NEW YORK
INTERNATIONAL
ANTIQUARIAN
BOOK FAIR 2020
CATALOG
Bernett Penka Rare Books has been serving the needs of librarians, curators, and collectors of rare, unusual and scholarly books on art, architecture, and related fields for more than 75 years. We stock an ever-changing inventory of difficult to source books, serials, print portfolios, photographic albums, maps, guides, trade catalogs, architectural archives and other materials from antiquity to contemporary art. For an up-to-date selection of new and notable acquisitions, please visit our website at www.bernettpenka.com or contact us to schedule an appointment at your institution. And should you be in Boston, please give us a call or simply drop by the shop. We welcome visitors.

Bernett Penka Rare Books LLC
144 Lincoln Street
Boston, MA 02111
Tel.: +1 (617) 350-7778
info@bernettpenka.com
www.bernettpenka.com
Breer (1926–2011), known as the “kinetic poet of the avant-garde”, was renowned for his spearheading efforts in animation, utilizing both abstract as well as representational images throughout a career of over 50 years. He worked with the avant-garde movements of his time and was associated with high modernism, fluxus, pop, and other genres; he also explored color theories of Chevreul, Rood, et al. The present work, a whimsical composition using abstract and geometric shapes flowing into one another, was one of 12 “flip books” published in conjunction with the World Retrospective of Animation Cinema held in Montreal in 1967. As of September 2019, WorldCat locates only 6 copies of this publication in North American institutions. (50211)

According to our expert source, the work was inspired by Brus’ observation of his own daughter’s childhood and his experiences as a father. Executed the year after he ceased publication of the Schastrommel (Die Drossel) and returned to Austria from self-imposed exile in Berlin with his family, Gedankenrast (a pun combining the meanings “thoughts” and “Rast”, or respite) contrasts images of youthful innocence with its utmost rarity. Square folio. Images housed loose as issued in illus. White cardboard box screened in gold ink. N.p. (Berlin?) (Edition Hundertmark) 1977. Exemplar 13 of 15 copies signed and numbered by the artist. $6,500

According to our expert source, the work was inspired by Brus’ observation of his own daughter’s childhood and his experiences as a father. Executed the year after he ceased publication of the Schastrommel (Die Drossel) and returned to Austria from self-imposed exile in Berlin with his family, Gedankenrast (a pun combining the meanings “thinking” and “rest”, or respite) contrasts images of youthful innocence with a darkly meditative poem about destruction, loss and redemption in nature. Rare; as of February 2020, WorldCat does not locate the item in North America. (47409)

Mr. Knife Miss Fork

Crevel, René, Kay Boyle, and Max Ernst. Small 37 pp. volume, being a fragment of the novel Babylone by René Crevel, translated into English by Kay Boyle, and illustrated with nineteen original photograms by Max Ernst, produced in conjunction with Man Ray in his studio using photo-sensitive paper, each with caption in red ink on tissue guards. 12mo. Black boards with gilt decoration designed by Max Ernst. Paris (Black Sun Press) 1931. Limited edition of 255 copies. $15,000

Max Ernst was a pioneering figure of the Dada and Surrealist movements of the early 20th century. Counted among his many accomplishments is his collaboration with American artist Man Ray to develop the photogram, which is essentially a photograph produced without the need for a camera or lens. Man Ray used a similar process to create his Rayographs. The photograms in this book were made by combining textural rubbings and line drawings on sheets of thin translucent paper, and then using those sheets as negatives to create a reverse image on photosensitive paper. It must have been a very labor-intensive process, as each photogram was produced from an original work of art created by Ernst. (48562)

Il Montello. Quindicinale dei Soldati del Medio Piave.

No. 1 (20 September 1918) through No. 4 (1 November 1918). Three of only four issues (lacking no. 3). Each issue 8 pp. Rare Italian “trench-journal”, strikingly designed and illustrated by Mario Sironi and directed by Sironi and Massimo Bontempelli, advertised to the front of the first issue as being “gratis ai soldati del corpo d’armata” and published for the soldiers of the Medio Piave (VIII Armata) from September 1918 to the end of the war in November of that year. With illustrations and humorous cartoons aimed at soldiers with limited literacy, information on military struggles and tactics, and some nods to the Futurist staff and contributors of the journal, including an anonymous reprinting of “Sintesi futurista della guerra,” here retitled “Sintesi della guerra mondiale,” and a small advertisement in issue no. 2 to solicit subscriptions to Roma Futurista. Profusely illustrated throughout in full color. Some browning and toning, slight soiling, some repairs and restorations to nos. 1 and 4 but overall good to very good. Small folio. Original illustrated self-wrappers. Milan, 1918. $12,500

According to a recent scholar, Il Montello was “led by members of the Futurist movement” and “had Marinetti’s full support… Marinetti was involved with Il Montello from its inception: he contributed material to be published, he was sent 300 copies of the first issue to distribute, and he informed other Futurists of the new publication. The entire editorial team of the journal and the vast majority of its contributors were also Futurists… However, in spite of the heavy Futurist presence in the journal’s staff, Il Montello was never explicitly aligned with Futurism and virtually all traces of Futurism were erased from its pages” (see: Vanda Wilcox, ed., Italy in the Era of the Great War, 2012). (50211)
BRILL, 2018). As a state-funded newspaper for soldiers, Il Montello could not freely advertise its Futurist tendencies; instead, it is a perfect expression of “futurismo moderato” – Futurism moderated by the demands of the war, with the primary goal of the publication being to support troop morale at the front lines. A scarce relic reflecting an important intersection in Italy’s political and artistic history; as of January 2020, WorldCat locates only a single holding of just this first issue of a journal in a North American library. See also: Claudia Salaris, Riviste Futuriste: Collezione Echaurren Salaris, pp. 428–435. (50499)

