Caricature, Satire, Comics
Image on cover: 4. (Armenian Satirical Journal, Critical of Ottoman Turkey) - Yeritsian, A. and A. Atanasian, editors. Խաթաբալա, e.g. Khatabala [Trouble], complete runs for 1907 (nos. 1-50) and 1912 (nos. 1-50).


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Many scholars consider *Der Liebe Augustin* and *Ver Sacrum* to be the two most important Jugendstil periodicals published in Vienna, although the former is far scarcer and less well-known. Beginning with issue six, the journal was edited by Gustav Meyrink, at which time it took on its characteristic look and feel. Meyrink later published "The Golem", a highly regarded and popular work; the present work also reflects his taste for the occult and the grotesque. Meyrink was able to assemble a brilliant roster of contributors; in addition to the visual artists mentioned above, literary contributors include Max Brod, R. M. Rilke, Stefan Zweig, Paul Busson, Peter Altenberg, Arno Holz, Erich Mühsam, et al. Also included were translations of works by Strindberg, Verhaeren, and Verlaine. Envisioned as a competitor to Simplicissimus, it did not enjoy the success of its competition; due to financial difficulties the journal was suspended after 24 issues.

"*Der Liebe Augustin" was also one of very few Viennese journals to feature caricatures, an art form not widely spread in Austria. It further contains contributions by lesser known female artists, including Fanny Harlfinger-Zakucka (1873–1954) and Minka Podhajská (1881–1963), a student at the Wiener Werkstätte and later a prominent toy designer. The two belong to a little-known generation of female students who, although they played a considerable role in the Vienna Secession, have been largely forgotten. Both studied at the Kunstgewerbeschule and published work in the leading journals of the movement, Ver Sacrum and Die Fläche. Podhajská also designed toys for the Wiener Werkstätte. After relocating to Prague in 1919, she co-founded the Czech Female Artists Association in 1921 and in the following years organized exhibitions both in Prague and Paris. Others, such as Berta Tragan, Marianne Adler, and Leontine Maneles also appear to be little known despite contributing to leading periodicals of the day.

As of February 2021, WorldCat locates only five runs in North American libraries. A very good copy.


Nearly complete run of the most important German carnaval 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 also 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 the repressive and feudalist 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 press, equality before the law, equal treatment for Jews, and other liberties. In 1848, the journal was shuttered by the censors. After the failed German Revolution of 1848, the journal remained prohibited for a decade; only beginning 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 incorporating figures such as Till Eulenspiegel and other historically famous “fools.” Throughout, the journal’s title is spelled using 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 containing several issues, all of which were printed during each year’s 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. Pages 123–136 of volume six have been accidentally bound between pages 14 and 15 of volume four. KVK and OCLC only trace two complete holdings worldwide, at Staatsbibliothek zu Berlin and Stadtbibliothek Mainz, and show no copies in North America. References: A. M. Keim, Ludwig Kalisch: Karneval und Revolution (2003).

3. Adam, Albert. Tribulations Parisiennes et Campagnardes. Collection of mostly equestrian-themed caricatures, 32 pp., lithographed by the Parisian firm Godard, and depicting a variety of incidents such as a dog cart running in front of a horse-drawn buggy, a racehorse stopping short and nearly launching its rider into a marsh, a horse leaping over a group having a picnic, and a bull headbutting an artist into a ravine. A few leaves trimmed slightly, affecting page numbers, extremely minor soiling. Slim 4to. Modern navy blue 3/4 morocco with marbled boards, red gilt spine label. Very slight rubbing or scuffing, some uneven fading or sunning to leather. Paris (Hautecoeur Frères) n.d. (circa 1850). (50400) $3,000

Albert Adam published a number of collections of humorous caricatures during his career, but is perhaps best known for his views of Paris burning during the Paris Commune of 1871 and his Napoleonic scenes. He got his start working with his father, caricaturist and lithographer Jean Victor Adam, who he often assisted with his commissions. Quite scarce; as of November 2019, WorldCat locates just five holdings of this title in North American institutions.

