ‘the French people petitioned to be better governed’ (in agreement with contemporary Stalinist ‘politics’), and were finally brought to despair by the default of the country-less right wing of the bourgeoisie. In order to regurgitate this holy water it would suffice to study the role played by foreigners who came to fight for the Commune...The social war, of which the Commune was one moment, is still being fought today.”

At least two different versions of these broadsides were published; these copies were printed by the official New York office of the Situationist International. Although the OCLC listings are unclear, there are at most three copies of this broadside listed in United States libraries  (52215)
Complete run of the left-wing, quadrilingual (Dutch, English, French and German) literary magazine with contributions by numerous well-known authors, founded and edited by the 18-year-old Sonja Prins (1912–2009). She was the daughter of a lawyer and her father was considered Amsterdam’s last bohemian. She spent part of her childhood in the USA, Canada, England and Switzerland. The founding of the magazine also marked the departure from her parents’ home and the beginning of her studies. At the same time, she became a member of the Communist Party of the Netherlands (CPN). After graduating, she worked as a secretary in a Utrecht steel factory. During the German occupation, she illegally distributed the resistance newspaper “De Vonk” for the CPN, in which she also published texts. She was arrested by the Gestapo because it was discovered that she was hiding persecuted people in her apartment. Three years followed in the women’s concentration camp Ravensbrück. She secretly wrote poems and translated Shakespeare’s “A Midsommer nights dreame” from memory and performed the play in the concentration camp. She addressed her time in the concentration camp in a novel and a volume of poetry. She resigned from the party in 1957. (Constanze Jaiser, Poetic Testimonies: Gedichte aus dem Frauen-Konzentrationslager Ravensbrück 1939-1945, Stuttgart u. Weimar 2000, p. 368.)

TÉMOIGNAGES
ORGANE MENSUEL DE L'ÉCOLE DE MONTMARTRE

P. MOREAU, L. CORBETTE, I. DUGUE
G. CREAU, A. DUFAY, A. DUFAYE, D. DUFAYE
P. DUFAYE, E. DUCRET, M. DEBRET
G. DEBRET, M. DEBRET
M. DEBRET, P. DUBOIS, M. DEBRET

Avec les Gravures de J. DUBOIS et une gravure sur pierre de M. HENRY.

In all likelihood, a complete run of this scarce arts journal of the short-lived “École de Montmartre” movement, issued in October, November, and December of 1930. The present issues form part of a numbered print run of 150 copies (“édition de luxe”), which feature numerous small engravings printed on loosely inserted Japan paper and signed by the artists, including André Foy, André Hofer, André Deslignières, and Marcel Gimond. The issues also contain contributions by André Deslignières, Creixams, Frelezeau, Guy Dollian, and Roger Wild, such as notes on exhibitions, reviews of art books, and lists of upcoming exhibitions. The issues are numbered 47, 88, and 54.

Unhappy with the perceived commercialism and quarreling between the Montmartre and the Montparnasse artistic milieus, a small group of artists headed by Georges Joubin decided to found their own artistic movement, which they dubbed the École de Montmartre. Together with Guy Dollian, Jean Frelezeau, Edouard Hofer, Henri Rioux, and Pierre Bonnard, Joubin began holding meetings for a small group of like-minded artists in December of 1928, and in early 1929 published a manifesto denouncing commercialism, the circus-like atmosphere some artists had cultivated, and their snobbery, while extolling the virtues of honest emotion and human expression, ideas they hoped to perpetuate and spread through exhibitions, lectures, publications, and by encouraging other artists to form similar groups.

From the editor’s statement in the first issue: “Pierre Bonnard, Capon, Corbellini, Creixams, Deslignières, Diligent, Guy Dollian, Tin Florias, André Foy, Frelezeau, Gimmi, Marcel Gimond, M. Hensel, André Hofer, Georges Joubin, Leprin, Oudot, Daniel Viau, qui forment l’École de Montmartre, ne prétendent pas user de ce bulletin pour régenter l’art contemporain. Simplement, observant la formation des courants esthétiques, tentant de déceler leurs promesses d’épanouissement ou la tare qui les voue à la stérilité, nous pourrons peut-être éviter bien des avortements. On ne trouvera ici nul ragot d’atelier, nul de ces échos, comprimés de médisance qui trouvent, par l’envie, audience si bienveillante. Les uvres, seules, nous occupent et si nous dénonçons certaines déviations, c’est parce que tout notre effort tend à la manifestation de l’unité essentielle, dans la diversité de ses expressions, de l’art de notre temps.”

