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ART AND AVANT-GARDE

1 Spectateur: magazine mensuel de la vie et des spectacles. Nouvelle Série. [Spectator: a monthly magazine of life and shows. New Series], nos. 1–3 (all published issues of the “Nouvelle Série”).


Rare cultural magazine with a focus on cinema, which, as the introduction to the first issue states, deals with the “benefits of the spectacle as entertainment and the spectacle as escape”, and at the same time attempts to remain “in constant contact with living reality”. The influence of surrealism is clear; for example, when the same text states “Man [...] is a contradictory, obstinate and pitiable being whose 500 grams of gray matter are more dangerous than tons of explosives.” In this sense, the magazine deals not only with cinema, literature, theater, and music, but also with the “crimes, suicides, and accidents of the month.” The articles on aesthetic issues and the reviews were written by various editors of “La revue du cinéma”, including Jean-George Auriol and André R. Maugé. Other contributors were Louis Chavance and Jean Pidault, for example. (Cf. cineressources.net, 25.10.2022.)

A few months before Walter Benjamin emigrated to Paris and wrote his essay “Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit” (The Work of Art in the Age of Mechanical Reproduction), the three issues opened an extensive panorama of the culture of visual and tonal distraction in Western Europe before the World War II. It reports, for example, on the dark side of the film industry, the filmmaker René Clair, the productions of Gaston Baty, on LeRoy’s “I Am a Fugitive from a Chain Gang”, on a visit to the wax museum “Tussaud”, on cabaret and chansons in the nightclubs, Clair, the productions of Gaston Baty, on LeRoy’s “I Am a Fugitive from a Chain Gang”, the film stills and photographs. Wrappers somewhat dust-soiled and with small marginal tears; else good.

2 Revue Saint-Germain-des-Prés, continued as: St. Cinéma des Prés, no. 1 and nos. 1–3, in 4 issues (all published).


Complete set of the rare avant-garde film journal, which appeared in the atmosphere of Existentialism, the Lettrists, and the later developing “Nouvelle Vague”. The periodical was named after the Saint-Germain-des-Prés district in Paris, which with its cafés, clubs, and bookstores was the intellectual nucleus of France after World War II. Already between the wars, the quarter became the new center of the avant-garde, the hotspot of the Cubists and Futurists. James Joyce, Gertrude Stein, Man Ray and Pablo Picasso had gathered here in the cafés near the Sorbonne and around the Abbey of St. Germain. Shortly after the war, during the period of publication of this journal, Sartre’s “L’existentialisme est un humanisme” (Existentialism Is a Humanism, 1946) and “L’être et le néant” (Being and Nothingness, 1949), as well as Beauvoir’s “Le Deuxième Sexe” (The Second Sex, 1949) were written in the old “Latin Quarter.” (See: Gerhard Wild, in: Kindler Kompakt. Französische Literatur. 20. Jahrhundert, Stuttgart 2016, pp. 23ff.)

The authors in the journal included well-known Parisian intellectuals such as the writer, actor, and jazz trumpeter Boris Vian, who was also published in Sartre’s magazine “Les Temps Modernes” in 1946. Here, for example, he addresses the color film “Yolanda and the Thief” in an article entitled “Vive le technicolor” (Long live technicolor). One of the most important French film critics, André Bazin, who is regarded as the spiritual father of the “Nouvelle Vague”, also published an article in the magazine – “L’ogre en proie à l’enfance” (The Ogre in the Grip of Childhood) –, that was later reprinted several times. Georges Franju published a text on his famous documentary film “Le Sang des Bêtes” (Blood of Beasts), which describes a day in a Parisian slaughterhouse. His most famous film, which could possibly be seen as related, was made a few years later. In “Les yeux sans visage” (Eyes Without a Face), a Parisian surgeon commits a series of murders in order to provide his daughter, who had an accident, with skin implants.

Last but not least, a long, manifesto-like text by Jean Cocteau, which deals with 16-millimeter film in 21 theses, may have been of not insignificant importance for the burgeoning “Nouvelle Vague”. The thesis that 16-millimeter film would be the tool of the avant-garde filmmakers had its direct evidence ten years later with Godard’s “À bout de soufﬁle” (Breathless). Other authors include Pierre Bailly, Robert Benayoun, Jean Boullet, Pierre Boursaux, Gaston Criel, Georges Desneiges, Robert Florey, Roger Golas.

Two years after the magazine was discontinued, Guy Debord presented his experimental film “Hurlements en faveur de Sade” (Howlings for Sade) in Saint-Germain-Des-Prés, in which moviegoers were confronted with the blank screen and with which he wanted to usher in the end of cinematic art (see Günter Schütz, Peter Weiss und Paris 1947–1966, St. Ingbert 2004, p. 111).

As of October 2022, OCLC show one holding (“St. Cinéma des Prés”) in North America. (52438)
3 Nouvelles compositions lyriques [New lyrical compositions].

First edition of this collection of poems by the Belgian avant-garde writer. Together with his brother, the architect Victor Bourgeois, the artist Pierre Floquet, 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”. Floquet 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)

4 Romantisme à toi: poèmes [Romanticism to you: poems].

First edition of the joint work of the two leading Belgian avant-gardists. Along with Baumeister, Moholy-Nagy, Schwitters, and El Lissitzky, Floquet 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 Ira!”. 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, Floquet was not a strict functionalist. His works have been described as “sentimental abstraction”. (See Irene Lund, in Flouquet, Kassak, Léonard, catalog, Oostende 2018, pp. 66–97.)

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 ‘compositions’ since the engravings were created in the spirit of his own sentimental abstraction, without being a literal transposition of the text.” (Ibid., p. 83.)

Fig. in Flouquet, Kassak, Léonard, catalog, Oostende 2018, p. 143.; Modernisme. L’art abstrait belge et l’Europe, catalog, Ghent 2013, no. 7.8.

As of September 2022, OCLC locates only one holding of this title in North America. (52321)

5 Le Cheval de 4 [The Horse of 4], Nos. 1, 3, and 4 (of a total of four published numbers).

Tapié, Michel and Aline Gagnaire (artists). Paris: Le Cheval de 4, 1940, 1941, and 1944. Quarto and large folio (36.8 × 25.4 cm; 34.4 × 26.5 cm; 51 × 32.5 cm). Original decorative wrappers with linocut prints by Michel Tapié, one of them on gray thick handmade laid paper. Each issue in a recent hand-bound half-leather folder and slipcase with marbled colored paper (of which one stamped B. Bichon); [12, incl. wrappers] pp.; [32, incl. wrappers] pp. with interleaved glassine sheets; 24 pp. All pages are elaborately composed with large linocut prints in various colors by Aline Gagnaire and especially Michel Tapié. Two issues contain additional supplements: Issue no. 1 includes two double-sided graphically printed sheets, one with a multicolored monotype and a linocut print by Michel Tapié on very thin glassine paper, the other with typographic illustrated linocut prints by Michel Tapié and Jean Jausion. In issue no. 4 is enclosed a folded original drawing in pencil by Michel Tapié, dated, titled (“sérénade cosmique”), and initialed in his own hand. It is identifiable as a sketch for two color linocuts in issue no. 4 (pages 5 and 18). Issue no. 4 is also signed and inscribed by Michel Tapié to Aline Gagnaire. Very good. $22,500
The Neo-Dadaist activities around Michel Tapié have not been explored to any significant degree and are rarely mentioned in passing in the literature on Dada and Surrealism. One exception is Michel Fauré’s book “Histoire du surréalisme sous l’Occupation” (1962). The reason for this dearth of research is likely the scarcity of these experimental, elaborate avant-garde prints, most of which were produced in very small editions during the occupation and which are not widely available in public holdings. Moreover, it is unclear how many copies that circulated in the narrow circle of avant-garde artists and writers in “inner exile” or in the artistic underground still exist and how many were actually printed. There is no doubt, however, that Tapié’s work is relevant to art history; after all, he is one of the most important figures of the European avant-garde after the end of the Second World War. Today, he is known to a wider circle above all as an important critic and theoretician who not only contributed significantly to the reception of Max Ernst, Francis Picabia, and Jean Dubuffet through his publications, but also played an active role in the development of the “Informel” and “Tachisme” tendencies after 1945. His text “Un art autre”, published in 1952, is still discussed as one of the formative contributions. In it, “Dada” marks the decisive turning point for Tapié, comparable to Nietzsche in philosophy. “Dada” is described as the great, shattering break after Max Ernst, Francis Picabia, and Jean Dubuffet through his publications, but also played an active role in the development of the “Informel” and “Tachisme” tendencies after 1945. His text “Un art autre”, published in 1952, is still discussed as one of the formative contributions. In it, “Dada” marks the decisive turning point for Tapié, comparable to Nietzsche in philosophy. “Dada” is described as the great, shattering break after 

