BERNETT PENKA RARE BOOKS ON THE ARTS AND VISUAL CULTURE

BOSTON INTERNATIONAL ANTIQUARIAN BOOK FAIR 2019 CATALOG

[Item 38]
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Photographs of School Houses and Other Institutions in Worcester, Massachusetts, U.S.A.

Marble, Albert P., compiler. Worcester: Charles Hamilton, 1873. Small oblong folio (31 x 37 cm). Contemporary three-quarter green morocco with marbled boards, leather label to front cover, marbled endpapers. Handwritten inscription by Marble to title page. Very light scattered toning and wear; minor chipping to some mounts at corners; crack along spine; edgewear and minor abrasions to boards, overall very good. $9,500

A significant album of nineteenth-century architectural photographs comprising 10 pages of descriptive introductory text, printed to rectos only, followed by thirty-two mounted albumen photographs on captioned card mounts, depicting various schools and other public buildings in Worcester. The photographs show building façades along with a few elevations and floor plans. A rare source of early Massachusetts architectural photography, with scattered annotations throughout by Marble himself. At the time, Marble was the Superintendent of Public Schools in Worcester. A note to the title page reads, “This volume was exhibited at the Vienna Exposition, 1873. APM.” The 1873 Vienna Exposition brought together almost 26,000 exhibitors from around the world under the motto of “Culture and Education.” The full list of buildings depicted in this volume is as follows: Worcester High School House, Walnut Street School, State Normal School, Thomas Street School, Sycamore Street School, Providence Street School, New Worcester School, Salem Street School, Dix Street School, Lamartine Street School, South Worcester School, Woodland Street School, Belmont Street School, Ledge Street School, Worcester Public Library, College of the Holy Cross, Antiquarian Hall, Worcester Technical School, Highland Military Academy, Oread Collegiate Institute for Young Ladies, Worcester Academy, and an orphans’ home. Rare; as of November 2019, KVK and OCLC locate only two institutional holdings. (50013)

Large group of unused patriotic Civil War postal covers.

Various places, circa 1861–1865. Most approximately 7.6 x 14 cm or 7 x 12.3 cm each. Loose as issued, housed in new photo album. Very good; generally minimal wear; some with light toning, foxing, or soiling; a few with very minor tears. $11,500

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 guises.

Excursion Views of Narragansett Bay and Block Island.

Providence, RI: Excursion View Co., 1878. 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. Underside of base with replacement screws; minor scratches to wooden case; all original parts intact. 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 well. $15,000

Printed in bright chromolithographic colors, this device demonstrates a novel – and patented – attempt to satisfy a desire for “moving pictures” in the days before cinema. Its scrolling panoramic vistas present a detailed and historically accurate image of the leading shoreline hotels, private residences, lighthouses and industries of the Rhode Island and Massachusetts shoreline in the late nineteenth century. A wide variety of sea vessels, including paddle steamers, are also shown. The first scroll presents the Eastern Shore, starting at Fox Point in Providence and continuing south past Squantum Point, Silver Spring, Pomham Rocks Light, Riverside, Sabin Point Light, Annawamsnet, 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 starts at Block Island Southeast Light and moves 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 circles 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. (47371)

Boston, 1920–1925. Folios. Original newsprint, loose as issued. Moderate wear and toning; brittle newsprint with some minor chipping and marginal tears; some issues with splitting along fold; overall good. $15,000

A collection of 37 issues, possibly all published, of the irregularly issued Italian-language anarchist newspaper, edited by Aldino Felicani, in an attempt to raise funds for the defense of Sacco and Vanzetti. Each issue was devoted to the latest developments in the landmark case, with scattered illustrations, primarily from photographs. Nicola Sacco and Bartolomeo Vanzetti were two Italian migrant anarchists who were convicted of murdering two employees during the April 15, 1920 armed robbery of the Slater and Morrill Shoe Company in Braintree, Massachusetts. After only a few hours of deliberation, on July 14, 1921, the jury convicted them both of first-degree murder, and they were sentenced to death. Anti-Italianism and an anti-immigrant bias were suspected as having affected the verdict. A series of appeals followed, largely funded by the Sacco and Vanzetti Defense Committee, and based on recanted testimony, ballistics evidence, and a confession from an alleged participant in the robbery. All appeals were denied, but by 1926 the case had become international news. Many suspected the men’s innocence. In 1927, protests were held on their behalf throughout North America and Europe, as well as in Tokyo, Melbourne, São Paulo, Rio de Janeiro, Buenos Aires, Dubai, Montevideo, Johannesburg, and Auckland. In response, Massachusetts governor Alvan T. Fuller appointed a three-man commission to investigate the case, but after weeks of deliberation, they decided to uphold the verdict, and on August 23, 1927, both men electrocuted via the electric chair at Charlestown State Prison. Rare; we are aware of a few issues held at one North American institution, but as of November 2019, KVK and OCLC show four copies in North America. (50272)

[TSCHICHOLD COVER DESIGN]

5 Arbeiter in U.S.A. [The Worker in the United States].


Scarce work on American industry and laborers from the perspective of a Frenchman, being the 1930 German edition of the 1929 original in French titled Standards – Le Travail Américain vu par un Ouvrier Français, detailing Dubreuil’s own experiences working in American factories in 1927 and 1928, where he was impressed by the organization of the work and the standard of living of the American worker, as well as the collaborative and less typically hierarchical climate he encountered in American businesses. Dubreuil was a trade unionist and member of the CGT (Confédération Générale du Travail) who in 1912 became Secretary of l’Union des ouvriers mécanicien da la Seine, then Secretary General, before becoming the secretariat at l’Union des syndicats de la Seine. In 1931, Dubreuil distanced himself from the CGT and joined the International Labor Office. This work became hugely popular, selling 30,000 copies in France alone. See Jackie Clarke, France in the Age of Organization (2011). As of November 2019, KVK and OCLC show four copies in North America. (50217)

[ABORTION RIGHTS DEMONSTRATION PHOTOGRAPHS]

6 Large group of photographs and contact sheets of the August 26, 1971 Women’s March for Equality.

New York, 1971. Group of contact sheets and 35 mm film negatives, totaling 264 unique black-and-white images, together with 25 recent 8 × 10” photographic prints from the negatives. Various sheet sizes. Loose as issued. $4,500

A striking group of images documenting the August 26, 1971 Women’s March for Equality held in New York City, including images of feminist leaders and founders of the National Women’s Political Caucus Gloria Steinem, Betty Friedan, and Bella Abzug; numerous shots of the crowd holding protest banners and signs with slogans such as “A Woman’s Right to Choose Abortion” and “Repeal all abortion laws” from the Long Island Ad Hoc Committee to Defend Women’s Right to Abortion; demonstrators in front of St. Patrick’s Cathedral; reproductive rights activist Bill Baird; and a group of counter protestors with signs reading “Abortion is murder.”