4. (Armenian Satirical Journal, Critical of Ottoman Turkey) - Yeritsian, A. and A. Atanasian, editors. Խաթաբալա, e.g. Khatabala [Trouble], complete runs for 1907 (nos. 1-50) and 1912 (nos. 1-50). Tbilisi, 1906-1916, 1922, 1925-1926. Large quartos (34.5 × 27 cm). Contemporaneous maroon and blue cloth, with title embossed to boards; 474 and 599 pp. per issue. About very good; one volume with recent repair to hinge, some wear to spine. (51212) $7,500

Two very rare complete yearly runs of the important Armenian satirical weekly published in Tbilisi, Georgia. The journal harshly condemned the anti-Armenian policy of Ottoman Turkey and championed the friendship of the peoples of Transcaucasia. It contained frequent responses to international events, and traces the liberation struggle of the peoples of the Balkans and the East.
Among the contributors were G. Bashinjaghyan, G. Grensky, G. Yeritsyani, A. Mircyoyan, G. Rotter (illustrator), M. Bagratuni, K. Melik’-Shahnazaryan, G. Levonyan, Hovhannes Tumanyan (1869-1923, considered the Armenian national poet), Avetik’-Isahakyan (1875-1957, a well-known Armenian poet), M. Arazin, Step’an Zoryan. A number of the illustrations were also by Oskar Schmerling (1876-1938), the Georgian painter and graphic artist of German origin, who taught Lado Gudiashvili and other leading modernist artists.

A visually stunning, extremely rich source on the life of Armenians in early twentieth-century Tiflis, Constantinople, and beyond, and an important response to the repressive anti-Armenian policies of the Ottoman Empire and, in later years, the Genocide. As of February 2021, KVK and OCLC only show partial runs at the LOC and a California library.


Martin Sharp, Richard Neville, and Richard Walsh rose to prominence in Australia in the 1960s after they founded the famous magazine, Oz. They were twice charged with printing an obscene publication and provoked much controversy. Sharp was best-known for the psychedelic posters and album covers he designed for musicians, including Jimi Hendrix, Bob Dylan, and Cream. Very scarce; although quite common in Australia, as of February 2017, WorldCat locates only one incomplete holding in North America.

6. (Australian Counterculture) - Oz. No. 1 (April 1963) through No. 41 (February 1969) (all published). A complete run in 41 issues of the irreverent Australian counterculture journal, under the editorial direction of Richard Neville with Peter Grose, Dean Letcher, Martin Sharp, and Richard Walsh, containing stories related to topics including abortion, chastity, censorship, homosexuality, police brutality, organized crime, the Vietnam War, religion, domestic and international politics, film, and literature, together with information on the social scene in Sydney, cultural calendars, letters, cartoons, poetry, crossword puzzles, and satire and humor. Illustrated throughout. Some scattered pen or pencil notations, minor soiling. 4to. Orig. illustrated wrpps. Sydney 1963-1969. (48578) $12,000

The first issue of Oz came out on April Fools’ Day 1963, and was an immediate sensation, selling 6,000 copies by lunchtime. Although Oz was first published in
Sydney, a second, better-known version appeared in London from 1967 to 1973, also founded by Richard Neville. While the Australian version was more satirical in nature, the British version was more psychedelic and in-tune with the hippie culture in London at the time. However, both versions were the subject of obscenity trials during their publications, with the Australian version being cited twice and the British version cited once, very famously, in what was at the time the longest obscenity trial in British legal history. The Sydney publication is very scarce; as of September 2016, WorldCat locates only 4 holdings in North America.