While the issues refer to the graphic works as “bois gravés” (woodcuts), the smooth surfaces without any discernible wood grain indicate that the prints are linocut prints.

In addition to the series title, nos. 3 and 4 each have an independent main title: “Huit Poèmes pour Cécile” (Eight Poems for Cécile) and “Expédition Tapié” (Expedition Tapié).

Issue no. 4 with Michel Tapié’s autograph dedication to his colleague Aline Gagnaire: “À André et Aline ce voyage aux enfers et dans la lune du Cheval de 4 avec ma vieille amitié Mic” (To André and Aline this journey into the underworld and into the moon of the four-in-hand with my old friendship Mic).
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**Broadside: Hommage à Guillaume Apollinaire [Tribute to Guillaume Apollinaire].**

Les Réverbères. Paris: Les Réverbères, 1938. Quarto (32.7 × 12.5, unfolded 49.7 cm). Triple folded broadside printed in black with three affixed printed labels on green and yellow paper, which contain program additions and corrections. About very good. $1,500

Rare ephemeral leporello-style broadside published by the neo-Dadaist group Les Réverbères (see nos. 5 and 6). The present event saw participation by André Billy, Jean Cocteau, André Derain, Serge Féret Moise Kisleng, Pablo Picasso, and others. As of October 2022, KVK, OCLC show two copies, both in North America. (52411)

**Broadside: Programme. Les Classiques des Réverbères [Program. Classics of the Réverbères].**


Rare ephemeral leporello-style broadside published by the neo-Dadaist group Les Réverbères (see nos. 5–7). The present event saw participation with Genevieve La Haye, Jean Mare, Mara Rucki, Aline Gagnaire, H. Crespi, and others. As of October 2022, OCLC show one copy in North America. (52413)

**Le Plateau. Programme-Revue. Nos. 1 and 2 (all published).**

Cahun, Claude, Marcel Moore, Pierre Albert-Birot, and others. Paris: Henri Lussaud, 1929. Small octavos (16.9 × 10.7 cm). Original typographical wrappers in a recent hand-bound linen folder and linen slipcase; [1], 18, [1] pp. (incl. wrappers); 20 pp. With three reproductions of drawings by Marcel Moore. In addition: Invitation card to the performances of “Barbe-Bleue” and “Banlieue” (8.7 × 12 cm). Fine. $4,000

Very rare document of surrealism and collaboration of lesbian artist couple Claude Cahun and Marcel Moore. In 1929, Cahun joined Pierre Albert-Birot’s ensemble “Le Plateau”, where she appeared in March 1929 as Satan (“Le Diable”) in Albert-Birot’s adaptation of a twelfth-century mystery play, “Les Mystères d’Adam”. She received much critical acclaim in her role of Bluebeard’s wife (Elle) in Albert-Birot’s play “Barbe bleue”. She also played in “Banlieu”, which was not so well received, however. Her companion Marcel Moore photographically documented some of Albert-Birot’s productions, including those in which Cahun participated. In the theater’s “program review” offered here, “Le Plateau,” Albert-Birot presented a research program for new forms of dramatic expression. In it, Cahun published excerpts from her autobiographical work “Aveux non avenus” prior to the book’s publication, and portraits of the ensemble members drawn by Moore were printed. Albert-Birot’s theater “Le Plateau” (the name evokes the “naked stage,” the theater itself) lasted only one season, but nevertheless left its mark on the history of modern theater. The stage was committed to the most radical tendencies and innovations, such as Brecht’s “Verfremdungseffekt” and Craig’s shift of dramatic emphasis away from the actor. (See: Tirza True Latimer, Women Together/Women Apart. Portraits of Lesbian Paris, New Jersey, and London, 2005, p. 169f.)

As of October 2022, OCLC does not show any holdings in North America. (52414)

**Témoignages: organe mensuel de l’Ecole de Montmartre [Testimonials: monthly organ of the Ecole de Montmartre], nos. 1–3 (all published).**

L’École de Montmartre. Témoignages: organe mensuel de l’Ecole de Montmartre [Testimonials: monthly organ of the Ecole de Montmartre], nos. 1–3 (all published). Paris: L. Naillod (Massol, Imprimeur), 1930. Octaves (25 × 16.5 cm). Original printed self-wrappers; 12, [4]; 15, [1]; and 14, [2] pp. Illustrated with numerous vignettes and smaller illustrations. Additionally, each issue contains two loosely inserted leaves of Japan paper (one is a larger folded leaf) with printed engravings, signed by the artists in pencil. Very good, save for some toning and offsetting from additional laid-in advertisement on orange paper stock. $3,000

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 Deslinières, and Marcel Gimond. The issues also contain contributions by André Deslinières, Creixams, Frélezeau, 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 Montmar- tre 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 Frélezeau, 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, Designières, Diligent, Guy Dollian, Tin Florias, André Foy, Frelezeau, Gimmi, Marcel Gimond, M. Hensel, André Hofer; Georges Joubin, Leprin, Oudot, Daniel Viau, who form the 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 avertissements. 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 July 2022. (52051)

[AMERICAN PROTO-DADA JOURNAL – PRINTED ON WALLPAPER]

11 Le Petit Journal des Refusées, no. 1 (all published).
Marion, James (e.g. Gelett Burgess, 1866–1951). San Francisco: self-published, 1896. Octavo (ca. 22 × 16.5 cm). Original staple-stitched pictorial wrappers and pages printed on unevenly cut thick wallpaper or patterned stock; [12] pp. Fragile, with wrappers beginning to split along spine; small chip to bottom right corner; light wear and small hole to edge of front wrapper; else very good. $1,500

First and only issue of this bizarre little magazine by James Marion-Burgess, printed on unused wallpaper-like stock cut in a trapezoidal shape. In his own words, the journal was “a rollicking, whooping gabble of ultra-nonsensical verbiage, eschewing seriousness in any form.” Larzer Ziff called it “perhaps the most delightful of all freak periodicals of the period” in his study of the 1890s (The American 1890s: Life and Times of a Lost Generation).

The contents vary somewhat from issue to issue, with all texts using innovative typesetting and drawn decorative frames, including jarring angular elements and proto-surrealist figures. “The mock-decadent cover promises contributions on Art, Literature, Counterpoint, Vulgar Fractions, Dress Reform and Yachting, but the contents, as the title suggests, all claim to be works by ‘feminine authoresses’ (with names such as Anne Southampton Bliss, Alice Rainbird and Howardine de Pel) that have been ruthlessly rejected by less large-hearted and appreciative editors’ of such well known periodicals (real or imaginary) as the War Cry, The Butcher’s Advocate and the American Journal of Insanity” (https://richardawarren.wordpress.com/2013/02/01/le-petit-journal-des-refusees/).

