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ART, AVANT-GARDES, DESIGN

[A GROUNDBREAKING JOURNAL OF GRAPHIC DESIGN AND ADVERTISING]

1 De Reclame: orgaan voor reclame en reclamekunst. Later: De Reclame: maandblad voor reclame en reclamekunst [Advertisement: an organ for advertising and advertising art], vols. 1–16 (all published).

The Hague and Rotterdam: self-published (Drukkerij Levinson and Knöl), 1922–1937. Quartos (ca. 28 × 21 to 30 × 22.5 cm). Original staple-stitched pictorial wrappers; ca. 16–96 pp. per issue. Profusely illustrated throughout in black-and-white and color, including numerous full-page and tipped-in plates and supplements. Scattered wear and foxing; a few issues with light traces of moisture; a single issue with restoration to spine; else very good. $60,000

A complete run in 232 issues of the visually spectacular and exceedingly rare avant-garde journal, with all supplementary lithographs and linocuts, both mounted and loosely inserted as issued. The journal was devoted to recent developments in the advertising arts, with contributions on cutting edge typography, layout, design, color and printing processes, photographic reproduction, propaganda art, posters, and other aspects of commercial art, with articles by and about many of the leading figures in the commercial arts in the interwar period. Contributors and subjects include: Ludwig Hohlwein, Piet Zwart, Jan Tschichold, Adolf Behne, Kurt Schwitters, Peter Behrens, Max Burchartz, Paul Schuitema, printmaking at the Bauhaus, and a plethora of related figures and subjects. The ample illustrations, accompanying scholarly texts, give a panoramic overview of developments in design and demonstrate the influence of cutting-edge fine arts on the commercial sphere, a phenomenon that has increased to the present day. The issues include lithographs, linocuts, and blotters from noted commercial artists and graphic designers such as Jacob Jongert, Machiel Wilmink, Daan de Vries, Henri Pieck, Frans Tallingh, Heath Robinson, Antonius Guthschmidt, Ludwig Hohlwein, Johann van Caspel, Albert Kiljan, A.D. (Andries Dirk) Copier, Huib Luns, Martina “Tine” Baanders, Rie Cramer, Louis Kalff, Jan Rot, Dolly Rudeman, A.M. Cassandre, Paul Schuitema, Herman Moerkerk, Piet van der Hem, Johannes von Stein, Fré Cohen, Piet Marré, Wim Engelse, Jo Spier, Albert Hahn Jr., and others. Advertisements are for companies including Papiermolen, Rotterdamse Lloyds, Perry & Co., Philips, Droste, Buick, Bruynzeel, Talens, the Leerdam glass factory, and others, including some complete advertising booklets.

One of the most important and influential commercial art and advertising journals of its time, which combines multiple influences, including Art Deco, De Stijl, New Typography, and, occasionally, constructivism and other avant-garde approaches. The first two years were printed in much smaller runs than the later years and are of utmost rarity. This collection was recently found in the estate of a former affiliate of the printer; a complete run with all inserts and in comparable condition is unlikely to re-surface in commerce.

As of March 2022, KVK, OCLC locate two incomplete holdings in North America and one single issue; we can trace no complete runs outside the Netherlands. (51843)

[STRIKING COMPENDIUM OF JAPANESE AND FOREIGN GRAPHIC DESIGN]


Tokyo: Ars, 1927–1930. Small quartos (27.5 × 19.5 cm). Original pictorial cardboard slipcases; ca. 100–150 pp. Profusely illustrated in color and black-and-white. Some wear to wrappers and slipcases; one slipcase lacking; overall still very good. $9,500

A remarkable compendium of international commercial and graphic art, complete in 24 volumes, the Ars series constitutes one of the foundational documents of modern Japanese graphic design. With historical analysis and scholarly annotations by Hamada Masuji and dozens of other design journalists, educators and practitioners, with individual volumes focusing on one or more aspect of the profession, including poster design, advertising, package design, objects, shop signs, billboards, flyers and brochures, page layout and design, and typography. Lead writer Hamada Masuji served as a passionate and forceful proponent of the commercial art field, which he dubbed “shogyo bijutsu,” and targeted the series at fledgling in-house graphic design departments at Japanese manufacturing firms as well as independent shop owners who wished to imbue their environments with modern aesthetic sensibilities. Drawing on diverse visual sources from Russia, Germany, Great Britain, the United States, and Japan itself, the series reproduced thousands of completed designs and design plans for commercial retail spaces and the printed page. The final volume closes with a 100-page essay that gives expression to Hamada’s theories of commercial design as a natural culmination of modern currents in industrial production and fine art. An encyclopedic work; individual volumes regularly appear on the market, but complete sets in strong condition are rare. (51177)

[Bauhaus – Product Photography by Hans Finsler]

3 Nine product photographs showing Bauhaus furniture by Marcel Breuer (1933), including four vintage prints by Hans Finsler.

Finsler, Hans and Marcel Breuer. Vintage silver gelatin prints on Agfa-Lupex paper, each measuring ca. 24 × 19 cm to 25 × 20.5 cm. One of the prints is signed, dated, and titled to verso in ink in Marcel Breuer’s hand; all prints with pencil annotations to versos; five feature a printed label in English; and three feature the stamp of Marcel Breuer’s architectural office in New York. $9,500
A group of nine photographs of chairs designed by Marcel Breuer, ranging from his early designs at Bauhaus to his work for the Isokon company in London 1924–1935, including his famous designs such as the Tubular chair, Double Cantilever Aluminium chair and Reclining “Isokon” chair. A pioneering modernist architect and furniture designer, Breuer (1902–1981) was one of the first students at the newly established Bauhaus and trained under the direct patronage of Walter Gropius. With Gropius’ help, he relocated to London in 1935 and to the US in 1937, where he opened his own architecture practice in New York in 1946. The photographs in this collection seem to have been a part of the architecture practice portfolio, to be shown to potential clients.

Of particular interest are four photographs, all vintage prints, taken by Hans Finsler for a catalog on aluminium furniture published in Zurich by the company “Wohnbe- darf” (“Living Needs”) in 1933 (“Das federnde Aluminiummöbel”). The items depicted were exhibited at the 1933 Paris international aluminium exhibition, where Breuer’s “anticorodal-chairs” system won the first prize. This design had been commissioned by the founders of Wohnbedarf, Sigfried Giedion and Werner Max Moser, and it was executed by the “embbru” factory in Zurich. One additional photograph, showing the silhouette of a deck chair, may also be the work of Finsler for the 1933 catalog, though it is somewhat overexposed and appears to be a later print. See the recent monograph on Breuer and the competition: Peter Lepel, Marcel Breuer: Aluminium. Der Wettbewerb der Alliance Aluminium 1933 (2017).

Finsler (1891–1972) was a Swiss photographer who taught at the Kunstgewerbeschule in Zurich and is considered a leading representative of Neue Sachlichkeit in photography. He opened a small studio for product photography in 1932, which led to his work for embru-Möbel, Langenthal porcelain, as well as various architects, through which he quickly garnered a reputation as one of the leading photographers of his time. This group of images exemplifies his close attention to the materiality of the objects, their surfaces and textures, and his careful choice of backgrounds, such as the richly-textured wooden floors and the coarse fabric wall covering on three of the photographs (showing chairs with wooden and fabric-covered seating). The third contrasts an aluminium frame with leather upholstery with a smooth background and wooly carpeting. Richard Hollis notes that: “In Switzerland there were no photographic classes before 1912, but when they began they were in the hands of distinguished innovators, Ballmer’s in Basel and Hans Finsler’s in Zurich. Finsler’s approach was known as ‘Sachfotografie’. In a Finsler photograph, what appears as a straightforward record of what was placed in front of the lens was the result of hours in the studio, achieved by meticulous control of lighting and in studied compositions, which often, like the New Typography, showed the clear influence of Abstract painting” (Swiss Graphic Design, p. 75).

Three of the prints bear the stamp of Marcel Breuer and Associates Architects, an architecture firm Breuer headed in New York 1946–1981, with this group of photographs presumably from the collection of the firm. One of the stamps gives the address at 113 East 37th Street, where Breuer’s office was located ca. 1950–1956; the other two stamps date to the mid-1960s, after he had relocated to 635 Madison Ave. Most prints with additional pencil notations in German script to versos, possibly made by Breuer or one of his German associates. Inquire for our full description. (51127)

[EXPERIMENTAL TYPOGRAPHY AND ORTHOGRAPHY – PROTO-BAUHAUS]


Porstmann, Dr. W. With: folded New Year’s card by Porstmann’s company “fabric-knom” (1936). Berlin: Verlag des Vereins Deutscher Ingenieure, 1920. Quarto (29.5 × 23.5 cm). Original printed wrappers; 108 pp. Laid in is a folded greeting card of Porstmann’s firm, measuring 10.5 × 7.5 cm. About very good; light wear to title; a few pages with light spots. $1,250

First and only edition of this avantgardistic treatise on the future of language and graphic writing systems, and a curious parallel to the concern with functionalist simplification by members of the Bauhaus. Porstmann’s work explains his proposal to abolish capital letters in German, primarily for economic reasons, as well as his attempt at a purely phonetic orthography with a phonetic alphabet. Curiously, the second half of the book is set in lowercase only, and also features a liberal sprinkling of phonetically spelled (and thus visually jarring) German words. Porstmann (1886–1956) was a German engineer, mathematician, and a pioneer in the field of standardization who is best known for establishing the German DIN 476 paper size standard.