7. (Comics) - Amazing Dope Tales, Vol. I, No. 1 (n.d., 1967) (all published?). 24 pp. comic book, comprising the first edition of the first and likely only issue of the landmark comic which ranks as one of the earliest Counter-culture comic books (preceding Zap), containing a comic strip about the use of psychedelic drugs written by Greg Shaw, with artwork by Geoff Evans. 4to. Original self-wrpps., some very light soiling and handling wear, library stamps to front cover. San Francisco (G. Shaw) 1987. (51151) $375

During the course of this comic, the protagonist, Walter Echo, meets a chimpanzee named Bamboo Papers. With Bamboo, Walter starts experimenting with drugs including marijuana, heroin, and LSD, and subsequently hallucinates. The end of this comic reads, "Will our hero make it? Don’t miss the next issue of Amazing Dope Tales! Including the origin of Bamboo Papers!" However, there is no indication that a second issue was ever published. Publication information was obtained from J. Kennedy’s Official Underground and Newave Comix Price Guide. This issue is one of two known states, one with the leaves bound out of order. As of December 2020, OCLC locates five holdings in North American libraries.


The first book on Russian, and especially Soviet, political caricatures to appear in the Czech Republic. It was issued as part of the famous series "Knihovna levé fronty" ("The Left Front Library"), which was issued by the eponymous group of leftist artists and intellectuals, which took the place of the earlier Devětsil group around Karel Teige, Jaroslav Seifert, S. K. Neumann and others. Features samples of works by the leading Soviet caricaturists Deni, Boris Efimov, Mikhail Cheremnykh, D. Moor, V. Vasil’ev, and others. With a preface by the translator, Lubomír Linhart (1906-1980), a film and photography critic who served as the speaker of the Film-foto group of the Left Front in the 1930s. Design and typography by Karel Poličanský, an architect and book designer who used the pseudonym Jiří Friml. Outside the Czech Republic, KVK and OCLC only locate copies at IISG and Oxford, with none in North America.

9. (French Satirical Journal - Only Held by the BNF) - Rojeas, Henri, editor. Thermidor: hebdomadaire illustrée [Thermidor: an illustrated weekly], nos. 1-160 (all published). Lyon: Henri Rojeas, 1901-1904. Folio (50 × 34 cm). Contemporary half calf with gilt-stamped title to spine; 2 leaves (4 pp.) per issue. Boards rubbed and scuffed, with some wear to leather spine; the first two issues with old creases and some fraying to edges; occasional light stains; overall about very good. (51191) $6,000
Complete run of the very scarce satirical journal published in Lyon from June 22, 1901 until July 9, 1904. Nearly every first page with a large-format black-and-white caricature, and numerous additional drawings and caricatures throughout. The authors appear to have used pseudonyms, such as PSST, Un qui paie, et cetera). We were unable to locate further information on the editor, Henri Rojeas, of Lyon, a journalist and publisher who died in 1908.

As of January 2021, KVK and OCLC only show the holding at the BNF.

10. **(French Satirical Journal) - Le Barbare: Illusté Satyrique Hebdomadaire. No. 1 (25 October 1914) through No. 5 (22 November 1914) (all published).** A complete collection in 5 issues, 8 pp. each, of the scarce and extremely short-lived French satirical journal, featuring political caricatures and short works of prose and poetry, featuring illustrations from Leal da Camara, Ricardo Florès, Adolph Willette, Henri-Gabriel Ibels, Marcel Capy, Monterose, Benjamin Rabier, Radiguet, Paul Pigassou, and Ripart. Profusely illustrated throughout from drawings and photographs, and each issue with multiple large caricatures and/or political cartoons. Small folio. Original illustrated wrpps., each cover featuring a large two-color cartoon or caricature. Some slight dust-staining and minor soiling and toning, first issue with crease to lower left corner, overall very fine. Paris, 1914. (49021) $4,500

The introductory letter to the readers from 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 héroïques de ceux qui souffrent et qui vengeront l'insulte momentanée que nous inflige ce peuple de Vandales." Incredibly scarce; as of January 2019, WorldCat locates only a single holding in a North American institution.