The journal is featured with three variant copies owned by Princeton in the Modernist Journals Project hosted by Brown University and the University of Tulsa (https://mod-journ.org).

A scarce and ephemeral specimen of Dada and Surrealism avant la lettre.

See also Joseph M. Backus, “Some Unusual California Magazines” (a photocopy of the article is included). (52368)

[COLOR DICTIONARY – JAPANESE DESIGN]

12 Shikimei sōkan. A dictionary of color names.
Wada Sanzō (1883–1967). Tokyo: Shunjūsha, 1931. Octavo (18.9 × 10.7 cm). Original blue cloth publisher’s folding case with two bone clasps and printed label to front board, housing a text booklet in printed wrappers ([1], 178 pp. and four charts, including three folding) and 54 leaves of color plates, each containing three samples of colored stock along with captions in Japanese and English, folded accordion-style. In the original yellow printed card enclosure. Edges gilt. The enclosure lightly sun-tanned; occasional light foxing throughout; offsetting to facing pages from color samples throughout, as usual; else very good. $2,500

First edition of the first serious effort of a color dictionary by Wada Sanzō (1883–1967), the Japanese painter and costume designer who studied in Europe in 1907–1915. Upon his return to Japan, he taught at the Imperial Art Institute and founded the Japan Standard Color Association in 1927. In 1945, the latter was reorganized into the Japan Color Research Laboratory, with Sanzō at the head, and it continues to exist to this day.

The present work consists of an extensive text volume in Japanese and 54 leaves of color samples, with names in Japanese kanji and hiragana, English, and occasionally German, for a total of 159 colors. The samples are small squares measuring 3 × 3 cm, glued to letterpress-printed pages. This work was presumably a prelude to Sanzō’s masterpiece, an elaborate and beautiful six-volume work on color theory entitled Haishoku sōkan (1933–1934), which is reminiscent of the work of Josef Albers and Mikhail Matiushin. A modern reprint was published in 2010 and the work has also been digitized and can be accessed at https://sanzo-wada.dm bk.ic.

As of October 2022, KVK and OCLC show six holdings in North America of this 1931 dictionary. (51670)
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BERNÉT PENKA
13 Marte, Mario. 420 Pianoforte sollecitato. Attentazioni. Siena: Edizioni Sagittarius, [1969]. Square octavo (26 × 26.5 cm; unfolded length: 185.5 cm). Original pictorial wrappers; seven panels printed to rectos and bound leporello-style. About very good; light soil to cover. $1,950

Striking leporello musical score, with three musical staves extending across all panels, embellished with colorful geometric shapes, chevrons, and lines and dots in place of traditional musical notes, with measure or time markings in groups of 60. The work was published on the occasion of the IX Concorso Nazionale di Composizione Pianistica Premio Città di Treviso.

Mario Marte (born Mario Bucci in Siena in 1941) was a painter and sculptor. In 1969 he designed the banner for Siena’s famous Palio horse race, and concert posters for the Accademia Musicale Chigiana. Around this time, he had several encounters with Italian composer Bruno Maderna, which gave him the idea to create figurative works of art that were also pieces of music. A similar piece, Triomusica, was written for the Gruppo Maderna and performed in the 1980s with two flutes, two oboes, two clarinets, two horns, and two bassoons, with Maderna himself recording on magnetic tape. (See www.amicidellamusicaviareggio.it). In addition to Maderna’s avant-garde approach, Marte’s work is clearly indebted to Fluxus experiments with musical scores.

As of October 2021, not in OCLC. (51680)

[ITALIAN FLUXUS MUSICAL SCORE]


Amsterdam, 1962–1964. Various sizes and conditions; overall very good. $9,500

Group of materials related to the activities and performances put on by the Mood Engineering Society (MES), including: a famous oversized MES program book from 1962 with die-cut hole to front cover displaying a “paper constellation” and laid-in program leaflet listing performances by Misja Mengelberg, Dick Raaijmakers, Jaap Spek, Willem De Ridder, Rob Du Bois, Peter Schat, Louis Andriessen, Jan Boerman, and Ton Bruynel; several newspaper clippings; a typed statement about the MES by Jaap Spek; a typed sheet with event scores by Mengelberg; original program sheet and invitation card for the first MES performance held in February 1962 in Rotterdam; twelve original black and white performance photographs by W.H. Jansen from that performance; original hand-drawn sketches and scenarios made by De Ridder as guides for the show’s technical crew; an original floor plan by De Ridder for the second MES concert, held February 15, 1962 in Utrecht; and a poster for the last MES show, held as part of Flux Festival in Rotterdam in 1964, cut at top and bottom.

The Mood Engineering Society (MES) was founded in 1962 by Dutch anarchist and Fluxus artist Willem De Ridder, together with the composers Raaijmakers, Andriessen, Schat, and Mengelberg. The MES organized performances integrating music, theater, and visual arts following the lead of artists like John Cage and Nam June Paik. De Ridder was the best-known Fluxus member in the Netherlands, showing and selling Fluxus works in his gallery and associated shops and organizing Dutch Fluxus festivals. The large program included in this collection was designed by De Ridder as an interactive part of the show. As audience members attempted to read the program and turn the oversized pages, they would create noise and waves of motion.

A scarce collection of original photographs and documents by one of the Netherlands’ foremost members of the Fluxus movement. (51726)

[FEMALE FLUXUS ARTIST]

15 Knowles, Alison. Leone d’Oro. Verona: Edizioni Francesco Conz, [1978]. Square folio (40 × 40 cm). Cloth-bound hinged portfolio box with mounted paper band, contents loose as issued, containing colophon, cover page, and 17 silkscreen color prints on paper. Prints in very good condition, some minor abrasions, browning, aging, and wear to box. $6,000

According to the brief introduction to this suite of prints written by Knowles, the images in this group were made “by combining a label from an orange crate and shoes found burned on the shore of the Bay of Naples by Jasmine Ban. The label itself was found later on the same beach, while taking a walk on a Sunday morning. The photography of the shoes and shoe parts plus some found street items was done by myself. The parts of the label were selected, projected and drawn in. All the parts arrived to me by chance but from the same place.”

Alison Knowles was a core member of the avant-garde Fluxus movement, as well as the sole woman associated with Fluxus early on (she participated in the 1962 Wiesbaden performances). In later years, Knowles became known for her installations, event scores, performances, prints, and publications. In 2022, the Berkeley Art Museum and Pacific Film Archive hosted the first retrospective devoted to her work.

Edizioni Francesco Conz was started by Francesco Conz in 1972 with the purpose of publishing silk-screened editions and multiples from important avant-garde artists from the 20th century. Conz himself was a collector, leaving behind an archive of more than 3000 items from movements such as Fluxus, concrete poetry, Actionism, and Lettrism.

One of 40 copies (plus 5 AP), each sheet hand-numbered, titled ‘leone d’oro’, and signed in pencil by Knowles.

As of March 2022, this portfolio is not listed on OCLC. (51935)
16 Textile without Textile.

Galántai, György, editor. Budapest: Artpool, 1980. Quarto (31.5 × 22.5 cm). Original two-panel stiff brown card folder, silk-screened in dark brown to front and back. Loosely inserted, as issued, are fifty-three unbound sheets, mostly A4-sized, printed on various paper stock using methods including Xerox, silk screen, offset, and rubber stamping. Twenty-seven works are signed and numbered by the artists. Very good; light rubbing to folder; occasional very light handling wear to the contents on thin paper. $3,500

First Hungarian portfolio of assembled art, edited by György Galántai and Júlia Klaniczay of the Budapest-based Artpool Art Research Center, which was established in 1979 as an offshoot of Galántai’s Balatonboglár Chapel Studio, a gallery for East and Central European neo-avant-garde art. Artpool was intended as a complementary archive, research space, and media library showcasing international contemporary and avant-garde art movements and art forms, including artist’s books, stamp art, mail art, Fluxus, and visual poetry, and connecting artists from the rest of the world to Hungary (then still a repressive socialist state controlled by the Soviet Union).