Surprisingly scarce, with only one German holding located via KVK, OCLC as of January 2023. (52051)
6. Raymond, Emmeline. *L’Esprit des fleurs: symbolisme, science* [The spirit of flowers: symbolism, science]. Paris: Jules Rothschild, 1884. Small quarto (24.1 x 19.5 cm). Later half leather binding with gilt spine title; 104 pages richly decorated with borders and 32 leaves printed on both sides with 64 color lithographs by Emrik and Binger (plates I to LXIV, including title page). Endpapers renewed, leaves partially repaired at fold, else good. $1,250

First edition of the opulent and colorfully illustrated work by the fashion journalist Emmeline Raymond (1829–1899). The purpose of this volume is, at the end of the nineteenth century, a year after the death of Manet (who painted a couple that runs a Parisian fashion house in a winter garden, as well as numerous floral still lifes), to bring back the symbolic “language” of flowers, which had fallen into oblivion. In earlier times, the preface says, there were numerous volumes dealing with the symbolic meaning of flowers, but the present generation has a reputation for “not thinking much of symbols.” In the present volume, this tradition has been revisited and at the same time adapted to the present: “It was necessary to remove everything that could confuse the imagination of a young lady (…).” Moreover, the work was also intended to serve another purpose: “All the plates, drawn and colored with infinite care, can serve well as copy models for painting on earthenware, porcelain and parchment....”

For many years, Emmeline Raymond published the highly successful journal *La Mode Illustrée*, the first weekly fashion magazine. In addition to fashion, it featured articles about child rearing, hygiene, gardening, and literature. The journal was popular not least because of its extensive pictorial material. In addition to the usual detailed wood engravings, color lithographs were also printed. (Kate Nelson Best, *The History of Fashion Journalism*, London and New York 2017, p. 32). Jules Rothschild was not only a publisher, but also a botanist. He gained fame through his richly illustrated volumes, which dealt not only with botany, but also with insects and their iconography.

As of January 2023, KVK, OCLC show three copies in North America. (51884)

Hanoi: Imprimerie Nouvelle, Imprimerie de l’Avenir du Tonkin, and Imprimerie d’Extrême-Orient, 1912–1926. Quartos (31 × 23, 31.5 × 24, and 30.5 × 21 cm). All bound in half calf. La Plume Indochinoise in one volume with gilt-stamped title to spine and original wrappers bound in; Les Pages Indochinoises in one volume with gilt-stamped title to spine and original wrappers bound in; Les Pages Indochinoises, Nouvelle série in three recent bindings over raised bands with gilt-stamped titles, original wrappers bound a rear; five volumes in total. 352, 420, 160, 473, 480, and 324 pp. respectively. Light abrasions, soiling, and edge wear to covers of first two series; a few wrappers with light soil; one illustration lacking (see below); overall very good. $12,500

Rare complete run of all three series highlighting the literary and artistic output of French Indochina. La Plume Indochinoise was edited A. Piglowski, who at one point served as the editor-in-chief and director of the newspaper L’Indépendance Tonkinoise. La Plume featured prose and poetry contributions by writers such as De Senn, Marcel Chevalier, Renè Crayssac, Mat-Giang, Mat-Gioi, Lieutenant Ponsot, Robert Lestrange, Alix de Villemagne, Jean Renaud, Alice Maupetit, Jean Marquet, Henri René Lafon, Raoul Aubry, Paul Cambut, Charles Guerin, Georges Dao, Gaston Gagnaire, Ma Qui, Le Nha Quê, and others. The issues feature scattered smaller illustrations and woodcuts. No. 6 is dedicated to Jules Boissière and No. 7 is dedicated to Paul Fort, called on the cover of Plume the “Prince des Poètes”.

The first series of Les Pages Indochinoises was founded by René Crayssac in 1912. Publication halted during World War I and resumed printing monthly issues in September 1923. Many of the writers featured in the first series of Les Pages Indochinoises are the same as those in La Plume. Issue no. 3 is dedicated to Jules Boissière, and a handful of issues feature full-page illustrations.