11. **(Game) - Nouveau Loto Caricature.** Turn-of-the-century French comic bingo game comprised of twelve chromolithographed lotto cards of comical scenes in two sets of 6, each with six circular cut-out disks of characters' faces which are removed to reveal the bingo numbers beneath; a set of 72 wooden bingo numbers housed in a drawstring bag; and a set of twelve purple-painted wooden tokens. Small folio. Game housed in original wood and cardboard box with decorative paper covering and chromolithographed illustration to lid depicting a number of caricatured figures. Printed rules in French affixed to underside of box lid. Box approximately 11-1/8 x 14-1/2 x 1-3/4 inches. Overall good condition, some soiling and toning to box, maker's mark to cover abraded, one of the bingo cards missing one disk, some slight scattered foxing, particularly to rules. Possibly one face disk missing. Paris (Simonin-Cuny) n.d. (circa 1900). (50063) $3,000
A printed label affixed to the underside of the box lid gives instructions for how to play this comical bingo game, a popular style of game in the late 19th century. At the start of the game, the players are to remove the heads and faces of the characters on their cards, placing them into a pool. When a number is drawn that matches the number on a player's bingo card, they are given a random face from the pool to place in that space - and so a player may end up with a dog's head on a woman's body, a soldier's head on a cow, or something equally fanciful. The first player to complete their bingo card wins 2/3 of the jackpot, and the second player to complete their card wins the other third. A fun and fantastic edition of a popular turn-of-the-century game.

12. Ito, Chuta. _Ashura Cho_. 5 volumes (all published), containing very brief introductory text followed by altogether 500 plates, each consisting of a color woodcut caricature accompanied by textual commentary in a combination of letterpress and woodcut calligraphy, offering a bitter and ironic look at the politics and social scene of the World War I era, both in Japan and around the world. Some marginal staining in one volume. 4to. Each volume dec. boards, tie-bound in the Japanese manner, housed in individual boards portfolio. Tokyo (Kokusai Shuppansha) 1920-1921. (45787) $5,500

A fascinating work, with brilliant drawings by Ito, who was also a prominent architect and scholar responsible for numerous important books on Japanese architectural history. The "ashuras" of the title refer to the warrior gods of Indian religion condemned to constant strife. Through caricature and innuendo, and using the Indian gods as stand-ins for prominent figures, Ito skewers the political scene of the day and presents an anti-war perspective in reaction to the international horrors of the First World War.

13. _Jettatore_. _Semanario Ilustrado de Actualidades_. Year I, No. 1 (7 March 1907) through Year I, No. 17 (24 June 1907) (all published). A complete run in 17 issues of the rare Argentinian satirical literary magazine, under the editorial direction of Eduardo Lacasa, each issue approximately 32 pp. and containing photo essays, prose, poetry, cartoons, and caricatures, with contributions from an array of writers and artists including Nemesio Trejo, Chimosillo, Francisco Ortiga, Juan Pérez Zúñiga, Adolfo Poleró Escamilla, Leo Tolstoy, David Atwell, G. Pamplona y Serrano, Francisco Nebel, and many others. Profusely illustrated throughout with reproductions from photographs, drawings, and caricatures, many in color. Some toning throughout, chipping/edgewear, issue no. 5 with significant loss to front cover and first page. 8vo. Original colorful illustrated wrpps. Some soiling. Fragile, many issues with losses or repairs along spine or to edges of wrpps., a few issues with covers separated but present, some loose pages. Buenos Aires, 1907. (50357) $4,500

The colorful caricatures in Jettatore include politician and playwright Gregorio de Laferrére (author of the play Jettatore!), Dr. Pedro N. Arata, stage actor Emilio Thuillier, Dr. Hilarion Larguia, architect Joseph-Antoine Bouvard, and others. Incredibly scarce; as of November 2019, WorldCat locates only a single incomplete holding in a North American library.