The portfolio contains fifty-three sheets and features predominantly East European artists in the fields of conceptual art, performance art, stamp art, visual, and concrete poetry. The contributors were from West Germany, Great Britain, the Netherlands, Hungary, Italy, Romania, Poland, Switzerland, Belgium, the USA, and elsewhere, and included: Ra Anubis, Carl Canu, Sera Fin, John Furnival, Piet Fransen, Marc van Hoe, Gonzola, Anna Moore, Andrzej Wielgosz, Gino Gini, G. A. Cavellini, Vittore Baroni, Claudio di Scalzo, Ana Lupas, Marco Pachetti, Péter Fitz, György Galántai, Mária Doromby, Miklós Erdély, Viktor Benkó, János Sugár, Bán András, Judit Gink, Zoltán Lábas, Ágnes Szép, Károly Kelemen, Lőránt Méhes, István Nvari, Árpád F. Toth, László Herczeg, Gyula Pauer, and others.

Perneczky describes 54 sheets, but other examples have been noted as complete with 52 sheets. The present copy contains 53 sheets. The portfolio was issued in an unknown, but likewise small number. The box contains a rule book, a map, and wooden game pieces. The map consists of a sheet of thin white felt printed with a map of black and white squares, numbered 1 through 25 along the top edge and lettered A through T along the left-hand side. The box contains a rule book, a map, and wooden game pieces. The map consists of a sheet of thin white felt printed with a map of black and white squares, numbered 1 through 25 along the top edge and lettered A through T along the left-hand side. The map is divided into two territories across the middle, with each territory containing 2 arsenal squares, 3 fortress squares, and 9 mountain squares which block movement and sight lines. Each player gets 17 wooden pieces, one side natural-colored wood and the other black and white. The units are comprised of 9 infantry, 4 cavalry, and 1 each “artillerie à pied”, “artillerie à cheval”, “unité de transmission à pied”, and “unité de transmission à cheval”. Each player sets up their units in secret, and on their turn can move up to five units and issue one attack. The goal of the game is to either completely destroy the enemy or to conquer their two arsenals. No dice are used. Rather, combat is resolved using attack/defense ratios.

Territory and communication between the troops were equally important to Debord and to the game. Situationist scholar McKenzie Wark notes: “While military units move at given speeds per turn across the board, the lines of communication, so long as they are not broken, are instantaneous and direct. This ‘war’ can be fought as much on the plane of communication as that of extensible space… [the] concept of contemporary strategy is one that takes place in a doubled terrain: the first of spatial extensions and sequential time, a space of architecture and geography; the second of the simultaneous time of communication… Outside of the quantitative struggle between blocks of fighting units is a qualitative one, in which a force suddenly loses all its power when the enemy cuts off its communications” (McKenzie Wark, The Game of War: Debord as Strategist, Cabinet Magazine, Spring 2008).

In 1987, Debord and his wife, Alice Becker-Ho, published a book by the same name which contains a detailed account of a match between the two that illustrates the game. In 1991, Debord insisted that all of his unsold movies and books be destroyed, including copies of this game, and he committed suicide three years later.

The original game is scarce. As of July 2022, OCLC does not show any holdings of this edition. We can only trace the copy at the BnF, which is part of Guy Debord’s archive. (S2152)

Debord developed the idea for this game in the 1960s, after supposedly studying the war theories of Carl von Clausewitz, the nineteenth-century Prussian general and military theorist. In 1977, Debord started a small publishing company, “Les Jeux stratégiques et historiques”, with French film producer Gérard Lebovici. At the time, Lebovici had already founded a radical publishing house, Editions Champ Libre, which had published Debord along with Marx, Orwell, Omar Khayyam, Clausewitz, and others.

Le Jeu de la Guerre was the first game published by the two. A few initial prototypes were produced using metal pieces, before this first commercial edition was produced in an unknown, but likewise small number. The box contains a rule book, a map, and wooden game pieces. The map consists of a sheet of thin white felt printed with a map of black and white squares, numbered 1 through 25 along the top edge and lettered A through T along the left-hand side. The box contains a rule book, a map, and wooden game pieces. The map consists of a sheet of thin white felt printed with a map of black and white squares, numbered 1 through 25 along the top edge and lettered A through T along the left-hand side. The map is divided into two territories across the middle, with each territory containing 2 arsenal squares, 3 fortress squares, and 9 mountain squares which block movement and sight lines. Each player gets 17 wooden pieces, one side natural-colored wood and the other black and white. The units are comprised of 9 infantry, 4 cavalry, and 1 each “artillerie à pied”, “artillerie à cheval”, “unité de transmission à pied”, and “unité de transmission à cheval”. Each player sets up their units in secret, and on their turn can move up to five units and issue one attack. The goal of the game is to either completely destroy the enemy or to conquer their two arsenals. No dice are used. Rather, combat is resolved using attack/defense ratios.

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The original game is scarce. As of July 2022, OCLC does not show any holdings of this edition. We can only trace the copy at the BnF, which is part of Guy Debord’s archive. (S2152)
18 **Kazka pro lelek ta Pavlyka-mandrivnyka [A tale about storks and Pavlik the traveler].**


First edition of this profusely illustrated children’s book for Ukrainian children in the Displaced Persons (DP) community in South Germany, with text and illustrations by the author. The author, Ivan Bahrianyi (pseud. of Lozoviaha, 1906–1963), was a Ukrainian writer, publisher, and political activist. In the 1920s he studied for a time at the Kyiv Art Institute and began to publish poetry, but he was immediately subject to censorship restrictions and from 1932 he served a lengthy prison term for supposed anti-Soviet activities. During World War II, he joined the Ukrainian nationalist underground movement (UON), for which he authored patriotic songs and produced various propaganda materials. He was able to escape to Germany in 1945 and the post-war period found him in a DP camp, where he founded a political party and edited a Ukrainian newspaper. He died in Neu-Ulm, Bavaria.

With the printed addition on the title: “Podarunok malen’kym” (A gift for the little ones). Publisher’s large signet to rear wrapper.


As of October 2022, KVK, OCLC show five copies in North America. (52261)

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19 **Izhak-myrotvorets’: kazka [The hedgehog peacemaker: a fairy tale].**


First edition of this Ukrainian children’s book written and published for young readers in Ukrainian camps for Displaced Persons (DP) in post-war Germany and Austria. The book recounts a strange dream by two young children, who are carried away by plane to Africa and witness a feud in the animal kingdom, apparently a vague allegory on World War II, exile, and East-West politics. A second edition was published in 1953 (New York, A. Bilous). The author, Artem Sofronovych Orel (1897—1972), was a Ukrainian linguist, publisher, translator, journalist, and writer. He wrote for Ukrainian newspapers in Germany and self-published at least one other book for children as well as a dictionary before relocating to the United States. The artist, whose initials are Yu. K., is not credited.

With the printed censorship note prerequisite for most DP publications (“Lic. UNRRA Team 558” — sic!), indicating approval by the United Nations Relief and Rehabilitation Administration (UNRRA).

As of October 2022, KVK, OCLC show two copies, both in North America. (52268)

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20 **Ostanni dni Hitlera [The Last Days of Hitler].**


First and only Ukrainian edition of Trevor-Roper’s 1947 report on the circumstances of Hitler’s death and the last ten days of his life. The author (1914–2003) was commissioned by British Intelligence in Germany to create a definitive account incorporating the reports of German prisoners and files of American counterintelligence. Trevor-Roper went on to a university teaching career and authored numerous books on a variety of historical subjects, but also caused controversy with claims that Hitler was a systematic and original thinker and a political “genius.”

