

GRAPHIC DESIGN AND TYPOGRAPHY

1-2

EUROPEAN AVANT-GARDES

3-25

POST-WAR AND CONTEMPORARY

26-35

VARIA

36-41

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





GRAPHIC DESIGN AND TYPOGRAPHY

URBAN TYPOGRAPHY

1. Blitz-Plakat: 1000 ausschneidbare Klebe-Buchstaben [Lightning-poster: 1000 cut-out sticker letters]. Vienna: Wien-Progress, 1930. Quarto (29 × 20.6 cm). Original decorative wrappers; [1] leaf of introductory text followed by [12] leaves of letter sets with gummed versos. Entirely unused; near fine. \$2,500

First and only edition of a scarce, pioneering publication of adhesive letter shapes, meant for composing advertising posters and other ephemeral genres with a clear, incisive message. Nothing is known about the creators of this negative sans serif font, but the typeface was recently the subject of a digital "revival" by the Austrian foundry Face-Type: "Blitzplakat is the name of a pre-Letraset system, which enabled you to make your own advertising posters by cutting out these letters and sticking them onto paper like stamps." Interestingly, the term "Blitzplakat" seems to stem from the work of trade unions and factory committees, where it played a similar role to wall newspapers.

Predictably, intact copies are scarce. As of March 2023, KVK, OCLC locate one holding, at Cologne, with none in North America. (52809)

A PIONEER OF MODERN BRANDING AND CORPORATE IDENTITY

2. Deffke, Wilhelm H. and Carl Ernst Hinkefuss. Handelsmarken und Fabrikzeichen: Eine Werbeschrift [Trademarks and factory signs: a promotional publication]. Berlin-Charlottenburg: Wilhelmwerk, 1917. Square octavo (21 × 21 cm). Original cardboard with typographically designed wrappers, bound as a Japanese block book; [24] pp. of text, [2] pp. of intertitle and printer's note, [45] pp. of full-page color lithographs each with a brand or factory mark, [3] pp. About very good. \$2,500

First and only edition of this early publication in the burgeoning discipline of commercial design at the start of the twentieth century. Deffke and Hinkefuss are regarded as pioneers of the modern trademark and brand logo. The text was printed in a typeface designed by Peter Behrens









and the book was announced as a "treat for book lovers." In the midst of World War I, the lavish publication was criticized as a waste of material because of its layout and due to the design of the publication. The decision to dispense with page divisions, so that bands of type extended over two pages, was considered an unforgivable, gross violation of the rules. But at the same time, the development of simple, memorable brand marks was already recognized as forward-looking at that time. Together with Fritz H. Ehmke's publication ten years earlier on the occasion of the founding of the Deutscher Werkbund, entitled "Gildenzeichen", this publication is an incunabulum of the modern brand or company logo. (See Ute Brüning, "Das Buch Handelsmarken und Fabrikzeichen," in: Wilhelm Deffke: Pionier des modernen Logos, 2014, pp. 157-165). Hinkefuss would go on to do considerable work for the Bauhaus and its printing and design departments.

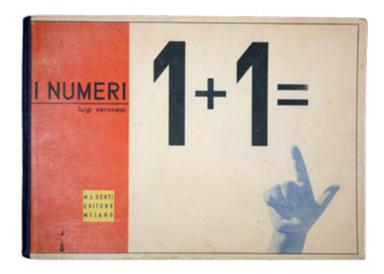
As of March 2023, OCLC show seven copies in North American libraries. (52793)

EUROPEAN AVANT-GARDES

ITALIAN FUTURISM - PRAMPOLINI

3. Almanacco dell'Italia veloce. Programma Almanacco Italia Veloce. Milan: Edizioni Metropoli (Archetipografia), 1930. With: two small advertising pamphlets for the booklet: a small phone book-style index with tabbed pages, "Prime Adesioni, Prime Collaboratori"; and an advertising pamphlet printed in black and orange, with graphic design by N. Diulgheroff. Quarto (29 × 24 cm). Original silver metallic printed wrappers; [36] pp. comprising 12 color serigraphs, 7 photographic portraits with facsimile autographs, and 6 advertising boards, including one page printed on cellophane. One leaf of black paper has been professionally repaired; minor wear to wrappers; else very good. \$19,500

Extremely rare prospectus for the unrealized "Almanacco Italia Veloce" project. Richly illustrated with typography, advertising art, and other forms of graphic design, on paper of various colors and thickness, the brochure features





a preface by F. T. Marinetti, editorial direction by Oscar Fusetti, technical consultation by Fillia, and editorial design by Nikolay Diulgheroff, with additional collaborations by Enrico Prampolini, Giacomo Balla, Ugo Pozzo, Gerardo Dottori, and Bruno Munari.

A brief manifesto by Marinetti highlights the goals of the Almanacco, and the importance placed on originality, typography, and design: "Per Glorificare il genio inventivo e costruttivo della nostra razza, scrittori rallegranti e pittori dalla tavolozza esplosiva preparano un volume che sarà insieme: 1) SINTETICO...; 2) AEREO...; 3) A SCOPPIO...; 4) DIVERTENTE...; 5) DRAMMATICO...; 6) CINEMATOGRAFICO...; 7) TRAVOLGENTE...La veste tipografica sarà assolutamente originale: nulla di già visto o previsto. Una scelta di carte e di inchiostri paragonabili sottanto ai colori cangianti degli aeroplani tra l'aurora e il tramonto."

The "Almanacco Italia Veloce" project was presented with a Futurist event in May 1930 held at the Triennale internazionale d'arti decorative di Monza. However, even with Marinetti's endorsement, the project was never realized, due in part to prohibitively high costs. Another major roadblock was the tenuous relationship between Marinetti, the Futurists, and Fascism.

Mughini 45. Salaris, Riviste futuriste, pp. 34–41.

Rare; as of March 2023, OCLC locates only a single holding in a North American institution. (52832)

ABSTRACT ITALIAN CHILDREN'S BOOK BY VERONESI

4. Veronesi, Luigi. **I Numeri [The numbers].** Il sapere dei bambini [The knowledge of children; series title], no. 1. Milan: M.A. Denti Editore, 1944. Oblong quarto (23.2 × 33 cm). Original printed card boards with bold color-blocking and typographic text, cloth binding tape along spine; [32] pp. Light soiling and mild abrasions to covers; slight warping of the front board; overall about very good. **\$4,500**

A striking children's counting book and art project all at once, with the pages displaying counting from 0 to 10 on a child's fingers and also through abstract and concrete compositions and drawings, including black-and-white squares on a white background, colorful slim rectangles on a black background, and simple figural illustrations such as leaves, flowers, trees, balls, butterflies, books, lemons, light bulbs, and birds, with the final two pages of the volume showing every possible equation of two numbers that add up to 10 with orange and green dots.

Born in Milan, Luigi Veronesi (1908–1998) was a photographer, painter, scenographer, and film director who trained early in his life as a textile designer. He studied with the painter Carmelo Violante and the critic Raffaello Giolli, and made his first prints, a group of five linocuts, in 1927. He traveled to Paris in the 1930s where he met Fernand Léger and joined the photographic group Abstraction-Création. In March 1935, he participated in the first collective exhibition of abstract art in Italy, together with Oreste Bogliardi, Cristoforo De Amicis, Ezio D'Errico, Lucio Fontana, Virginio Ghiringhelli, Osvaldo Licini, Fausto Melotti, Mauro Reggiani, and Atanasio Soldati. Veronesi also worked on exper-

imental films, was a leading figure in Italian avant-garde photography, and researched color theory. This work displays his connections to Neoplasticism, Constructivism, photomontage, and the Bauhaus.