The contributors to the Nouvelle série of Les Pages include Leanne Leuba, Edmond Blanguernon, Henry Daguerches, Jean Marquet, René Crayssac, Eugène Pujarniscle, E. Defert, Albert Puech, Maurice Koch, J.-B. Saumont, Pierre Foulon, Lucien Macourt, Charles Patris, Paul Munier, Alfred Meynard, Antonin Baudenne, Maurice Verdeille, George Groslier, Jules Castier, Jeanne Duclos-Salesse, and Maurice Monribot. Each issue features a full-page hors-texte illustration, usually a woodcut, along with several other smaller illustrations scattered throughout each issue. The artists featured in these full-page illustrations include Emmanuel Defert, Alix de Fautereau-Vassel (known later as Alix Aymé), Marcel Bernanose, S. Marchal, Jean Launois, Geo Michel, Eugène Guiselin, Morillot, J.J.C. Chabellard, D.O. Widhopff, Jos-Henri Ponchin, and Carizey, with additional illustrations by Fautereau-Vassel, Defert, Nam-Son, Artigas, Nguyễn-Chuc, and others. One hors-texte illustration is missing from the set, from Année 4, No. 8.

As of February 2023, OCLC locates two holdings of La Plume Indochinoise in United States libraries, and no holdings of either series of Les Pages Indochinoises. (52111)

A small album representing the second collection of wanted notices issued by Parisian authorities after the attack of Petit-Clamart of August 22, 1962. This attack, called by its organizers ‘Operation Charlotte Corday’, was an attack organized by Lieutenant-Colonel Jean Bastien-Thiry, whose goal was to assassinate General Charles de Gaulle in the commune of Clamart outside of Paris. This was one of several attempts made by the OAS (Organisation Armée Secrète) to assassinate de Gaulle, and the most prominent. The OAS was a far-right French dissident paramilitary organization formed during the Algerian War. The group carried out terrorist attacks, including bombings and assassinations, in an attempt to prevent Algeria’s independence from French colonial rule. Its motto was “L’Algérie est française et le restera.”

On August 22, De Gaulle’s car carrying himself, his wife, and his entourage came under fire by submachine guns as it drove through Petit-Clamart. No one was seriously injured, while the perpetrators were all arrested and put on trial. The leader of the attack, Bastien-Thiry, was convicted in 1963 and executed by firing squad, the last person to undergo execution in this manner in France.

The first page of this booklet contains a list of eleven suspects, including names, nicknames, dates and places of birth, noting at the bottom of the page “Leurs photographies et tous les renseignements utiles les concernant figurent dans l’opusculle rouge diffusé fin septembre.” The following pages contain the photographs of thirty individuals connected with the attack, including names, nicknames or aliases, birthdates and places of birth, along with additional details such as physical descriptions, military history, affiliations, arrests and convictions, and in some cases, escapes.

As of February 2023, not found in OCLC. (52007)
9. Wrapper title: *Le Populaire Clandestin. En hommage aux fusillés, aux déportés, aux emprisonnés, aux rescapés, qui l’ont rédigé, composé, transporté, diffusé Le Populaire* [In homage to those who were shot, deported, imprisoned, and survived, who wrote, composed, transported, and distributed *Le Populaire*]. [France], May 1941–August 1944. Newsprint, various formats and sizes, mostly single leaves or folded leaves printed to rectos and versos, measuring ca. 30 × 20 cm. Loosely inserted in beige card folder with string closure, printed in red to spine and front wrapper. Very light wear and stains to wrapper; contents toned, but overall very good. $1,500

Scarce group of wartime issues of the French socialist newspaper, originally founded in 1918 and edited by Léon Blum since 1919. Blum’s portrait is printed on the front page of the last included issue, a special issue printed on larger paper (59 × 42 cm) on the occasion of the liberation of Paris in August 1944. At the time, Blum was still imprisoned in a German concentration camp. One of the earliest special issues is dated November 1941 and features the title “Le Peuple de France … Accuse sa Majesté Pétain.” Another issue, dated 1943, calls for resistance against the deportations. The diverging numbering of the issues is due to the difficulties of publishing underground, which temporarily led to parallel editions, such as for the “Zone Nord”, “Zone Sud” and “Région Parisienne.”