There is evidence that Porstmann’s work was read and appreciated by members of the Dessau Bauhaus, such as a 1925 article by Lanzlo Moholy-Nagy which refers to the present work. A recent study also argues for the significance of Porstmann’s work to Bauhaus painter Joost Schmidt (Fabian Grütter, Unter der Hand. Zur Materialität der Neuen Typografie, Frankfurt a. M. 2019). In 1933, Porstmann was called to visit the short-lived Berlin Bauhaus. On Porstmann’s reception by the Bauhaus, see: Niklas Naehrig, “Din 476”, in: trans 24 (2014), pp. 34–39.

As of June 2021, KVK and OCLC only show a single copy in North America. (51333)

[ITALIAN FUTURISM]

5 L’Universo in pugno: glorificazione futurista della sintesi-brevità [The universe in hand: a futurist glorification of synthesis-brevity].

Giuntini, Aldo and F. T. Marinetti, introduction. Carrara: Bottega d’Arte di Corrado Lattanzio/E. Bassani, [1934]. Oblong octavo (19 × 22.5 cm). Original decorative wrappers on blue stock; 42 pp. Not illustrated; bright blue typographic titles throughout; frontisp portrait of Giuntini. Light toning and water-staining to wrappers; handwritten ink inscription to front flyleaf; still about very good. $2,250

Volume comprising three pages of introductory text by Marinetti, a six-page biography of Giuntini by Adolfo Angeli, and pages of parole in liberta by Giuntini. As noted in the
Handbook of International Futurism, Giuntini “adopted the idea of ‘sintesi’ from the early years of Futurism and after 1928 wrote many piano pieces under the title ‘Sintesi musicali futuriste’.” Some of these pieces include Infinito, Linee aerodinamiche a 3000 metri, Allegria, Il mare, and Festa dei motori. He also helped author the ‘Manifesto dell’ aeromusica sintetica geometrica e curativa’ with Marinetti. Together Marinetti and Giuntini also organized Futurist evenings of poetry and music.

In his introduction, Marinetti writes, “In questo voluema che porta futuristicamente il titolo ‘L’Universo in pugno’, Aldo Giuntini scaraventa via baldanzosamente tutte le filosofie e tuta la storia delle filosofie per glorificare la religione futurista della velocità stabilendo come la velocità essendo nell’universo l’unica realtà che non ammette nè può ammettere contropartita (la stasi del tuto essendo inammissibile) è necessariamente divina, con linguaggio trasparente, indispensabile, senza analisi critiche, Aldo Giuntini risponde trionfalmente da futurista a tutti i filosofii e a tutti i fisici impastolati nelle biblioteche e nei laboratori.”

A scarce volume by an important Italian Futurist figure; as of February 2022, OCLC locates three holdings of this work in North America. (51703)

[ITALIAN FUTURISM]

6 L’Angoscia delle macchine. Sintesi tragica in tre tempi [The anguish of machines: a tragic synthesis in three stages].

Vasari, Ruggiero and Ivo Pannaggi, illustrator. Turin: Edizioni Rinascimento (Societa Anon, Editrice Torinese), 1925. 16mo (18 × 13 cm). Original pictorial wrappers by Ivo Pannaggi; XX, 72, [2], 1 pp., with frontis portrait of the author by G. Severini. Signed and inscribed in red pencil by Vasari to Franz Leppmann on the front flyleaf. Some light sunning to wrappers; minor creasing and chipping along edges; pages uncut; overall very good. $4,500

Ruggiero Vasari (1898–1968) was an important figure in Italian Futurism who helped connect the movement with Central and Eastern Europe. He was the head of the group’s concentration in Berlin, having moved there in 1922 with the intention of organizing a stop for the traveling “Italian Avant-garde Art Exhibition” which opened in Prague in 1921. He also served as the editor of the movement’s Berlin-based journal “Der Futurismus”, publishing translations of seminal Futurist texts but also important writings from members of the Berlin circle.

“L’Angoscia delle macchine” and his other science-fiction play, “L’uomo e la macchina. Raun,” are both post-Expressionist works that deal with technology, machines, and dystopias. They also contain criticisms of Futurist ideas as presented in their many manifestos, highlighting the chasm that had evolved between the movement and Vasari’s own values. Vasari sought out assistance in getting the plays translated and also performed abroad, but the avant-garde nature of his work made it difficult for him to find venues and willing producers. A number of productions were planned at theaters and festivals in France, Germany, Serbia, Croatia, Poland, and Russia, among others, but only one staging in Paris was ever realized. (Maria Elena Versari, “Enlisting and Updating: Ruggero Vasari and the Shifting Coordinates of Futurism in Eastern and Central Europe,” International Yearbook of Futurism Studies 1, 2011).

This volume is the rare first standalone edition of this work, which was preceded by partial publication in both “Der Sturm” and “Teatro: periodico di nuove commedie,” also in 1925. This particular volume is inscribed on the front flyleaf by the author to Franz Leppmann (1877–1948), a German writer and journalist. Leppmann taught briefly before becoming a columnist for the Ullstein newspaper publisher and a theater critic at the Vossische Zeitung. During the Weimar Republic he also worked as a translator and editor for Ullstein-Verlag and editor-in-chief of Propyläen-Verlag. A Jew, he fled to London in 1938 to avoid persecution.

Collezione Mughini 686. Cammarota, Futurismo, 480.4.

As of March 2022, OCLC locates two holdings of this edition in North America. (51881)

[ROMANIAN SURREALISM]

7 Infra-Noir. Cahiers pour la Collection Surréaliste.

Luca, Gherasim, Virgil Teodorescu, Paul Păun, and Trost. A complete collection of all eight titles. Bucharest: Infra-Noir, 1947. Octavos (17.5 × 13 to 28 × 21 cm). Original printed wrappers; ca. 8 pp. per issue. Housed in recent cloth portfolio with leather spine label, in individual archival folders. Fragile, with light soil to wrappers and chipping to spine extremities; labels of a private library to spines (Circolo Delle Arti “Le Grazie” Milano); overall good or better. $6,500

Complete collection of all eight titles issued under the auspices of Infra-Noir, the most important voice of the Romanian Surrealist movement in the immediate post-war period. Each volume consists of 8 pages of prose, verse, notes, and a few illustrations. The provocative Romanian surrealist group included the writers and artists Gherasim Luca, Dolfo Trost, Gelu Naum, Paul Păun and Virgil Teodorescu. All had participated in the Bucharest avant-garde of the 1930s and were increasingly “drawn to surrealism, thanks partly to the example of the painters Victor Brauner and Jacques Hérod who were to spend extended periods as members of the Parisian surrealist group. In 1938, Luca and Naum followed them to Paris, and though their stay was cut short by the outbreak of war they had seen enough to enable them to take the decision to found a Romanian surrealist group. Though the new group would be totally unable to publish or exhibit during the war years, and immediately found all contact with surrealists abroad severed, it nevertheless led an active secret existence, and developed a number of highly original theoretical and formal directions which both extended and radicalized European surrealism of the 1930s” (Krzysztof Fijalkowski: “Ghérasim Luca: Reinvint Everything”), culminating in the present publications. Their activity ceased once the Communists attained power later in 1947.
he also edited the serial Linien from 1934 to 1935. (51275) ed to the Swedish avant-garde group Halmstadgruppen. Along with Konkretion, chief-ly represented by Hagar Olsson (1893–1978) and the poet Elmer Diktonius. First edition of this key work of the Finno-Swedish literary avant-garde, which was internationally-known surrealists such as Dali and Magritte, and was closely connect-ed surrealist ideas to a Scandinavian audience. He organized exhibitions with made its way to Denmark. The editor, Vilh. Bjerke-Petersen was a leading force in com-municating surrealist ideas to a Scandinavian audience. He organized exhibitions with contributions by Breton, Dalí, Eluard, Tanguy, Herbert Read, H. Gordon, D. Gascoyne, Carl Petersen, Erik Asklund, and many others. Profusely illustrated after works by Man Ray, Max Ernst, Picasso, Henry Moore, Hans Bellmer, Axel Olson, Oscar Domin-guez, Hans Arp, and many other well-known and lesser-known surrealists and their contemporaries.

Surrealism had already been flourishing in France for more than a decade before it made its way to Denmark. The editor, Vilh. Bjerke-Petersen was a leading force in communicating surrealist ideas to a Scandinavian audience. He organized exhibitions with internationally-known surrealists such as Dalí and Magritte, and was closely connect-ed to the Swedish avant-garde group Halmstadgruppen. Along with Konkretion, he also edited the serial Linien from 1934 to 1935. (51275)

Konkretion: interskandinavisk tidsskrift for kunsten af i dag [Concretion: a pan-Scandinavian journal for the arts of the day], nos. 1–6 (all published).


A complete run of 6 issues in 5 fascicles of the rare Scandinavian surrealist peri-oetical, important for disseminating surrealist thought in Scandinavia as well as for presenting the Scandinavian responses to and manifestations of the movement. With contributions by Breton, Dalí, Eluard, Tanguy, Herbert Read, H. Gordon, D. Gascoyne, Carl Petersen, Erik Asklund, and many others. Profusely illustrated after works by Man Ray, Max Ernst, Picasso, Henry Moore, Hans Bellmer, Axel Olson, Oscar Domin-guez, Hans Arp, and many other well-known and lesser-known surrealists and their contemporaries.

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PÅ KANAANEXPRESSEN [On the Canaan Express Train].

Olsson, Hagar and Olavi Paavolainen, artist. Stockholm: Holger Schildt, 1929 (printed in Helsinki by F. Tilgmann). Octavo (19.5 × 16.5 cm). Original photo-illus-trated wrappers; 231, [1] pp. Twelve black-and-white photographs, a few full-page. Old creases to spine; front wrapper lightly creased and sun-tanned along spine; else about very good. $1,500

First edition of this key work of the Finno-Swedish literary avant-garde, which was chiefly represented by Hagar Olsson (1893–1978) and the poet Elmer Diktonius. Olsson’s work was situated in the tradition of symbolism and expressionism, and urged a spiritual revolution in both the arts and social life. Her writing was marked by a high level of stylistic and formal innovation, such as irregular rhythm, experimen-tal structures, grammatical fragmentation, and contrasting images. She was also an important conduit of futurist and modernist ideas, and a generally cosmopolitan and internationalist outlook, to Finland in the 1920s.