Since 1971, August 26 has been celebrated as Women’s Equality Day, and is the anniversary of the ratification of the 19th Amendment which gave women the right to vote. The march shown in these photos occurred one year after the Women’s Strike for Equality, at that time the largest protest for gender equality in US history, with over 100,000 participants nationwide. According to an article in the New York Times, police estimated attendance for this march at 6,000 people. The march started at 5:30 pm at 5th Avenue and 44th Street and ended at the 72nd Street Mall in a rally. A series of demonstrations were held throughout the city to draw attention to the demands for equality, legal access to abortion and contraception, childcare, equal education and employment, and political power. One of the contact sheets is marked with an orange grease pencil, commonly used in photo editing, and some of the strips are marked with numbers, but there is no further indication as to the photographer. A compelling collection of photographs documenting an important moment in the women’s rights movement. (50217)

Committee to Defend the Panther 21 (New York, N.Y.). New York, [1970]. Single leaves measuring 55 × 43 cm each, offset print to rectos (versos blank). No. 2 printed in blue ink and no. 3 in black and red, with a striking illustration overlapping the text. Very good copies. $750

Complete run in three issues of this student protest wall paper, issued by the Committee to Defend the Panther 21 during the student strikes of 1970. The protests began with the infamous Kent State protest, and were a response to the United States invading Cambodia, and its general aggression in Southeast Asia. These three issues, each a single sheet printed recto only, give an overview of related activities taking place in New York, at Columbia, the New School, City University of New York, and others, as well as rallies held throughout the city. Issue one begins: “At hundreds of universities, thousands of students are On Strike. We have decided that we cannot continue our business as usual as long as our government continues to wage a criminal war against the peoples of Indochina and continues to repress political dissidents at home.” The papers call for strikes to expose the complicity of religious and educational institutions (such as Temple Emanu-El and Columbia University) with the US war industry. They also refer directly to the case of twenty-one Black Panther members jailed and accused of conspiring to bomb public buildings, and call for their release along with other “dissidents” against the Nixon regime. In addition to detailed lists of scheduled protests, the papers provide contacts and telephone numbers. No. 3 is more fully devoted to the cause of the Black Panthers, with a headline reading “The Panthers: history as repression... repression as history...” and an overview of action taken against the Party in the late 1960s. A striking, visually effective resource on the events of 1970 from a New York perspective. As of November 2019, KVK, OCLC only show three complete runs in North America.

Ah! Nana. No. 1 (October 1976) through no. 9 (September 1978) (all published).

Paris: Les Humanoïdes Associés, 1976–1978. Quartos (27 × 21 cm). Original pictorial wrappers; ca. 64 pp. per issue. Illustrated throughout with comics, cartoons, and photographs. Minor wear to wrappers; no. 9 with minor loss to spine; else very good. $3,500

A complete run in nine issues of the groundbreaking French feminist quarterly “bande dessinée” or comics magazine, featuring work almost entirely by international women artists, together with essays on other female-centric media and culture including books, television, film, and music, and special features on often provocative social and political themes including racism and anti-Semitism, homosexuality and transsexualism, incest, and sado-masochism. Ah! Nana was an innovative but short-lived publication. At the time, comics were an almost exclusively male domain, but this magazine, with the slogan “tait par et pour les femmes,” was the first French publication created entirely by women, although occasional male contributors were included. Women artists were often pigeon-holed into illustrating children’s books, and were excluded from conferences and important events. However, Ah! Nana fully embraced the French feminist movement together with underground culture: along with comics, it included a feature called “Histoire de la BD Féminine,” which profiled female cartoonists from all over the world. Some of the artists whose work was included are Chantal Montellier, Florence Cestac, Nicole Claveloux, Trina Robbins, Shary Flenniken, Sharon Rudhal, Mary Kay Brown, Aline Isserman, and Cecilia Capuana. (50018)

AmBEATion: Zeitschrift für junge Dichtung, Grafik, Kritik, Versuch, Versuch [AmBEATion: journal for young poetry, graphic arts, criticism, experiment, experiment], nos. 0 (November 1963) through no. 7/8 (February 1968) (all published).


Complete run of the rare and influential post-war avant-garde journal, under the editorial direction of Riewert Q. Tode and Hartmut König, offering cutting-edge poetry, prose, and criticism, some of which was informed by radical politics, presented in a...
DIY, experimental format, with most of the writings in mimeographed typescript, some in the hand of the author, and some in other formats including abstract concrete poems, accompanied by numerous original graphic works (some in color), many signed by the artists. Each issue published in a very limited edition, ranging up to 200 copies.

A rare and ambitious journal reflecting the tumultuous mood of the mid–1960’s, influenced by the Beat movement in the United States. Literary contributors include U. Raschke, Timm Ulrichs, K. D. Goederer, F. G. Hübsch, V. Scherliess, V. Braun, and Ingo Cesarò; graphics are by Jochen-Harro Bierzunski, K.-O. Kahrman, Timm Ulrichs, Jane Balsgaard, Norbert Richter, et al. Presented in various formats, mostly on rough paper printed recto only; the exception is no. 7-8, which is perfect bound, printed recto and verso, and presents an anthology of writings by 39 authors, all against the war in Vietnam. As of November 2019, KVK and OCLC locate four complete runs in North America. (50334)

Paris, 1967–1971. Folios (41.5 × 28 cm). Original pictorial wrappers with graphic single-color cover design; ca. 10 to 70 pp. per issue. Profusely illustrated. Very minor foxing; else very good. $4,500

A complete run in five issues of the French-language international art periodical, under the editorial direction of art critic Jean Clay and visual poet Julien Blaine, and with graphic design by Carlos Cruz-Diez. Robho promoted the international Kinetic art movement while also examining the everyday life of objects in the art market and shedding light on institutional criticism and the cultural resistance to American capitalist expansion, with contributions from Latin American artists, articles on Madi art and the Argentine collective Tucumán Arde, a story on the artists’ demonstration against MoMA in 1969, and the first French coverage of the radical Japanese artistic group Gutai, including two Martial Raysse supplement posters. Other contributors include Julien Blaine, Jean Clay, Yoko Ono, Christian Duparc, Alain Schifres, Victor Vasarely, Joel Stein, Jesús Rafael Soto, Lygia Clark, Julio Le Park, Yaacov Agam, Grégoire Muller, F. Morellet, and J. F. Bory. (50024)


A complete run in six unpaginated issues of the journal issued by the eponymous socialist Danish artists’ and musicians’ collective, forming a sort of catalog of the group’s activities through comics, photos of happenings and concerts, reproductions of posters, songs, and other works. Røde Mor was founded in 1969 by Troels Trier, Ole Finding, John Ravn, Yukari Ochiaia, and Dea Trier Mørch, and was active until 1978. From the brief manifesto printed on the inside front cover of each issue: “The purpose of Røde Mor is to create political, proletarian art. Røde Mor works with collective art in the form of posters, graphics, painting, music, song, poetry, photo, film, sound.” The majority of the group’s output was protest songs, comics, and posters for rock concerts. Scarce resource on a relatively unknown European counterculture phenomenon. As of November 2019, KVK and OCLC show only a single holding in the United States. (50010)


Salomé (pseud. of Wolfgang Ludwig Cihlarz); Galerie am Moritzplatz. Berlin: self-published, 1977. A4, one leaf of typescript to recto and 14 (1 partly colored xerox) sheets of film stills from a performance video. Signed and inscribed to first film still, to Gerda Kropp. Stapled to upper left corner. First and last leaf detached but present; else very good. $1,850

Documentation of a conceptual video performance which aimed to “make visible the oppression of homosexuals specifically in Austria.” The first still is inscribed at bottom: “For the window pissing, during my 24-hour performance, in memoriam to Miss Gerda Kropp” (dated 1977). The performance was to last 30 minutes and held at the Moritzplatz Gallery, a self-organized exhibition space primarily used by the so-called “Neue Wilde” (Les Nouveaux Fauves) and co-founded by Salomé, Helmut Middendorf, Rainer Fetting, Stefan Roloff, Luciano Castelli, and Bernd Zimmer. From the introduction: “Austrian law still has paragraphs against homosexuals. The press still publicly agitates against us with a fascist vehemence... America is currently seeing a campaign of hate and murder against homosexuals. In West Germany and West-Berlin, homosexuals are being barred from professions, etc. As a sign of solidarity... I have produced this videotape in order to inspire as many homosexuals as possible to actively fight our oppression.” Salomé (real name Wolfgang Ludwig Cihlarz, born 1954) studied under Ulrich Knispel and Karl Horst Hödicke at the Universität der Künste (UdK). He went on to create numerous performances and was also a member of the punk band “Geile Tiere” (Horny Animals) in the 1980s. Not in KVK or OCLC. (50118)
Subversion: Ergebnisse und Perspektiven für die moderne revolutionäre Bewegung. Publikation der Agentur für die Selbstaufhebung des Proletariats [Subversion: results and perspectives for the modern revolutionary movement. A publication by the agency for the self-abolition of the proletariat], nos. 1 (August 1981) through no. 15/16 (Summer 1987) (of 18 published?).