[FUTURISM]

5 La Terra dei Vivi: Nuova Estetica del Paesaggio Italiano. Quindicinale di Turismo – Arte – Architettura.

No. 2 (25 Giugno 1933) through No. 7 (Ottobre 1933). 6 of 7 issues published (lacking the first issue, each issue 8 pp.) of the short-lived Futurist journal dedicated to the new aesthetic of the Italian landscape and exploring art, architecture, and tourism, under the editorial direction of important Futurist figure Fillia, covering varied topics including modern architecture within Italy and abroad, the machinery aesthetic, new developments within La Spezia, mural painting, Sant’Elia, urbanism, functional architecture, Boccioni, domestic architecture, mosaics, church architecture, and Masonite, with contributions from Fillia, F.T. Marinetti, Alberto Sartoris, Max Osbom, R.A. Righetti, L. Colombo, Ugo Failla, Cleta Salmojraghi, A.G. Bragaglia, Attilio Podestà, Ezio d’Errico, Vittorio Orazi, Dino Formentini, and others. Illustrated profusely throughout from drawings and photographs. Some slight scattered toning, a few small marginal tears, some small areas of loss or repaired tears along horizontal creases. Folio. Original self-wrappers. La Spezia (Casa d’Arte) 1933. $4,500

In 1933, F.T. Marinetti called La Spezia “La Terra dei Vivi,” underlining the city’s ability to renew and reinvent itself. Fillia (Luigi Colombo) helped to establish the Futurist movement in 1923, and quickly became the group’s leader and its principal theorist. He published a number of journals including Futurismo, Vetrina Futurista, La Città Futurista, Stile Futurista, and La Città Nuova, co-authored the “Manifesto of Futurist Cooking” with Marinetti, and designed the Futurist Pavilion at the 1928 International Exhibition in Turin. An excellent and scarce example from the height of the Futurist movement; as of August 2019, WorldCat locates only two holdings in North American institutions. (50124)

[EAST GERMAN SAMIZDAT GALLERY DOCUMENTATION]

6 Eigen+Art. WITH: Zwei Jahre Eigen+Art. Two volumes of original art and documentation.

Two volumes documenting the important non-conformist and experimental German art gallery founded in 1983 in Leipzig, each a limited edition comprising a smaller typescript catalog with photographs documenting exhibitions in the year covered, and two large cassette portfolios with original prints and photographs by East German artists who exhibited at the gallery, with 32 works total between the two sets, each work signed and numbered. Such circulation of unofficial art circulated outside the official publishing and censorship system of the GDR and was considered a subversive and essentially illicit activity.

Of the first volume, Lykke wrote, “Am 25.10.1986 besteht die Eigen+Art ein Jahr. Aus diesem Anlass wurde diese Mappe zusammengestellt. Sie beinhaltet Arbeiten, die Beleg sind für das Schaffen derer, die im Zeitraum vom 25. Oktober bis Oktober ’86 in der Eigen+Art ausgestellt haben.” The objective of the second set was similar. Among the artists included are Ingo Regel, Karin Wieckhorst, Michael Kunert, Micha Brendel, Klaus Elie, Thomas Florschütz, Dietrich Oltmanns, Wolfgang Lehmann, Detlef Schweiger, Roland Borchers, Volker Regel, Volker Baumgart, Dieter Ladewig, Andreas Hanske, Frank Müller, Angela Hampel, Carsten Nicolai, Jens Pfuhler, and others. Limited editions, numbered 17 of 25 and 10 of 20 copies respectively. Rare; as of May 2019, KVK and OCLC show only two North American holdings of works by Eigen+Art, but not the present works. (49076)

[FIRST PORTFOLIO OF COMPUTER-GENERATED ART]

7 Art Ex Machina: Six Original Computer Art Serigraphs.


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

In his introductory text, Moles writes, “The images of Knowlton, Nees and Nake, Barbaraíllo, Kawano and Mohr, disregarding their formal beauty, remain up to now milestones in the ‘field of the possible’, instances of application of a more general algorithm, theorems of existence for this field. They show that it is possible to go further in the art of fascination: if they seduce me, I know that each of them is the bearer of endless variations... they exemplify an art composed wholly of artefacts which follows ways much different from the traditional artistic imagery. Is the road of the arbitrary guided through perfect order? There is not a dot, a spot, a hue, which has not been taken into account, loaded into consciousness by the orderer of forms.” Scarce; as of December 2019, WorldCat locates only a single holding in a North American library. (50460)

8 Flächenschmuck

Moser, Koloman. Die Quelle, no. 3. Wien und Leipzig: Gerlach & Co., [1900–1902]. Quarto (25.5 × 30 cm). Oblong portfolio housing thirty chromolithographed plates, including title, with monochrome design to versos. The portfolio (often damaged or lacking entirely) only with the most minor wear and scratches; the plates very good or better. $22,500

One of the most desirable collection of patterns of the Wiener Moderne, Flächenschmuck was also one of very few publications designed by Kolo Moser independently. It was published as the third, and last, installment of the three-part series of graphic portfolios “Die Quelle” (The Spring), published by Martin Gerlach, and is considered to be the most accomplished of the three. All three were devoted to surface decoration, patterns (often damaged or lacking entirely) only with the most minor wear and scratches; the plates very good or better. $22,500