As of March 2023, OCLC shows several modern reprints, but only one copy of the original 1944 edition in North America. (52604)

ITALIAN FUTURISM - PRAMPOLINI

5. La Ruota: rivista mensile illustrata per i giovani redatta da Anton Giulio Bragaglia [The wheel: in illustrated monthly for young people edited by Anton Giulio Bragaglia]. Rome, 1915–1917. Large quartos (most issues ca. 35 × 25 cm). Original pictorial wrappers with woodcut prints by Enrico Prampolini; most ca. 24 pp. per issue. About very good; light general wear to overlapping wrapper edges; three issues with stains, nicks, and small losses to wrapper edges; still about very good. \$9,500

Exceedingly rare consecutive run of the first eight issues (vol. I, no. 1, December 1915, through vol. II, no. 7, September 1916) of the illustrated journal edited by Anton Bra-

gaglia and illustrated throughout by Enrico Prampolini, who also provided the woodcut illustrations on the wrappers. A few more issues appeared after September 1916, but in a small format and less extensively illustrated. The journal focused on a range of issues, embodying a kind of pantheistic vision and showing a keen interest in animal rights.

Bragaglia, the editor, was a pioneer of Italian Futurist photography and Futurist cinema. In 1911 he published the treatise "Fotodinamismo" and began lecturing on the topic, and the same year became chief editor of the art and theater newspaper "L'Artista". In 1912 and 1916 he published two Futurist manifestos, Fotodinamica Futurista and Manifesto of Futurist Cinema, respectively. In 1916 he also founded the avant-garde magazine *Cronache di Attualità*, which was likewise illustrated chiefly by Prampolini.

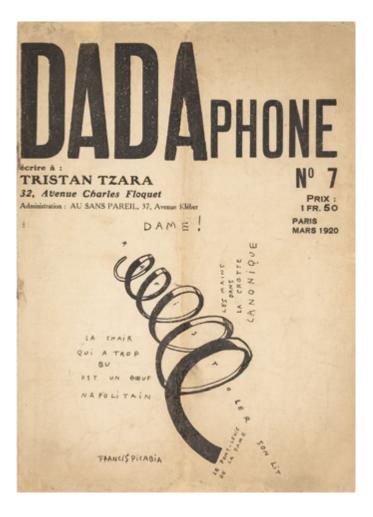
Salaris, Riviste futuriste, pp. 1100–1105 (only vol. II, no. 1!); I futuristi e l'incisione (2018 exhibition catalog featuring the collection of Prampolini's heir); Fanelli and Godoli, Il futurismo e la grafica 1988, ill. pl. I, 1–2.

Rare; as of March 2023, KVK, OCLC show only three holdings, all in Italy. (52828)









DADA

6. Tzara, Tristan (editor). **Dadaphone. No. 7 (of a total of 7 issues of the journal "Dada", initially published in Zurich).** Paris: Au sans pareil, March 1920. Quarto (27.3 × 19.3 cm). Original pictorial staple-stitched self-wrappers; [8] pp. With illustrations. Margins of leaves with some professional restoration; staples somewhat rusted; fold with two small rust spots; binding somewhat dust-stained; else good. **\$6,000**

The seventh and final issue of the Journal of the Dadaists, founded in Zurich, was printed in only a thousand copies and distributed for the low price of 1 franc 50; it is unclear how many copies of the ephemeral publication have thus been preserved to this day (see Thacker/Brooker). With contributions by Aragon, Arnauld, Breton, Dermée, Éluard, Ribemont-Dessaignes, Picabia, Soupault, and Tzara. Other brief texts were contributed by Cocteau, Evola, Serner, and Ezra Pound.

After the Zurich Dadaists again left their Swiss exile at the end of World War I and moved to Berlin and Cologne,

Tzara moved to Paris in January 1920 to work more closely with Francis Picabia, among others, who was publishing the journal 391. Tzara also joined the group around André Breton, the editors of the journal *Litérature*. For a year, the group of different personalities and interests succeeded in working together under the umbrella of "Dada". The three magazines exchanged ideas closely, organized joint programs, helped each other out with texts, and provided each other with a forum. Other journals were founded from this network, including Proverbe and L'Esprit Nouveau. The publishing and galleristic center for the Parisian avant-garde was the bookstore "Au sans pareil", which also served as publisher for *Dadaphone*. The fact that this issue was to be the last of the Paris Dadaists was due to the fact that the group finally split up in a dispute and Breton initiated Surrealism with his group as a counter-movement to Dadaism. But in this issue, the forces of the Parisian avant-gardists were still bundled under the label of Dadaism. Together, they even present themselves to the Parisian public in nine photo portraits, including, for example, Tzara, Breton, and Picabia (See Michel Giroud, in: Tendenzen der Zwanziger Jahre, pp. 3/60-64).

When Huelsenbeck, who had moved from Zurich to Berlin, held this issue in his hands, he wrote of the photo portraits: "All very nice and harmless-looking people with pincenez, horn-rimmed glasses and monocles, with flowing ties, faithful eyes and significant gestures, who can be seen from afar to belong to literature" (En avant dada, Hanover and Leipzig 1920, p. 25). Huelsenbeck reports that after the issue appeared, Parisian journals were very agitated about the group's impertinences. For example, the issue contains Francis Picabia's "Manifeste cannibale Dada," in which he sought to put his readers into a "state of accusation" and finally took his leave with the words: "smash my face [...] I will always tell you that you are stupid mutts. In three months we, my friends and I, will sell you our paintings for a few francs." In terms of design, this issue is dominated by a "drawing poem" by Picabia, a form that gave the Paris Dadaists their own character and is clearly distinct from the typographic experiments of Tzara and the Berlin Dadaists (See Giroud).

Sale 112; Motherwell-Karpel 66 and p. 170 (Fig.); Dadaglobal 174; Raabe, Journals 34; Thacker/Brooker p. 196; Dietzel/Hügel 583; Cat. Tendencies of the Twenties 3/100.