Issues by the WWII French underground press were successfully smuggled abroad, and a 1942 pamphlet printed in London reproduced issues of “*Le Populaire*” in English translation (France’s uncensored press: an English translation, London: Volontaire, 1942).

As of February 2023, we cannot trace any other holdings of this particular commemorative edition in the printed portfolio. (52680)
10. Méridol, Pierre (pseud. Gaston Didier, directeur) and Bernard Gaudez (rédacteur en chef). *Mosaïques: revue indépendante des lettres et des arts [Mosaics: an independent review of letters and arts]. Nos. 1–6, and “Numéro Spécial” (all published).* Valence-sur-Rhône: n.p., November 1944–[June 1945]. Quartos (32.7 × 24.4 cm). Original typographically illustrated wrappers, titles printed in different colors, the special number on red stock; nos. 1–6 each 12 pp, and “Numéro Spécial” [16] p., no. 4 with one leaf of plate on somewhat thicker paper stock, and two issues each with a small woodcut print in the text. Wrappers detached from gatherings, wrapper of the special number with tear to spine fold, else very good. $2,250

Complete set of this short-lived and very rare literary publication from the Drôme region, founded in the exuberance of liberation by the barely 18-year-old Pierre Méridol, later a journalist and writer. To open the series, he wrote in the first line on the first page: “De nouveau, nous avons le pouvoir de penser, de parler, et d’écrire librement” (Again, we have the power to think, speak, and write freely). Méridol (1926–2013) became known to a wider audience in 1987 for his reportage from the trial of Nazi war criminal Klaus Barbie, who was called the “Butcher of Lyon” for his sadistic cruelty.


As of February 2023, no copies in OCLC. (52426)

First and only issue, published in September 1935, of this journal of poetry and visual art, which followed the equally short-lived “Apollinaire: cahiers mensuels d’art et de poésie” (also 1935), and was largely devoted to surrealism and adjacent artists such as de Chirico and Torrès-Garcia. With texts and illustrations by Hans Arp, Jacques Audiberti, Bertolt Brecht, Giorgio de Chirico, Pierre Courthion, T. S. Eliot, Sergei Esenin, Jean Follain, Ivan Golli, Halina Izdebska, Guy Lévis-Mano, Alberto Moravia, Taro Okamoto, Boris Pasternak (translated by Marc Slonim), Gisèle Prassinos, Jaroslav Seifert, Kurt Seligmann, Jaime Torrès-Garcia, Gérard Vulliamy, and others. Little appears to be known about the publisher, an art bookshop in the 14th arrondissement. The stamp to the rear wrapper is by the publishing venture “Editions Poésie & Cie” initiated by Hans Arp, which also seems to have been involved.


As of February 2023, KVK, OCLC show no holdings in North America, and only three in Europe apart from the French National Library. (52686)

First edition of this collection of poems by the Belgian avant-garde writer. Together with his brother, the architect Victor Bourgeois, the artist Pierre Flouquet, the painter Karel Maes, and the musician Georges Monnier, he founded the avant-garde periodical “7 Arts: hebdomadaire d’Information et de critique” (7 Arts: weekly Information and review) which appeared between 1922 and 1928. The orientation was constructivist and “7 Arts” belonged to the international avant-garde network; contacts were maintained with “De Stijl”, the Bauhaus and representatives of Russian constructivism, for example. Nevertheless, the Belgians did not pursue strict functionalism. The collaboration between Flouquet and Bourgeois was also close beyond the joint journal; the architect, stage designer, painter and graphic designer contributed to some of the poet’s publications as an illustrator in his style of “sentimental abstraction”. Flouquet and Pierre Bourgeois, however, did not limit their ideas of the interaction of text and illustration to their own books and the elite circle of recipients of their avant-garde journal. They also founded a newspaper with the title “L’Aurore” with the aim of communicating their idea of graphic design to a broad audience in Belgium. (See Irene Lund, in Flouquet, Kassak, Léonard, catalog, Oostende 2018, pp. 66-97).