14. Kukryniksy (Mikhail Kupriianov, Porfirii Krylov, and Nikolai Sokolov); Solomon Telingater, illustrator; Rossiiskaia Assotsiatsiia Proletarskikh Khudozhnikov. _Otchetnaia vystavka za 6 let: karikatura, politplakat, kniga, zhurnal, gazeta, zhivopis’, teatr_ [Retrospective exhibition of six years' work: caricature, political posters, books, journals, newspapers, painting, theater]. Moscow (Rossiiskaia Assotsiatsiia Proletarskikh Khudozhnikov) 1924. (50747) $5,500

We have a rare and complete copy of this remarkable exhibition catalogue, containing 69 pages and 40 color plates consisting of photographs and caricatures. It was published to celebrate the first six years of the ASSOCIATION OF PROLETARIAN ARTISTS. Illustrated woodcuts of scenes of daily life in Moscow and the country, workers and technicians, political figures, and the like. Some toning, some light browning, a few pages loose. Moscow, 1924. (50747) $5,500

A fine copy of this exhibition catalogue is scarce and even better, when complete. We have a complete copy, in fine condition. The catalogue is illustrated with numerous color plates, both photographs and caricatures, and is a fine example of early Soviet art.
newspapers, painting, theater]. Moscow: IZOGIZ (Agit-massovyi sektor), 1932. Octavo (26 × 17.5 cm). Original decorative wrappers; [16] pp., of these, eight pages are divided horizontally and freely moveable. Light wear to wrappers; lower right corner creased; still about very good. (P5279) $950

Catalog issued on the occasion of the first exhibition of work by the Kukryniksy art collective, an acronym drawing on the names of its three members: Kupriianov, Krylov and Nik. Sokolov. The exhibition was initiated by Maxim Gorky, who wrote the introductory essay, and held at Klub Federatsii Sovetskikh Pisatelei im. Maximka Gor’kogo. The exhibition showcased original drawings, sketches and illustrations from journals and papers, books, political posters and 'lubki', as well as other unique works and illustrations by individual artists. With a caricature of the artists by Aminadav Kan-evskii and a brief preface by B. Malkin. Also included is a strikingly designed layout of the exhibition and a brief biography of the artists. Book designer Solomon Telingater (1903-1969) created an innovative structure: the red stripe on the front and rear wrapper is incorporated into the mid-section of the book, with eight illustrated leaves horizontally divided with a gap, and a propagandistic quote by Mayakovsky visible beneath on the red "banner". Telingater also designed a striking exhibition poster in the form of a triangle. His goal was to transform the book into a maximally functional, but also playful medium, making use of innovative typography, montage, as well as other design elements in the constructivist manner. A close friend of El Lissitsky, Telingater further developed his colleague's forays into avant-garde book design, both in theory and practice. The Kukryniksy were an infamous trio of Soviet caricaturists and artists, perhaps best known for their bitingly satirical illustrations of German and other Fascist politicians during WWII. After meeting at VKhUTEMAS in the 1920s, the three would work in their customary manner throughout their career, producing countless caricatures, posters, and book illustrations; each member of the group would propose a sketch, then all three would elaborate the best one. One of 3000 copies. Getty 409. KVK, OCLC show copies at Staatsbibliothek zu Berlin, British Library, Getty, NYPL, Ohio State, and Watson Library.

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

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

Claire Moore was an American artist from New York who studied under Werner Drewes and at the Art Students League before working as a printmaker for the Federal Art Project under the New Deal. In 1936, she joined the Siqueiros Experimental Workshop, an art collective started by David Alfaro Siqueiros, as part of its "initial nucleus", along with Harold Lehman, Sande McCoy, Jackson Pollock, Luis Arenal, Antonio Pujol, and others. The goals of the Workshop were to "raise the standard of a true revolutionary art program", "to be a base for exploration of modern art techniques", and to "create art for the people". Moore's work has been exhibited or is in the collections of the Brooklyn Museum, the Museum of Modern Art, the Whitney, the Metropolitan Museum of Art, the New York Public Library, and the Library of Congress.