As of March 2023, OCLC locates five copies in North America. (52768)







RARE DADA-INFLUENCED PERIODICAL

7. Tam-tam: hudební leták; gazette musicale [Tam-tam: a musical bulletin]. Nos. 2, 3, 4, 5, 6 (of six published). Prague: self-published, 1925-1926. Octavos (20×14 cm). Original staple-stitched typo-illustrated self-wrappers (most likely by Karel Teige); 32 pp. each. Illustrations and typo-design throughout. Light wear to spine folds; one wrapper beginning to detach; still about very good. \$5,500

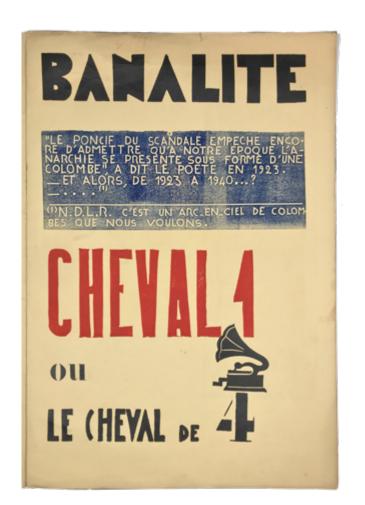
A nearly complete run of this short-lived avant-garde journal, one of the only Czech periodicals clearly influenced by Dada. Published by Ctibor Blatný, E. F. Burian, Jindřich Hýbler and Jiří Mařánek, it contains musical "sketches" and compositions, cryptic anecdotes, ramblings, and theoretical articles about progressive music, including a translation of S. A. Boguslavsky's essay on Moscow composers and a piece titled "Polydynamics" by E. F. Burian. *Tam-tam* also features reproductions of work by Štyrský, Toyen, Šíma, Obrtel, and Rodchenko. While the term "Dada" itself is not used, Jindřich Toman has suggested that the journal's name, which translates to "there-there" (in German: da-da), is a key to its aesthetic orientation. More importantly, Toman notes the aggressive, iconoclastic tone of the contributions, its faible for fragmentary and illogical proclamations, and a general tendency toward a "beautiful ugliness" (see his essay "Ted to vidíš, ted už ne," 2007). The issues also feature some of the most striking typographic compositions of the Czech avant-garde. Although he is not credited explicitly, they are most likely the work of Karel Teige. Typographic manicules, which Teige used during this period, are also a frequent device in Kurt Schwitters' design for Merz, the Hannover Dada periodical, to which Teige's compositions bear a certain resemblance. Another telling detail are the vertically crossed lines, found on the rear wrappers of one of the issues.

Not in Primus. Not in Vloemans. Not described in other commonly used reference works on the Czech avant-garde.

As March 2023, OCLC shows no copies in North America. According to its online catalog, the Czech National Library at some time deaccessioned its only copy of a single issue (no. 2). (52807)

NEO-DADAISM AND SURREALISM ON THE EVE OF AND DURING WWII – WITH AN ORIGINAL PENCIL DRAWING BY MICHEL TAPIÉ

8. Tapié, Michel and Aline Gagnaire (artists). Le Cheval de 4 [The Horse of 4], Nos. 1, 3, and 4 (of a total of four published numbers). Paris: Le Cheval de 4, 1940, 1941, and 1944. Quartos and large folio (36.8×25.4 cm; 34.4×26.5 cm; 51×32.5 cm). Original decorative wrappers with linocut prints by Michel Tapié, one of them on gray thick handmade laid pa-









per. Each issue in a recent hand-bound half-leather folder and slipcase with marbled colored paper (of which one stamped B. Bichon); [12, incl. wrappers] pp.; [32, incl. wrappers] pp. with interleaved glassine sheets; 24 pp. All pages are elaborately composed with large linocut prints in various colors by Aline Gagnaire and especially Michel Tapié. Two issues contain additional supplements: Issue no. 1 includes two double-sided graphically printed sheets, one with a multicolored monotype and a linocut print by Michel Tapié on very thin glassine paper, the other with typographic illustrated linocut prints by Michel Tapié and Jean Jausion. Issue no. 4 with a laid-in folded original drawing in pencil by Michel Tapié, dated, titled ("sérénade cosmigue"), and initialed in his own hand. It is identifiable as a sketch for two color linocuts in issue no. 4 (pages 5 and 18). Issue no. 4 is also signed and inscribed by Michel Tapié to Aline Gagnaire. Very good. \$22,500

Near complete set of the Neo-Dadaist serial printed on hand presses in exceptionally small editions (see below) and therefore extremely rare, edited after the dissolution of the group Les Réverbères, founded in December 1937 by Michel Tapié, Jean Marembert, Jacques Office, Pierre Minne and Henri Bernard, which promoted Dadaist exhibitions, jazz concerts, stage performances and literary publications. 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.

The Neo-Dadaist activities around Michel Tapié have not been explored to any significant degree and are only occasionally mentioned in passing in the literature on Dada and Surrealism. One exception is Michel Fauré's Histoire du surréalisme sous l'Occupation (1982). The reason for this dearth of research is likely the scarcity of these experimental, elaborate avant-garde publications, most of which were produced in very small editions during the occupation and are not widely held in institutions. Moreover, it is unclear how many copies of the journals, which circulated in the narrow circle of avant-garde artists and writers in "inner exile" or in the artistic underground, still exist (and how many were actually printed). There is no doubt, however, that Tapié's work is relevant to art history; after all, he is one of the most important figures of the European avant-garde after the end of the Second World War. Today, he is known to a wider circle above all as an important critic and theoretician who not only contributed significantly to the reception of Max Ernst, Francis Picabia, and Jean Dubuffet through his publications, but also played an active role in the development of the "Informel" and "Tachism" tendencies after 1945. His text "Un art autre", published in 1952, is still discussed as one of the formative contributions. In it, "Dada" marks the decisive turning point for Tapié, comparable to Nietzsche in philosophy. "Dada" is described as the great, shattering break after which nothing in art could be taken for granted. (Michel Tapié, Un art autre, German transl. in: Laszlo Glozer, Westkunst. Zeitgenössische Kunst seit 1939, Cologne 1981, p. 158ff). In the second manifesto of "Nouveau Réalisme", the important group around Yves Klein, Michel Tapié is named as the "guarantor of a new art movement" after the end of the war, since he upheld the "Dada myth" as a necessary "zero point," as a "tabula rasa." (See: Second Manifesto of "Nouveau Réalisme", 1961, in: ibid., p. 246).

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

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

Issue no. 4 with Michel Tapié's autograph dedication to his colleague Aline Gagnaire: "à André et Aline ce voyage aux enfers et dans la lune du Cheval de 4 avec ma vieille amitié Mic" (To André and Aline this journey into the underworld and into the moon of the four-in-hand with my old friendship Mic).

The issues were printed in very small editions on hand presses and numbered: Issue no. 1 is one of 32 copies; issue no. 3 is one printed over the edition of 25 copies on vélin du Marais (total edition 35); and issue no. 4 is one of 27 copies signed by the artist.

Michel Fauré, Histoire du surréalisme sous l'Occupation, Paris 2003, appendix "Bibliographie", p. 467f.; not in Motherwell, Rubin, Cat. Pompidou 2006.