The present translation also reproduces a number of photographs included in the English edition, including the shot of Vyacheslav Molotov shaking hands with Rudolf Hess in Berlin. It was published by and for Ukrainian Displaced Persons (DP), stateless refugees in post-war Germany, in Augsburg, which was a main center of the Ukrainian diaspora. Such books, which included original works, political manifestos, and eyewitness accounts of WWII, were often printed in very small print runs and on highly brittle paper. They were issued under very difficult conditions, despite a lack of material resources, paper, and strict military censorship rules. (52273)

Rare mimeographed publication of drill instructions, with explanations of various commands and exercises, including drawings of U.P.A. soldiers in drill positions and various military formations and exercises. The book was originally printed by fighters of the Ukrainian Insurgent Army (Ukrains'ka povstans'ka armiia, or UPA) on Ukrainian territory considered to be occupied by Russian and Polish Bolshevik forces. It was most likely published by Ukrainian DPs (Displaced Persons) in Germany in the early months after WWII.

The Ukrainian Insurgent Army (Ukrain'ska Povstans'ka Armia, or UPA) was a nationalist paramilitary formation and later a partisan organization that developed out of a far-right section of the Organization of Ukrainian Nationalists under Stepan Bandera. Founded in 1942, it sought to fight against Soviet and Polish communist forces, as well as against the Nazi occupiers, even though it envisioned an independent Ukrainian state ideologically aligned with Hitler's Germany, on territory including parts of Ukraine, Russia, and Belarus. Beginning in 1944, cases of collaboration with the Germans against Poles and Soviet forces were increasingly common. The UPA remained active after the war, retreating to the Carpathian Mountains, from where it continued to combat the Polish People's Republic into the late 1940s. The publications of the UPA do not appear to have attracted much attention in English-language scholarship.

As of September 2022, KVK, OCLC show a sole copy, at Toronto. (52284)

22 Kolhosp tvaryn [Animal Farm: A Fairy Tale].


The important first printing of the Ukrainian translation of Orwell's Animal Farm, translated by the poet Ihor Shevchenko under the pseudonym Ivan Cherniatyns'kyi and prepared at Orwell's own urging. Shevchenko, a Displaced Person (DP) in post-war Germany, managed to find a copy of the recently published novella and contacted Orwell about a possible Ukrainian translation: “In April 1946, Shevchenko wrote to Orwell, now a mourning widower and single parent of an adopted baby, requesting authorisation to publish his Ukrainian translation. He described to Orwell how he had translated the book out loud to a transfixed audience of Ukrainian DPs and they had always been puzzled how the West could be so naive about the Soviet Union and wondered if anyone ‘knew the truth.’” (Andrea Chalupa, accessed at https://ukrainianinstitute.org.uk/george-orwell-and-the-ukrainian-refugees-the-untold-story-of-animal-farm/).

This edition also contains the only preface written by Orwell for his novella, an important essay that describes the text’s genesis, discussing the author’s experiences during the Spanish Civil War and his belief in “the negative influence of the Soviet myth upon the Western Socialist movement.” The overall print-run of the book — produced in the difficult conditions of DP publishing, with constant paper shortages and other logistical hurdles, is unknown. It has been suggested, however, that only approximately 2,000 copies were distributed among Ukrainian DPs, with another 1,500 to 5,000 copies confiscated by the American Military Command in Munich and turned over to Soviet authorities, who would have destroyed them as anti-Soviet propaganda. Shevchenko later co-founded the Harvard Ukrainian Institute.

A copy of Kolhosp Tvaryn with Shevchenko's own marginalia is held by Houghton Library. Copies in comparable condition are scarce. (51973)
as well as the building of VUFKU (All-Ukrainian Photo and Cinema Administration),
designed by Valerian Rykov, who also created the austere modernist re-design of the
Petrivtsi movie theater pictured in the album. Bauhaus inspired designs in the album
are mostly for worker housing, student dorms, and the children’s sanatorium buildings.

The album was published during a turning point for architecture in the Soviet Union,
when “formalist” design was becoming suspect. Many of the Constructivist designs in
the album, included as drawings, were apparently never built or were significantly re-de-
signed in later years, including the buildings of the Jewish Theater, the club building
of “Zhilokoopbud” and the striking Redens Club, later club of the Ministry of Internal
Affairs of Ukraine. Some of the completed buildings were destroyed all together, mak-
ing the images in the album rare records of the original designs. The introduction to
the album is by Vasyl Bystrukov, the head of the Kyiv city council (1932–1934), who was
arrested and shot in 1936.

As usual for the period, the colophon lists all persons involved in the design, typesetting,
and printing of the book. The photography is attributed to F. R. Petrov.

One of 1200 copies printed.

As of June 2022, KVK, OCLC show a single copy worldwide. (52089)

24 Keturi vėjai [The four winds], nos. 1–4 (all published). WITH: Keturių vėjų pranašas [The prophet of the four winds].

Kaunas-Klaipėda: self-published, 1922–1928. Quarto and folios (ca. 31.5 × 23.5
to × cm). Original pictorial and photo-illustrated wrappers; one issue tabloid for-
mat; 65, [7]; 8; 16; and 15, [5] pp., as well as 8 pp. (Keturių vėjų pranašas). With
striking typographic design throughout and occasional illustrations from photo-
graphs. Wrappers lightly worn; restoration to spines of two issues; issue no. 2 with
more major and visible paper restoration; overall still about very good. $20,000

Complete run of this important Lithuanian avant-garde journal (1924–1928), together
with an ephemeral publication (1922) that precedes the founding date of the group
behind it: the “Keturi vėjai” (“The Four Winds”) movement, a Futurist and Dadaist lit-
erary group active in Kaunas, which is the leading source of avant-garde tendencies in
Lithuanian interwar culture. One of the leaders of the group was Kazys Binkis (1893–
1942), one of the most skilled poets of the period. Beginning in 1920, he attended lec-
tures on literature, art, and philosophy in Berlin and became fascinated by German Ex-
pressionism. In 1922, he began to organize what he called “montage” events in Kaunas
– public readings and discussions of recent arts and literature – which quickly led to
the publication of Keturi Vėjai and the creation of the eponymous movement, which
also included Salys Šemerys, Juozas Tysliava, Teofilis Tilvytis, and numerous oth-
ers. The issues contain poetry, essays, and reviews by Butku Juze, Tysliava (“Rudeno
radiograma”), Petras Tarulis, Pranas Morkus, A. Simenas, Kazys Binkis, Juozas Žengė,
Augustas Gricius, as well as a translation of Tristan Tzara’s 1918 “Dada” manifesto.

The 1922 publication also included (“The prophet of the four winds”) serves as a kind
of manifesto of the group, with a long untitled text signed “The Curia of the Four Winds”
stating its aims:

“We young upstarts, naysayers and windbags go about our lives under the banner of New
Art... Forever new and forever young life in our timeless Beatrice. We have returned to her
the mirror of our spirit - may she rejoice. Let our Beatrice smile in its reflection; let her
hair be done, let her face be healed before it. To the murmur of the marketplace and the
clamor of the sleeping, we beat the drum of the great word and call on all who are young
in spirit to form one great army of the creators of the New Art!... Through art, the face of
the present will become our face... In the Bethlehem of art, a new generation of people
will be born. The dynamo machine of art will shine millions of spotlights on our twilight.
The Curia of the Four Winds.”

Two issues pictured in Jankevičiūtė, Lietuvos grafika (The Graphic Arts in Lithuania,
1918–1940), pp. 138–141.