Moore had a long-running interest in book arts. She began making small books in the 1940s, and in the late 1960s founded the Children's Underground Press.

17. A **Paródia. Year 1, No. 1 (January 1900) through Year 8, No. 192 (June 1907)**, lacking altogether 24 intermittent issues. Altogether 167 issues (of 191 issues published in the complete run) bound in 4 volumes, each issue 8 pp., of the impressive early 20th century Portuguese satirical serial founded by Raphael Bordallo Pinheiro, each issue illustrated by Pinheiro and his son, Manuel Gustavo (1867-1920), almost all of the issues featuring a double-page caricature and two full-page illustrations or cartoons (many in vivid color) addressing topics ranging from local politics to international affairs. A few pp. with tears (most minor), some issues age darkened in margins, issue number one in its second edition. 4to. 3/4 leather and cloth. Lisbon (Candido Chaves) 1900-1907. (44563) $3,500

A very substantial collection (about seven-eighths of the total run) of a fascinating and strikingly illustrated satirical journal from turn-of-the-20th-century Lisbon. Following the absorption of A Comedia Portugueza in January of 1903, the title was changed to: Parodia, Comedia Portugueza. In 1905, it was further modified to: Parodia, Fundador Raphael Bordallo Pinheiro. Raphael Bordallo Pinheiro (1846-1905) was the most important 19th-century Portuguese caricaturist; a classically trained artist, he spent some time in Brazil and is one of the earliest Europeans to use speech bubbles in cartoons.

The following numbers are lacking. Vol. I: 18, 81, 90; Vol. II: 135, 148; Vol. III: 63, 64, 68, 70, 71, 72, 87, 89, 101, 107, 114, 121, 128, 143; Vol. IV: 172, 177, 180, 182, 183. Issue 107 was never published.

18. **(Polish Samizdat Comics Adaptation of 'Animal Farm')** - Orwell, George and Maciek Bialy and Karol Blue, editors and illustrators. Folwark zwierzce cy opracowali i narysowali Maciek Bialy, Karol Blue [Animal farm: adapted and illustrated by Maciek Bialy and Karol Blue]. [Warsaw]: Rekontra, [1985]. Small quarto (27 × 21 cm). Original staple-stitched pictorial wrappers with a large drawing, printed in green and black; 44 pp. Offset-reproduced drawn comics to rectos and versos. One page supplied by the artist, Maciek Bialy in original ink. Text detached from lower staple; else about very good. (50506) $1,200
First edition of this samizdat comic book edition, in Polish, of George Orwell’s Animal Farm, published by a small underground publishing house in Warsaw. Maciek Bialy and Karol Blue were the pseudonyms of Robert Śnieciński (Maciej) and Fernando Molina. Orwell’s political satire of the Soviet establishment was naturally banned in all Soviet bloc nations, but was tremendously popular with the Polish independent semi-clandestine publishing houses, which flourished in Poland starting in the mid-1970s. This copy is unique: due to a printing error, page eight remained blank. The artist recently reproduced the original illustrations and text by hand, in black ink (signed below). One of 1000 copies printed. Polish underground publications are scarce outside of Poland. As of January 2020, KVK and OCLC show four copies in North America.