Nearly complete run (apparently lacking only the final double issue) of 16 issues in 11 fascicules of the German socialist journal, edited by D. Potlatch, O. Kaleid, and Raasan Samuel Loewe, and covering topics and issues such as proletarian activity in Poland, the economy, the social rebellion in Nicaragua, nationalism in Ireland, communism, pacifism, bourgeois poetry, humor, Situationism, world hunger, and many others. Together with a small group of associated ephemera including a subscription flyer, two other small flyers, a four-page typed document “Was uns heute von Reich bleibt, von Karaghe,” a double-sided printed sheet “Programmatische Thesen der II. Generalversammlung der Agentur für die Selbstaufhebung des Proletariats,” and several other printed documents comprising special extra publications such as “Extrablatt – Einige Öffentliche Geheimnisse” and “Soziale Revolution oder III. Weltkrieg.” The journal was self-published in West Berlin and is listed in the German anarchist database DadA.

Scarce; as of November 2019, KVK and OCLC show only one incomplete holding at a North American institution. (50335)

Narrhalla: Carnevalszeitung für die Saison 1841.

Other titles: Narrhalla, Mainzer Carnevalszeitung, and: Narrhalla, Mainzer Carnevals-Zeitung. Ein Organ für die Mainzer Carnevalsbestrebungen [Mainz carnival paper: an organ for the Mainz carnival effort]. Vols. I–VI (of VII published), bound in two volumes. Wiest, Dr. Franz and Ludwig Kalisch, editors. Mainz: Wirth, 1841–1846. Octavos (22.5 × 16 cm). Later brown calf over four raised bands; spine labels; 128; 112; 1, [1] 11–132 (complete thus!); 84, 23, [1]; 126, [1], 16; and 136 pp. Occasional light foxing and spotting; a few leaves with smaller closed tears; overall about very good. $11,000

Nearly complete run of the most important German carneval periodical and a significant document of the German “Vormärz” period. After the first two years, Narrhalla became the brainchild of its second editor, Ludwig Kalisch (1814–1882), a German Jewish writer and publisher who authored most of the articles. Aside from an outlet for more light-hearted humor, carneval journals such as this were an important forum for criticizing repressive and feudalistic aspects of German society, as well as lampooning its strict censorship laws. Kalisch’s witty, caustic satire provoked the censors as early as 1843, and Narrhalla was temporarily forbidden in 1844. As revolutionary movements swept across Europe, Kalisch defended ever more clearly such rights as freedom of the press, equality before the law, and equal treatment for Jews. In 1848, the journal was forcibly shuttered. After the failed German Revolution of 1848, it was prohibited for a decade; only in 1857 a similar series began to appear. Like Heinrich Heine, whose wit and literary acumen he evokes, Kalisch eventually went into exile in France, after being sentenced to death for supporting the Palatine uprising of 1849.

Narrhalla is equally remarkable for its visual design: the front wrappers feature elaborate allegorical compositions using figures such as Till Eulenspiegel and other historically famous “fools.” Throughout, the journal’s title is spelled with a series of ever-changing, highly intricate anthropomorphic letters. It also contains numerous caricatures and satirical drawings as well as rebuses and other visual riddles, which often border on the bizarre and even lend the journal a proto-surrealist feel.

In total, seven volumes were published, each printed during one carneval season. The pagination of the third volume skips pp. 1–10, beginning with page 11. A comparison with the copy at Mainz Municipal Library suggests that this was an intentional omission, as 11 is the number of the Mainz Fastnacht. KVK and OCLC only trace two complete holdings worldwide, at Staatsbibliothek zu Berlin and Stadtbibliothek Mainz, and show no copies in North America.

15 Versinnlichte Denk- und Sprachlehre, mit Anwendung auf die Religions- und Sittenlehre und auf das Leben. Mit 64 Kupfer- tafeln [A sensible instruction in thought and speech, applied to religious and ethical teachings as well as life. With 64 copper engravings].

First edition of the first major work on the education of deaf children to reach an enthusiastic international audience, including in North America. Franz Herrmann Czech (1788–1847) was a priest of the Piarist Order who was first active in Nöckelsburg and later an instructor in philosophy at the Theresianum in Vienna, before becoming instructor in religion at the Vienna Deaf Mute Institute (Taubstummeninstitut) in 1818. Together with the director of the Institute, Michael Venus, he set about improving existing systems of instructing deaf children. Czech’s achievement lay in fusing the pure articulation method developed by Samuel Heinicke (Germany, 18th century) with the sign language customary in French deaf education, which had been pioneered by Charles-Michel de l’Épée. This modified, bilingual combination of visual sign language and orality became known as the Austrian method and was the basis for a wide network of schools supported by charitable organizations in the nineteenth century. The preface makes a case for the state’s responsibility to care for and educate the deaf, giving them equal rights as citizens, and clears up misconceptions about supposed physical and mental “defects” of the deaf. With a striking engraved frontispiece depicting the author gesturing toward the heavens, surrounded by six deaf boys using sign language. The finely executed plates constitute a kind of “Orbis pictus” for the deaf in Graz; else internally very good. $1,990

16 Calendrier perpétuel rendu sensible, et mis à la portée de tout le monde: ou nouveau et vrai calendrier perpétuel... [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].

The author prefixes 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 that 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 contain 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 Dominical 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.

As of November 2019, KVK, OCLC show five copies in North America (one imperfect). (50085)
17 Le Barbare: illustré satyrique hebdomadaire, nos. 1–5 (all published).

Paris, 1914. Small folios (38.3 x 28.3 cm). Original pictorial wrappers, each cover featuring a large two-color cartoon or caricature; 8 pp. per issue. Profusely illustrated throughout from drawings and photographs, with multiple large caricatures and political cartoons. Light dust-staining and minor soil; first issue with crease to lower left corner; overall very good. $4,500

Complete run of the scarce and extremely short-lived French satirical journal, featuring political caricatures and short works of prose and poetry, with illustrations by Leal da Camara, Riccardo Florès, Adolph Willette, Henri-Gabriel Ibelis, Marcel Capy, Monterose, Benjamin Rabier, Radiguet, Paul Pigassou, and Ripart. The introductory letter to the readers in the first issue of Le Barbare reads, “Le titre ‘Le Barbare’, que nous avons choisi pour notre publication, est plus qu’un simple titre. C’est presque un programme. Le barbare, c’est Lui, ce loufoque impérial qui depuis longtemps nous fait voir ses excentricités; ce cabotin de bas étage qui s’affuble de mille costumes différents...Malheureux déséquilibré dont le costume le meilleur serait une camisole de force! C’est ta chronique, c’est celle de ton peuple qui te suit aveuglément en une ruée effroyable dont s’indigne le monde entier, qui vous classera l’un et l’autre, devant l’Histoire, comme une horde de sauvages. C’est cela que Le Barbare publiera en ses pages, tout en reproduisant aussi - sous forme écrite ou dessinée – les beaux gestes et les belles images de ce peuple de Vandales.” Rare; as of November 2019, KVK and OCLC show only one holding in North America. (49021)

[ITALIAN FUTURISM]


Rome, 1916. Folios (58 x 41.5 cm). Original illustrated wrappers; 12 pp. per issue. Some scattered foxing, toning, and minor soiling; light creasing and chipping along edges and central fold; overall about very good. $12,500