As of September 2022, OCLC locates only two holding of this title in North America. (52337)
ROMANTISME
A TOI

POÈMES DE PIERRE BOURGEOS
LINOS DE PIERRE FLOUQUET

ÉDITIONS L’ÉQUERRE
In the first issue of “7 Arts” he reflected on his work as an illustrator from a theoretical perspective. It was not to remain his last text on this subject. In 1926, he attempted to categorize three different ways of illustrating texts and thus to clarify the question of how texts and images can relate to each other. (See Ibid.) Irene Lund writes, based on this essay, “[...] his illustrations for Pierre Bourgeois’s poems would be considered ‘comments’ since the engravings were created in the spirit of his own sentimental abstraction, without being a literal transposition of the text.” (Ibid., p. 83.)

First edition of the joint work of the two leading Belgian avant-gardists. Along with Baumeister, Moholy-Nagy, Schwitters, and El Lissitzky, Flouquet was counted by Jan Tschichold as one of the outstanding figures of the New Graphic Design (Die neue Typographie, Berlin 1928, p. 64). He was active in numerous fields, such as architecture, stage design, and graphic design, and he was one of those representatives of the avant-garde who, like Kassak, understood how to make their positions public. He wrote for numerous journals such as “Au Volant,” “Montparnasse” and “Ça Irai!” Early on, he founded his own magazine: inspired by Fernand Léger’s “L’Esprit Nouveau”, he published the journal “Aventure” from 1921 to 1922 with the writers Marcel Arland and René Crevel. The successor to this periodical was “7 Arts: hebdomadaire d’Information et de critique” (7 Arts: weekly Information and review), which appeared between 1922 and 1928. The most important contributors were the architect Victor Bourgeois and the writer Pierre Bourgeois, the painter Karel Maes, and the musician Georges Monnier. The orientation was functionalist and “7 Arts” belonged to the international avant-garde network; contacts were maintained, for example, with “De Stijl”, the Bauhaus, and with representatives of Russian Constructivism. Nevertheless, Flouquet was not a strict functionalist. His works have been described as “sentimental abstraction”. (See Irene Lund, in Flouquet, Kassák, Léonard, catalog, Oostende 2018, pp. 66–97.)

First edition of Zarian’s narrative poem about the European colonization of China and the resulting suffering of the Chinese. In Shanghai, a twelve-year-old girl lives with her old father and brother, who was a rickshaw driver. Since there were many rickshaws in town, he was barely able to make any money to buy rice, and the family was close to starvation. Thus, he asked his little sister to take on a job at a factory owned by a wealthy European. She operated a machine almost all day and would be whipped if she fell asleep on the job. One day, she was very tired early in the morning but was forced to go to work so that her family would not starve. On the road to the factory, she saw people shouting that Lenin and Sun Yat-Sen would come and save them from the European colonizers. At the factory, she fell asleep and was crushed by the machine. The text concludes with the message about imminent communist victory worldwide over the capitalists and their machines.

Zarian (born Hayastan Yeghiazarian, 1901–1969) was a Soviet and Armenian writer, poet and playwright. From 1944 to 1946, he was president of the Writers Union of Armenia. He also served as the chairman of the Armenian SSR Committee for the Defense of Peace. After meeting with the Armenian futurist poet Yeghishe Charents, he changed his pseudonym to Nairi Zarian. In 1926, Zarian’s first collection of poems, In the Blue Land of the Canal, was published. The poems Hranush (1925), November Days (1926), The Cliff of Rushan (1930), were published in this period, and many of the books had avant-garde-inspired cover illustrations.

Cover and illustrations by the famous Armenian-Soviet painter and set designer Mikael Aveti Arutchian (1897–1961), People’s artist of Armenia in 1958 and one of the founders of Armenian theatrical-decorative art. Arutchian designed more than a hundred theatrical productions, including The Marriage of Figaro (1933) and Othello (1940), at Sundukyan Theatre of Yerevan (he was the chief designer from 1928 to 1939).

One of 3000 copies printed.

As of February 2023, not in KVK, OCLC. We can only trace the copy at the Armenian National Library. (52398)
15. Schenk, Dr. Elisabeth. *Verzeichnis der verbotenen Bücher und Zeitschriften [Index of prohibited books and periodicals]*. Main volume of text and seven (of eight published) supplements. Brünn (Brno): Raimund Pollak & Sohn 1937–1938. Octavos (23 x 15 cm). Original printed wrappers on gray stock and printed self-wrappers; 147 pp.; the supplements 28 pp. consecutively paginated, 4 pp. each. Front wrapper of main text somewhat creased; spine toned; else very good. $750

Published beginning February 1937 and ceased with supplement eight, just months before the Munich Agreement and the ensuing Nazi occupation of Czechoslovakia. The index listed not only Nationalist-Socialist literature, such as works by Goebbels and patriotic song books, but also publications by German minorities in the Sudetenland. It equally took aim against socialist and communist publications, such as German-language books printed in Moscow or literature by the German Social-Democratic Party. The compiler, Elisabeth Schenk (1898–1979) was a librarian and book historian born to Jewish parents in Bratislava. She survived WWII in Brno and Prague and emigrated to London in 1947.