9 Il Cantastorie di Campari. Quinta Raccolta.

Munari, Bruno (illustrator) and Renato Simoni. Unpaginated collection (61 pp.) of 27 love poems by Simoni, each poem accompanied by a bright and colorful Futurist-inspired illustration by Bruno Munari, the volume as a whole published as a promotional book for the liqueur and aperitif producer, Campari. 4to. Original illustrated cardboard wrappers, metal spiral binding. Some very minor foxing and dust-staining, overall fine. Milano (Davide Campari & C.) 1932. No. 130 from a limited edition of 1000 $7,500

Bruno Munari was an Italian artist, designer, and inventor who worked variously in the fields of painting, sculpture, film, industrial design, and graphic design, within the movements of modernism, futurism, and concrete art. He joined the Second Italian Futurist movement, led by Filippo Tommaso Marinetti, in 1927. In 1932, Munari designed and illustrated the fifth volume in a series of promotional books for Campari. Each of his 27 bold and colorful Futurist-inspired vignettes illustrates a different love story written entirely in verse by Simoni. The resulting collaboration is one of the finest examples of early twentieth-century advertising and very scarce; as of December 2019, WorldCat locates only a single holding in a North American library. (50460)


Nolde, Emil. 2 vols., 241 pp. total continuously paginated, comprising Nolde’s autobiographical reminiscences of his time spent in New Guinea and the South Seas, his subsequent return to Germany, and his life during the first World War and the years immediately thereafter, the original manuscript typed up by Nolde’s wife, Ada, and mimeographed by Emil and Ada for private circulation among a small group of their friends, Vol. I with 53 tipped-in illustrations and two black-and-white photographs of native women, Vol. II with 35 tipped-in illustrations, the vast majority of the illustrations being reproductions of watercolors and drawings by Nolde. Some toning of the paper throughout, some scattered foxing most prominently to the blue pages to which the photographs and some other illustrations are mounted, very minor damp staining to a couple of pages of Vol. II and the last few pages of Vol. II. 4to. Original plain cardboard wrappers with woven cord ties., some soiling, staining, scuffing, and creasing particularly to wrpps. of Vol. I. N.p. (Seebüll, Germany?) [munari-designed promotional album for campari] n.d. (circa 1941). Limited edition of less than 50 copies. $15,000

In October 1913, Nolde and his wife Ada joined a government-sponsored expedition to German New Guinea, travelling by way of Siberia, Korea, Japan, China, and the Philippines. During the trip Nolde constantly drew and painted what he saw around him,
fascinated by the indigenous people’s close relationship with nature and the art of the non-European cultures he encountered. These volumes cover their trip to Russia, Asia, and the South Seas, along with the years that followed during and immediately after World War I, which they spent in the area of North Frisia in northern Germany. Each volume carries a handwritten dedication, probably written by Ada. The dedication in Volume I reads, “Euch Lieben dies Manuskript der großen Reise – ein später Weihnachtsgruß von Euren A. u. E. N.,” and the dedication in Volume II reads, “Herzlichst auch dieser zweite Teil, Eure A. und E. N.” A scarce pair of volumes from a vitally important Expressionist artist; as of February 2019, WorldCat locates only a single holding worldwide of the pair. (49023)

11 Interregnum

Grosz, George. 19 pp. introductory essay by John Dos Passos, followed by a suite of 64 black and white hand-struck lithographs depicting the interrogation and torture of political prisoners in concentration camps established after Adolf Hitler was appointed Reich chancellor. List of plates. Light edgewear and very minor soiling, Folio. Cloth-backed faux wood-grained boards publisher’s box, plates loose as issued, housed within newer custom clamshell box. Board edges with rubbing to edges, minor soiling, box with minor splits and possible minor prior repair work. New York (Black Sun Press) 1936. Limited edition, first printing, with faux-color lithograph signed by Grosz hinged to inside of front board. $30,000

In a 2013 article in Duke University’s New German Critique, James A. Van Dyke wrote of this portfolio: “Grosz’s drawings, compared with other representations of the camps in the mainstream press and by left-wing artists, are distinguished by their treatment of the masculinities of both the perpetrators and the victims. Gay Nazis, frequently evoked by the left-wing press in the early 1930s, abuse impotent antifascist intellectuals, incessantly ridiculed by Grosz in his letters. Thus the article concludes that the portfolio not only offered a mordant critique of Nazi brutality but also dismissed European civilization. Both Nazi perpetrators and their victims embodied perverse or abject masculinities that Grosz, who portrayed himself as a priapic heterosexual artist in the American landscape, rejected.” A short film based on the portfolio was nominated for an Academy Award for Best Documentary Short in 1960. Although the justification page states that the run was limited to 280 numbered copies and 20 lettered copies hors commerce, according to the Museum of Modern Art only approximately 42 total copies were issued. (48798)

12 Probedrucke von Otto Elsner, Buchdruckerei und Verlagsbuchhandlung.

Otto Elsner, Berlin. 1914. Presentation album promoting the work of the pioneering printing firm, including unpaginated (16 pp.) introductory text printed in blue, black, silver and white within elaborately ornamented borders, and 12 mounted samples of work by the firm, including publicity brochures, advertisements, pamphlets, stationery, and other items, most in striking colors, compositions and formats, with descriptions on decorative tissue guards. Folio. Orig. ornamental cloth, front cover a bit warped. Berlin n.d. (circa 1914). $8,500