Rare; as of May 2022, KVK and OCLC locate only a single holding of issues 1–3 at the Uni-
versity of Pennsylvania, which also holds a xeroxed reproduction of the 1922 publication.
(52041)

25 Geijutsu sensen [Art Front].

Rodchenko, Aleksandr, illustrator. Tokyo: Jitsugyō no Nihon Sha, 1926. Octavo (20.2 × 14.3
cm). Original pictorial wrappers reproducing a design by A. Rodchenko; 320 pp. Light over-
all wear and very light foxing; first and last leaf somewhat toned; still very good. $3,500

Scarcе single volume composed of translations into Japanese of works by Sergei Esenin,
Yevgeny Zamytin, Vladimir Lidin, Vladimir Mayakovsky (50 pages), Boris Pilniak, Lidia
Seifullina, Ilia Erenburg, and others. The volume concludes with a 28-page supplement that
contains a declaration published in the first issue of LEF, the print organ of the Left Front of
Arts, in March 1923, and which served as its manifesto. Each section is preceded by a black-
and-white portrait of the author, including that of Mayakovsky. The translator and compiler,
Keishi Oze (Ose, 1889–1952), had visited the Soviet Union in the 1920s and subsequently
published a wide-ranging overview of the politics, sociology, geography, and culture of the
new Soviet state.

The wrappers feature the cover of the second issue of LEF (Zhurnal levogo fronta iskusstva),
by Aleksandr Rodchenko.

As of October 2022, not in KVK, OCLC. (52396)
As of October 2022, KVK, OCLC show one copy in North America. (51819)

First Russian translation of one of the earliest works on the philosophy of cinema by the writer, journalist, and film critic Rudolf Harms (1901–1984). The introduction to this volume, by the philologist and cinema critic Stepan Mokul’skii, characterizes this work as one of the first to treat film as an academic topic, bringing this popular medium into the academic sphere. First published in 1926, the book was one of two titles written by Harms on the subject of film. His later works were historical biographies of figures such as Robert Koch, Paracelsus and Robespierre. Wrappper by the graphic artist Veniamin P. Belkin (1884–1951). Belkin studied art in turn of the century Moscow and Paris later taking part in exhibitions of Mir Iskusstva 1912–1916. During this time he also created illustrations for journals such as Apollon and Satirikon. Later a member of OZh (Obshchina khudozhnikov), a Leningrad art group which continued the traditions of Mir Iskusstva into the Soviet period.

As of October 2022, KVK, OCLC show two copies in North America. (51818)

First and only edition of this account of the American “movie city” Hollywood, one of two pamphlets authored by Ayn Rand (Alisa Rosenbaum) before leaving Russia for America in February of the same year and assuming her pseudonym. The other publication was a pamphlet on Pola Negri. Rand had taken a film-writing course in Leningrad and was enamored with the cinema. While ostensibly visiting her family in Chicago, she intended to stay in America and begin as a Hollywood film writer. Curiously, the text is written in a naively enthusiastic tone, which lists the technological marvels and the glamor of American stardom without the slightest critical distance. No wonder that B. Filippov’s preface adds the requisite ideological framing: Hollywood as an “agitprop” of capitalism, which exploits its workers and propagates a bourgeois class ideology.

The unusual photo-montage cover may be by Petr Galadzhev (1900–1971). Galadzhev studied at VKhUTEMAS perior to embarking on his career as an actor and cinematographer, creating avant-garde set designs and photomontage works until the mid-1920s, after which he devoted himself entirely to the stage and the cinema. He was a prolific creator especially of photomontage miniatures published in various performance and cinema papers and periodicals, and much of his work remains to be discovered anew.

As of August 2022, KVK, OCLC show four copies, all in North America. (52094)
Group of 68 small posters and program leaflets for silent film theaters across the Russian empire.

A sizable collection of 68 advertising programs for silent film theaters across the Russian empire, which captures the vibrant and changing film culture of pre-Revolutionary Russia. The playbills and poster advertisements for “elektricheskiy teatr” (electrical theater), also known as “elektrichka” and “illuzion”, range from the 1897 screening of “live sized” films “for men only” to 1915 star-driven dramas and action films featuring Asta Nielsen, Max Linder, Ivan Mosjojukine, and Vera Orlova. Some of the playbills are illustrated with film scenes, while others include librettos, order of programming, and information about musical accompaniment by famous musicians. An estimated 90% of films from this early period were destroyed due to overuse and high flammability of the material, making playbills such as these the rare remaining sources of information. Assembled from across the pre-revolutionary Russian empire, the playbills reflect the development of early cinema in the provinces such as Astrakhan, Harbin (modern day China), Irkutsk, Odessa (modern day Ukraine), Omsk, Oryol, Samara, Ufa, Ulianovsk, Yalta, Yekaterinburg, as well as in the capital, St. Petersburg.

The earliest advertisements in the collection center not on specific films but rather on the wonders of new technologies such as the French “Cinematograph” (1897), “Electro-teatr Pathé” (1907–1910), and the American “Bioscope” (1904). Many of the films are advertised as using the newest coloring methods, while others highlight technologies such as the “Chronomegafon” (1910), a short-lived apparatus which promised “live singing photography” with perfectly synchronized image and audio. Combining the curiosity of moving pictures with the wonder of burgeoning aviation, one flier in the collection advertises a Harbin screening of a film capturing the flight of Iakov Sedov-Serov over Harbin in 1911. Anticipating reality TV, “Aviatsiia v Kharbin” (Aviation in Harbin) promises that “persons who were present at the flights in Harbin will see themselves and their friends on screen.”

Changes in exhibition practices are also evident from the collection. The earliest screenings were held in public spaces designed for other purposes, with one flyer from 1908 advertising a screening in the building of the Omsk General Assembly. Most playbills in this collection were printed by the first regional theaters built explicitly for film, such as the Elektro-teatr Bol’shoi “Furor” in Ufa which opened in 1904, or Teatr-illiusion “Progress” which opened in Omsk in 1909. The later programs revolve around longer dramas, and include librettos, film reviews, and film stills, advertising foreign and domestic stars. Some fliers advertise film shows as fundraisers for sick children, or for veterans of the Russo-Japanese war. Films were also used for raising public health awareness (Cholera epidemic), education (Rontgen rays), delivering news (Pathé journal), and political propaganda (Royal family attends Omsk parade). The latest flyer in the collection advertises a documentary compiled of battle scenes of WWI from 1914–1916.

A striking group documenting the early fascination with the motion picture. For more on early cinema culture in the Russian Empire, see Yuri Tsivian, Early Cinema in Russia and Its Cultural Reception. (52358)
The first anthology of Polish concrete poetry, which accompanied the first comprehensive exhibition of concrete poetry in Wrocław in April 1978 at the Central Student Club (Wrocław University of Technology). The exhibition marked ten years of the development of concrete poetry in Wrocław (1967–1978), by then a major center of concretism and conceptualism in Polish art. Presentations by artists such as Zbigniew Makarewicz and Stanisław Dróżdż at the Mona Lisa Gallery in the late 1960s laid the foundations for the growth of concretism in Wrocław. Their works emphasized the visual dimension of language, implicitly critiquing the devaluation of language through sloganeering as well as linguistic ruptures of WWII. Further exhibitions at the Wrocław Kwartal Gallery, Zakład nad Fosą Gallery and Kalambur Student Theater enabled the growing interest in conceptual art and concrete poetry among a new generation of artists. This anthology features the work of 22 authors including Michał Bieganowski, Marianna Bocian, Stanisław Dróżdż, Stanisław, editor; Socjalistyczny Związek Studentów Polskich (Socialist Union of Polish Students), Poezja konkretna: wybór tekstów polskich oraz dokumentacja z lat 1967–1977 [Concrete poetry: a selection of Polish texts and documentation from 1967–1977]. Wrocław: [Politechnika Wrocławska], 1978. Oblong octavo (21 × 23 cm). Original decorative wrappers; 96 pp. Illustrations throughout. Very good. $750

As of October 2022, KVK, OCLC show three copies in North America. (52072)
journal Moskva. Both the censors and the editors severely cut the text, removing twelve percent. After Bulgakov’s widow agreed to provide access to the manuscript, typewritten copies of the excised passages began to circulate in samizdat, this being one of these modified copies.