As of February 2023, KVK, OCLC show only two holdings in North America. (52695)
16. Schlosser, Wolfgang and Quido Lagus. The Fate of Czechoslovakia: seven maps printed from linocuts. London: The Czechoslovak Cultural Centre (The Swan Press), 1940. Portfolio letter-press printed in red, measuring 39 × 27 cm, housing one leaf of text printed to rectos and seven leaves of multi-color linocut prints on laid paper, measuring approximately 36.5 × 25.5 cm. The text leaf foxed due to stock; light wear and black ink mark to rear wrapper of portfolio; else very good. $2,750

Privately printed portfolio containing seven striking “didactic maps” by Wolfgang Alexander Schlosser (1913–1984). The maps “illustrate” seven historical turning points in the development of Bohemia: the Christianization of Greater Moravia around 830-907 via Roman Catholicism and Byzantine Christianity; the founding of Charles University in 1348; the 1415 burning of Reformer Jan Hus; the eruption of the uprising against the Habsburgs in 1816; the founding of the Czechoslovak Republic in 1918; the 1938 Munich Agreement; and finally WWII and the invasion by Nazi Germany. The final illustration is captioned: “In the heart of Europe these gallant people are fighting for the re-establishment of national independence, the aim of democracy and liberty.”

The flap text reads: “The Czechoslovak Cultural Centre creates an opportunity for continuing the artistic and educational traditions which used to flourish at home in the Czechoslovak Republic. It has come to life through the co-operation of different groups of Refugees from Czechoslovakia who enjoy the protection of the Czech Trust Fund...”

Schlosser was an accomplished Czech graphic designer, known primarily for his propaganda posters for the British Ministry of Information and his iconic branding for the Czechoslovak Airlines (CSA) following WWII. After having studied book design in Leipzig and art at Cologne, he settled in Prague, before fleeing to England during the war. In later years, he would work on anti-Western, pro-Communist works for the Soviet authorities. Guido Lagus, who likely contributed the English text page, appears to have been a Czech architect who also fled to England and remained in exile.

A rare work. As of February 2023, KVK, OCLC show only one copy in North American institutions. (52648)

The first monograph worldwide about Picasso, published by the Tsentrifuga (Centrifuge) futurist group to which the author himself belonged. Ivan Aksenov (1884—1935) was a poet, art historian, and critic, a key leader in aesthetic debates about “new art” in the late 1910s and early 1920s, and a close collaborator of Sergei Eisenstein and Vsevolod Meierkhold. Aksenov’s monograph draws on Picasso’s work to construct his own ambitious aesthetics and sociology of art.

Wrappers designed by Ekster (1882–1949), an internationally acknowledged Russian designer and painter, largely French-trained, and a key representative of cubist, suprematist, and constructivist tendencies. Her idiosyncratic, highly recognizable, colorful and vibrant style left traces in painting, graphic design, set design, costumes, decorations for public festivities, as well as book design. She was largely trained in Paris, where she established connections with Picasso, Braque, and Gertrude Stein. In 1914, she exhibited with Kazimir Malevich and Aleksandr Archipenko, among others, and in 1915 she joined Malevich’s group “Supremus.” After teaching at VkhUTEMAS in the early 1920s, she moved to Paris in 1924. (52206)

Soviet children’s book commemorating the world’s first successful voyage by plane across the North Pole, from Moscow to Vancouver, which Baidukov (1907–1994) executed together with V. Chkalov and A. Beliakov in June 1937. For an audience of pre-schoolers, Baidukov here recounts the three-day journey from a first person perspective, describing the actions of his colleagues and finally their enthusiastic arrival in the United States and their reception back in Moscow. In 1941, Baidukov would be dispatched to the US by Stalin to discuss the Soviet purchase of American fighter planes with President Roosevelt, shortly after the Soviet Union entered the war in June 1941.