“One year after the publication of Andre Breton’s novel Nadja the Finnish author Hagar Olsson published her novel In the Kanaan Express Train (1929), a caleidoscop-ical composition, which ‘Knut Brynhildsvoll has called a photonovel.’ (Holmström 105) Both novels are remarkable because they include photos in the running text. In her novel Hagar Olsson describes a couple of young people’s journey in the night train express between Abo (Turku) and Helsingfors (Helsinki). The visual text consists of 14 photos, mainly of female faces and motifs from the technical acquisitions of mod-ern life. (2) Among the photos there is a painting of the French cubist painter Marie Laurencin, visualizing a woman locked up in a bird cage. It is however striking that the photos are negatives. This may seem peculiar, but the author’s idea is to establish a special interrelation between the verbal and the visual text. During the eastbound journey through the night the text serves as an instrument in the process of exposing the photos, releasing them from their imprisonment in a negative world of shadows and turning them into the bright light of a promising tomorrow. Thus the novel has clear political intentions. The group of young people travelling through the night want to leave behind them the negative experiences of the Western civilisation heading for a political dawn located in the eastern areas of communist renewal.”


See also, for example, Gunilla Hermansson, “Hagar Olsson and the Soldier of Modernity” in A Cultural History of the Avant-Garde in the Nordic Countries 1925–1950, which reproduces several images used in the book, as well as the cover on p. 214.

The wrappers were designed by Olavi Paavolainen (1903–1964), the Finnish writer and journalist, who combined the image of the dandy with a keen interest in Futur-ism and Marinetti. The design incorporates photographs by Renger-Patzsch and Max Burchartz (“Lottes Auge”). The photographs reproduced within were by Eero Erkko, Walter Süssmann, Renger-Patzsch, Alban, Georg Muche, Hannes and many others.

As of January 2021, KVK and OCLC show five copies in North America. Rare in the trade. (51200)

Tapié, Michel and Jean Marembert, editors. Paris: Éditions des Réverbères, 1938. Slim quarto (32.5 × 12 cm). Original staple-stitched decorative wrappers; 30 pp. The fragile wrappers lightly toned; very light wear to spine; still about very good $1,500

Rare anthology published on the occasion of the first exhibition by the neo-Dadaist Réverbères group, founded in December 1937 by Michel Tapié, Jean Marembert, Jacques Office, Pierre Mine, and Henri Bernard, which promoted Dadaist exhibitions, jazz concerts, stage performances, and published literary works. Among the exhibitors were: Louis Cattiaux, Marembert, Pierre Minne, Tapié, as well as members of the “La Main à plume” surrealist group: Noël Arnaud, Marc Patin, Jean-François Chabrun, and others. Among other events, the group also organized “Tribute to Dada” soirées, which featured readings of texts by Tristan Tzara, Ribemont-Dessaignes, and others.

In “Art of the Defeat: France 1940–1944,” Laurence Bertrand Dorléac asserts that the group still met for several gatherings retaining the spirit of the 1930s even after the German occupation of France in June 1940, and even published a series of color plate books, though we have been unable to trace them.

Most likely the catalog was distributed at the exhibition and distributed with the group’s eponymous journal (1938–1939).

One of 150 copies printed. As of October 2021, KVK, OCLC show three copies apart from the one held at the BnF, all in North America. (G1647)

**11** Polyphème ou l’Escadron bleu: poëme. 10 dessins de Michel Tapié [Polyphemus or the Blue Squadron: a poem. 10 drawings by Michel Tapié].


Rare volume of poems published on the occasion of the first exhibition by the neo-Dadaist Réverbères group, founded in December 1937 by Michel Tapié, Jean Marembert, Jacques Office, Pierre Mine, and Henri Bernard, which promoted Dadaist exhibitions, jazz concerts, stage performances, and published literary works. Among the exhibitors were: Louis Cattiaux, Marembert, Pierre Minne, Tapié, as well as members of the “La Main à plume” surrealist group: Noël Arnaud, Marc Patin, Jean-François Chabrun, and others. Among other events, the group also organized “Tribute to Dada” soirées, which featured readings of texts by Tristan Tzara, Ribemont-Dessaignes, and others.

In “Art of the Defeat: France 1940–1944,” Laurence Bertrand Dorléac asserts that the group still met for several gatherings retaining the spirit of the 1930s even after the German occupation of France in June 1940, and even published a series of color plate books, though we have been unable to trace them.

The present work combines reproduced handwritten text with illustrations by Michel Tapié, and resembles the group’s 1938 catalog in terms of design, with the addition of colored paper.

One of 225 copies printed, this being no. 40 of 200 on regular paper. As of October 2021, KVK, OCLC show three copies apart from the one held at the BnF, all in North America. (G1648)

**12** Aerial-View Drawing and Set of Blueprints for the Unbuilt Dr. Donald S. Grover House.

Wright, Frank Lloyd. Syracuse: New York, 1950. Original hand-drawn working scale drawing of the “Residence for Dr. Donald S. Grover, Syracuse, New York”, in overhead view, executed at the studio of Frank Lloyd Wright under his oversight, with hand-drawn trademark red “Taliesin” box to bottom left signed and dated by Wright in pencil “F. LL. W. Mch. 15/50”, for March 15, 1950, pencil and colored pencil on onionskin, sheet size 36 × 27 inches, triple-matted and framed to overall size of 45 × 37.5 inches, together with a complete bound set of nine printed working blueprints for the residence (ninth sheet separated from binding but present), sheet sizes 36 × 30 inches, comprising the Plot Plan, Ground Floor Plan, Main Floor Plan, Mezzanine Plan, Elevations, Sections - Work, Mezzanine Framing, Roof Framing, and Millwork Details, as described on the list of sheets, including details for layout, gravel, grading, plumbing, heating, wiring and electrical, masonry, glazing, lino-leum, carpentry, millwork, and hardware. Overall very good to fine condition, with some minor creasing and staining to drawing, some closed tears, edge wear, and creasing to blueprints. $35,000

The Dr. Donald S. Grover house is well-documented in both the Frank Lloyd Wright Foundation Archives and in the three-volume Taschen monograph (Vol. 3, 1943–1959, entry 5009, p. 236). This house is one of several based on Wright’s “solar hemicycle” concept, which calls for curved walls to optimize a home’s exposure to the sun, to allow for passive solar heating and natural cooling. Another design in which he employed...
these principles was the Herbert and Katherine Jacobs Second House in Middleton, Wisconsin (also known as Jacobs II). For the design of the Grover home, Wright essentially flipped the Jacobs home and made a few minor changes.

As described in the Taschen monograph, the Grover home has a carport with steps down to a terrace in front of the living room. A second stairway descends from the carport to a playroom located next to the workspace, which is at one end of the living room. The living room has a semi-circular fireplace located next to a larger circular area, which contains the utilities and the stairs to the mezzanine. Another circle on the ground floor plan contains a pool, located half indoors and half outdoors, intersecting the glass living room doors, similar to the design in Jacobs II. The mezzanine floor, which is suspended from the roof joists by steel rods, contains a master bedroom, three additional bedrooms, two bathrooms, and a study, with a corridor along the bedrooms forming a balcony overlooking the two-story living room. The colored pencil drawing, marked as scale 1/16” = 1’-0” also has labeled areas on the grounds for the gravel drive, auto court, grassy bank, and sunken garden.

However, Dr. Grover ultimately rejected Wright’s plan for his home. Whether due to a dislike of the final design or a lack of funding, we do not know, but this residence was never constructed. A remarkable, meticulously-crafted design from one of the world’s greatest and most important architects. (51617)

13

Partition de Joe Bousquet, XXII dessins de Max Ernst.
Traduction de Paulette Bellime. Full Score.


Exceedingly rare edition of a bilingual volume of poems (in French and English) by Joë Bousquet, with twenty-two illustrations by Max Ernst, based on a series of gouache drawings with collage elements prepared specifically for this edition. Although the colophon mentions a print run of 600 copies, the collaboration with the young publisher Damase (1930–2014), who had approached Bousquet while only 17 years old, was abandoned for not entirely clear reasons. Bousquet had fallen silent for weeks after receiving the proofs, and in January 1950 Damase finally printed only two copies for the friends and fans of Cocteau and his works.

According to Damase’s 1976 memoirs, he ultimately abandoned the project and no additional copies were ever printed. Damase does mention that Heinz Berggruen would use them in subsequent years for his frottages, but the book as originally conceived was never reprinted.

A recent researcher notes that the book is absent from practically all bibliographies and exhibition catalogs of Ernst’s print oeuvre (“Partition… est à ce jour un livre presque inconnu,” Krechting 147). Bousquet’s works are printed in French and English translation. The surrealist poet and art collector (1897–1950), who was paralyzed and bedridden following frontline battle during WWI, passed away shortly after the publication.

14

Le Potomak: cahier etabli spécialement par Alice Axel et Hélène Azénor pour les Amis du Potomak [The Potomak: a journal established especially by Alice Axel and Hélène Azénor for the friends of Potomak], nos. 1 and 2 (all published).


Complete run in two issues of the French journal of poetry, prose, and art, each issue containing several original engravings and linocuts and printed in only 95 copies on various types of stock. Le Potomak was the first novel by prolific French writer, playwright, artist, filmmaker, and designer Jean Cocteau. He counted among his friends Pablo Picasso, Coco Chanel, Igor Strawinsky, Edith Piaf, and Colette. This limited-edition journal, under the direction of Azénor and Axel, was printed on various colors and stocks of paper, and was created for the friends and fans of Cocteau and his works.