As of March 2023, OCLC lists three holdings in North America, each with one issue of the series. (52402)







THE LEADING ARTISTIC JOURNAL OF THE EARLY SOVIET AVANT-GARDE

9. LEF: zhurnal levogo iskusstva [LEF: Journal of the Left Front]. Nos. 1–4 (1923); nos. 1–2 (1924), no. 3 (1925), all published. Moscow-Petrograd: Gosizdat, 1923–1925. Octavos (ca. 23.6×15.6 cm). Original pictorial wrappers designed by Rodchenko; 143-252 pp. per issue. First issue with prewar stamp of a newspaper editorial office; third issue with prewar stamp of a Soviet cafeteria; one issue lacking title leaf; one issue with underlining and annotations to lead essay; occasional wear and chipping to wrapper edges and spines; a few issues with minor repair to spines; one issue with moisture stains to margins; overall still about very good; housed in a recent archival box. **\$17,500**

All seven issues of LEF published between 1923 and 1925, including the Lenin issue, published after Lenin's death in January 1924. *LEF* was established in Moscow in 1923 by the eponymous LEF (the Left Front of the Arts) association of avant-garde artists, poets, photographers, and theorists. The journal was edited by leading Russian avant-garde cultural figures Vladimir Mayakovsky and Osip Brik, with graphic design by Aleksandr Rodchenko, a leader of the Russian Constructivist movement. The journal served as a forum for the discussion of key aesthetic ideas and was often the first to publish the works of prominent Soviet writers, artists, photographers, and theorists. Founded as a way to bring art and culture into the centre of the

newly established Soviet state, LEF was the meeting point of Russian Formalism, Russian Futurism, Productivism, and Constructivism: it took an interdisciplinary approach, publishing visual images, poetry, prose, and critical essays. Throughout its production, it featured the works of creatives such as Sergei Eisenstein, the seminal filmmaker and film theorist who developed the idea of montage; Boris Pasternak, who would go on to win the Nobel Prize for Literature for his novel, Doctor Zhivago; and Lyubov Popova, a key figure in Russian Suprematism and Constructivism who worked in painting, textiles, and stage design. Issue 2 of 1924 is dedicated to Popova's memory, after her death from scarlet fever earlier in the year.

The issues featured in this collection house the first publication of Vladimir Mayakovsky's "Pro eto" ("About That", or "That's What"), one of his most well-known poems, which details his anguished love affair with Osip Brik's wife, Lilya Brik. It also features the first publication of Isaak Babel's "Moi pervii gus'" ("My First Goose"), which would later be published as part of his *Konarmiia* (Red Cavalry). The version featured in the Lenin issue explicitly features Semyon Timoshenko, commander of the Sixth Division who would later go on to become Marshal of the Soviet Union, as a central figure in the story – later, the character would be renamed Savitsky, in an effort to anonymize the story. The Lenin issue also features a collection of theoretical essays by Russian Formalists including Viktor Shklovsky, Boris Eikhenbaum, Yuri Tynianov, and Boris Tomashevsky, who

analyze Lenin's writing and rhetoric through a Formalist theoretical lens. Rodchenko's cover designs show some of the artist's first forays into photomontage, which soon became ubiquitous in both art and advertising.

LEF ran between 1923 and 1925, publishing seven issues. In 1927, after a two-year hiatus, the journal was revived as Novyi LEF, the second journal of the LEF association of artists. Novyi LEF was edited by Mayakovsky and later by Sergei Tretyakov: the latter's editorial takeover precipitated a change in direction for the journal, which began to prioritize theoretical and critical essays over poetry. Nevertheless, the journal continued to publish the works of leading avant-garde artists until the group itself disbanded in December 1928. LEF and Novyi LEF remain rich artifacts for the burgeoning artistic tradition of the early Soviet period, showcasing not only the works of art that defined the period, but the underlying artistic ethos that united them.

MoMA 500. See also: Halina Stephan, "LEF" and the Left Front of the Arts" (1981). (52640)

SOVIET AVANT-GARDE - PHOTOMONTAGE

10. Propper-Graschenkov, Nikolai, editor and Yakov Babushkin, designer. Okhrana materinstva i mladenchestva v Soiuze SSR: 1918–1938 [The protection of motherhood and in-

fancy in the Soviet SSR: 1918–1938]. Moscow: Izdanie Muzeia-vystavki Okhrany materinstva i mladenchestva, 1938. Quarto (34.5 × 26.5 cm). Original embossed blue leatherette with embossed bas-relief by Anna Iuzhakova-Piskareva; [278] pp. Decorative endpapers. Profusely illustrated from photographs and with additional decorative elements, including graphs and Isotype plates. Lacking the box and dust jacket; else complete with all inserts and movable elements. Corners somewhat bumped; else very good. \$9,500

A fine example of the incorporation of Constructivist techniques into Stalinist commemorative albums, this publication celebrates the twentieth anniversary of the Soviet department of Maternity and Infancy Protection. With carefully staged photographs, the album follows Soviet women from early pregnancy, to birth, and recovery, showing hospitals, infant nurseries, daycare centers, and medical treatment in sanatoriums for children suffering from tuberculosis. The album also marks the establishment of the first Soviet orphanages, including photographs from the first congress of adoptive mothers, and contains a large section on legal and labor protections for pregnant and breastfeeding women, as well as subsidies for large families. Highlighting pan-Soviet progress, the photos are marked with their locations, including Alma-Ata (Kazakhstan), Sverdlovsk (Russia), Yerevan (Armenia), Kharkiv (Ukraine), and Kutaisi (Georgia).





A wide variety of printing techniques are used throughout. A fold-out title page with wood engraving by the graphic artist and VKhUTEMAS professor Nikolai Piskarev (1892-1959) opens the album. Pictograms are used to communicate developments in Soviet maternity care, while the text of the album is set off into six separately bound smaller dark blue notebooks in half page format, so as not to interrupt the flow of the photographs. Many of the photographers working on the album, such as the sisters Yelizaveta and Olga Ignatovich, and Viktor Ivanitsky, were members of the Constructivist-leaning "Oktober" group initially headed by Aleksandr Rodchenko, with some of the images betraying his influence. The designer of the album, Iakov Babushkin (1907-1976?), was better known as a film production designer. A section on Soviet mothers and children cut in different sizes, uncovering new images as one flips the pages, functions similar to film montage, revealing Babushkin's cinematic touch. Numerous folding sections such as kindergarten doors opening to show playing toddlers, and doors of little wardrobes hiding colorful children's frocks further invite user participation. An unattributed double-page photomontage spread, with Soviet leaders looming large behind the smaller women and children in the foreground, closes the album. One of 5000 copies.

Karasik, The Soviet Photobook 1920–1941, p. 380.

As of March 2023, KVK, OCLC show three copies in North America. (52836)

SOVIET AVANT-GARDE - PHOTOMONTAGE

11. Bogushevskii, Vladimir, editor, and Evgenii Goliakhovskii, designer. Stalinskoe plemia stakhanovtsev [The Stalinist tribe of Stakhanovites]. Moscow: Gosudarstvennoe izdatel'stvo izobrazitel'nykh iskusstv, 1935. Square quarto (29 × 30 cm). Original blue embossed buckram with gilt title to front board and one protective flap; III–XVIII, 83, [3] pp. Numerous illustrations from photographs and graphs. 1930s stamp of the Association of Marxist-Leninist Institutions. Light soil and traces of moisture to boards; light foxing to first few pages, else about very good. \$6,000

A richly illustrated album dedicated to the Stakhanovite movement, with a striking double-page photomontage spread (unattributed) and satirical drawings by leading Soviet caricaturists Victor Deni (1893-1946) and Boris Efimov (1900-2008). Named after the Donbas coal miner Aleksei Stakhanov, who allegedly exceeded his daily work quota by 14 times in 1935, this supposedly popular movement of "worker competitions" was engineered from above to raise productivity at Soviet factories and industrial construction sites. To showcase the success of the movement, the album features graphs, pictograms, as well as celebratory drawings and photographs of Stakhanov and dozens of other workers, often shot from below to emphasize their elevated status. Women made up for a quarter of all "Stakhanovites", with numerous photographs highlighting the contribution of female workers in a variety of industries such as electrical, welding, weaving, shoe production,

tractor and combine drivers. The Ukrainian farmer Maria Demchenko became the face of the Stakhanovite movement at collective farms, with several pages dedicated to her biography, and photographs alongside Stalin himself.