A spectacular publication, reflecting the firm’s originality, creativity, and great attention to detail, presenting striking designs for publicity material, epitomizing later manifestations of Jugendstil aesthetics. (9838)

GAMES AND OBJECTS

[UNIQUE WWI HOSPITAL TRAIN DESIGN]

13 Bremer Lazaretzzüge, V1. - Z2. - No. 23. Unique World War I German Red Cross hospital train photograph album.

With an accordion-folded sheet the length of 10 pages, containing the title page, an 8-leaf colored blueprint of the layout of the train, and a 1-page description of the layout, followed by 11 original photographs, 9 of which show interior views and furnishings of the train, including the hospital cars (Krankenwagen), a hospital car specifically for officers (Offiziers-Krankenwagen), a bandaging car (Verbandswagen), the kitchen (Küche), an administration and pharmacy car (Operations- u. Apothekenwagen), the nurses’ dining room (Speisezimmer für Schwestern), a doctor’s room (Arztzimmer), and two exterior views, one with the Lloyd factory in the background, and one with the Lloyd liner “Bremen.” Some slight browning to mattes, some wear along binding, images fine. Small oblong 4to. Metal brad binding inside a floral cloth-covered album, “Bremer Lazaretzzüge” impressed in gold to lower front right corner, appliqued felt Red Cross symbol to upper front left corner, some minor abrasions and edgewear. Bremen, 1915. The name of the original owner, Chief Medical Officer of Auxiliary Hospital Train 23, was written on the inside front cover and has been erased. $15,000

The first hospital train was built during the Crimean War in the 1850s, but it was during World War I that the trains began to be used as mobile medical facilities along the Western Front and other theaters of the war, to treat patients on-board and help convey them to safety back home. They were expensive to outfit, and were financed almost exclusively through donations, including through the sale of postcards featuring images of the trains. This particular train had 38 cars, 26 of which were hospital cars with 10 beds each, making space for 260 patients. A 1916 article in the American Journal of Nursing titled “A German Hospital Train,” written by a nurse on-board a train in Bremen, gives more information and context: “We have about 150 hospital trains

BERNIE PENKA  ART AND DESIGN

BERNIE PENKA  GAMES AND OBJECTS
Games and Objects
which are approximately even in equipment and management. Possible changes and improvements are reserved to the physicians in charge and some are, perhaps, fitted out a little richer than the others in accordance with the taste of the donor. The administration is of two different kinds. Some of the trains are taken care of by the Red Cross and carry as attendants members of the association for volunteer nursing, although, of course, they are subject to military authority. Others are military hospital trains, the personnel of which, even the physicians, are at work as part of their military obligation. In these trains no female nurses are arrange for. Only at the special request of the donor, a merchant of Bremen, we had been allowed on our train. The trains of the Red Cross have, on the contrary, nearly always four female nurses. Our train consists of about 40 carriages; 26 for wounded, 1 for bandaging, 1 for the apothecary and the administration, 1 for the kitchen, 2 for the supplies, a refrigerator car in the summer; 2 for hot water supply, and then the necessary carriages for the three physicians and the rest of the attendants, composed of 30 military nurses, 6 subaltern sanitary officers, 4 female nurses, and 1 inspector, who is the housewife of the train, and the personnel for the kitchen and for the running of the train. July 6, 1916. The trains of the Red Cross are arranged just as on a boat, possibly because the North German Lloyd has out-officers, 4 female nurses, and 1 inspector, who is the housewife of the train, and the rest of the attendants, composed of 30 military nurses, 6 subaltern sanitary officers, 4 female nurses, and 1 inspector, who is the housewife of the train, and the personnel for the kitchen and for the running of the train. Beds, washing facilities, etc., are arranged just as on a boat, possibly because the North German Lloyd has outfitted the train."


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

Prior to the rise of the movie, various other devices, such as the phenakistoscope and the zoetrope, explored moving images and created animations by exploiting optical illusions. As the present game illustrates, such games were not relegated to obsolescence by the arrival of the cinema. The “Cinématographe-Toy” (winner of the 1902 Gold medal at the prestigious Concours Lépine for French inventors) mimicked the vertical pull-down mechanism of Lumière’s cinematograph machine through an ingenious and remarkably sturdy paper constructions. The four animation strips included here include two chefs preparing a meal, two gymnasts in action, a pair of boxers sparring, and a young ballerina based on motion picture film. As of August 2019, KVK and OCLC do not show any copies. We can only trace the holding at Princeton. (50139)

Excursion Views of Narragansett Bay and Block Island.

Providence, RI: Excursion View Co., 1878. Original walnut and glass case housing two separate mechanical moving scrolls, each one 30 ft. in length and printed with a continuously joined chromolithographic panorama of the coastline from Providence to Block Island, RI and back again. Underside of base with replacement screws; minor scratches to wooden case; all original parts intact. Hand-crank mechanisms and scrolls housed in wooden box (ca. 5 × 13.5 × 5.5 in.) with plate glass viewing windows (ca. 3.5 × 8.75 in.) on each side and a label affixed to the bottom listing shoreline places and views. Brass and wood crank functions well. $15,000