Azénor was a well-known lesbian symbolist painter who often worked under pseudonyms and associated with the Surrealist artists of Montparnasse from the 1930s to the 1960s. She was known for openly living her sexuality and frequenting Lesbian circles. Axel, also known as Alice Axelle, was Azénor’s companion for many years.
The journal contains writings and artwork by a number of important figures from the period, including several poems by Axel, some erotic artworks by Azénor, a signed and numbered print by Erkii Talari, and other contributions by Cocteau, Oscar Dominguez, Maurice Bessy, Talari, André Lhote, Jean Carzou, Henry Galy-Carles, André Salmon, and Edmond Tamiz.

As of March 2022, OCLC locates holdings in three US libraries. (G1934)

[DUBUFFET’S FIRST ART BRUT EDITION]

15 Le R La Ca NNa Ne Pa R DUBUFe J.

Dubuffet, [Jean]. Paris: L’Art Brut, 1948. Octavo (18.8 × 13.7 cm). Original side-stapled yellow wrappers with title printed in black; one leaf with frontisp and dedication (“A J aNLa NSel-M”), followed by eight leaves of stenciled text and six illustrations; final leaf with colophon to verso. Housed in recent beige cloth chemise. Very good. $6,000

Unassuming, yet surprisingly beautiful and important first work of “outsider printing” by Dubuffet, printed on fragile newsprint stock and with six illustrations including linocut prints and woodcuts executed using round camembert boxes and wooden packing cases. One of 165 copies published, of which 15 were numbered, this being an unnumbered copy on “papier journal” (newsprint).

The work is characterized by intentional misspellings and linguistic nonsense, beginning with the title, a phonetic rendering of “l’air de la campagne.” Text in large letters, printed from linoleum, is followed by the striking illustrations combining child-like play with proto-indigenous motifs. As expressed by Dubuffet, books such as these were, among other things, a subversion of the typically French taste for fine bibliophile editions:

“In 1948 the small institute of Art Brut … inaugurated the publication of small books illustrated by their authors and printed with their own hands with makeshift means… these little works were the exact opposite of the received wisdom of bibliophilia. They were as far as possible from the frigid solemnity of the thick and costly paper of luxury printing, the typography of the great publishers, the full margins and the profusion of endpapers and blank pages; they were printed in very humble circumstances with scant resources, in small format on the cheapest sort of newspaper. It seemed to us (it seems to me still) that even so they were just as attractive as the books usually sold to book collectors” (Dubuffet on “Le R La Ca NNa Ne” in the “Notice sur les gravures constituant cet album,” his preface to Vignettes Lorgnettes).

As of March 2022, KVK, OCLC show eight copies in North America. (G1930)

[FRENCH FLUXUS]

16 Open, nos. 1—4 (all published).


A complete run in 4 issues, published from February 1967 to November 1968, of the short-lived journal founded by École de Nice members Francis Mérimo and Marcel Alococo, with contributions from Emmett Williams, André Breton, Ben Vautier, Henri Chopin, Jacques Lepage, Giuseppe Chiari, George Brecht, Guy Rottier, Robert Pinget, Cavan McCarthy, Julien Blaine, John Sharkey, René Pietropaoli, Daniela Palazzoli, Henri-Laurent David, and other figures of the avant-garde, Fluxus, and Surrealist movements.

The fourth issue, a long double-sided strip titled “Open Tout and Close Nothing — Merino Donne Carte Blanche a Ben,” is written almost entirely by Ben Vautier and contains brief diary entries written just before, during, and after the events of May 1968, an interview between Arman and Vautier from July 1968, and a number of other brief texts.

The École de Nice artistic movement developed in Nice at the end of the 1950s and united a group of international artists from groups such as the Nouveaux Réalistes, Fluxus, and others. Their creative activity was at its height during the 1960s and early 1970s. The first exhibition of the group was held in February 1967, at Galerie Alexandre de La Salle in Venice and included Marcel Alococo, Arman, Albert Chubac, Yves Klein, Jean-Claude Farhi, Claude Gilli, Robert Malaval, Martial Rayssse, Ben Vautier, and Bernar Venet. This journal is reproduced in Alococo’s L’École de Nice, pp. 16–17.

Scarce; as of October 2021, KVK and OCLC show just a single holding in North America, which lacks two issues. (G1657)

[JAPANESE FLUXUS]

17 Collection of Blueprints and Scores by Japanese Fluxus Composers Toshi Ichiyanagi, Yoriaki Matsudaira, George Yusua, and Yasunao Tone.

Large archive of original 1960s scores and blueprints from the personal collection of Willem de Ridder, mostly diazotypes or ink on transparent paper including: Yoriaki Matsudaira, 10-page score, “Co-Action for Piano and Cello” (1963), two 5-page parts each for the cello and piano, with two additional sheets, “Instruction of ‘Co-Action for Cello and Piano I’ and explanatory sheet for the symbols used in the piece; Yasunao Tone, “Anagram for Strings” (1963), two sheets including score and instructional sheet, with paper versions included; Toshi Ichiyanagi, “IBM for Merce Cunningham” (1960), “Piano Piece No. 4” and “Piano Piece No. 5” (n.d.), “Stanzas
**We thank the Museum of Modern Art for their assistance in cataloging this group.**

Fluxus was an international movement and included a number of Japanese avant-garde artists. One of the most influential artists from the Japanese group was composer Toshi Ichiyanagi, married to Yoko Ono from 1956 to 1962. Ichiyanagi studied at Julliard and attended John Cage’s electronic music composition class at the New School of Social Research, where he befriended Fluxus artists such as Allan Kaprow, George Brecht, and Dick Higgins. In 1960, Yoko Ono, together with composer La Monte Young, organized experimental music, dance, poetry, and art events at her loft, which inspired George Maciunas to stage similar events the following year at his gallery. In 1961 and 1962, Ichiyanagi and Ono returned to Japan and encouraged their friends and colleagues to send musical scores, tapes, and texts to Maciunas before Fluxus even officially existed. He received so much material that he planned a special Japanese issue of the Fluxus publication and a concert series devoted to Japanese composers, although neither altogether happened.

Yasunao Tone was one of the founders of Group Ongaku, the first Japanese avant-garde collective to connect with Fluxus. The group used everyday objects to create improvised musical works. Ichiyanagi attended a concert of Group Ongaku in 1961 and later invited them to perform at a premiere of his. During the performance, instead of playing musical instruments, Group Ongaku performed banal actions, such as blowing bubbles and breaking dishes. Soon after, Maciunas became an eager collector of Group Ongaku material.

A scarce collection; as of December 2021, most of these scores in this format are not listed in KVK, OCLC. (51727)

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**[CONCRETE POETRY AND CONCEPTUAL ART]**

18 Werkstatt Aspekt: Avantgarde zwischen Kunst und Massenkultur [Workshop Aspect: avant-garde between art and mass culture], 1–3 (all published).

Renner, Horst Lothar, Gottfried Schlemmer, and Hermann Hendrick, editors. Vienna: werkstatt aspekt, 1964–1972. Quarto (29.7 × 21 cm). Original staple-stitched and spiral-bound printed and pictorial wrappers; 20, 32, and 52 pp. Variousy printed in black, purple, and brown ink. The first issue with single leaf supplement, with mimeographed text to recto. The third issue with a five- and a three-panel foldout, printed in brown and black respectively; lacks p. 24, as issued (per colophon). Very good. $2,500

A complete run of this scarce Austrian journal which probes the nexus between poetry, art, the machine age, capitalism, and contemporary mass culture, published by “Werkstatt” (Workshop), a “society for the advancement of modern art” (Verein zur Förderung moderner Kunst”), which was founded in 1962 by Horst Lothar Renner, Brigitta Schlemmer, Gottfried Schlemmer, and Peter Schweiger. The journal’s primary focus is on concrete poetry, conceptual art, and other experimental writing. The final issue features the subtitle “die medien als instrumente zur erhaltung des status quo” (media as instruments for the maintenance of the status quo), and also focuses on visual works, sonic art, and works for TV and film, such as “tv poems” and “Video Actions” by Manfred Chobot and Peter Weibel. This issue also features Hendrich and Weibel’s well-known text by Moholy-Nagy (“Neue Gestaltung in der Musik,” 1923), a pioneering essay on the potential of the phonograph and on experimenting with sound apart from visual components.

All issues feature concrete poetry, experimental prose, and theoretical essays typeset in Futura or mimeographed from typescript, with short biographical and bibliographical notes on many contributing artists. The final issue also contains reproductions of collages and conceptual art works, documents of action art, . With original contributions and reprints of texts by Gertrude Stein, Max Bense (“Montage für Gertrude Stein”), Eugen Gomringer (“nahes”, “hängen und schwingend”), Hans Carl Artmann, Konrad Bayer, Friedrich Achleitner (“vorbereitungen für eine hinrichtung - montage”), Gerhard Rühm (“? werkconstellationen für 4 sprecher”), Horst Lothar Renner, Hans G. Helms, Christian Ludvig, Peter Weibel (“kemeter-dictionary”, “Tele-Aktionen” and “Video-Aktionen”), S. D. Sauerbier (“Röhrenversammlung und Sprechstanz”), J. M. Krauß (“26 abendfüllende stücke”), Brigitta Schlemmer, Gottfried Schlemmer, and Peter Schweiger. The journal’s primary focus is on concrete poetry, conceptual art, and other experimental writing. The final issue features the subtitle “die medien als instrumente zur erhaltung des status quo” (media as instruments for the maintenance of the status quo), and also focuses on visual works, sonic art, and works for TV and film, such as “tv poems” and “Video Actions” by Manfred Chobot and Peter Weibel. This issue also features Hendrich and Weibel’s well-known text by Moholy-Nagy (“Neue Gestaltung in der Musik,” 1923), a pioneering essay on the potential of the phonograph and on experimenting with sound apart from visual components.