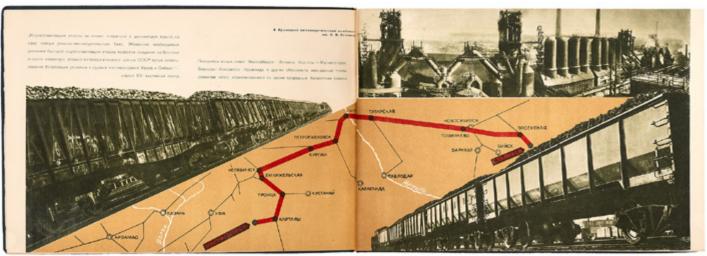
The album's designer, Evgenii Goliakhovskii (1902–1971), was a graphic artist and illustrator best remembered today for his exlibris designs. A student of Vladimir Favorskii, Goliakhovskii was friendly with authors such as Vladimir Mayakovsky, Velimir Khlebnikov, designing bookplates for authors such as Marina Tsvetaeva, and for institutions such as the Hermitage Museum. Somewhat unusual for the typically solemn genre of commemorative albums, this publication combines heroic narratives with humor by using Boris Efimov's caricature of a Nazi capitalist dismayed at the speed of Soviet production. The editor, prominent Bolshevik Vladimir Bogushevskii (1895–1939), was arrested and repressed in 1939, with books connected to his name removed from circulation. The volume is likely especially rare for this reason. One of 3000 copies printed.

Not in Karasik, The Soviet Photobook 1920–1941, which does include another album designed by Goliakhovskii in the same year, and dedicated to the Spanish Civil War ("Ispaniia"). As of March 2023, not in KVK, OCLC. (52561)

SOVIET AVANT-GARDE – PRODUCED BY SHOCK BRIGADES

12. Troshin, Nikolai Stepanovich, artist. O zheleznodorozhnom transporte SSSR [About railway transportation in the USSR]. Moscow: Gosudarstvennoe Transportnoe Zheleznodorozhnoe izdatel'stvo (Transzheldorizdat), 1935. Oblong quarto (23.8 × 34.8 cm). Original dark blue buckram, with copper embossed locomotive plaque mounted to front board; silver embossed title to spine; lithographed endpapers; [77] leaves, mostly printed to rectos and versos; including four large folding leaves and two leaves with pictorial overlay strips. Five additional tipped-in illustrations. With the green flag to second title verso (the fabric variant). Housed in the





original printed card slipcase with cut-out section to fit the locomotive. Very good; the slipcase with expected damage from the plaque and some older repairs; very minor rubbing to joints at spine extremities; overall about very good. \$25,000

This rare album on the state of the railway system in the Soviet Union was one of the most ambitious "production books" and a crowning achievement of Soviet photo book design. It was published on the occasion of the VIIth Congress of the Soviets at breakneck speed and under "shock worker" (udarnik) conditions, by a large team supervised by Nikolai Troshin (1897-1990), an important Soviet graphic artist and the head designer of the journal SSSR Under Construction from 1930 to 1941. As was typical at the time, all contributors, including binders, "stitchers", and gilders, are mentioned by name on the detailed colophon. The production began on December 10, 1934 and was completed in late January of 1935. The book includes full-page portraits of Lenin, Stalin, Molotov, Koganovich and A. Andreev, and texts by the editors, M. V. Ammosov, I. V. Ivliev, V. I. Popov, A. B. Khalatov.

In addition to showcasing developments in station architecture, infrastructure growth, industrial development, and railway engineering, the book celebrates the achievements of the Soviet graphics and printing industry by using photography and photo-montage, and printing methods including lithography, letter-press, and photogravure, including on large folding plates. As Karasik notes: "Devices used in this publication — double-page spreads, panoramas, fold-outs, horizontal pages, changes of colour to print different blocks of subjects – became the rule for Soviet presentation books. They invest the viewing process with a sense of speed, time and dynamism. The album conveys the romantic spirit of railways, of journeys by train across the endless expanses of the USSR and of the profession of railway worker" (Karasik, p. 224). The brass plate depicts the "Stalin" locomotive, which is also pictured inside the album and was billed as the "most powerful passenger locomotive in Europe" at the time.

MoMA 1058. Karasik, The Soviet Photobook 1920–1941, p. 224.

As of March 2023, KVK, OCLC show no copies in North America, and only two worldwide. (52572)

INFOGRAPHICS ON SOVIET GOVERNANCE AND MINORITY SUFFRAGE

13. Gorfunkel', V. M. and V. M. Podgonova, editors. **Verkhovnyi sovet SSSR [The Supreme Soviet of the USSR]**. Moscow: Institut Izostat, 1938. Oblong quarto (26 × 30 cm). Original gray buckram; 56 pp. Numerous illustrations, photographic portraits, maps. Light wear and soil to boards; foxing to first pages; else about very good. **\$4,500**

A richly illustrated commemorative album, marking the creation of the Supreme Soviet, the highest governing body in the Soviet Union in 1938–1989 and published by Izostat, the All-Union Institute of Visual Statistics. Educating the population about the structure of Soviet government, the album contains electoral maps of all Soviet republics. Infographics are used throughout to explain the Soviet governing bodies, administrative and political divisions, as well as election procedures. Equally intended for propaganda purposes, the volume compares voting rights in the USSR to those in other countries, pointing out voter exclusion of women, national minorities in Western democracies, and exclusion based on level of education and ownership of private property. A particularly damning infographic shows the exclusion of the African American population from voting in the United States based on literacy, while the photo spread on the following page shows representatives of Soviet minorities at the voting booth.

A research institute and publishing house, Izostat operated in 1930-1940, creating easy to read graphics for Soviet posters, newspapers, and albums such as this. The first Izostat album, The Five-Year Plan of the USSR (1930), helped communicate the work of rapid industrialization by using the "Vienna method" developed by the Marxist economist and sociologist Otto Neurath and the Constructivist designer Gerd Arntz. The "international picture language" or pictograms (isotypes) developed by Neurath and Arntz democratized the visualization of statistical data by using images, "de-emphasizing the use of exact numbers, information which they claimed did not stay as easily with the viewer. Other notable projects of Izostat included Transportation and Aviation (1934), The Stalin Constitution (1937), USSR, the Land of Women's Equality (1938), as well as Moscow Under Construction (1938), designed by Aleksandr Rodchenko and Varvara Stepanova". The aesthetics of late Izostat, such as this album, have been compared to those of a board game, with the objective of communicating simply to newly literate audiences.





Such albums tend to be extremely uncommon in commerce, both due to their unwieldy format and the fact that many of the diagrams and graphs would have been used in "wall newspapers" and other public forums.