Printed in bright chromolithographic colors, this device demonstrates a novel – and patented – attempt to satisfy a desire for “moving pictures” in the days before cinema. Its scrolling panoramic vistas present the viewer with a detailed and historically accurate image of the leading shoreline hotels, private residences, light houses and industries of Rhode Island and Massachusetts shoreline in the late nineteenth century. A wide variety of sea going vessels, including paddle steamers, are also shown. The first scroll presents the Eastern Shore starting at Fox Point in Providence and continuing south past Squantum Point, Silver Spring, Poncham Rocks Light, Riverside, Sabin Point Light, Annawanscut, Nayat Point Light, Warren, Hog Island, and Bristol, then north into Mount Hope Bay, past Fall River, MA, and again southward to Newport, ending with a view of Benton Reef and the Atlantic. The second starts at Block Island Southeast Light and moves back north along the shore from New Shorham to Clay Head, Black Hill, and Grace’s Point, and into open ocean toward Conanicut Island, passing Rose Island, Gould’s Island and then circles around to the Island’s western shore, heading south past the Dutch Island and Beaver Tail, then on to Point Judith and north again by the Narragansett Pier, Bonnet Point, South Ferry, Wickford, Quonsett Point, East Greenwich, Buttonwood, Warwick Lighthouse, Rocky Point, Conanicut Point Lightbouse, and Pawtuxet, ending back in Providence at Sassafras Point Lighthouse. (47371)


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

A printed label affixed to the underside of the box lid gives instructions for how to play this fishing game, a popular style of game for both children and adults since the nineteenth century. The rules explain that one player not taking the role of a fisherman or fisherwoman sets up the fish and decoys without the players seeing, placing them in the slots on the board so that only the metal rings are visible. Play goes in order of the number on each player’s fishing license. If a player successfully catches a fish, they get the points indicated on the fish. If they catch something else, they pay a penalty in tokens, ranging from 3 tokens all the way up to 6 tokens for the crayfish or lobster, because they are “dangerous to the fingers.” Play continues until all fish and objects have been caught, and the player with the highest point total wins two-thirds of the “bank”, with the second-place finisher getting the other third. (50044)

PHOTOGRAPHY

[ABORTION RIGHTS DEMONSTRATION PHOTOGRAPHS]

17 Large Group of Photographs and Contact Sheets of the August 26, 1971 Women’s March for Equality.

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

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

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

18 Orient-Reise. Case of 79 original 19th century silver gelatin photographs of the Middle East mounted on cardstock.

Bonfils, Félix and Sébah & Joaillier. Primarily views of the Holy Land, the vast majority by Félix Bonfils, with thirteen by the firm of Sébah & Joaillier, signatures and captions incised in the plate of most of the photographs, with sites depicted including the Mosque of Omar, the Al-Aqsa Mosque, Ecce Homo, the Tombs of the Kings, the Monastery of St. Saviour, King David’s Tomb on Mount Zion, the Golden Gate, Jaffa Gate, and the Garden of Gethsemane in Jerusalem, the Church of the Nativity in Bethlehem, villagers in Jordan, and views of the Bosphorus and Istanbul. Some scattered staining, several with major foxing, slight bowing or warping, overall very good condition. Image sizes 8 1/2 x 11 inches, mounted sizes 16 x 13 inches. Loose photographs, housed in a lidded case with embossed lid, wear and scuffing to case especially to extremities and corners. N.p. (Istanbul) n.d. (circa 1870s-1890s). $9,500

Félix Bonfils was a French photographer and writer active in the Middle East. He moved his family to Beirut in 1867 and opened a photographic studio called Maison Bonfils, later renamed F. Bonfils et Cie. During his lifetime, he produced thousands of photographs of the Middle East, often purchased by tourists travelling abroad as souvenirs. Jean Pascal Sébah was the son of photographer Pascal Sébah, and continued his father’s work by joining the family business in 1888 after his father passed away. He partnered with photographer Policarpe Joaillier, and as the partnership of Sébah & Joaillier, operated the most prestigious photography studio in Constantinople for many decades, well into the twentieth century. In 1893, Sultan Abdulhamid II sponsored the production of fifty-one photographic albums representing the span of the Ottoman Empire, with two of the volumes being the responsibility of Sébah & Joaillier. (48515)
Tutt i postali venivano prima di essere espressamente reperibili su
li cancelli delle loro postazioni e riposte, ma adoperando una
carta postale nella quale si toglieva il posta. Le ferrovie dell'era
iniziale quattro. Quindi si trovarono nelle loro persone con uno
scontro che ne prime e la seconda guerra mondiale e la realtà
iniziale variante del secolo. La seconda guerra mondiale e il
cambio con un bombardamento di un luogo che c'è fatto che
l'aria vista dal luogo dove è posto uno schema di

20

21

22

23
[PHOTOGRAPHIC ATLAS OF MANCHUKUO]


Large album of 60 photographic plates printed on thick stock, published to commemorate the fifth anniversary of the founding of the Japanese puppet state of Manchukuo, edited by Sakata Yataro, and distributed as a sort of propaganda targeted at a Japanese audience, the plates depicting scenes including the Mukden or Manchurian Incident, the signing of the founding of the Manchukuo state, Emperor Puyi and his visit to Japan, the Kwantung army and its leading officers, government offices, elementary school education, the Manchukuo central bank and its currency, railroads, the postal system, agriculture, fisheries, salt production, street scenes in Harbin with signage in Japanese, English, Chinese and Russian, monuments to martyrs, the Great Wall, marriages, funerals, and many others, as well as texts such as the national anthem of Manchukuo and documents regarding Japanese-Manchukuo friendship and solidarity. Some scattered foxing and toning. Folio. Original cloth portfolio box case, one closure missing, plates unbound as issued. Some minor soiling and abrasions to case. n.p. Manshu Kyozai Shuppan, 1937. $5,500