Significant run of the first series of this short-lived and rare Italian Futurist-related journal by Anton Giulio Bragaglia, with coverage including the Futurist movement, the war, exhibitions, art and film criticism, theater, music, design, fashion, poetry, and literature. Illustrated throughout with woodcuts and illustrations by a range of important artists including Enrico Prampolini (the journal’s primary illustrator), Amerigo Bartoli, Duilio Cambellotti, and Edoardo Del Neri. A. G. Bragaglia was a pioneer of Italian Futurist cinema and the leader of Italian Futurist photography. In 1911, he published the first of three editions of his book Fotodinamismo futurista, a treatise on photography that combined influences from Marinetti’s first Futurist manifesto with photography and film. In 1913, Bragaglia published a new manifesto, “La fotografia del movimento,” and later that year was excluded from the Futurist group at the request of Umberto Boccioni. Bragaglia began to shift his focus from photography to film, and collaborated with visionary Enrico Prampolini on several films in 1916 and 1917, and in 1918 opened the Casa d’arte Bragaglia, an exhibition space that existed until 1943. As of November 2019, we could not locate a single holding in North America of this first series of the journal. (50209)

[FLEMISH EXPRESSIONISM]

19 Ruimte [Space], vol. I, nos. 1/2 (1920) through vol. II, no. 8 (October 1921) (all published).

Antwerp: De Sikkel, 1920–1921. Octavos (24 x 19 cm). Original staple-stitched printed wrappers, some with illustrations; continuously paginated, the first series 140 pp., the second series 111 pp. Scattered illustrations. Occasional toning, soil, and edgewear; overall very good. $3,000

A complete run of 20 issues in 11 fascicules comprising the first and second series of the short-lived Dutch humanitarian-expressionist literary magazine, founded by Eugeen De Bock. Edited by Paul van Ostaijen, it showcases the work of various young and emerging Flemish authors including Marnix Gijsen, Gaston Burssens, Victor Brunclai, Wies Moens, and Karel van den Oever, and young Flemish graphic artists such as Jozef Peeters, Proper de Toyer, Jos. Leonard, and Karel Maes. Eugeen De Bock had recently founded the De Sikkel publishing house when he created Ruimte. It quickly became the leading magazine of humanitarian expressionism, giving priority to the ethical over the aesthetic and to communal art over individual works. One of the goals of Ruimte was to help contribute to a new world organization after World War I through art based on ethical, religious, social, and political foundations. As of July 2019, KVK and OCLC locate only three holdings in North America. (50057)

[SoviET PHOTOmONTAGE PROpagANDA]

20 Front-Illustrierte: für den deutschen Soldaten [The front illustrated: for the German soldier], no. 2 (August 1941) through no. 83 (July 1944).

Altogether 63 issues of 97 published. [Moscow?], 1941–1944. Various sizes. Original photo-illustrated self-wrappers; most 4 pp. Paper size varied, some trimmed, most offset in various color halftones with red highlights, some scattered toning and creasing, light rubbing, minor scattered pencil marks to a few issues, slight rubbing; no. 2 with some marginal tearing; overall very good. $17,500

The present grouping is a substantial collection of this rare, irregularly published Soviet propaganda serial, known only in three partial holdings in North America. Distributed aerially over German-held territories from 1941–1945, it reported on catastrophic losses at the Eastern Front and urged German soldiers to surrender, with reproductions of grim photographs of violence and privation, often juxtaposed with...
images of the comforts of home, notable for its striking photomontages and type- 
graphic design, and including caricatures of Hitler and German generals. Front-Illus-
trierte was perhaps the most ambitious aerial propaganda series of WWII, maintaining 
its distinctive layout and almost exclusive use of photomontage over four years and for 
close to 100 issues. The dramatic slogans promise misery and death to the Germans 
while the startling and sophisticated illustrations are evidence of the enduring im-
portance of avant-garde iconography in Soviet art, and its convincing repurposing as 
enemy propaganda toward an audience familiar with the visual techniques of interna-
tional modernism.

The photomontages were almost all the work of a single artist, Alexander Zhitomirsky, 
previously an art director for Illustrirovannaia gazeta, the weekly illustrated supple-
ment to Pravda. Zhitomirsky’s compositions are a compelling combination of construc-
tivist devices no longer in use in Western Europe in the 1940s and the photomontage 
strategies practiced so successfully by John Heartfield in Arbeiter Illustrierte Zeitung 
(AIZ). Zhitomirsky was strongly influenced by Heartfield (in fact, the name of Front 
Illustrierte Zeitung was deliberately chosen to echo AIZ), and his work was later praised 
by Heartfield during a 1961 Berlin retrospective arranged to commemorate the leg-
endary photographer’s 70th birthday. See Konstantin Akinsha, The Second Life of Soviet 
Cler opened her eponymous art gallery in February 1956 at 3 rue des Beaux-Arts in the neighborhood of Saint Germain des Prés, which was known at the time for its avant-garde galleries. The first artists to have their work shown at her gallery were Arman, Klaus Geissler, Yves Klein, Ad Reinhardt, Jean Tinguely, and Joël Brunerie. According to a review of a 2015 tribute to her legacy, “Iris Clert’s spectacular way of conducting her gallery, her total absence of artistic exclusivity and her incredible eclecticism in staging her exhibitions made it a unique space of expression for dozens of major artists of the Paris scene.” (http://www.galerielinlassable.com/iris-time/).

She organized iconic exhibitions, discovered some of the most important artists of the 1950s and 1960s, and invented the “Venice Biennale off” in 1962, where she exhibited her avant-garde projects in a seventeenth-century palazzo. She called her gallery “the most advanced gallery in the world” where you could “buy today the art of tomorrow.” Her publication of Iris-Time Unlimited from 1962 to 1975 replaced the traditional gallery invitation. An important and rare document of the 1960s avant-garde scene in Paris; as of November 2019, we locate a small handful of holdings in North America, only two of which appear to be complete runs. See also no. 23. (50030)

**23 Small group of documents related to contemporary art gallerist Iris Clert, from the time of the May ’68 events in Paris.**

Various sizes. Several of the sheets with small marginal tears; overall very good. $1,250

The collection includes: a handwritten list of thirteen of the acclaimed posters produced by the Ecole National Supérieure des Beaux Arts related to the uprisings, including “Je Participer...” “La Police a l’ORTF,” “Presse – Ne Pas Avaler,” and “La Chienlit C’est Lui;” a double-sided printed leaflet “De Gaulle a la Porte!” on the topics of censorship and protest against the capitalist system, with handwritten annotation by Clert to verso; two typed texts without annotation, one dated May 23, 1968 and asserting the solidarity of the directors of contemporary art galleries with the artists, students, and workers, the other written on behalf of the painters, sculptors, and gallery managers; a typed text titled “Sous la Terreur,” on behalf of the Comité Revolutionnaire pour la Defense des Artistes (CRDA); a second brief typed document from the CRDA, addressed to the students; a printed leaflet titled “Abrogation des Ordonnances” with handwritten annotation by Clert to verso, including an appointment time and location; and a typed declaration by the artist Arman.