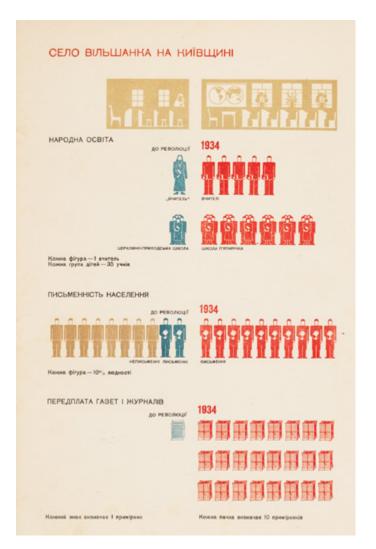
As of March 2023, KVK, OCLC show three copies in North America. (52681)

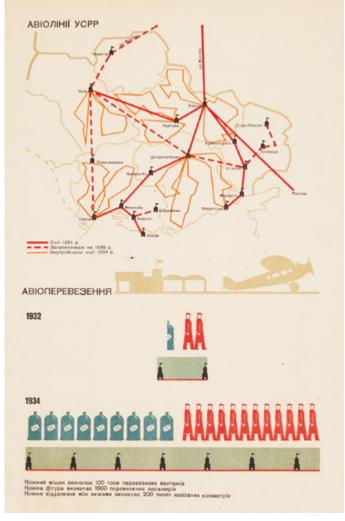
SOVIET UKRAINE - AVANT-GARDE - DATA VISUALIZATION

14. Roky peremoh: sotsialistychne budivnytstvo USRR do XIII Vseukrains'koho Z'ïzdu Rad: al'bom diahram [Years of victories: the socialist construction of the USSR before the XIII All-Ukrainian Soviet Congress. An album of diagrams]. Kyiv: Instytut Obrazotvorchoi Statystyky pry RNK USRR [Institute for Visual Statistics of the Council of People's Commissars of the Ukrainian SSR], 1935. Oblong quarto (25 × 38.5 cm). Beige cloth, decoratively embossed and printed in red and gold, with cord binding; in original printed paper-covered slipcase; [14] leaves including title and full-page portraits of Lenin and Stalin; [50] leaves of color Isotype plates, divided into six sections and with six photo-montage section titles. Boards and slipcase soiled; contemporary price label to slipcase; contents overall about very good. \$20,000

Extremely rare album of charts and statistics formatted according to the Isotype system (International System of Typographic Picture Education). With its linocut pictograms printed in bold colors, the work is clearly based on the atlas Technik und Menschheit (Technology and Mankind) published in Vienna in 1932 by Otto Neurath together with graphic designer Gerd Arntz, although the present work features twice the number of Isotype plates. The striking photomontage section titles by A. V. Korotkov, with their red borders and their picture windows, continue, as it were, the Vienna atlas. Likewise, the linocut pictograms by V. D. Fatal'chuk and V. A. Kaganer correspond to the specifications of Gerd Arntz (1900-1988). Arntz had visited Moscow as the "first shock brigadier" for at least sixty days every year since the Institute of Pictorial Statistics (Izostat) was founded in 1931 to familiarize the entire Soviet Union with image statistics. Under Stalin, the Vienna method was seen primarily as a useful propaganda medium that seemed more effective than the previously used poster. The goal was to make the planned economic policy, including industrialization and collectivization, popular among a predominantly illiterate populace. Due to the ongoing supply crises, the need for explanations was great. Neurath's method first gained notoriety in Moscow in 1930 through a positive review of his book Society and Economy in the Moskau-









er Rundschau. In it, the idea of publishing the plates in Russian translation was also formulated, as well as supplying them with a supplement about the economic developments in the Soviet Union. Eventually, the Moscow Institute was established, with a permanent presence of five to fifteen staff members from Vienna (See Astrit Schmidt-Burkhardt, *Die Kunst der Diagrammatik*, 2017, pp. 155–210).

The album documents various benchmarks reached in the development of a socialist economy and a richly varied industry in Soviet Ukraine. The topics covered include, among many others, engineering, the production of cast iron, turbogenerators, electrification, the collectivization of agriculture (including case studies of three particular villages) socialist transportation, as well as cultural achievements such as radio and cinema, housing, health care, rest and recreation. One of the artists involved with the present work was Vladimir D. Fatal'chuk (1903–1981), a Ukrainian graphic designer and artist who studied at the Kyiv Art Institute. We were unable to find further information about the other two artists: V. A. Kaganer, who also contributed to the Isotype plates, or about Korotkov, who designed the photomontage titles.

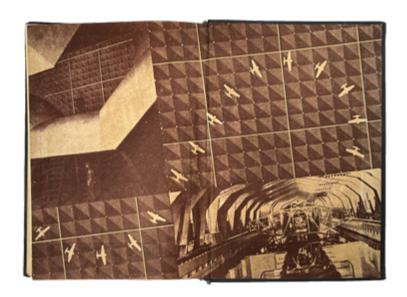
As of March 2023, KVK, OCLC show one copy, in North America. (52571)



15. Bobrov, N. N. and B. Ridiger, artist. **TsAGI** [The Central Aerodynamic Institute]. Moscow: OGIZ Molodaia gvardiia, 1933. Octavo (21.3 × 15 cm). Original blue cloth stamped in silver; photo-montage endpapers, both designed by B. Ridiger; 315, [4] pp. Lacking the dust jacket, else very good. **\$2,500**

Very fine photo-book summarizing the life, work, and accomplishments of the main Soviet aviation research institute, TsAGI. Edited by B. Ia. Kuznetsov and with an introduction by N. M. Kharlamov. Overall design, wrapper, binding, and endpapers by B. Ridiger. At the time of the publication in 1933, TsAGI celebrated fifteen years of its existence. Against the background of rapid industrialization, and with the second five-year plan for the development of the national economy in full swing, the book conjures a hopeful literary narrative of the advancement of Soviet science. It establishes the mythology of TsAGI as an institution born and strengthened in the "whirl of the civil war." But its history goes back to the early twentieth century, when its founder, Nikolai Zhukovsky, a professor at the Imperial Technical Institute and Moscow State University, first coordinated the construction of wind tunnels in research laboratories near Moscow. By the time of the Revolution, Zhukovsky was leading laboratories with a close circle of scientists enthusiastic about aero-construction, which the newly





established Bolshevik government was eager to preserve. Years of research of aero-, hydro- and flight dynamics at TsAGI followed, resulting in the construction of the most pivotal models of Soviet airplanes of the interwar period.

Nikolai Bobrov (1898–1952), the author of this account, was a Soviet writer who focused on aviation and the main figures of its development, such as Nikolai Zhukovsky, Konstantin Tsiolkovsky, Valery Chkalov, and others. "TsAGI" offers a series of striking accounts of a writer, who joins the life of the research institute to learn about its people and work. He wanders from laboratory to laboratory, crawls into the wind tunnels, jumps with a parachute, and climbs to the top of the wind-testing towers. On the way, he interviews workers and scientists he meets, providing the reader with insight into how the new research spaces operate. The language used to describe the Institute is remarkable, combining the descriptions of the industrial and scientific developments with an often emotional register filled with with vivid, unexpected metaphors. The book is thus exemplary of the state-ordered implementation of the Socialist Realist literary style just a year prior in 1932.