19. *(Political Cartoon Artwork)* - Keys, Harry J., artist. **Original ink caricature drawing "Horst Case Lies" regarding the disappearance of Melvin Horst.** Columbus, Ohio, ca. 1929. Original pencil and ink drawing on thin card stock, measuring 15" × 12.5". Light overall wear; still about very good. (51229) $750

Original ink drawing by longtime Ohio newspaper cartoonist Harry J. Keys (born 1886), which depicts the Greek philosopher Diogenes trudging through mud. In the background, a road sign bears the names of the towns Orville and Wooster, and above is written the bold-lettered message "HORST CASE LIES," referring to the highly publicized trials about the 1928 disappearance of four-year-old Melvin Horst of Orville. Horst was never found and the case remains unsolved to this day. It came to stand as one of the earliest child abduction cases in the United States, the oldest unsolved case of its kind in Ohio, and one that, due to its enduring high profile in the local imagination and reputed links to organized crime, remarkably remains an open and active investigation.

Keys was staff cartoonist of the "Columbus Citizen" in the time following Horst’s abduction and the ensuing trial of a local bootlegger group convicted in 1929. Their conviction would be overturned due to faulty witness testimony. Keys later replaced Billy Ireland at the "Columbus Dispatch", taking over his vaunted Sunday comic strip "The Passing Show" after Ireland's death in 1935.

A striking drawing documenting a prominent Ohio criminal case. Two further original drawn caricatures are held by the Library of Congress.

20. *(Ship-Board Printed WWII Bulletin)* - **The Lejeune News. At Sea. Vol. I, No. 1 (24 April 1945) through Vol. I, No. 8 (1 May 1945) plus Souvenir Edition (undated) (all published).** A complete run in 9 issues, each issue approximately 4 pp., of a scarce newsletter printed on board the USS Lejeune as it transported a group of soldiers back to the United States, the issues containing such varied sections as war news, other world news, humor, events on board the ship, poetry, and baseball scores. Illustrated throughout with caricatures and cartoons from two soldier artists who are credited in the final issue, including known Canadian artist Robert S. Hyndman. Tall narrow 4to. Original stapled self-wrpps., some toning, edgewear, some small tears, and chipping to issues. USS Lejeune, Atlantic Ocean, 1945. (51171) $4,500
The USS Lejeune was a German cargo liner converted to a US Navy troop transport ship during WWII. From June 1944 through the end of the war, the ship made ten round-trip transatlantic crossings, and nine more were made in the months immediately following the war.

In the final issue of this newsletter, the "Souvenir Edition", printed for the soldiers to take off of the ship with them, a note from Lt. Col. Earl W. Shaw, Army Transportation Officer, reads, "We of the Army staff hope that you have enjoyed your trip across. Good food, a clean ship, and nice weather should prepare you for the glorious sensation of being home again. To the Army officer in charge of troops, Maj. Miller, his staff, and all officers and enlisted men who have faithfully performed their duties on this trip, we thank you for your fine work. We are most pleased with the excellent work done by our neighbors, the R.C.A.F. and the R.A.F. Your neatness, care of equipment, and fine cooperation has been a great satisfaction...It has been an honor to serve the officers and men who have given such fine service in World War II."

This rare newsletter documents how, even though soldiers were returning home, the war was very much still going on, with such headlines as "Four Berlin Districts Fall to Red Army", "Yanks Drive Back Japs on Okinawa", "Flash! Mussolini Slain", "Reichstag Building Seized in Berlin - Fall of Nazi Capitol Appears Imminent", and "U.S. 7th Troops Capture Dachau Death Camp".

The newsletter also includes some scattered caricature illustrations and, based on the masthead included in the souvenir issue and the signatures within some of the illustrations themselves, we can attribute at least a handful of them to Sgt. Robert Luchay, possibly of the Marine Corps, and Lt. Robert S. Hyndman of the Royal Canadian Air Force.

No information was found on Luchay, but Hyndman went on to have a 70-year career as a distinguished portrait and landscape artist in Ottawa. He had already attended art school prior to enlisting, and during the war served simultaneously as an Official Canadian War artist as well as a pilot of Spitfires on bombing runs over the English Channel as part of RCAF 411 Squadron, 126 Wing. He created 68 paintings during his appointment, including most of Canada’s senior military commanders and fighter aces. After the war, Hyndman began a successful career painting portraits and murals. His works are included in the collections of the Canadian War Museum, the Britannia Yacht Club, the Royal Military College of Canada, and the Beaverbrook War Art Collection. He also taught at the Banff School of Fine Arts, Elmwood School in Ottawa, and the Ottawa School of Art.