This small collection of documents offers an important glimpse into the artistic community’s role in the events of May 1968. One of the typed documents printed on behalf of contemporary artists and gallerists reads, “Les heures que nous vivons sont incontestablement celles de la naissance d’une révolution dont on ne peut prévoir les développements dans l’immédiat. Il est clair que le chemin est ouvert mais non tracé.” One document from the CRDA states, “Depuis trop longtemps les artistes vivent sous la terreur d’un quateron de critiques qui leur imposent des esthétiques révolues depuis un demi siècle. Nous contestons l’action de ces critiques qui préchant la mort de l’art et veulent imposer leurs vues à tous les esprits faibles, artistes, galeries, musées...Il faut absolument échapper à la folie des galeries qui mettent de l’or en varre dans leurs caves, et à la tutelle des critiques ambitieux qui font carrière sur le dos des artistes.” On the verso of the leaflet “De Gaulle a la Porte!”, Clert has written: “Nous avons fait que répeter le défi qu’il lançait en le rendant esthétique et commercial. Nous voulons un art nouveau neuf et constructif.” An intriguing group of original documents from this tumultuous period in Parisian history. See also no. 22. (50131)

Codognato, Attilio, editor. [Milan: Ars Viva, 1973?]. Original leather suitcase containing twelve signed and numbered original artworks by leading members of the “New Realist” or “Nouveau Réalisme” movement, comprising ten prints, one sculpture, and one 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. Suitcase with handle and two clasps, 57 x 52 x 14 cm. Occasional wear and scuffing; some wear to suitcase; overall very good. $12,500

Striking collection of original artworks by the Nouveau Réalisme movement, a Fluxus-related movement founded in 1960 by Pierre Restany and Yves Klein during a collective exposition at the Apollinaire Gallery in Milan. New Realism was one of many avant-garde groups active in the 1960s, alongside such movements as Fluxus and American Pop Art. Based mostly in France, it was 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, titled “Constitutive Declaration of New Realism” and 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 took place in November 1960 at the Paris “Festival d’avant-garde.” Their last collective show took place in 1963; after the death of Yves Klein in 1962, the group had difficulty maintaining cohesion and disbanded 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 (set print); Jacques de la Villeglé (sculpture of a human finger). Number 242 of a limited edition of 600 numbered copies. It remains unclear how many cases were actually filled; the number is likely below 600. (50065)


Vostell, Wolf and François Dufrène. Wuppertal: Verlag der Kalender, 1961. Large square octavo (29.3 x 30.5 cm). Original stiff printed wrappers; Chinese-style folded leaves; ca. 64 pp. A few stains and light toning to wrappers; internally very good. $3,250

Collaborative bookwork by Vostell, a leading exponent of Décollage, and Dufrène, a leading Nouveau Réaliste artist and writer, consisting of concrete poems by Dufrène accompanied by 23 original screenprints by Vostell in black and white, with additional textual material by Jouffroy at rear. A strikingly beautiful work, combining concrete poetry and typographical flourishes with screenprints incorporating subtle gradations of grey tones. A radical and monumental work, hinting at influence by the “Affichiste” Mimmo Rotella, and prefiguring the proliferation of concrete and visual poetry and works incorporating words in the subsequent decade. Unstated limited edition (an authoritative source informs us that 300 copies were printed).

As of November 2019, KVK and OCLC locate five copies in North America. (50067)

27 Edice Situace [Situations], nos. 1–15 (all published).


The complete run of these fifteen catalogs of unofficial, conceptual Czechoslovak art from the Normalization era, semi-legally printed by the Jazz Section, an organization of musicians that legally operated within the Czechoslovak Musicians’ Union and thereby gained the right to publish bulletins for supposedly private use by its members. Until its forced closure in 1986, the Jazz Section operated in a legal “gray zone”: it thus played an important part in countering strict Normalization cultural policies by publishing material related not only to music, but also unofficial art and theater. For more on the Jazz Section, see Social Currents in Eastern Europe, pp. 128. The head of the Jazz Section, Karel Šr, served as editor of the present series and wrote the short introductions to the catalogs. Each issue features numerous full-page photographic reproductions showing artworks, happenings, performances, as well as original text, biographical information, and lists of exhibitions. The artists covered are, in order of publication: Adriena Šimotová, Karel Miler, Jiřka Svobodová, Milan Grygar, Emila Medková, Stanislav Kolíbal, Jan Svoboda, Eva Kmentová, Libor Fára, Václav Boštík, Petr Štembera, Karel Malich, Dalibor Chatrný, Hugo Demartini, Vladimir Janoušek. Overall design by Joska Skalník. Working in a range of media, from wire sculptures to performance art and happenings, many of the artists worked in obscurity during the 1970–80s, but have since emerged to greater acclaim.

Complete sets are rare and we have not encountered the original slipcase before. As of November 2019, KVK and OCLC show three complete runs. The Czech National Library only holds three of the fifteen catalogs. (50329)
Le jeu des mots et du hasard [The game of words and chance].

Nougé, Paul. Brussels: Edition de la Revue "Les Lèvres nues," 1955. Card container, measuring 9.6 × 6.7 × 1.4 cm, with printed text to front and rear panel, housing 40 cards with sentence fragments, 12 blank cards, and one instruction card with text to recto and colophon to verso. Very good. **$2,850**

First and only edition of a visual poem in the form of a card game, originally composed by Paul Nougé in 1925. The text on the rear panel of the container reads: “Votre cœur à portée de la main. Jouez votre cœur.” From the instructions: “La table importe peu si vous faites table rase. Battez, retoumez une à une, alignez les cartes. Il arrive que le jeu vous donne carte blanche. Mais qu’il en soit pour l’instant à dépendre de vous, prenez garde: le jeu ne vaut que selon la chandelle. Avancez doucement jusqu’à la cinquante-deuxième carte. Battez, reprenez. Si vous abandonnez, vous êtes perdu. Paul Nougé (1925).” The game was published by the Belgian post-surrealist literary and artistic journal Les Lèvres nues, founded in 1953 by Marcel Mariën, Paul Nougé, and Jane Graverol. Recent scholarship has suggested that the work of the Belgian surrealists, and especially that of Nougé, was an important influence on Guy Debord and the Situationist International. Nevertheless, he remains very little known outside of Brussels, despite being a co-founder and leading theoretician of Belgian surrealism who was sometimes referred to as the Belgian Breton. As of November 2019, KVK and OCLC show a single copy, at the Getty Research Institute. (S0192)

Manipulations.

Ortiz, Ralph and John Hendricks. New York: Judson Gallery, 1967. Individual xerox-reproduced sheets, some folded, housed in original printed paper envelope (26.5 × 18.5 cm), Richly illustrated throughout. Contents loose as issued; some small tears and soiling to envelope; overall very good. **$2,850**


The Judson Publications Manifesto, which is included in this grouping and signed by Ralph Ortiz, John Hendricks, Al Hansen, Lil Picard, and Jean Toche, describes the group as “anti-profit...The Judson Publication is a unique communicore to you from artists who are concerned with the corruption of culture by profit. We believe the function of the artist is to subvert culture, since our culture is trivial. We are intent on giving a voice to the artist who shouts fire when there is fire; robbery when there is a robbery; murder when there is a murder; rape when there is a rape. Judson Publications will attempt to serve the public for as long as the trivial culture of the establishment distracts us from the screams of crises.” Scarce institutionally. (50066)
Edited and designed by Karel Teige. Vols. I–III, in altogether 30 issues (the complete run). Prague: Odeon, 1927–1931. Octavos (21.8 × 17.3 cm). Later full calf with titles to spines; in cloth-covered card slipcase; preserving all front and rear wrappers; approx. 32–40 pp. per issue. Numerous photographs and illustrations per issue. Wrappers resized with very slight loss to right and lower margin of wrappers only; else very good and evidently barely read. $12,500