The stories are supplied with a large number of photographs by the TsAGI cinema-photo laboratory and photographer Mikhail Prekhner. While some are straightforward portraits of the important members of TsAGI, many photographs depict the research environment of the institute with the visual sensitivities of Soviet avant-garde photography; they explore unfamiliar vantage points and reveal the dynamism of the geometry of buildings and industrial spaces.

Prekhner was a Soviet photographer who started as a photojournalist for *USSR in Construction*, a journal designed by Rodchenko and El Lissitsky. He later came to be widely appreciated and was chosen as a Soviet representative for international exhibitions in the 1930s. After his premature death at the beginning of WWII, he was largely forgotten, but has recently been enjoying a revival, resulting in a personal retrospective in the Multimedia Art Museum in Moscow in 2013.

As of March 2023, KVK, OCLC show only the copy at the British Library. (52639)

CONSTRUCTIVIST LEPORELLO DESIGNED BY IL'IN

16. Kirsanov, S[emyon] and Nikolai Il'in, artist. **Stikhi v stroiu** [Poems in attack formation]. [Moscow]: Molodaia gvardiia, [1932]. Quarto $(28.5 \times 21 \text{ cm})$. Original leporello, printed to recto and verso; folded to create 12 pp. With additional photo-montage wrappers (the front wrapper covering half of the first leaf). Good or better; the fragile photographic wrapper as usual somewhat creased and with small nicks, but still a comparatively well-preserved copy. **\$3,000**

Strikingly-designed volume of proletarian-themed combative poems by Kirsanov, a Jewish-Russian poet from Odessa, who became a protégé of Mayakovsky and his circle. The formatting of the present poems, which cover topics such as the Komsomol, the Third International, the Spanish Civil War, and May Day, is reminiscent of Mayakovsky's "stepladder" format. One of the poems makes fun of Henry Ford's travails during the Great Depression. With overall design by Nikolai V. Il'in (1894–1954), the Russian graphic artist, illustrator, and constructivist artist. The photo-montage wrapper (strikingly designed as a half-wrapper) is typically damaged, repaired, or missing, and is here relatively well-preserved.

Not in Getty. Not in MoMA.



As of March 2023, KVK, OCLC show no copies in North America, and only a single copy worldwide. The book appears equally scarce at Russian auction, with very few copies traced in recent years. (52790)

HOW SOVIET FILMMAKERS LEARNED TO SHOOT FILM

17. Anoshchenko, N[ikolai] D[mitrievich]. **Obshchii kurs kinematografii: rukovodstvo kino-liubitelia [A general course of cinematography: a manual for cinephiles]. Vols. 1–3 (all published).** Moscow: Tea-kino-pechat', 1929–1930. Octavos (ca. 20 × 14 cm). Original staple-stitched pictorial wrappers; the last volume paper-covered cloth; 448, 445, [3], and 653, [3] pp. Light overall wear; some scuffing to boards; still good or better. **\$3,000**

Rare three-volume introduction to contemporary film technology and cinematographic technique, by the "pioneer of Soviet cinematography," Nikolai Anoshchenko (1894–1974). An aviator by training, Anoshchenko was also a cinematographer and inventor of cinema technology. In 1924–1927 he studied at the newly formed State Institute of Cinematography (VGIK). Following his trip to Germany in 1925–1926 to learn about the newest cinematic technology, he patented a new color cinema process called "Spectrocolor" based on the German model "Kinemakolor," later developing a parallel process for stereoscopic cinematography. The first Soviet color documentary "Prazdnik truda" (Labor Day, 1931) was made using his process.

Throughout the 1930s and 1940s, Anoshchenko was a professor of cinematography at VGIK, teaching courses on cinematographic technology and aesthetics, as well as authoring popular science texts such as this one. His "General Course of Cinematography" stemmed from his intention to produce a book primarily for young people who want to apply to the Institute to study filmmaking. But the audience for these volumes was also conceived much more broadly. In the introduction, Anoshchenko writes: "Ever wider and denser is the network of cinema lovers that covers the territory of our Union." While the author mentions that no comprehensive textbook about filmmaking have existed in Russian language so far, "A General Course" was intended as a first guide for anybody interested in making films to start the practice.

The ideas behind the lessons and theory inside the books are clearly influenced by famous early-Soviet filmmakers and theorists of cinema, such as Dziga Vertov and Sergei



Eisenstein. The state was interested in increasing the number of correspondents that could provide newsreels from all the distant parts of the Soviet Union. One of the revolutionary ideas developing in the 1920s was newsreel being the most progressive art form in the emerging socialist state, where the figure of an individual artist was to be eventually replaced by the disseminated multitude of people trained to record the new reality. An entire lesson in the first volume is dedicated to the structure of a human eye, where it is repeatedly referred to as "our cinematic lens." The concept of "cine-eye," a film technique first theorized by Vertov, which aimed to capture reality from non-human perspectives with non-human clarity and rhythm, is vividly recalled.

But the work also captures the declining momentum of the cinematic avant-garde. Anoshchenko praises the achievements of montage by Eisenstein, Pudovkin, and Kuleshov for their progressiveness, yet immediately denounces them as too radical. The attempt to detach filmmaking completely from the theatre and to present Soviet life through the genre of newsreels without actors, is replaced with a focus, especially in the third volume, to the choice and decoration of a filming location and actors' faces, make-up, and costumes.

Overall, the three volumes gather a thrilling expanse of material. They include detailed descriptions of how filmmaking is realized, details on the construction of cameras and the chemical components necessary for developing the reels. A history of cinema and moving images is followed by practical advice of an extraordinary range: from setting up the lights and choosing the exposition to filming picturesque scenes in the forest and drawing on glass panes to substitute for larger decorations. All three volumes are illustrated with supplementary visual materials of movie stills, schemes of filming equipment operation, and tables with data about film-production in the USSR.

As of March 2023, KVK and OCLC show only two holdings in North America. (52645)

VKHUTEMAS AESTHETICS IN ARMENIA

18. Khorhrdayin Hayastani kerparvestě: 1922–1934 [The art of Soviet Armenia: 1922–1934]. Erevan: Petakan Hratarakchutyun, 1934. Octavo (26 × 18 cm). Original pictorial cloth; lettering to spine; [123] leaves. Discoloration and light soil to boards; else about very good. \$2,750

First and only edition of this rare survey of the early graphic arts, painting, and sculpture of Soviet Armenia, edited by the VKhUTEMAS-educated Armenian artist Tachat Khachvankian. Divided into three categories, painting, graphics and sculpture, the 121 catalogued items in fact also cover book design and mural arts. All together, the catalog traces the development of Soviet Armenian art from the official establishment of the Soviet Union in 1922, through the "cultural revolution" of the first Five-Year Plan (1928–1932) and beyond. Some of the items listed in the catalog are held by the National Gallery of Armenia, while other more ephemeral items seem to have been lost, with this catalog becoming a rare source containing both.