The publisher of this volume was an educational materials company, and this collection of plates may have been used to explain the founding of Manchukuo and Japan’s imperial project. The volume also features an endorsement from Minami Jiro, the Governor-general of the Japanese colony of Korea, in the form of a calligraphic inscription which reads: “Korea and Manchuria as one.” As of September 2019, we were not able to locate this work via WorldCat. (50214)

[SPIRITUALIST PHOTOGRAPHY – AN INFLUENCE ON ITALIAN FUTURISM]

20 Fotografie di Fantasmi [Photographs of phantasms].

Turin: Fratelli Bocca, 1912. Large octavo (25.7 × 17.8 cm). Original printed cream wrappers in translucent calque; recent cloth-backed card folder and slipcase by Devauchelle with printed title to spine. With 48 tipped-in gelatin silver prints and one half-tone by G. Simoni of Rome, ranging in size from approx. 7.5 × 7.6 to 16.5 × 11.6 cm. This copy includes the pink label on page 88, as issued, in lieu of a fifteenth small photograph not available at the time of publication (a later facsimile copy is laid in). Light wear; overall a very good copy in a fine slipcase. $19,500

Rare first and only edition of this important work of spiritualist photography, based on Dr. Enciro Imoda’s study of the young medium Linda Gazzera (1890–1932). “The daughter of a chemist from Turin, Linda Gazerra, a well-educated woman, had a high repute from 1908 to 1912 for violent physical phenomena, apports, and materializations. Dr. Imoda studied her for nearly the whole of that period, and his book Fotografie di Fantasmi (1912) gives numbers of photographs of her ghosts... Baron von Schrenck-Notzing, a medical man of the psychic school, made a more thorough study of her at Paris in 1911, and he had little difficulty in showing that she was fraudulent...” (Joseph McCabe, Spiritualism: a Popular History from 1847, p. 225).

Imoda’s study relied on photographic evidence gathered during a series of one hundred séances at the palace of the Marquise de Ruspoli, during which multiple cameras were deployed. A diagram and photograph in the first chapter, which describe the house, document this setup. All séances were conducted in total darkness, enabling a magnesium flash to supposedly document ectoplasmic forms and telekinetic phenomena materialized by Linda Gazerra. Notably, rather than relying on reproductions, all photographs were printed directly from Simoni’s negatives, in order to enable readers to discern important details.

Some of Simoni’s images capture the medium in a trance state, surrounded by séance participants in dramatic arrangements and compositions reminiscent of theatrical scenes. Dr. Imoda himself occasionally appears in the photographs, pulling back a curtain or staring in amazement at a levitating birdcage.

The work appeared posthumously and with an introduction, in French, by Imoda’s collaborator Dr. Charles Richet. A famous physiologist, Dr. Richet received the Nobel Prize in 1913, the year after publication. A number of the séances in 1909 were conducted under Dr. Richet’s supervision at his home in Paris, and photographed by the French occult researcher Gillaume de Fortenoy (who wrote the afterward to this volume).

In his preface and in later writings, Richet insists that these photographs of Gazerra’s “ectoplasmic forms” depict true psychic phenomena, because the scientific protocols employed were too strict to allow trickery. But de Fortenoy, in his afterward to this volume, casts doubt on Gazerra’s mostly two-dimensional manifestations. He suggests that if Dr. Imoda had lived longer, he would have shared these doubts. But regardless of their scientific accuracy, Simoni’s photographs also had a broader effect on Italian culture. Recent scholarship has suggested, for instance, that Umberto Boccioni was acquainted with the book and that his work reflects his belief in the ectoplasm and other forms of manifestation. The pioneer of Italian Futurist “photodynamics” Anton Giulio Bragaglia (1890–1960) also referred to Imoda’s work in his writings.


As of August 2019, KVK and OCLC show no copies in North America; we can only trace the copy at the Met’s Watson Library. (50109)
Photographs of School Houses and Other Institutions in Worcester, Massachusetts, U.S.A.

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

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

Important Collection of Original 1930s and Early 1940s Farm Security Administration Photographs.

Interesting group of 40 gelatin silver prints taken on behalf of the Farm Security Administration and the Resettlement Administration, primarily depicting the resettlement of poor farmers, including six photographs by Dorothea Lange, twelve by Arthur Rothstein, six by Russell Lee, six by John Vachon, one by Carl Mydans, and a handful attributed only to Acme News Pictures, each with an N.E.A. hand-stamp and many with F.S.A. or Resettlement Administration hand-stamps, mostly with typed and handwritten notations including photographer identification, caption, and other identifying information such as R.A. image number and date. Some very minor scattered creasing, primarily to margins, one Vachon photo with trimming and minor loss to upper left corner, one Lange photo with crease at lower left corner and red grease pencil notations to photograph, overall very good. Images range from 6-1/2 x 8-1/2 to 7-1/2 x 9-1/2 inches, sheet size 9x7 to 8x10 inches. Loose as issued, housed in archival box. Various cities, 1934–1943. $9,500

The scenes depicted in the photographs include: a Resettlement Administration community project at El Monte, California (Lange); the Agricultural Workers’ Health and Medical Association Clinic in Farmersville, California (Lange); an F.S.A. camp in Arvin, Kern County, California (Lange); a mechanical corn picker, Iowa (Rothstein); the annual meeting of the Cooperative of SE Missouri Farms (Rothstein); bags of sugar at a beet factory, Brighton, Colorado (Rothstein); a resettled farmer clipping mules, Creek Farms, Grady County, Georgia (Rothstein); a doctor hired by the farmers’ cooperative health association, Fairfield Bench Farms, Montana (Rothstein); interior views of Greenbelt homes (Rothstein); children working in the garden in the F.S.A. Farm Workers Community of Yuba City, California (Lee); a young girl with a basket of fresh-ly picked vegetables at the F.S.A. Farm Workers Community, Yuba City, California (Lee); a bunk house for migrant cherry pickers, Berrien County, Michigan (Vachon); a mother and her five children in housing for migrant workers, Berrien County, Michigan (Vachon); the F.S.A. county supervisor examining clients’ sheep, Nebraska (Vachon); a young boy receiving a typhoid inoculation, Irwinville Farms, Georgia (Vachon); prefabricated houses under construction, Southeast Missouri (Fischer); the California Pea Pickers camp (Acme); and leaders of the Imperial Valley Pea Strike (Acme). (48911)

Mexico (title from cover).