Complete run, with all front and rear wrappers, of “the most important Czech avant-garde periodical and principal platform of the Devětsil group in the late twenties – early thirties, with texts and illustrations by by almost all major architects, artists and authors of the period. Teige’s master piece of design and one of the most attractive avant-garde magazines of the interbellum” (Vloemsans, *Avantgardo*, 102). Thirty issues were published from 1927–1931, with special issues on Bauhaus, Soviet art, Apollinaire, Moscow May Day celebrations, French poetry, and Italian Futurism. The journal was the most important and visually striking publication of the avant-garde group Devětsil, based around such figures as Karel Teige, Jaroslav Seifert and Adolf Hoffmeister, and the primary source of information on constructivism, poetics, and developments in West European arts. The first year contains a special issue on modern architecture (no. 5), with contributions on/by Bauhaus, Le Corbusier, Rietveld, Jaromír Krejcar, Teige, and Hoffmeister, and a special issue on avant-garde theatre (no. 7). The latter features contributions by Honzl, Nezval, Václav, Vokovec and Werich, Ohrtel, Mayerová, and Hoffmeister, especially on the “Prague Free Theatre” (Osvobozené divadlo), influenced by Dadaism and Futurism, and loosely allied with the Devětsil Group. The other issues with contributions, including numerous leaves of plates, reproductions in the text, and typographically appealing ads (for Bauhaus, relevant publications, etc.), by M. A. Avraamov, Konstantin Biebl, Degas, Julius Fučík, Man Ray, Philippe Soupault, Paul Strand, Hans Arp, Apollinaire, Blaise Cendrars, Chaplin, Giorgio de Chirico, Theo v. Doezburg, Julius Fučík, El Lissitzky, Moholy-Nagy, Piet Mondrian, Otokar Mrkvička, Max Ernst, L. Feininger, Paul Klee, L. Linhart, El Lissitzky, Moholy-Nagy, Píca-bia, Piscator, Zdeněk Rossmann, J. Seifert, Ives Tanguy, V. Tatlin, L. Theremin, Tristan Tzara, and many others. Among the highlights are the Marinetti issue, an issue dedicated to Apollinaire, the “Foto film typo” issue, an issue devoted to the surrealism group “Le grand jeu,” an issue with Teige’s study on the sociology of architecture. They also feature many contributions by Nezval, Rimbaud, Brouk, Le Corbusier, Leger, Malevich, Moholy-Nagy, Dziga Vertov, Tschichold, and others, and artworks by Grosz, Le Corbusier, Picasso, Bohuslav Fuchs, Toyen, Feininger, Štyrský, Paul Klee, van Doesburg, etc. This run also preserves all front and rear wrappers, which feature valuable information and adverts for contemporary publications, exhibitions, and other events. (50071)


### 32 Novoročenky 1933 [New Year’s Greeting Cards].

Sutnar, Ladislav and Toyen, illustrators and Josef Stocký. Prague: Grafická edice A. Chvála, 1933. Octavo (22.2 × 15.3 cm). Original staple-stitched pictorial wrappers; 36, [4] pp. Occasional contemporary annotations in pencil; light wear to lower spine extremity; else about very good. $1,500

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 a drawing by Toyen and a 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. (50327)


### 33 Vseobshchaja germanskaia khudozhchestvennaia vystavka [First all-German art exhibition].


Catalog, with introductory articles and reproductions, published for the 1924 Moscow showing of the First German Art Exhibition in the USSR, which was jointly organized by the Soviet state and German artists residing in the Soviet Union, to benefit artists in need. It was shown in Moscow, Leningrad, and Saratov and contained a broad selection of works representing tendencies such as Expressionism, Abstract Expressionism, Cubism, and Realism. The catalog lists 501 works by Willi Baumeister, Heinrich Zille, Ernst Fuchs, Emil Nolde, Oskar Nerlinger, Moholy-Nagy, Max Pechstein, Rudolf Belling, Oskar Kokoshka, Käthe Kollwitz, Otto Dix, and many others. The exposure to such a wide range of leading German artists had a significant impact on the Russian avant-garde. Another catalog, without illustrations, was also published specifically for the Leningrad tour of the exhibition. The publisher, Mehzrabpom (an acronym for International Workers’ Aid), was a German-Soviet organization formed to combat famine during the Civil War. During NEP, it helped fund and develop the burgeoning Soviet film industry and also continued in other ways to serve as a link between Germany and the USSR. One of 3000 copies. As of November 2019, KVK and OCLC show copies at the British Library, Tate, Metropolitan Museum, and the Getty. (50332)
34 Pervaia Vsesoiuznaia Spartakiada, Moscow, 1928 i Zimniaia Rabochaia Spartakiada, Oslo [The first All-Union Spartakiad, Moscow 1928, and the Winter Workers’ Spartakiad, Oslo].
Title from cover: Spartakiada CCCP [Spartakiad USSR].

Mikheils, Vxevoltod, N. Shebuev, and Avenir Chernomordik. Moscow: Fizkultura i Sport, 1928. Oblong quarto (32 x 24 cm). Original cloth-backed boards with decorative covers affixed to front and back; [86] leaves of texts and photo-montage to rectos and versos. $4,500

Album published in conjunction with the first Winter and Summer Spartakiads held in Oslo and Moscow in February and August, 1928, with brief texts about the competitions and participants as well as the backgrounds of the events, accompanied by hundreds of photographic images, including interesting photocollages incorporating radical typographic elements. An unusual book production with original graphic designs distinct from the developing consensus of Constructivist page layout and design of the mid-1920s, but radically avant-garde in character nonetheless. Most of the photographs are attributed; some are printed on better stock. Spartakiads were held in Eastern Europe and Russia starting in 1928 and were seen as a proletarian alternative to the Olympic games. The name was derived from the slave rebel leader Spartacus, whose revolt united slaves from diverse ethnic backgrounds, and who stood in contrast to the aristocratic nature of the Ancient Olympic Games on which the modern “capitalist” Olympics were supposedly based, according to Soviet orthodoxy. Spartakiads were held in various locales throughout much of the twentieth century, though the Soviet Union did join the International Olympics in 1952. This publication documents the very first games. Karasik and Heiting, The Soviet Photobook 1920-1940, though the Soviet Union did join the International Olympics in 1952. This publication outlines by Sakulin was approved by the Provisional Government, which mandated rather than a mere simplification along the lines of “write as you hear.” The plan as lead to a more “scientific” orthography, based on the gradual development of Russian, reasons for these changes, resulting in the author’s assertion that the reform would create a literary and artistic almanach of the 25th reserve regiment].
Along top of title: “Smer’t’ nemetskim okkupantam!” [Death to German occupants!].

Sakulin, Prof. P. N. Moscow: Tipografiia T-va I. D. Sytina, 1917. Octavo (20.8 x 14.8 cm). Original printed wrappers; 16 pp. Wrappers with old vertical crease and moisture stain (not affecting text); else very good. $1,250

Evidently the first stand-alone publication to treat the complex changes to Russian orthography initiated long before WWI, but famously brought to fruition after the February Revolution. Sakulin sketches the origins of the effort to “simplify” the Russian language and reproduces, at length, the results of the resolution passed on May 11, 1917, which led to the removal of four letters, as well as orthographical changes to some case endings, such as the genitive. A third section presents the linguistic and historical reasons for these changes, resulting in the author’s assertion that the reform would lead to a more “scientific” orthography, based on the gradual development of Russian, rather than a mere simplification along the lines of “write as you hear.” The plan as outlined by Sakulin was approved by the Provisional Government, which mandated its use in Soviet schools beginning in 1917, and the Bolshevik decree of December 23, 1917 finally ordered the May resolution to be implemented without exceptions. KVK, OCLC only show the copy at Aix-en-Provence; Harvard holds a microfilm. (P6520)

35 Doroga bessmertiia: literaturno-khudozhestvennyi al’manakh 25 otdel’nogo polka rezerva [The road to immortality: a literary and artistic almanach of the 25th reserve regiment].
Along top of title: “Smer’t’ nemetskim okkupantam!” [Death to German occupants!].

Solov’ev, S. P., editor. Soviet Union, 1944. Quarto (31 x 22 cm). Original gray buckram with gilt lettering to front board; 99 leaves of ink manuscript text and fifty-five watercolor images, all but three in full color, some full-page with translucent calque. Eighteen watercolor vignettes and initials, and five pencil portraits of the authors. Boards lightly rubbed; small loss to head of spine; private ink inventory numbers to endpapers; occasional light finger-soiling; else very good. $6,500

Unique manuscript anthology of war-themed poetry, lavishly illustrated with watercolor drawings, many of them full-page, and dedicated to the heroes of the Red Army on its twenty-sixth anniversary. Published in February 1944, the volume contains verse by various lieutenants of the Red Army, stationed with the 25th reserve regiment, among them M. Ostanin, S. Solov’ev, L. Sysin, S. Kulabuchov, V. Shchetinin, and I. Kolesnikov. A two-page preface praises the “political significance” of channeling the creative impulses and “holy hate” for the fascist enemy of the “intelligentsia among the officers” toward literary and artistic works. A number of images are copies of famous motifs, but the majority are the creation of the artists. Conceived as a kind of patriotic presentation album, probably intended for a very high-ranking officer of the Red Army.