The full, uncensored text appeared in a 1973 Soviet edition; researchers were first given access to the manuscript in 1987, and the most authoritative version was published in the five-volume 1990 edition. While typescript samizdat versions of Master and Margarita were produced throughout the 1970s and 80s, the present version would have circulated between 1966 and 1973, when the full text was still censored. An evocative object and an important document of this iconic novel’s complicated publishing history. (52279)

An influential neo-avant-garde pro-Fluxus volume of writing and collages by the Serbian and Yugoslav writer, translator and dissident Bora Ćosić (b.1932). Starting with his translation of the Russian futurists, Ćosić was one of the first to research historical avant-gardes in Yugoslavia, publishing first reprints of the Dadaist magazines Dada Tank and Dada Jazz. Ćosić also edited independent magazines throughout the 1960s for which he produced experimental writing. In 1969–1970 he published a mixed media magazine Rok which was “both an art magazine and a work of art”. Art historian Miško Šuvaković writes: “In the theoretical sense and in terms of concept, Rok was the pinnacle of the Belgrade neo-avant-garde, joining together, within the integral context of a magazine, experiments in literature, essay, poetry, painting, and music, referencing the international strategies of neo-Dada and Fluxus” (See Dubravka Djurčić and Miško Šuvaković eds. Impossible Histories: Historical Avant-Gardes, Neo-avant-gardes, and Post-avant-gardes in Yugoslavia, 1918-1991, p. 28). This volume, a foundational publication of the Ra group – etchings by Zykmund

Fysiognomie [Physiognomies]. A portfolio of seven hand-colored linocut prints.


This copy of Hofman’s rare cubist graphic sequence features early, bold, high-contrast prints and strong, luminous coloration. Due to his versatility, Hofman, along with Josef Capek and Bedřich Feuerstein, is considered not only a key figure of Czech Cubism, but also a pioneer of the Czech avant-garde around “Devětsil”, who strove to unite the different genres. While he appears here as a graphic artist, he is known today primarily as an architect, furniture designer, and stage designer; he was also a painter and essayist. Not only his architectural designs — most of which were not realized — attracted much attention, also abroad, for example in Walden’s journal “Der Sturm”, but also his early graphic works. Thus, there were far-reaching debates about his graphic series on Dostoyevsky, which appeared in 1917. After a positively received exhibition of the drawings in the bookshop and print room of the art publisher Jan Štenc, a scandal erupted when Hofman submitted these expressionist-cubist drawings to another exhibition, this time at the highly esteemed Mánes Gallery. The conservative jury unanimously rejected the drawings for being merely experimental, prompting critic Václav Nebeský, in an article entitled “Literariness or Experiment?”, to attack their theoretical incompetence and to point out that the drawings had received an enthusiastic response among writers and literary critics. It was Alois Wachsmann, an artist from the up-and-coming generation and a member of the avant-garde group Devětsil, who defended the new art, praising Hofman’s apparent isolation from contemporary influences coming to Bohemia from, among other places, France.

The portfolio contains the following linocut prints: “Madonna”, “Kristus”, “Modlící se dívka”, “Plačicí žena”, “Kajícnice”, “Slepy hoch”, “Utopenec.”

This is copy 9c of an unspecified print run. All seven leaves are hand-numbered in pencil, as issued.

As of October 2022, KVK, OCLC only four copies in North America. (52090)
First publication by the Czech surrealist Skupina Ra (Ra Group). The group's roots go back to the 1930s, but given the Nazi occupants’ view of surrealism as a "degenerate art", its members were unable to publish during World War II. Unsurprisingly, 1945 thus saw a burst of activity, leading to the official creation of the group, which also included Josef Istler, Miloš Kořeček, Bohdan Lacina, Vilém Reichmann, and Václav Tikal. During Husák’s Normalization regime of the 1970s, many of the artists would once again run afoul of the official state aesthetics.

With three etchings by Václav Zykmund, a founding member of the group, as well as a linocut by Bohdan Lacina, who was also responsible for the overall design and typography. Translated by D. Šubert and Zykmund.

Published with an overall print run of 400 copies, this being one of 50 numbered and signed presentation copies featuring the original etchings by Zykmund, a frontis and two other plates.

As of September 2022, KVK and OCLC show three copies worldwide, of which only one, at the Smithsonian, is one of the 50 limited copies. A copy of the preferential print run is also held by the Breton museum; it was gifted to the writer by Zykmund himself.

The work was reprinted in: Michal Bauer, ed., Automatická madona: antologie Skupiny Ra (2012), p.76–95 (with wrapper and two etchings reproduced). (52099)

37 Tömegek az új vashidakon [Crowds on the new iron bridges].


First edition of this collection of poems by Ervin Ember (1902–1974). Poems by him appeared for the first time in Kassák’s avant-garde journal “Ma”. The anonymously designed cover of the present book, with its red square, black dot and bars, is entirely in the tradition of “MA” constructivism as it was shaped by Kassák and Bortnyik as well as the two Bauhaus members Molnár and Moholy-Nagy. The color contrast between black, white, and red, as well as the form contrast between the elementary basic surfaces, stood paradigmatically for the New Typography at the end of the twenties. And Tschichold considered the red square to be symbol of elementary design par excellence (See Heidrun Schröder-Kehler, Neue Typographie, in: Wechselwirkungen: Ungarische Avantgarde in der Weimarer Republik, Marburg 1986, pp. 388–419.)

As of October 2022, not in KVK, OCLC. (52091)

38 Drei Märchen: zum Besten der Kriegsgefangenen im Lager Bando (Japan) in Schablonen-Druck gedruckt und gebunden [Three fairy tales: printed using wax-stencils for the benefit of prisoners of war at Camp Bando].

Behr, E. and Gustav Möller, illustrator. Bandō, Japan: Lagerdruckerei, 1918. Small quarto (26 × 19 cm). Original lithographed cloth; 79 pp. of mimeographed hand-written text to rectos and versos; [8] leaves of chromolithograph illustrations throughout, as well as an additional 3 color initials and 5 vignettes; lithographed endpapers. About very good; boards lightly rubbed at edges; foxing and discoloration to boards; owner annotation to front pastedown; two illustrations with additional coloration by a child owner. $1,750

Rare children’s book printed by inmates of the POW camp for German soldiers at Bandō, Japan. The present is the second edition, stated to have been a run of 1100 copies (“5. bis 16. Hundert”), although the first edition (printed in 1917) is not known to be held by any institutions.

The Bandō camp was created in April 1917 to house nearly one thousand German and Austro-Hungarian troops, who had been arrested following the successful occupation of Tsingtao, previously under German administration. One of twelve such camps, Bandō was known for its relatively liberal rules and a lack of physical abuse, as well as the opportunities for engaging in athletics, trade and industry. Both due to the lax governance and the presence of many highly skilled professionals among the prisoners, the camp resembled a small town where many goods and services were available, as well as opportunities for further professional training and education. The camp also boasted its own lithographic printer as well as the camp printing shop that utilized mimeography to print ephemera for daily use, technical drawings, books, including children’s books, as well as news bulletins and a camp journal (Die Baracke). The camp was closed in December 1919 and most of the inmates returned to Germany, though some remained in the region, where they had been able to establish close ties even during the camps’ existence. A fascinating relic of this unique prisoner camp culture in the Far East.