The third issue was published in a limited run of 400 copies, of which this is no. 326, with rubber stamp. As of January 2022, KVK and OCLC show four holdings in North America, but no complete runs. (51842)

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**[EARLY COMPUTER-GENERATED ART PORTFOLIO]**


Montreal: Editions Gilles Gheerbrant, 1973. Large oversized folio (60 cm × 60 cm, sheet size 57 × 57 cm). Black cloth-covered boards portfolio with SDL to front, wooden framing, contents loose as issued. 9 serigraphs, each with informational cover sheet, 19 leaves total. Fine. $25,000

Montreal: Editions Gilles Gheerbrant, 1973. Large oversized folio (60 cm × 60 cm, sheet size 57 × 57 cm). Black cloth-covered boards portfolio with SDL to front, wooden framing, contents loose as issued. 9 serigraphs, each with informational cover sheet, 19 leaves total. Fine. $25,000

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for Kenji Kobayashi” (1961), including 5-page score, “Music for Piano No. 7” (1961), includes 10-page score, and “Music for Electric Metronome” (1960), 22 pages total of instructional sheets and scores, with a paper version of “Piano Piece No. 4”; and George Yusua, “Projection Esemblage for Piano - 1” (n.d.), single sheet together with paper version. Yusua sheets and longer Ichiyanagi scores folio-sized, the rest quartos. Loose as issued. All sheets marked ©FLUXUS, most dated 1963. Together with single loose sheet, “String Quartet” by Terry Jennings, also copyright FLUXUS 1963. **$12,500**
Limited edition of 250 numbered copies, this copy being no. G1, from the personal collection of the publisher, Gilles Gheerbrant. This portfolio comprises nine computer art serigraphs by Manuel Barbadillo (Spain), Hiroshi Kawano (Japan), Kenneth C. Knowlton (USA), Manfred Mohr (France), Georg Nees (Germany), John Roy (USA), Zdeněk Sýkora (Czechoslovakia), Roger Vilder (Canada), and Edward Zajec (Italy). Each serigraph is accompanied by a brief biography of the artist, background information on the print, and an artist’s statement documenting his method. All of the prints are also signed and inscribed by the artists to Gheerbrant, except for the Mohr work, which is an artist’s proof.

There are also two additional serigraphs which were not a part of the original portfolio. One is Ken Knowlton’s “United Nations Declaration of Human Rights,” sheet size 72 × 57 cm, circa 1970, signed in pencil l.r. and numbered 46/80 l.l. The other is an op art-style silver on black print by John Roy, untitled, sheet size 52 × 63.5 cm, initialed in pencil l.r. and numbered 29/75 l.l.

The artists included in this portfolio are among the earliest proponents of computer-generated art. Barbadillo was a founding member of the Nueva Generación group in Madrid and a member of the artistic board of the Gesellschaft für Computerkunst und Computergrafik. Kawano 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. His works were shown in Europe in 1968 at the “Tendencies 4, Computers and Visual Research” exhibition in Zagreb. Knowlton’s work was also included in the Zagreb exhibition, and in MoMA’s pioneering 1968 show “The machine as seen at the end of the mechanical age.” Mohr’s works formed the first one-man show of computer-generated art in an exhibition titled “Manfred Mohr. Computer Graphics. Une esthétique programmée,” held at the Musée d’Art Moderne de la Ville de Paris in 1971. 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.

From “Computer Graphics and Art,” May 1976: “The SDL Collection of computer generated art was commissioned by Systems Dimensions Limited, a leading Canadian-owned company in the information industry. The collection contains one of the firsts in computer art: a series of important international computer artists’ work in serigraphy (silk-screening) in limited, numbered, signed editions. The SDL Collection marks a trend towards editions of computer art works, in which a very limited edition of superior graphics are printed and signed by the artist, as in manual fine art printmaking. Each numbered, signed work is considered as an original print. The SDL Collection is a very striking, handsome series of such prints.”

The introductory text to the portfolio also describes the computer as “an extension of man” which SDL believes “will come to play an increasingly important role in leading (man) to new levels of creativity in the arts. It is for this reason that we have decided to provide this glimpse of what the future may hold... It is SDL’s hope that efforts such as this will ease the fear of the computer as a competitor to man and create insights into the potential humanizing influence of the machine, as it releases him from drudgery and enhances his ability to move in new directions.”

Rare; as of March 2022, OCLC does not locate any holdings of this portfolio in the United States. (S1957)

COLLECTIONS

[DOCUMENTING URBAN GUERILLA AND LEFT-WING TERRORISM]


An extensive and uniquely rich archive of original documents, broadsides, proclamations, wanted posters, periodicals, and other “gray” literature and communiqués published by armed left-wing groups and guerilla factions, both in major European centres such as Belfast, Berlin, Brussels, Paris and Amsterdam and abroad, in South-East Asia, the Caucasus, and Latin America, for instance. Among the represented organizations are diverse European groups, such as the IRA, the First of October Anti-Fascist Resistance Groups (GRAPO), Basque Fatherland and Liberty (ETA), the Belgian Cellules Communistes Combattantes (CCC), the French Action Directe (AD), German Rote Armee Fraktion (RAF), and Revolutionäre Zellen (RZ). The archive also has strong holdings on non-European movements, including Carlos, the Japanese Red Army (JRA), the Popular Front for the Liberation of Palestine (PFLP), the Abu Nidal Organization, the Armenian Secret Army (ASALA), Palestinian guerrillas, and the Weather Underground. A particular strength are the holdings on Latin American groups, such as the Chilean Movimiento de Izquierda Revolucionaria (MIR), the Colombian Ejército de Liberación Nacional (ELN), Argentina’s Fracción Roja (PRT-ERP), and the Peruvian Sendero Luminoso. Each of these groups is represented through its journals and bulletins, contemporary newspaper clippings, relevant archival and secret police files, thematically grouped xerox copies, occasionally original correspondence, as well as other ephemera. The archive also contains publications by relevant solidarity groups, such as pro-RAF alliances and prisoner aid groups such as Rote Hilfe, which is documented extensively. $225,000

The former owner was a leading member of the Dutch Rode Verzetfront (Rote Widerstandsfrente, RVF, 1977–1985), which published bulletins supporting and informing about various armed movements in Europe, as well as compiling information of imprisoned members. It also carried out a concerted attack against the 1979 European Parliament election in the Netherlands, which is likewise documented in the archive.
In particular, the owner served as editor of the Dutch radical left-wing Knipselkrant, based in Groningen. From 1978 on, this tri-lingual weekly circulated information on armed resistance groups, political prisoners, anti-imperialist activism, anti-nuclear power activism, counterinsurgency, police activity, and secret services. It was based on over 175 journals submitted to the editors, as well as original material such as original manifestos and statements by armed groups, along with other relevant information about their members. Among particularly noteworthy submissions to the journal preserved in the present archive is a series of original proclamations by the Belgian Communist Combattant Cells (Cellules Communistes Combinatateurs, C.C.C.) from the mid-1980s. The owner was also able to compile highly varied holdings of the international radical left-wing press, often in complete runs that are virtually unobtainable today.

Among the particularly scarce periodical holdings are complete or nearly complete runs that are not (or only scarcely) traced via KVK or OCLC. These include the Zusamen Kämpfen (1984–1990), Covert Action (1978–1997), Correspondances Révolutionnaires (1983–1996), An Phoblacht/Republican News (1981–1996), and Revolutionärer Zorn (1975–1984). The materials on the German RAF – including a large portion of police wanted fliers – must be classed among the most complete holdings anywhere, as must those by the CCC and GRAPO. Also noteworthy are Armenian, Greek, Palestinian, Philippine, etc. publications, virtually impossible to obtain today, and not represented in North American collections.

From the late 1980s on, this core collection was transformed into a private research archive and library, which allowed the owner to publish numerous works on the topic, including key works on the history of the Rood Verzetfront, and, more recently, on the Armenian Secret Army (ASALA). It also contains copies of difficult-to-attain secret police files from Europe and South America. With few exceptions, the collection has been used only by the owner, and the material contained within is thus not documented or published elsewhere. It has been well maintained and is in very good condition throughout, with much of it housed in archival boxes. A collection of such breadth and depth, with extraordinary research potential, compiled and maintained by a key figure in the radical left-wing movement, is unlikely to be offered for sale again.

A detailed inventory is available by request.

21 Lola Montez Collection

A wide-ranging collection of materials connected with the scandalous personality of the nineteenth-century dancer, courtesan, political advisor, author and lecturer Lola Montez (1821–1861). $27,500

Born two-hundred years ago, Lola Montez was one of the most mystifying figures of her age: a proto-feminist figure, one of the most ‘liberated’ women of her day, and a skilled performer and self-promoter with a taste for fraud, and with the remarkable ability to continually reinvent herself. An Irish woman who presented herself as a Spanish dancer, Montez was born Elizabeth Gilbert in 1821. Her early years were spent in India where her father was stationed as an officer. Gilbert was later sent to England to be educated at a boarding school in Bath. After the failure of her first marriage (at the age of 18), Montez went on to have a series of high-profile liaisons with artists and intellectuals across Europe, most famously with Franz Liszt, Alexander Dumas, and finally King Ludwig I of Bavaria in 1846–1848, though the actual nature of these affairs remains subject to speculation. The King made her a citizen of Bavaria, giving her the title Countess of Landsfeld in 1847. Her personal and political influence on Ludwig I caused a growing scandal, igniting a revolution in March 1848 which eventually forced the King to abdicate and Montez to flee Bavaria. After a brief period in Switzerland and England, from 1852 she lived primarily in the United States, in her California residence, and later in New York City. Toward the end of her life, Montez was said to have dedicated herself to care work in an asylum for “fallen women.” In 1860 she suffered a stroke and died six months later at the age of 39.