Scott, Homer and Charles Burlingame Waite. 67-page photograph album with 118 original late 19th or early 20th century black-and-white photographs and 15 photochromes depicting political figures, landscape views, towns and townspeo-ple, churches, art, architecture, and scenes from daily life, some photographs with handwritten captions in pencil or with incised label within the plate, locations include Zacatecas, Silao, the Catedral de Aguascalientes, Tampico, Guanajuato, Que-retaro, Mexico City, Orizaba, Xalapa, Oaxaca, and Mitla, scenes include bullfighting, washing and mixing ore, a funeral, laundry, spinning, weaving, coffee plantations, sugar cane, canyons, the Árbol del Tule, many of the photographs signed within the plate “Scott” (for Homer Scott) or “Waite Photo” (for Charles Burlingame Waite). Some scattered minor soiling or age-darkening to some album pages, photographs overall in very good condition, a few with minor fading, some of the photochromes with wear or loss. Most photographs 5” x 7”. Oblong 4to. 3/4 leather album, profession-ally repaired. N.p. (various cities in Mexico) circa 1900. $6,600

Homer Scott, born in 1880, was a founding member of the American Society of Cine-matographers in 1919, but in his early years he made several trips from El Paso, Texas to Mexico to photograph both sides of the Mexican Revolution. During one trip he was
arrested and nearly executed as a spy before being released. He took photographs for several publications including the New York Herald, founded the Scott Photo Company, and worked with the Mexican War Photo Postcard Company. Charles Burlingame Waite was originally from California, and worked briefly in El Paso before moving to Mexico in 1896. He opened a photography studio in Mexico City that remained in operation until Waite left Mexico in 1913. During those years Waite photographed archaeological and scientific expeditions, contributed to periodicals and tourist guides, and worked on commission for a number of business. He became best known for his photographs of landscapes and daily life, which were widely distributed as postcards. (48657)

**[BEIJING VIEWS]**

### 24  The Most Interesting Views of Peking (cover title).

Commercial souvenir album of 120 gelatin silver prints, each 4 1/4 x 2 3/4 in., of Beijing, with printed captions identifying the subjects, the first 98 photos primarily concerned with architecture and ornament, providing detailed exterior views of the most famous sites including The Temple of Heaven, the Universal Shrine, the Forbidden City, the Winter Palace, the Summer Palace, the Ten Thousand Buddhas Temple, the Jade Fountain, the 13 Stories Pagoda, the Lama Temple, the Ming Tombs, the Great Wall etc., with select interior details of religious and decorative sculpture, the concluding set of 22 photographs documenting street scenes and funeral and wedding processions. Photos mounted in corner slits, 4 per accordian leaf, leaves slightly toned, the prints sharp and luminous with full tonal range and contrast, one leaf chipped at corner, not affecting print. Oblong 8vo. Double punched boards portfolio, leaves stabilized with free guards and bound with cloth ties, gilt stamped title on front board, bumped at extremities. N.p. (China?) n.d. (c. 1900-1920). Ex-iibris stamp inside front board. $4,850

As of February 2020, WorldCat locates two holdings in North American institutions. (47964)

### 25  Approximately 300 close-up original photographs of tattoo artwork from the 1970s, 1980s, and 1990s.

Predominant imagery includes Harley Davidson symbols, roses and other flowers, skulls, skeletons, dragons, unicorns, tigers, panthers, and eagles, with a number of photographs depicting before and after shots of some crude and unprofessional tattoos being altered or enhanced, and a handful of photographs annotated to verso as being the work of respected tattoo artist Mike Armstrong of the Blue Dragon tattoo parlor in Morelia, Mexico. Almost all photographs 3” x 5”, a small number slightly larger or slightly smaller or cut down. Loose as issued, housed in a contemporary photo album. N.p. (Phoenix? and Morelia, Mexico), 1970s–1990s. $2,500

Early in the history of tattooing, tattoos were almost exclusively found on criminals and sailors and considered low-class. In the 1960s and 1970s, tattooing was primarily a way to demonstrate rebellion within outsider cultural groups such as biker gangs or hippies. However, by the late 1970s and 1980s, tattoos were becoming much more mainstream and fashionable, and a way for people to express themselves. Tattooing has now been elevated to an art form, and this photo archive is from an interesting transitional period when tattooing began its transition from outsider into mainstream culture. (50220)

### 26  Archive of Late Twentieth-Century Tattoo Flash

Collection of approximately 270 pieces of mostly hand-drawn ink and/or pencil tattoo flash designs on tracing paper, some hand-colored as well, with some carbon transfers, compiled and most likely drawn by an artist named Patrick Ford from the Ozarks region of Missouri. Some wrinkling or folding to many pieces due to storage, some ink bleeding but all images still visible. Overall good to very good. Sizes range from only 2-3 inches in length to 8-1/2 by 11 inches, most 3 to 6 inches in length. Loose, currently housed in sheet protectors in a modern binder. N.p. (Camdenton, Missouri) n.d. (circa 2000s). $2,750