The watercolor illustrations include two full-page portraits of Stalin and Mayakovsky, the text of the Soviet Hymn in a decorative frame, and five of the authors are depicted in pencil portraits, with short biographical texts. They show soldiers passing dead civilian victims on their way into battle, dead Red Army soldiers in the field, soldiers entertaining themselves around a fire, Kiev in flames, and many other touching scenes. The poems include “A meeting with Vladimir Mayakovsky,” “The Ballad of Sniper Nechugovsky,” “A Farewell Song,” “Letter to a German Woman,” and many other genres. We were unable to locate further information on this officer’s regiment, which was most likely stationed in the Russian North-West or on the Baltic Front.

Unique and unrecorded (not in KVK, OCLC; not held by the Russian State and National Libraries). (50108)
The front wrapper of the first issue reproduces the declaration of the group, which calls for implementing readily understandable creative forms through all aspects of life, including painting and graphic prints, but also worker’s clubs, graphic design, posters, architecture and interior decoration, forms of recreation and mass festivities. Although it was hostile to the bourgeois tradition as well as to abstraction, the designs and works discussed and pictured are among the most innovative avant-garde works of the period, and include constructivist tendencies. Among the groups whose work was discussed are October (Oktyabr’), OIST, and IZORAM. Many issues contain overviews of exhibitions held throughout the Soviet Union, as well as more detailed reviews. A number of contributions deal with children’s art education and autodidacticism. The journal also sought to link Soviet art with its counterparts in leftist art circles abroad. Foreign proletarian art is represented by George Grosz, Kaethe Kollwitz, Heinrich Zille and others. Amongst Soviet artists are E. Katsman, A. Nemov, Iu. Shchukin, A. Magidson, S. Boim, M. Lebedeva, P. Konchalovskii, M. Cheremnykh, D. Shtranslate, and countless others. The early wrappers were designed by Boris Titov and A. Nemov. After an initially low print run of only 2,000 copies, the circulation soon reached 10,000. In 1932, the journal was forcibly shuttered and numerous of its contributors were repressed during the Stalin Terror of the late 1930s. A valuable resource, extremely scarce complete in both parts and with all original wrappers. As of November 2019, KVK and OCLC only show two complete runs. (50183)
Španělsku [For Spain]. Subtitle from cover illustration: Poesía y crítica al servicio de la causa popular.


Attractively illustrated volume issued in solidarity with Spanish Republican forces, by the Committe for the Aid of Democratic Spain. Czech sympathies for the Spanish cause were high; approximately 1,500 Czechoslovak soldiers fought against General Franco’s army in the International Brigades, largely Soviet-mobilized foreign troops that numbered nearly 32,000 fighters in total. With contributions by F. Halas, Egon Kisch, Lope de Vega, F. Garcia Lorca, M. Bergmannová, Max Brod, E. F. Burian, José Capek, Karol Capek, Václav Černý, H. Malíčová, Otakar Mrkvička, Zdeněk Nejedly, S. K. Neumann, Vítězslav Nezval, Ivan Olbracht, Jaroslav Seifert (who was also a co-editor), Vojtěch Tittelbach, and numerous others. Illustrated with reproductions of works by Picasso, Kokoschka, Toyen, Stýrský, M. Fillia, and others. The cover reproduces a drawing by Gaya originally used on a poster printed at Valencia by the U.G.T. C.N.T. Texts in Czech, with contributions in German. Some texts are translated from Spanish. This copy is signed and inscribed (to one Fichaera) by the Catalan cello virtuoso Pau Casals (1876–1973), better known as Pablo Casals, an impassioned supporter of Republican Spain who eventually settled in exile. The book contains a short essay on Casals, which the musician has also signed. A scarce document of international efforts of solidarity during the Spanish Civil War. As of November 2019, KVK and OCLC show three copies in North America. (50242)

Z mého dětství: dřevoryty [My Childhood: woodcuts].

Bochořáková-Dittrichová, Helena. Prague: Orbis [F. Obizný], 1929. Small octavo (16 × 12 cm). Original cream paper-covered boards with small woodcut detail on front board, in pictorial black and white dust jacket with author’s woodcut designs to front and spine; woodcut title page; [4], 13, [1] pp., [95] leaves of plates. With an introduction by literary historian and critic Arne Novák and a list of the author’s other works (1918–1928). Signed by the artist in pencil to title. Tiny nick to upper spine extremity, else a very good copy, in protective mylar. $2,500

First edition of this scarce work, a cycle of caption-less woodcuts by the first female Czech graphic artist, whose work is increasingly being recognized for its importance (see the recent exhibition at the National Museum of Women in the Arts). While studying in Paris in the 1920s, she was influenced by Belgian graphic artist Frans Masereel. In contrast to Masereel’s controversial, socially critical subjects, Bochořáková’s similarly evocative woodcuts focus on the subjective experience of a rather sheltered childhood, in the process creating room for domestic and feminine motifs in the genre. The print run of the Czech first edition included sets of ten and fifty numbered copies on better paper stock; this copy is unnumbered, but signed by the author. As of November 2019, KVK and OCLC show seven copies in North America. See also: David Berona, Wordless Books: The Original Graphic Novels (2008). (50239)

Safra neboližo orla poletem na pouť Orientem: verše symbolné ve stu a jedné básni se CXIV obrázků a mapkou [Safra, that is, symbolic verse from the eagle’s flight or a journey through the orient].

Paroubek, Otakar G. Prague: self-published (“Unie”), 1908. Octavo (24 × 17 cm). Original printed wrappers in black and gold; 223 pp. Front wrapper lightly faded; else very good; in protective mylar. $1,750

One of the very first attempts to combine typeset text with printed photography, and in all likelihood the first in the Czech lands: “The first Czech poetry collection to be illustrated with photographs... Besides some graphics, it also includes about eighty small-format photo-reproductions showing landscapes and art works (mainly classical sculptures), but also group photographs, and, in one case, a simple photo-montage. The illustrations are typically incorporated into the typography of the poem, and in some cases even appear in the middle of a line” (Jindřich Toman, Photo/Montage in Print, p. 288). The poems were influenced by the author’s journey to Greece and Turkey, where he visited numerous sites of classical antiquity. An expensive project, it was likely carried out to Paroubek’s exact specifications and under his personal supervision. A number of the poems have a proto-Dadaist feel, and the use of images at times verges on the surreal. Comparisons with Karel Teige’s Abecka (1926) suggest themselves, although Toman suggests that Paroubek’s efforts were largely ignored at the time. A variant with wrappers on orange paper stock exists; a smaller-format version was published at the same time, according to the colophon. See Toman, 8.2.1-6; pp. 288–292. As of November 2019, KVK and OCLC only show the copy at the Czech National Library. (50243)
50 stikhovorenii [50 poems].


Scarcie edition of Akhmatova’s poems, hardly encountered in commerce, a selection of her poems reproduced mimeographically. According to the diary of Georgii Glekin, a close friend of the poet in her final years, Akhmatova herself learned about the book’s appearance in May 1963, from Soviet writer Konstantin Paustovsky. Lida Chukovskaya notes that this news came as a shock to Akhmatova, who was equally disturbed at not knowing which poems had been selected and at the fact that they had been published using a typewriter. But what worried her most was the suspicion that the book was her “Requiem”, a cycle of verse about her son’s imprisonment, which she feared would be used against her in renewed attacks by the Party. Incidentally, “Requiem” was published that same year, but in Munich, rather than Paris. (50229)

Pervaia Olimpiada iskusstv narodov Zakavkaz’ia [The First Olympiad of the Arts held by the Peoples of Transcaucasia] (additional title information in Georgian, Azeri, and Armenian).