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

The collection comprises forty-two items and presents a variety of genres, including broadsides both informational and satirical, photographs and engravings, various pamphlets, memoirs, lectures, political tracts, and satirical works written by or about Lola Montez, as well as the dancer’s autograph. The materials also reflect mainstream attitudes about women and the challenge Montez’ persona posed to the conventions of the time. As she aptly put it in the introduction to her Lectures, “At any rate, such is the social and moral fabric of the world, that woman must be content with an exceedingly narrow sphere of action, or she must take the worst consequences of daring to be an innovator and a heretic.”
Most of the items are not, or barely, represented in North American institutions. The only known collection of Montez-related materials is the Bruce Seymour archive, now housed at Berkeley’s Bancroft library.

Inquire for a complete list.  (51306)

[COLLECTION OF TWENTY SUITES OF LITHOGRAPHS ON THE PARIS COMMUNE]

22 Collection of Original Paris Commune Lithographs.

Collection comprising a total of twenty suites of lithographs published during or shortly after the Siege of Paris and the Paris Commune. Paris: various publishers, 1870–1871. Twenty volumes, ranging in size from 2 to 40 lithographs, some with decorative title pages, for a total of 238 plates. Various sizes, mostly quarto to small folios. Two suites housed in original publisher’s boards, loose as issued, the rest bound in more recent portfolios by a private collector. Scattered toning and light handling wear; minor foxing; occasional tiny private ex libris stamps; overall very good.  $25,000

A striking group of lithographs, mainly satirical political cartoons and caricatures related to important figures and events from the time of the Paris Siege and the Commune. The depictions include Prussians, military figures, politicians, Napoleon Bonaparte and Marguerite Bellanger, Otto von Bismarck, Louis-Jules Trochu, Marie Joseph Louis Adolphe Thiers, Jules Favre, Ernest Picard, Giuseppe Garibaldi, Victor Henri Rochefort, Félix Dupanloup, Victor Hugo, Jules Grévy, Charles Floquet, Félix Pyat, General Vinoz, General Chanzy, Emile Ollivier, Baron Haussmann, Louis Veuillot, Helmhut von Molike, and others. The artists include known illustrators and caricaturists of the period, such as André Belloguet, Victor Coindre, Henri Demare, Faustin (Faustin Betbeder), Napoléon Charles Louis de Frondat, Paul Klencck, Hippolyte Mailly, and Moloch.

Offered together with a suite of eight mounted albumen prints by Louis Lafon depicting Parisian ruins after the violent outbreaks of 1871, including Grenier d’abondance, Magasins réunis, Porte Saint-Martin, Gare d’Auteuil, and others.

After the fall of the Second Empire, censorship in France was relaxed, which helped lead to an outpouring in the production of satirical drawings. They were circulated in the press, collected in albums, or even hung up in shop windows. This flourishing of satire combined with the incredible drama and violence of the Paris Commune resulted in a large number of politically charged cartoons and caricatures being created around the events and central figures of the period. An extensive collection of satirical cartoons, of crucial importance for the visual culture of 1870–71. Many of the volumes are not listed in KVK and OCLC; others have no copies located in North American institutions.

Inquire for a complete list of suites.  (G1698)
On November 30, he writes his letter against the soundtrack of cannon fire, and his next few letters mention attacks and victories. His letter of December 17 tells his wife that the thought of being reunited with her is giving him strength. In a letter written on Christmas Day, December 25, 1870, he recalls fondly Christmases past, watching their children joyfully open up gifts from Santa Claus. On December 30 he mentions bombardments and the Plateau d'Avron. The situation seems to ramp up over his next several letters, and in the final paragraph of his last letter, written on January 24, four days before the armistice, he asks his wife to have patience and courage, that this will all be over soon, and signs off with “un trillion de charmants baisers.” Individual issues of the journal are scarce, leave alone significant runs with hand-written letters by a single period witness. A poignant and highly detailed ground’s eye view of the historical events of 1870. (51691)

24 Album gathering twenty-one original letters, documents, and photographs concerning the Paris Commune, signed by many leading participants.

[Paris, ca. 1870–1872]. Oblong folio (18 × 27.5 cm). Contemporary string-fastened gray cloth boards with hand-lettered title (“Album”) to front board; approximately fifty leaves, with documents affixed to first nine leaves, the rest blank. Stationer’s label to inside of rear board: “À La Palette de Rubens/ Papiéterie Tableaux/ Rue de Seine 4, Paris.” Boards soiled; first several leaves disbound; contents partially numbered; one item removed, with traces of glue; else very good, in near fine recent half morocco slipcase and chemise with marbled-paper boards. $12,500

Evidently a work in progress, this album appears to have been compiled in commemoration by a witness of the events of 1870–71, and contains twenty-one documents, mostly by members and supporters of the Commune, but also by its opponents. It was apparently discontinued, as the leaves are only partially numbered and the last five documents are not affixed to the pages, and most of the notebook remains empty. Nevertheless, the album gathers several documents of great historic value, in particular those which shed some light on the lesser-known role played by women in the events of the Commune. Perhaps of greatest interest is a handwritten letter by the so-called Pétrôleuses, Élisabeth Réfffe, Léontine Suetsens, Josephine Michel Bocquin, and Eulalie Papavone, on which they deny their innocence and beg for mercy in light of their children. Other documents include a pass by the Prefect of Police, General Louis Ernest Valentin (issued to the Belgian writer Charles Flor O’Squarr, later the head of police; a hand-written letter to Benoit Malon by E. Teulière on behalf of the Commune de Paris; c) hand-written letter by H. Geremy, “ex membre de la commune de Paris”; and e) hand-written letter by known Commune member and suspect Petroleuse Madame Régère to her son, dated August 21.

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

[THE BEGINNING OF THE GREAT WAR]

25 “An meine Völker!” [To my peoples!]. Original broadside with the text of the declaration of war against Serbia, July 28, 1914.

[Vienna, July 28, 1914]. Broadside, printed to recto, measuring 125 × 95 cm. Old folds; very minor fraying to center fold with no loss of text; else about very good. $8,500
On July 28, 1914, exactly one day after Archduke Ferdinand and his wife had been assassinated in Sarajevo, the residents of Vienna awoke to this large-format broadside posted to walls throughout the city. The text, which was simultaneously published in all newspapers, contained the declaration of war against Serbia, which would effectively result in the Great War, or World War I. Only two days later Russia began mobilizing its army and Germany entered the war on August 1. It was perhaps the last time that war was declared in such lofty and lyrical tones: “The intrigues of a malevolent opponent compel me, in the defense of the honor of my Monarchy, for the protection of its dignity and its position as a power, for the security of its possessions, to grasp the sword after long years of peace… In this solemn hour I am fully conscious of the whole significance of my resolve and my responsibility before the Almighty. I have examined and weighed everything, and with a serene conscience I set out on the path to which my duty points.”

Provenance: from the WWI collection of John Zametica, author of “Folly and Malice: The Habsburg Empire, the Balkans and the Start of World War One.”

As of March 2022, we cannot trace any holdings of this broadside via KVK, OCLC.

X-ray technology was discovered accidentally in 1895 by Dr. Wilhelm Röntgen while working with cathode rays. By the time the fighting of World War I was underway, X-rays were already widespread and played a crucial role in the war. X-rays made it much easier for military surgeons to find broken bones and shrapnel in the wounded. Marie Curie even helped invent a mobile X-ray unit, called a “Little Curie”, by incorporating a dynamo electrical generator into the design of a car which allowed the car engine to power the X-ray machine. The cars also contained dark-room equipment and could be driven right up to the battlefield for use by the army surgeons.

With an important provenance: there is a card affixed to the front flyleaf from the editor of the volume, Professor Heinrich Albers-Schönberg (1865–1921), an innovative German gynecologist and radiologist and the first university professor of radiology in Germany, at the newly established University of Hamburg. He co-founded the journal Fortschritte auf dem Gebiete der Röntgenstrahlen and the group Deutschen Röntgen-Gesellschaft (German Radiological Society). He also authored the radiology textbook Die Röntgentechnik – Lehrbuch für Ärzte und Studierende, which was translated into Italian and Russian. He was the first to describe osteopetrosis, a bone calcification disorder sometimes called Albers-Schönberg disease.

The front flyleaf also carries the bookplate of Gösta Forssell. Carl Gustaf “Gösta” Forssell (1876–1950) was a pioneering Swedish medical researcher and professor in radiology. He ran the radium clinic at Serafimerlasarettet, the first modern hospital in Sweden, and its successor, Radiumhemmet, which was founded in 1910 as the first oncological clinic in Sweden. Forssell’s over 200 publications helped define what became known as the “Stockholm method” of cancer therapy. He helped to found the Svensk förening för medicinsk radiologi (Swedish Society of Medical Radiology), the Nordisk förening för medicinsk radiologi (Nordic Society of Medical Radiology), and the Svenska sällskapet för medicinsk forskning (Swedish Society for Medical Research), and was the founding editor of ’Acta Radiologica’ as well as a Fellow of the British Royal Society of Medicine.