The subject matter of the tattoo designs is often edgy or even pornographic, many with reference to a criminal or counterculture lifestyle. Some of the images also have prices for individual tattoos noted in pencil or ink. Images include: a bleeding heart pierced by two swords which reads “LINDA 4 EVER”; insects; flowers; animals; Harley Davidson imagery; nudes and female figures; skulls; hearts; eagles; dragons; banners; demonic images; cartoon characters; and other assorted images and symbols. The collection was originally acquired from a Missouri storage unit with the location and identity of the artist vouched for by a payday loan application from Ford. An uncommon and sizable collection of original tattoo flash design from middle America. (50338)

### 27  Large group of unused patriotic Civil War postal covers.

Various places, mostly Buffalo, NY, ca. 1861–1862. Most approximately 3 x 5-1/2 inches or 2-5/8 x 4-7/8 inches each. Loose as issued, housed in new album. Very good; generally minimal wear; some with light toning, foxing, or soiling; a few with very minor tears. $11,500

---

[BERNIE PENKA  PHOTOGRAPHY]

[BERNIE PENKA  VARIOUS]
Group of 183 unused patriotic Civil War postal covers, almost all with a small illustration to the front left side of the envelope and many with an accompanying slogan, with imagery including flags, Lady Liberty, animals, historical figures, caricatures, eagles, agriculture, military, flowers, as well as Satan in various disguises. Given various references and allusions, such as to Fort Sumter, and to border states such as Missouri, Maryland, and Kentucky, the covers were likely issued during the very early period of the Civil War, likely in an attempt to sway public opinion pro-Union during the Secession Crisis. Some of the captions include: “Good ‘Noose’ for Traitors,” “The Devil – The First Secessionist,” “Shoot the first Man that attempts to pull down the American Flag,” “An ASI-ault from a ‘Masked’ Battery,” and “Let Union be your watchword my brave Soldiers.” At least two catalogs on the subject exist, see: William R. Weiss, The Catalog of Union Civil War Patriotic Covers (1995); George Walcott, The George Walcott Collection of Used Civil War Patriotic Covers. See also: Steven R. Boyd, Patriotic Envelopes of the Civil War (2010). (50270)

28 Machinae novae Fausti Verantii siceni: cum declaratione Latina, Italisca, Hispanica, Gallica et Germanica.
[New machines of Fausto Veranzio: with Latin, Italian, Spanish, French and German text].

Veranzio, Fausto. Venice: self-published, [ca. 1616]. Folio (37.3 × 25 cm). Contemporary full vellum; engraved title within architectural element; forty-nine large numbered copper engravings on facing pages, followed by letterpress-printed text in Italian, German, French, Spanish, and Latin, each with a vignette headpiece at the head of the section. Binding with repairs; occasional light soil and foxing; small paper repairs to first few leaves and one plate with larger repair, slightly affecting the image; else about very good, and an apparently unresized copy with wide margins, retaining all five text parts. $65,000

First and only edition of this important survey of mechanical, architectural, and technological designs and projects, the magnum opus of Fausto Veranzio (1551–1617), a Croatian polymath, diplomat, and priest, who was born in Šibenik on the Adriatic Coast, then part of the Republic of Venice. Veranzio attended school in Venice and studied law, engineering, mechanics, and physics at Padua, before entering the services of Rudolf II in Prague, as whose secretary he is thought to have conversed with Johannes Kepler and Tycho Brahe. He also published works of lexicography and logic. Following the death of his wife, he relocated to Venice, where he joined the Barnabite Order, and devoted his remaining years to the study of science and engineering.

The large plates depict designs for flotation devices, a bridge using suspension cables, oil and wine presses, a rotary printing press, a universal clock, various types of mills (including a design that was used for one of New York’s earliest tide mills), fountains,
as well as the famous image showing a man gliding safely from the Campanile di San Marco in Venice, likely inspired by Veranzio's familiarity with da Vinci's drafts for a parachute. “It is difficult to determine with certainty whether Veranzio saw Leonardo’s notes. Regardless, he certainly shared Leonardo’s Renaissance spirit. They were both self-taught lovers of learning across different fields, including philosophy and history. Like Leonardo, Veranzio also harbored a passion for hydraulics and spent 2 years in Rome trying to regulate the flow of the Tiber. Back home in Venice, he maintained the wells and water supplies” (Innicenzi, The Innovators Behind Leonardo, p. 69).” Veranzio’s book also proposes various means to harness solar and hydraulic power. One of the plates shows the church in his birthplace Šibenik.

Veranzio’s work is undated, but based on several notes of thanks by friends from July 1616, was presumably printed in or around that year; occasionally, it is dated as early as 1595. It has also been suggested that it was financed by the author and thus issued in small installments over a longer period of time. Complete copies are very scarce. Most copies in the market over the last decades have also either lacked one or more of the plates, or one or more of the language sections. This copy includes all five versions known to have been issued: Italian, German, French, Spanish, and Latin, as well as all plates. Copies with some colored plates are also known. As of February 2020, KVK and OCLC locate copies at McMaster, Harvard, NYPL, the US Air Force Academy, and the Getty (the copies at Chicago and the Huntington are noted to be incomplete, missing several and all of the plates respectively). (G0561)