A fascinating relic, with entertaining illustrations from an important Canadian artist. Rare; as of February 2021, we could not locate any listings of this title on WorldCat.

According to 'A Cultural History of the Avant-Garde in the Nordic Countries 1950-1975' (Brill/Rodopi, 2016), the artists behind the publication of Puss "developed a brand of political satire that attacked establishment media and politics, and functioned as a self-critique of left-wing discourse...Characterized by an uninhibited satirical instinct that made the magazine a feisty antidote to hippie harmony-seeking and Scandinavian consensus culture, not only straight society with its plastic people, bourgeoisie and imperialists but also the reds, the bohemians and the hippies became targets in PUSS. With regard to visuality as well as editorial attitude, PUSS’s political satire was clearly not a transparent critique but an aesthetic one." Scarce; as of March 2020, WorldCat only locates two holdings of this journal in North American libraries.


A political caricature by an unknown artist promoting the rule of Jozef Pilsudski (1867-1935), the political leader of Poland in 1918-1922 and again as a de facto military dictator in 1926-1935. The pamphlet lampoons the political situation in Poland, making the Polish parliament look like a puppet show, with the representatives of the various parties shown clamoring and scattering rather than “governing”. The dignified figure of Marshall Pilsudski is depicted as the one bringing order. The accompanying text comments on the inability of the parliament to agree even on its own budget, with party politics rather than national interests taking center stage. “Today we can see how much a strong government can do, acting for the good of the country not embarrassed by party allegiances.” The closing lines encourage a vote for the “non-Party List no. 1” a list of “friends” of Jozef Pilsudski.

A hereditary nobleman, Pilsudski came into politics in 1880s through involvement with Narodnaia Volia, a Socialist revolutionary organization of the Russian Empire, later joining the Polish Socialist Party. In his role as the Polish head of state starting in 1918 he distanced himself from all parties, holding Polish independence and stability in the aftermath of WWI as his primary goal. With presidential role significantly limited by the parliament, and following the assassination of Poland’s first elected President, Gabriel Narutowicz, in 1922, he briefly distanced himself from politics, losing faith in the efficacy of democratic methods in Poland. He returned to political leadership of Poland through a military coup, retaining the position until his death in 1935.

As of February 2021, not in KVK, OCLC.


Rare complete run in four issues of the short-lived and irregularly published counter-culture serial from West Berlin, with content and presentation reflecting the radical sensibility of the time. The issues contain numerous articles and illustrations (cartoons, caricatures, and manipulated photographs) on APO politics, sex, drugs, revolution, and other issues relevant to the tumultuous year 1968. The first three issues appeared in 1968 and the fourth issue followed only in 1971. The periodical was an offshoot of the militant leftist journal "linkeck" published by
in 1967-1969 by the Linkeck Commune. Like "linkeck" it was still produced primarily via reproduced typescript, but it featured a larger, tabloid-style format and striking color wrapper designs. It was outspoken in its support for militant struggle and approved of the terrorist activities of the RAF and related groups, while also expressing approval of the Soviet invasion of Prague in August of 1968. Issue three reproduces a declaration by Baader, Ensslin, et al regarding the attacks on the Frankfurt department store in April 1968. Along with "linkeck" and "Radikalinski", the journal was one of the most radical organs of the anti-authoritarian, anarchist political left in West Berlin, and it greatly benefited from the fact that the German authorities had not yet begun policing such periodicals.

As of February 2021, KVK and OCLC show four holdings in North America, though most include only one or two issues and none contain the final fourth issue.