Illustrated by Aleksandr Deineka (1899–1969), a leading modernist figurative painter. From 1920–1925, Deineka studied at VKhUTEMAS, a hotbed of artistic experimentation in the 1920s. In 1925 he became a founding, and perhaps the most prominent, member of “OST” (Obshchestvo stankistov), or the “Society of Easel Painters”, active in Moscow in 1925–1931. The group’s objective was to fight against traditional realism, and to move toward “a new, modern realism.” OST artists were most interested in contemporary and urban themes, machines, sport, and similar reflections of modernity. The group also positioned itself against abstraction and constructivism, advocating a return to figurative art. Nevertheless, their stylistic origins were precisely in left art in combining multiple perspectives, choosing sharp diagonals, and flattened blocks of color all evident in this book. Contemporary critics called OST artists “formalist realists” and noted influences of German expressionism among others.

As of February 2023, KVK and OCLC show four copies in North America. (52654)
19. Kaplan, L[ev] E[efimovich] and N. A. Spirov. *Nabornoe delo: uchebnik po naboru i razboru teksta, dla shkol FZU, ShUMPov, kursov i RTSh* [Typesetting: a textbook for typesetting and parsing text, for professional technical schools and courses]. Moscow: Gizlegprom, 1932. Octavo (23 × 15.8 cm). Original cloth-backed printed card boards; 256 pp. Illustrated with 109 drawings and sample text portions, as well as additional charts and graphs. Light overall wear; corners somewhat scuffed; else very good. **$750**

A highly detailed guidebook for professional schools on all aspects of typesetting, which was meant to quickly train a new generation of typesetters in response to the rapidly increasing demand for the printed word in the Soviet Union. Kaplan was a prolific specialist in book design and production, whose textbook examines all aspects of his craft, from the proper arrangement of setting drawers, to appropriate posture and energy-efficient hand movements, to ideal use of type for complicated formats. For instance, the book contains a chapter on typesetting the “ladder-shaped” verse of Mayakovsky and other futurists. An appendix gives details on setting texts in other national Soviet languages, with details on orthography and the arrangement of typecases, specifically for Ukrainian as well as Turkic languages. The noted Soviet book historian Evgenii Nemirovskii (1925–2020) warmly described Kaplan in his memoirs (*Moi poligraficheskie universitety*), noting his deep knowledge of manual typesetting and his achievements in pioneering phototypesetting in the 1930s for the Soviet press. An unusual window onto the production of Soviet books.

As of February 2023, not in KVK, OCLC. **(52676)**

This book gathers information on Soviet, European, and American printing production at the end of the 1920s. It features detailed illustrations of a variety of printing presses and their composite parts and contains illustrations of prominent contemporary news outlet printing plants around the world, such as Pravda, the Berliner Tageblatt, and the Manchester Guardian. It presents rigorous comparative data pertaining to both newspaper content and publishing demands of the time. The book also presents valuable information about the use of photo-montage in Soviet printing of the 1920s and early 1930s.

Viktor Rafailovich Kugel’ was a prominent Soviet journalist and writer who was closely involved with the Soviet Zionist movement, and was close friends with other prominent Zionists such as Ze’ev Jabotinsky and Joseph Trumpeldor, co-founders of the Jewish Legion of the British army. Kugel’ played a key role in the St. Petersburg literary scene of the 1920s, and was instrumental in founding the well-known journals ‘Satiricon’ and ‘Blue Journal’. He was arrested on 28th October 1934 on suspicion of participation in a counter-revolutionary Zionist organization, and executed on March 29, 1938. Kugel’ was only rehabilitated in 1989, in the twilight of the Soviet Union. This book, which had a print run of three thousand copies, was almost certainly redacted after Kugel’s arrest. Kugel’s tragic fate and the fate of his books helps account for the fact that as of February 2023, OCLC and KVK show only one copy of this edition in North America (a similar publication from 1934, with 126 pp. is located at one institution). (52487)
21. **Typovi proiekty robotnychyk budinkiv [Model projects for workers’ housing]**. Kharkiv: Derzhavne vydavnytstvo Ukraini, 1928. Oblong quarto (22 × 36 cm). Original limp red buckram, front board embossed in yellow; 11 pp. of text, [39] leaves of plates including plans and drawings, occasionally with descriptions to versos. Light overall wear; some scuffing to corners; still about very good. $2,750

Bilingual study on standardized housing projects for Soviet Ukrainian workers, with text and legends in Russian and Ukrainian. With two prefaces: “Rationalization in housing construction” (by V. Balitskii) and “Model projects of houses for workers” (by V. Vladimirov).