As of October 2026, KVK and OCLC show only one copy in North America. (51388)

[d’Astier de la Vigerie, Emmanuel, editor]. [France: Editions de Libération, September 1943–March 1944. Octavos (18.3 × 13.8 to 19.8 × 14.3 cm). Original printed wrappers; 60, [2]; 43, [2]; [74]; and 39 pp. Housed in recent morocco-backed folder and slipcase by Devauchelle, with title to spine; light overall wear and foxing; front wrapper of first issue beginning to detach; text evenly toned and somewhat brittle; two volumes uncut and unopened; overall still very good. $2,500

Rare complete run of this journal of literature and social thought published by the French Resistance during the German occupation. The third volume was confiscated in proof state and only a handful of uncorrected copies were issued. The journal proudly proclaims the independence of French thought and condemns certain writers (Chardonne, Morand, Montherlant, Giono, and others) for their compromises with the regime. The issues feature contributions (mostly under pseudonyms) of Marcel Abrah- am, Louis Aragon, Claude Aveline, Albert Camus, Jean Cassou, Paul Eluard, Georges Friedmann, Jean Guéhenno, Pierre Jean Jouve (under his actual name), Louis Martin-Chaufler, Maurice Noel, Jean Paulhan, Pierre Séghers, and others. The first issue, dated September 1943, contains the first printing of the “Chant des Partisans” (Song of the Partisans), the tune that served as a rallying cry in the struggle for liberation. Written by Anna Marly in London, it was broadcast on the BBC and its lyrics were smuggled to Paris by plane in 1943. It became so popular among the Resistance and the population at large, that it was for some time a kind of unofficial “Marseillaise.”

The journal was affiliated with the Libération-sud (“Liberation-South”) Resistance group, which also issued the newspaper Libération. Libération-sud had been founded by the poet and journalist Emmanuel d’Astier (1900–1969) in 1940. The present group constitutes the complete run of the Paris edition. Various versions of individual issues were also printed in London and Algiers.

Cariguel, Panorama des revues littéraires sous l’occupation, p. 407. Destribats 436 (only two issues). (52143)


Some of the primary contributors to the Nouvelle série of Les Pages include Leanne Leuba, Edmond Blanguernon, Henri Daguerrche, Jean Marquet, René Crayssac, Eugène Pujarniscle, E. Defert, Albert Puech, Maurice Koch, J.-B. Saumont, Paul Munier, Alfred Meynard, Antonin Baudenne, Maurice Verdeille, George Groslier, Jules Castier, Jeanne Duclos-Salesses, 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, Nguyen-Chuc, and others. One hors-texte illustration is missing from the set, from Année 4, No. 8.

As of October 2022, OCLC locates two holdings of La Plume Indochinoise in United States libraries, and no holdings of either series of La Pages Indochinoises. (52111)
finally King Ludwig I of Bavaria in 1846–1848, though the actual nature of these affairs remains subject to speculation. The King made her a citizen of Bavaria, giving her the title Countess of Landsfeld in 1847. Her personal and political influence on Ludwig I caused a growing scandal, igniting a revolution in March 1848 which eventually forced the King to abdicate and Montez to flee Bavaria. After a brief period in Switzerland and England, from 1852 she lived primarily in the United States, in her California residence, and later in New York City. Toward the end of her life, Montez was said to have dedicated herself to care work in an asylum for “fallen women.” In 1860 she suffered a stroke and died six months later at the age of 39.

Arguably the first reality star, Montez carefully curated her own image throughout her life, taking less care in presenting the truth than in arousing interest. Her persona almost immediately became the subject of numerous biographies and autobiographies, some forged, all imprecise. Seven of these were included in Hugo Hayn’s infamous Bibliotheca Germanorum Erotica, a bibliography of German erotic literature first published in 1875. After the events in Munich, Montez toured across Europe and North America with “Lola in Bavaria,” a vaudeville show in which she played herself, reenacting her own life and famous affairs for audiences in 1851–1855. Max Ophul’s 1955 film Lola Montez highlights the tragedy of Montez as she is both liberated by the fictional persona she created and prisoner to it. Montez also delivered lectures about her life, her political and religious views, expressing impatience with contemporary women’s rights movements (too slow) and the Catholic church (too old fashioned). Although Montez denied being a feminist, her outcast position allowed her to speak freely, which she did in her 1858 “Hints to a Gentleman on the Art of Fascinating,” part make-up manual and part feminist-inflected satire on the vanity and poor manners of men. Her persona has also sparked many artists’ imaginations and continues to live on in the world of art. Henrich Heine mentions Montez in his poetry. Marlene Dietrich played her on screen in the 1930 film The Blue Angel. Salvador Dalí designed costumes and stage sets for Bacchanale, a 1939 Ballet about Montez. In 1937, Alban Berg created the unfinished opera Lulu, based on Frank Wedekind’s 1913 play by the same name. Last but not least, Vladimir Nabokov’s 1956 novel Lolita is also a reference to her name and erotic pull.

The collection comprises forty-two items and presents a variety of genres, including broadsides both informational and satirical, photographs and engravings, various pamphlets, memoirs, lectures, political tracts, and satirical works written by or about Lola Montez, as well as the dancer’s autograph. The materials also reflect mainstream attitudes about women and the challenge Montez’ persona posed to the conventions of the time. As she aptly put it in the introduction to her Lectures, “At any rate, such is the social and moral fabric of the world, that woman must be content with an exceedingly narrow sphere of action, or she must take the worst consequences of daring to be an innovator and a heretic.”

Most of the items are not, or barely, represented in North American institutions. The only known collection of Montez-related materials is the Bruce Seymour archive, now housed at Berkeley’s Bancroft library. (51306)
1871; a letter by Simon Mayer, member of the Commune and sentenced to death for participating in the assassination of generals Lecomte and C. Thomas; a photograph of Charles Lullier, an important Commune activist who was sentenced to lifelong forced labor in Panama, signed and inscribed to Flor O’Squarr; hand-written note by Gaston Da Costa (1850–1909), a young Communnard who served as deputy to Raoul Rigault, head of police; a hand-written note (signature illegible) concerning the Belgian writer Flor O’Squarr (not labeled); and five additional documents, which were never affixed to leaves: a) handwritten “carte pneumatique” by noted feminist and revolutionary Paule Mink (born Adele Paulina Mekarska, 1839–1901), written shortly before her death, regretting her inability to attend a reunion of former Communards; b) an undated invitation for one Réunion de la Fraction Révolutionnaire Radicale de la Commune de Paris, evidently sent to Benoit Malon (1841–1893), noted member of the Commune; c) hand-written letter to Benoit Malon by E. Teulière on behalf of the Commune de Paris, Commission du Travail; d) hand-written letter by H. Geremy, “ex membre de la commune de Paris”; and e) hand-written letter by known Commune member and suspected Petroleuse Madame Régère to her son, dated August 21.

Provenance: given the repeated mention of, and inscriptions to Flor O’Squarr (in some cases, his name is simply written on unrelated documents), we suspect that the album may have been compiled by Flor O’Squarr (real name Joseph Charles Flor), a Belgian journalist who was permitted to move throughout Paris and later authored at least one book about the period. (51668)

[“FOU SCIENTIFIQUE” — A MAD SCIENTIST’S ARGUMENT WITH NEWTON]


A complete run in 11 issues of this curious scientific and literary periodical, issued by René Pradel as a place to record his eccentric scientific hypotheses, with topics including the “fiction” of gravitational force, the gyroscope and Foucault’s pendulum, gravity’s relationship with nature, the phenomenon of the tippe top, vortices, and retrograde rotation. Illustrated throughout with diagrams and sketches, including a number of striking full-page drawings. Pradel was originally a watchmaker from the town of Sarcelles, who wanted to abolish Newton’s idea of gravitational force and convince the world of his new ideas. The ideas presented here are often radical and sometimes at odds with accepted scientific theory.

Rare; as of October 2021, KVK, OCLC locate a single holding at the BnF, and just one in North America. (51681)