This fascinating and disturbing work reproduces numerous X-ray photographs, both plates and original photographs, illustrating embedded bullets, broken bones, shrapnel, and other related injuries, depicting both the injuries and the X-rays after healing or reconstructive surgery, with injuries shown to the skull, face, jaw, chest, arms, and legs. A small handful of non-X-ray images also show the soldier’s appearance after their injury. Some of these images are quite graphic. There are a total of 53 leaves of plates on photo paper showing X-ray reproductions, 14 leaves of photographic reproductions of injuries, and 13 leaves with mounted original stereoscopic images.


Deneke, Prof. Dr. Theodor Karl August; Prof. Dr. A Wiesinger; Dr. T. Ringel; Dr. E. Franke; Prof. Dr. A. Saenger; & Dr. A. Seefeld. Edited by Prof. Dr. H. Albers-Schönberg, Röntgeninstitut. Hamburg: Lucas Grüße & Sillem (Edmund Sillem), 1916. Small folio (30.5 × 25.5 cm). Original green cloth with gilt lettering to front cover and spine; [4], 109 pages of text followed by 80 leaves of photographs and photographic plates, printed recto only. Spine slightly shaken; extremely minor wear to cloth; else very good. Ex-libris Professor Dr. H. Albers-Schönberg and Gösta Forssell, and inscribed to front flyleaf by Forssell. $6,000

German Anti-Hitler stamps produced by the “Eiserne Front” (Iron Front) resistance movement. Group of eighteen sheets of unused stamps, printed over with anti-Nazi symbols and text in German, French, and English. [Germany, ca. 1932]. Various sizes, the
A striking group of German stamps, provocatively repurposed as anti-Nazi propaganda, most likely by a group affiliated with the SPD Eiserne Front (Iron Front), as suggested by the three arrows in a circle and the slogan “Freedom.” The group was founded in 1931 by various democratic, union, and proletarian sports organizations, mostly affiliated with the Social Democratic Party. Curiously, the stamps are far older, evidently having been issued in 1923.

We were unable to trace any similar specimens, nor any specific information about who designed and circulated these stamps. It is known that various members of Eiserne Front continued their resistance work through small independent cells throughout Germany, among other things publishing flyers and other types of ephemera, in some cases into the late 1930s. It is also conceivable that the stamps were published by a German group active in exile and meant to be sent into the Reich. (§1929)

[CLANDESTINELY SMUGGLED REPORTS ON NAZI GERMANY]

28 Deutscher Nachrichtendienst [German news service]. With: Informationsblätter [Informational leafs].

Sopade (Sozialistische Partei Deutschlands). Prague: Verlagsanstalt Graphia und Paris, Vorstand der Sopade), August 30, 1934–January 12, 1939. 44 issues (see below for details). Each ca. 30–60 numbered leaves printed rectos only on stock of varying color, including green and pink, staple-bound or sewn with thin thread. Ca. 9 × 6 cm to 12 × 15.5 cm. Very good.

Prague: Verlaganstalt Graphia und Paris, Vorstand der Sopade), June 21, 1934–August 12, 1939. 48 issues (see below for details). Each ca. 30–60 numbered leaves printed rectos only, staple-bound or sewn with thin thread. Ca. 10 × 6.5 cm to 21 × 15 cm. Very good. $9,500

A substantial run of two rare political journals published in exile by the directors of the German Social-Democratic Party in Exile (Sozialdemokratische Partei Deutschlands), altogether comprising 92 issues and three additional items (see below). Both publications resemble the somewhat better-known “Deutschland-Berichte der Sopade” (divided into parts A and B), which were bound octavo volumes, whereas the present issues were produced quickly, cheaply, and in small sizes, with very small type and on thin paper, to be smuggled into the German Reich. The exile organization of the SPD gathered highly detailed reports from various parts of Nazi-governed Germany via “border secretaries” around the perimeter of the Reich, who were in touch with local opposition groups. These news were then disseminated back to various labor movement organizations and other resistance organizations. Touching on labor issues, the German economy, as well as the persecution of Jews and the situation in the Christian community, the reports served an invaluable source for the activities of these organizations in combating the National Socialist regime. They also serve as a resource for scholars today seeking to understand trends of popular sentiment in various parts of the Nazi regime. For an informative account of the reports, see Ian Kershaw, Hitler, the Germans, and the Final Solution, pp. 122–123.

Founded in 1863, the SPD was the first Marxist-influenced party in the German Reich, swelling to one of the most popular political forces from the 1890s into the early 1930s. It played a key role in the German November Revolution of 1918 and was crucial to establishing the Weimar Republic. After Hitler’s rise to power, the party was banned and its leadership forced abroad, where it operated as Sopade (or SoPaDe) in Prague (1933–1938) and Paris (1938–1940), and afterwards in London. In 1934, the SPD issued the Prague Manifesto, penned by leading Sopade theoretician Rudolf Hilferding, which called for overthrowing Hitler’s regime. Hilferding was also influential in directing the publishing activities of Sopade.

Also included are: 1) a printed sheet of the first six pages of the February 1936 issue in two variants: on paper and on silk; 2) Deutschland-Berichte der Sozialdemokratischen Partei Deutschlands (Sopade), vol. IV, no. 8 (August 1937), Octavo, original printed wrappers, comprising parts A (125 leaves) and B (36 leaves). As of September 2021, KVK and OCLC show scant holdings of both periodicals outside Germany (partial runs at Amsterdam and in Denmark). In North America, we only trace an unspecified run at the Hoover and two issues at NYU. Inquire for the full list of issues. ($1522)

[THE INFAMOUS “LISTE OTTO”]

29 Unerwuenschte franzoesische Literatur. Ouvrages litteraires francais non désirables. [Undesirable French literary works].


The second “Liste Otto,” one of three volumes published under this unofficial title during the German occupation of Paris and the Vichy Regime. The pamphlet was issued on July 8, 1942 and listed 1170 prohibited titles, including works deemed anti-German, works by Jewish authors or about Jews, communist texts, translations of authors from England and Poland, and others. The first list was published in September 1940, and communist works were added to the present volume after the breakdown of the Molotov-Ribbentrop Pact. The final list appeared in May 1943 and contained many French Jewish writers.

These three lists were intended for use in all bookstores, publishers, and libraries under German occupation. Police operations based on these instructions quickly led...
to the confiscation of hundreds of thousands of books, which were gathered and destroyed. The unofficial name of the list derives from Otto Abetz (1903–1958), the German ambassador to France. Unlike earlier lists, however, the Liste Otto was actually drawn up in Paris by the local syndicat of publishers, under the editorial leadership of Henri Filipacchi (1900–1961).

As of November 2021, KVK, OCLC show six copies in North America. (51650)

[SPANISH CIVIL WAR – ESPERANTO]


Nearly complete run, lacking only six issues, of the rare Esperanto journal published in Valencia during the Spanish Civil War, which appears to have been the most prominent periodical of its kind. Spain had a flourishing Esperanto movement by the early twentieth century, and its use was often tied into nationalist aspirations, as in the case of Catalan Esperantists, who embraced the maxim “Catalan first, Esperanto second” while marginalizing Spanish. During the Civil War, Franco’s forces “more or less indiscriminately identified the Esperantists with the enemy camp... The rebellion of Francisco Franco’s troops against the government of the People’s Front in July 1936 limited and, after the rebellion’s success, cut off all opportunities for action throughout the entire Spanish Esperanto movement. Examination of the contents of a number of Esperanto-language periodicals makes it easy to establish on which side most Esperantists found themselves during the bloody Civil War. The best known of these periodicals was a journal published by the ‘Grupo Laborista Esperantista’ in Valencia, Popola Fronto. In the period of a little more than two years during which the journal was published, it sought to galvanize its readers in Spain and beyond, using a style of Esperanto unprecedented in its bellicose language. In addition, press releases from the Catalan government appeared in Esperanto, along with the anarchist Informa Bulreno and other more short-lived periodicals, illustrating the heterogeneous composition of the anti-fascist camp by arguing energetically among themselves.” (Ulrich Lins, Dangerous Language: Esperanto under Hitler und Stalin, 138–139).

Beginning in 1937–38, some of the issues also appeared in Dutch translation in The Hague, under the same title. As of March 2022, KVK, OCLC show no holdings in North America of the original periodical. (51890)


CNT, AIT, FAI. Informacion y Propaganda. Barcelona: CNT—FAI, 1936–1938. Quartos (most approximately 32 × 22 cm). 8–16 pp. per issue. Some toning, overall very good. $9,500

This journal went through several name changes, later being called Informa-Bulteno (from no. 2) and Informa-Bulteno/Boletin de Informacion. Informes y Noticias Facilitadas por la Confederación Nacional del Trabajo y la Federación Anarquista Iberica (from no. 14).

Another Esperanto bulletin published during the time of the Spanish Civil War (see items 29 and 30). Esperanto was often used in newspapers and on the radio to keep International Brigades informed about the proceedings of the war. It was also widely spoken among Anarchists and Catalan nationalists. The present bulletin was issued by CNT (Confederación Nacional del Trabajo), AIT (Asociación Internacional de los Trabajadores), and FAI (Federación Anarquista Iberica). The CNT has long been affiliated with both the AIT and the FAI, sometimes referred to collectively as the CNT-FAI. Throughout its history, it has played a major role in the Spanish labor movement. During the Spanish Civil War, the CNT collaborated with other Republican groups opposed to the Nationalists, and as the war went on, CNT members came to form part of the government of the Republic. In Barcelona, members administered the majority of the city.

As of March 2022, OCLC locates only a few holdings of approximately 25 issue or less in North America. (51886)

[SPANISH CIVIL WAR – ESPERANTO]


Stokholmo (Stockholm): 1936–1937. Quartos (31 × 22 cm). Original printed self-wrappers; 4–8 pp. per issue. Light wear and minor chipping along top edge of issue no. 22, tear to last page of no. 27; else very good. $1,250

13 issues of the scarce Esperanto-language newsletter edited by Adrian Persson, dating to the time of the Spanish Civil War and largely devoted to war coverage. During
As of March 2022, KVK and OCLC only show the holdings at the IISG Amsterdam.