Developed by the Higher Committee for Technology and Construction of the Interior Ministry (Vyshhyi tekhnichno-budivel’nyi komitet), the twenty-three model apartment buildings presented in this edition sought to remedy a dearth of technological expertise and the increased need for housing in Soviet Ukraine. The book’s goal was to improve the “rationalized” planning of such housing projects, to make them more economically feasible, and more technologically sound. The projects include single, two, and three story houses, with two and three room apartments intended for individual families, an undertaking that seems suspiciously luxurious for the time, especially given the inclusion of separate bathrooms in three-room apartments and the solid brick construction. The projects also contain details of plumbing and heating and were considered ready for implementation by builders, without requiring additional approval by the authorities.

One of 2000 copies.

As of February 2023, KVK, OCLC show a sole copy, in North America. (52560)
SHOWCASING THE DNIEPER RESERVOIR CASCADE

22. *Al'bom sooruzhenii po proektam Ukrgidroproekta* [An album of facilities based on designs by Ukrgidroproekt]. Khar'kov: [Ukrgidroproekt, 1967]. Oblong octavo (11 × 19.7 cm). Original gray buckram, with title and five small illustrations printed to front board; [9] leaves of text to rectos; [38] leaves of plates printed in black, blue, and yellow, and an additional [7] leaves of text interleaved. Very good. $750

Apparently unrecorded album of photographs and plans, which showcases various projects in construction or already realized in the 1960s along the Dnieper reservoir cascade, a series of important dams, reservoirs, and hydroelectric power plants on the Dnieper River in Ukraine. Among others, the images show the Kakhovka, Kremenchuk, Kaniv, Kyiv, Middle Dnieper, as well as the Moldovan Dubăsari Hydroelectric Stations. The introduction also mentions the ongoing project of the Dniepr-Donbass Canal. Ukrgidroproekt stands for the Ukrainian division of the S. Ia. Zhuk All-Union “Hydroproject” Surveying and Scientific Research Institute, which dealt with water energy projects in the Soviet Union and allied countries.

The Dniepr Cascade was exploited for military purposes in 1941, when NKVD troops used explosives to damage the DniproHES near Zaporizhzhia, leading to catastrophic flooding and civilian deaths among Soviet citizens, rather than German troops, as intended. Today the power plants along the Dnieper are once again at the center of military conflict and the possibility of their sabotage or destruction looms.

Printed in various colors on paper stock of varying strength. The album was likely realized in a small print run for internal agency use, possibly for a presentation or exhibition.

As of February 2023, not in KVK, OCLC. (52677)

Scarce pamphlet outlining the path to US citizenship for Ukrainian immigrants, published by the oldest Ukrainian newspaper publisher, “Svoboda”, founded in Jersey City in 1893. “Svoboda” was widely read and quickly became the original print organ of the Ukrainian National Association; it was instrumental in solving challenges related to immigration and integration.

As of November 2022, KVK, OCLC show two copies, both in North America. (52422)
JAK
VÁLČILY
HOUBY S BROUKY

UKRAJINSKÁ POHÁDKA

Strouzy v lesu chudí se dětem,
strachům vstávají se nervy snětem.
Kolik houbov vědí dětí,
a brosky vojna bude dravý.
also published in 1919. The book is a curious example of a Ukrainian cultural phenomenon: the habit of viewing political upheavals through a mycological fairytale prism. The folktale “War of the Mushrooms”, published by Russian ethnographers Vladimir Dal’ and Aleksandr Afanas’ev in the nineteenth century, was reinterpreted in 1909 by Heorhii Narbut as an allegory of Ukraine’s national predicament vis-a-vis the Russian Empire. The present edition revisits the tale in light of the successful Bolshevik revolution.

See: Philip Rogosky, “Fungi and War in Ukraine” (FUNGI Volume 15:4, Fall 2022).

Rare; as of January 2023, KVK, OCLC show a single copy at Boston Public Library. (52606)
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