[Tbilisi, 1934]. Oblong quarto (21.5 × 30.3 cm). Cloth grip binder with photographic paper-covered boards; illustrated title leaf and final leaf; [2] pp. preface; portrait of Stalin, followed by [33] card leaves with sixty-six full-page photographs affixed to rectos and versos. Boards worn and lightly chipped; light damp stains to front matter; else about very good. $2,750

Striking album documenting the first “Olympiad” of the arts and culture by the people of Transcaucasia, or modern day Georgia, Armenia, and Azerbaijan. The event was held on June 1–5, 1934 and was the largest celebration of the arts held in Soviet Transcaucasia. The 1500 performers, who included Turks, Kurds, Greeks, Osetians, and many other nationalities, presented the “best examples of folk art – national in form, yet socialist in content.” The musical performances, for example, combined traditional songs of the working peasantry with new tunes sung by Kolkhoz workers. The preface describes the enthusiastic festivities: “The streets of Tbilisi resounded with music and teemed with streams of singing and dancing people...” Among the many subjects depicted are dancers on the street, the Mingrelian Ethnographic Choir led by Akhali-Senaki, the building of the Tbilisi State Opera, dancers of the Armenian ensemble led by S. Lisitsian, and Ashugi playing the Saz, and much else. Not in KVK, OCLC.

Grosses chinesisches Bilderlegespiel mittels 14 geometrischer Figuren [Great Chinese picture composition game using 14 geometric shapes].

[Gräfenhainichen: C. H. Schulze, ca. 1870–90s]. Game comprising 14 small geometric tiles, 15 colored cards with various images to construct using the tiles, 15 corresponding answer sheet cards showing the solutions to the puzzles, and 4-page instructional brochure. Light foxing and soiling to puzzle cards and instructional sheet; answer cards in original tissue paper wrapping. Housed in original decorative cardboard box, with Chinese-style chromolithographed imagery and geometric border. Box size approximately 16 × 23 × 2.5 cm. Box lid missing a section of gold paper trim; very minor soiling and fading; overall very good. $2,950

Unusual and visually striking nineteenth-century German Tangram-style game, notable for the range and complexity of designs. Tangrams date back to the Song Dynasty in China, a period that lasted from 960 to 1279. The concept was brought to Europe via trading ships in the early nineteenth century and a number of tangram books were published in Germany from 1818 to 1820. A second craze swept Germany around the 1890s, when industrialist Friedrich Adolf Richter produced sets of stone tangrams which he sold under the name “The Anchor Puzzle.” Another resurgence of interest came after World War I. The present game includes 150 interesting, and at times curious, puzzles to solve, 10 per card. The puzzle images, each captioned with a title, include a key, a coopeet, a sword, a lantern, a windmill, a church, a ship, a minuet dancer, Dr. Faust, Don Quixote, a monk, a giraffe, a swan, an elephant, a lily, and many others. Rare; as of November 2019, not found in KVK or OCLC. (50224)

Calendario Perpetuum Ecclesiastico Civile. Turin, 1745.

Gildoli, F. A. Eighteenth-century Italian perpetual calendar, constructed of manuscript and engraving on paper affixed to wood, with wood and board volvelles, featuring numerous concentric circles for displaying or calculating the Dominical Letter system, the Eapacts and phases of the moon, saints’ days and holy days, and the Golden Numbers, together with the months and days of the Gregorian calendar. Measures 93 × 68.5 cm. Engraved ornamental decoration. Some overall wear; age-darkening and toning; slight craquelure of varnish in places; overall very good. $22,500

Very uncommon large-format perpetual calendar, designed to calculate the days of the week for a given date in the future. This particular calendar allows for the determination not only of days of the week but of more advanced systems from the ecclesiastical
calendar. The Dominical Letter is a method used to determine the day of the week for particular dates, assigning a letter to each year based on when the first Sunday of January falls. The Epact is the age of the ecclesiastical moon on January 1. The Golden Number refers to the nineteen-year Metonic cycle by which the phases of the moon recur on the same dates, and where in the nineteen-year cycle the current year falls is the Golden Number. The Epact and Golden Number systems are primarily used to calculate the calendar date of Easter Sunday, which varies from year to year because of the difference in the solar year (365–366 days) and the lunar year (354–355 days). Provenance: descended through the Rossi di Montelera family (of Martini & Rossi fame). (48791)

Festungs- und Belagerungs-Spiel (Neues Kriegs-Spiel). (Cover title: Festung und Lager) [A game of fortress and siege: a new war game].

[Germany, ca. 1890–1900]. Contents comprising 32 stiff lithographed cardboard pieces for constructing and playing the “fortress” side, a set of 30 lithographed cardboard pieces for constructing and playing the “siege” side and 3 small lithographed cardboard tents, 20 painted tin cannons in two colors, 2 dice, and a set of 38 metallic paper coins with a small drawstring bag, together with a single sheet of instructions. Housed in original chromolithographed cardboard box with full-color illustration to lid depicting the setup of the game. Overall size of box 29 × 37 × 3 cm. Light wear to box, especially along edges; minor soiling; small tears to paper along sides; some splits at corners; overall very good. $3,500


La Flèche: Charier-Beulay, [ca. 1890s]. Two octagonal stiff cardboard disks, ca. 38 cm wide, joined at the center, the top disk divided into four sections, one each for addition, subtraction, multiplication, and division, each section with two cut-out windows revealing the disk below, and illustrated with images of children doing math, with one small wooden handle for ease of rotating the disk, the bottom disk of red stiff cardboard and printed with numbers. Instructions for usage of the disk are printed to the underside. Very minor soiling; light edgewear to top disk; overall very good. $2,000

Late nineteenth-century educational tool for teaching children the four basic rules of arithmetic, devised by Father Charier, former student of the École Supérieure et Industrielle de la ville de Metz. The large cut-out window in each section corresponds to the calculation operation being performed, and can display numbers from 1 through 10. Above each of these windows is printed a bar with numbers from 1 through 10. The child chooses the number to display in the large window and aligns it with one of the numbers printed on the bar on the top disk. The result will appear in the small cut-out window at the top of the section. (For example, having the digit “4” show up in the large Multiplication window and align with the “5” on the printed bar will result in “20” showing up in the small window, to make 4 × 5 = 20). The resulting numbers in the small division window include decimals calculated to three places. As of November 2019, KVK and OCLC locate a single holding in North America. (50050)


[France], after 1902. Red card box (27 × 13 × 5 cm), with three compartments. Illustrated instructions, in French and English, affixed to interior of lid. The device consists of a tall black cardboard box (16.5 × 4 × 7.5 cm) with gilt-lettered titles to side panel. The metal handle with wood grip fits into the slot and advances the vertical animated strip when turned clockwise; the strip is weighted down within the box by inserting a round stone included in the set. This game includes four such vertical strips (each 22 × 4 cm), each comprising over fifty images on black background, joined together at bottom edges to allow for vertical flipping using the handle. Light wear and discoloration to box; else a very well preserved and fully functional set. $2,500

Prior to the rise of the movie, various other devices, such as the phenakistoscope and the zoetrope, explored moving images and created animations by exploiting optical illusions. As this game illustrates, such toys were not relegated to obsolescence by the arrival of the cinema. The “Cinématograph-Toy” (winner of the 1902 Gold medal at the prestigious Concours Lépine for French inventors) mimicked the vertical pull-down mechanism of Lumière’s cinematograph machine through an ingenious and remarkably sturdy paper constructions. The four animation strips included here feature two chefs preparing a meal, two gymnasts in action, a pair of boxers sparring, and a young ballerina based on motion picture stills. As of November 2019, no copies are located in KVK and OCLC. We can only trace the holding at Princeton. (50139)