BERN�T� PENKA


SS Marine Devil: self-published, 1947. Quartos (32 × 25.5 to 40 × 27.5 cm).
The souvenir issue contains daily updates from the voyage, including sailing under the Golden Gate Bridge upon leaving San Francisco, some rough seas, sightings of Black-footed Albatrosses, coming upon an empty life raft in the water on the ninth day at sea, crossing the International Date Line, seasickness, and finally coming into view of land. The back page of this issue features a cartoon map of the voyage from San Francisco to Korea, and stapled to the back is a small green credit card-sized certificate from the Domain of the Golden Dragon, acknowledging the crossing of the International Date Line by a soldier on board the Devil.

As of March 2022, not in KVK, OCLC. (51811)

Collection of posters documenting the West Berlin squatting scene and related autonomous groups.

This group of posters documents the various forms and roles of the squatter communities, as well as the general politics of occupied housing, the housing shortage, and the

Significant run of this newsletter published on board the SS Marine Devil as it transported troops to Jinsen (Inchon), Korea, with articles about news stories such as the release of British hostages by Jewish underground extremists, a plan for unifying the Army and Navy, a train derailment, and Polish elections; columns like “Noon Poop” with details of the voyage and “Satan Says” regarding life on board the transport ship; sports updates; interviews with troops on board the ship; a welcome aboard from the transport commander; cartoons; and some information on what to expect after arriving in Korea.

The SS Marine Devil was a C4-class War Shipping Administration troop transport ship. It was launched as a cargo ship in 1943 and was operated by the United Fruit Co. during World War II, traveling to Southampton, Le Havre, Marseilles, Colombo, Calcutta, Manila, and Inchon during the last years of the war. According to the souvenir issue, this was the ship’s 19th voyage and its sixth trip overall to “the Orient”, with four trips to Korea and two to Japan. By the end of this voyage, the SS Marine Devil would have carried 65,000 troops.

Issue no. 11 provides the soldiers on board the ship with some information prior to their arrival in Korea. “Compared to American Seaports, the Port of Jinsen will undoubtedly be very disappointing. The port itself is small and shallow; it will be unable to accommodate the Devil... After reaching the beach the troop will be taken by train to the staging area about 20 miles away. From this area we will be assigned to our regular outfits.”

This collection includes seventy broadsides and posters documenting the West-Berlin “squatter” movement from the 1970s and early 1980s, with an additional thirty-three posters by related autonomous groups in West Berlin. The West Berlin squatter movement continues to fascinate and divide today; its demands for affordable, socially just housing are echoed in today’s heated debates about urban development for a united Berlin. Many believe that the phenomenon of occupied—and often vigorously defended—buildings played a key role in preserving Berlin’s historical core and raising awareness of the historical significance of the imperial tenements. The squatters are also seen, on the one hand, as having enriched and motivated the leftist political scene more broadly. Thus, squatted properties were a way to implement various social and political centers in the 1970s, often with specific functions (such as homes for immigrants or disenfranchised youth). By the early 1980s, the squatter movement intensified and some 170 houses were occupied in West Berlin alone, as well as in other cities of West Germany. Some believed in constructive engagement with conservative politicians and investors, and formulated more moderate demands taken up by political movements such as the early Green Party (Bündnis 90/Die Grünen). Others were vigorously opposed to compromise and pursued a hard line of protests and violent conflict. For a third subset, life in squatted housing projects was less of a political movement than a lifestyle choice entailing heavy drug use and an excessive festival culture that pursued no concrete changes.
protests against real estate development as pursued by investors in conjunction with the West Berlin senate. The bulk of this collection (items 1–37) was used for an exhibition in Summer 2013 entitled “Wohnungsnot und Mieterkämpfe im Plakat” (Housing Shortages and Tenant Resistance in the Poster Medium). Largely arranged chronologically, they offer an overview of the scene’s development, while also constituting various thematic, political and designer-oriented clusters. Thirty-three additional posters from the same period, in a similarly good state of preservation, enhance the multifaceted picture the collection paints, and an additional 33 posters relate to other causes and events organized by autonomous groups, student organizers, and independent protesters in Berlin in the 1970s and early 1980s. Among them are the poster for the iconic Tunix Kongress held January 27–29, 1978 (featuring Michel Foucault, Gilles Deleuze, Felix Guattari and others), the poster of the Tuwat Herbtsfest 1981, and the poster of a student-organized discussion on the Vietnam War Crimes Tribunal held 1977 and featuring a talk by Rudi Dutschke. Many posters are anonymously designed. Among the outstanding known designers and illustrators are Klaus Staeck, whose Plakat-Aktion “Würden Sie dieser Frau ein Zimmer vermieten” (1971) became one of the most iconic documents of the early housing movement; Harald Juch, a skilled caricaturist part of the West Berlin squatting community; and Kurt Jotter, who designed the most visually interesting posters in the collection. The author of a series of photo-montage posters on a range of left-wing issues in the 1970s, Jotter viewed himself as an inheritor of the Dada tradition and occasionally used the pseudonym “Dada-neu.” In 1977 he published a Dada-influenced manifesto and in the late 1980s he was part of the political art activist group “Büro für ungewöhnliche Maßnahmen” (Office for unusual measures). One of his most daring designs included in the collection is a 1981 photomontage poster combining a press conference by the anti-squatter Senator for the Interior Heinrich Lummer with the body of a protestor who died demonstrating against a campaign of evictions.

The collection represents a valuable source for further research on the politics, practice and aesthetics of this movement. One scholar notes that despite “a growing body of literature on the role of ‘1968’ as a watershed moment in the evolution of new social movements in West Germany, there remains little empirical work on the role of squat movements within a broader matrix of protest and resistance” (Vasudeván, in The city is ours: squatting and autonomous movements in Europe from the 1970s to the present, 2014, p. 132). See also Vasudeván, ed., Metropolitan preoccupations: the spatial politics of squatting in Berlin (2015). (P6851)
36 Plan-Relief de Jérusalem et de Ses Environs, d’Après les Plans de Wilson, Schick, V. Guérin, etc.

Muret, Charles. Plan-Relief de Jérusalem et de Ses Environs, d’Après les Plans de Wilson, Schick, V. Guérin, etc. Paris: Victor Poupin, 1885. Book-form box, measuring 40.5 × 47 × 10 cm, with plaster and papier-mâché map with typed paper labels and legends. Light soiling and toning; some cracks to lid and tears to legend underside of lid; small area of damage to text label on map; professionally restored. $15,000

Fascinating three-dimensional relief map of Jerusalem and its surroundings, hand-colored, designed after the work of a number of contemporary cartographers, with an extensive legend denoting certain colors for different categories of monuments and notable sites, including Christian monuments, Turkish and Islamic buildings, ancient ruins, Jewish structures, and various civil sites.

Charles Muret, surveyor of the city of Paris and a member of the Paris Geographical Society, created and edited a number of relief maps during his lifetime, including those of Paris, Athens and Piraeus, the Panama Canal, and the Algerian city of Oran.

This map of Jerusalem contains over 200 numbered sites and monuments, including ancient aqueducts, gates, tombs, chapels, monasteries and convents, cemeteries, churches, mosques, palaces, synagogues, and hospitals.

This map is based on the plans of three main cartographers: Charles William Wilson, Conrad Schick, and Victor Guérin. Modeled on a scale of 1/5000 for distances and 1/2500 for height, it is a rare and meticulous document of historical Jerusalem. As of February 2022, WorldCat locates only two holdings worldwide and none in North America. (51925)


Polzer, Wilhelm. Graz: Akademischer Verlag, 1930. Large octavos (26 × 20.5 cm). Original pictorial and photo-illustrated wrappers; 384 pp. (consecutive pagination). Many illustrations from photographs. About very good; light overall wear and minor staining; nos. 3 and 6 with minor loss to covers. $1,950

Wilhelm Polzer was a retired detective, according to the introduction to these volumes, toured Germany and abroad, delivering lectures on sexual perversion. The suggestion was made for him to publish his lectures and related articles and notes, in order to distribute them to a wider audience. He writes that these volumes were published with the goal of increasing understanding, support, and tolerance. (“Der grosse Menge der Normalempfindenden das Verständnis für das Leben und Treiben aller von Natur aus anders eingestellten Menschen näher zu bringen, die Leiden dieser Menschen zu verstehen, zu mildern und womöglich zu beseitigen”). The introduction goes on to mention the established indisputable facts of homosexuality, as well as to caution against the unfair treatment of those who seek sexual pleasure outside the established norms. Among the topics discussed and depicted are “Geschlechtsfälgeschungen” (gender forgeries), “transvestism,” sadism, masochism, hermaphroditism, sodomy, narcissism, prostitution, castration, adultery, tattoos, drugs, homosexuality, torture and eroticism, bigamy, bondage, fetishes, aphrodisiacs, massage, and menstruation. Given the work’s scarcity, it was almost certainly confiscated at the time of publication or shortly thereafter (via inclusion in the Polunbi), and likely would have been targeted by Nazi authorities after 1933.

As of March 2022, KVK, OCLC only show the holdings at Bayerische Staatsbibliothek, with none found in North America. (51925)
Stein had probably been introduced to Ferry by Georges Hugnet (1906–1974), who had published a French translation of “Making of Americans” several months prior. Ferry (1904–1985) was a French writer and poet in touch with the Paris surrealists from the early 1930s onward. She had an affair with Hugnet and later with Breton, before marrying Jean Lévy, a specialist in Raymond Roussel who led the College of Pataphysics. (51655)