Tachat Khachvankian (1896–1940) was a key figure in Armenian constructivism, whose work is noted for its restraint, sense of proportion, and laconism. In 1925–1930 he studied at VKhUTEMAS in Moscow, a hotbed of artistic experimentation in the 1920s, with teachers such as the graphic artist Vladimir Favorsky and leading modernist figurative painter Aleksandr Deineka. In 1930, Khachvankian returned to Armenia, where he became the technical editor of the Armenian Gosizdat (state publishing house). The art historian A. Avakian noted that in this position,



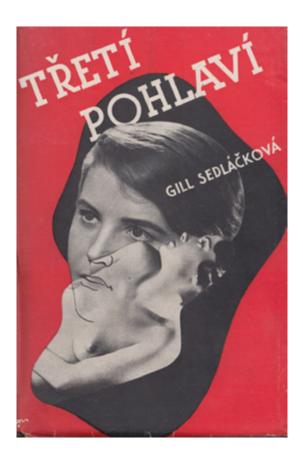
Khachvankian was able to significantly influence the aesthetics of all Armenian Gosizdat production, pushing it in the constructivist direction. A number of Khachvankian's book designs are included in the catalog.

Shavarsh Hovhannesian (1908–1980), the Armenian book illustrator, poster artist, and painter, whose work was known for its subtle humor, designed the book. His painting is also featured within, along with paintings by Hakob Kojoyan (1883-1959), another innovator of new Soviet traditions in Armenian art. The sculpture section highlights the work of Ara Sargsian (1902-1969), the father of modern Armenian sculpture. The graphics section includes posters with Soviet themes by Manuk Harutyunyan, Edward Sargsyan, and Ararat Garibyan. Other artists included in the catalog are Martiros Saryan, Panos Terlemezian, Stepan Aghajanian, Vrtanes Akhikyan, Gabriel Gyurjyan, and Stepan Taryan. Assembling the work of these artists, the catalog is fascinating window into the early formation of the Soviet Armenian artistic tradition. One of 2000 copies. (52838)

CZECH PHOTO-MONTAGE – GROUNDBREAKING LESBIAN NOVEL

19. Sedlačková, Gill and S. Kettner, artist. **Třetí pohlaví [The third sex].** Prague: Ladislav Janů, [1937]. Octavo (20.3 × 13.7 cm). Original pictorial photo-illustrated wrappers by S. Kettner; 295, [1] pp. With an illustration by J. Štika. About very good. **\$2,250**

First and only edition of the important Czech interwar lesbian novel, with a striking avant-garde photo-montage cover design. "Gill Sedlačková epitomizes interwar hedonism as much as Scheinpflugová, but her one novel, Třetí pohlaví (The third sex, undated [1930s]) has fallen into oblivion like its author. Set in the 1920s, the novel's heroine, Binočka, overcomes bisexuality and cocaine-addiction to become a fully-fledged lesbian. ... [It] depicts an even more seedy Prague demi-monde than Ziegloserová's Pošetilé. It remains a landmark in Czech women's writing as an apology for lesbian love..." (C. Hawkesworth, A History of Central European Women's Writing, p. 146). Wrapper designed by S. Kettner, about whom we are unable find information, and with a drawing by the Czech painter of erotic subjects Jaroslav Štika (1906-1940). Sedlačková (1908-1978) was also a filmmaker and actress, as well as a contributor to the ground-



breaking gay rights journal "Hlas sexuální menšiny" (The voice of the sexual minority, 1931–32).

As of March 2023, KVK, OCLC only show the copy at the Czech National Library. One of the copies held was at one point deaccessioned ("odpis"), a common practice for similarly explicit works on sexual topics. (52781)

CZECH AVANT-GARDE

20. Pásmo. La Zone: Pamphlet International. Die Zone: Internationales Flugblatt. The Zone: International Pamphlet. La Zona: Revista internazionale. Moderní prosa, básně, marxismus, inženýrská technika, kino a divadlo, sport, stavitelství, propagace a popularisace civilisační kultury, reprodukce moderních obrazů a soch, fotografie z 5 dílů světa, urbanismus, konstruktivismus a poetismus, estetika stroje [modern prose, poems, Marxism, engineering, cinema and theater, sports, construction, the promotion and popularization of civilization culture, reproduction of modern paintings and sculptures, photography from the five parts of the world, urbanism, constructivism and poeticism, aesthetics of the machine]. Vol. I, no. 1. Brno: Pásmo, [1924]. Folio (47.5 × 31.5 cm). Original decorative self-wrappers; [6] pp. With two photographic reproductions of artworks. Two contributions with interesting contemporary annotations and ink underlining, possibly by an author from the context of the Czech avant-garde; vertical and horizontal crease; expertly restored at the folds and one corner with japan paper; occasional light foxing; else very good. \$3,800

First issue of the very rare Czech avant-garde journal edited by Artuš Černik, František Halas, and Bedřich Václavek, of which a total of 22 numbers were published in two volumes (1924-26). Pásmo was, next to the journal "Disk", of which only two numbers were published, the predecessor of the "Revue Devětsilu" as the central publication organ of the "Devětsil" group (see Primus 1990, p. 30; Salaris 2015, p. 212). The journal represented a radically avant-garde attitude in content and design alike: it is printed on differently colored newsprint with an experimental layout (see Passuth 2003, p. 148). The journal was named after a poem by Guillaume Apollinaire, which appeared in a Czech translation by Karel Čapek and with illustrations by Josef Čapek in 1919 (see Salaris 2015, p. 211). The orientation of the journal was international; Constructivists and Dadaists, such as "De Stijl", the Bauhaus and especially "L'Esprit Nouveau" were seen as partners and fellow combatants. Sometimes not only Czech contributions appeared, but also German and French texts in the original language.

This issue opens with the programmatic text "Moderní umění a společnost" (Modern Art and Society) by Karel Teige, which was later widely quoted and reprinted. In it, Teige explores, among other things, the paradigm of artistic autonomy. Although on the one hand he opposes the L'art pour l'art understanding of the late nineteenth century, he simultaneously radicalizes it by generalizing the claim of an activity for the sake of its own. At the same time, he deals with the possibilities of art in "the century of industry, finance, the stock market, the century of politics." Clearly, here he is (still) in favor of an art that has itself as its goal. "It does not bake bread. It doesn't try to change the world and have a practical influence." At the same time, with reference to photography and cinema, he exclaims: "Our aesthetic is the aesthetic of the machine." Like Walter Benjamin years later, Teige is concerned with the question of how reproducibility changes art at its core. However, he comes to a different conclusion. In his opinion, it is precisely the technical possibilities that lead to the liberation of form. He ends programmatically with the verdict: "The poster is an artistic manifestation of authentic modernity. It is the purest expression of modern painterly sensibility."

Karel Schulz takes up Teige's basic question of how the arts are changing as a result of the new media in his text "Prose" and attempts to sketch out this development in literature. Writing adapts to the rhythms of industry and film. New genres and themes emerge, which flow into literature: "sensation, journalism, adventure, picture magazines, exoticism, various news, advertising brochures, vaudeville, attractions, posters, detective stories [...]. Their aesthetics are cinematic, and almost photogenic." The issue also features extensive reviews of new publications by the international avant-garde, including the catalog of the first major Bauhaus exhibition in Weimar. Another entry is devoted to the journal *G. Material zur elementaren Gestaltung*. The issue concludes with a long list of the international avant-garde magazines with which *Pásmo* saw itself networked.

Salaris, Riviste futuriste, pp. 211–213; see Vloemans 34.

As of March 2023, no complete runs found via OCLC, which only lists two copies of this issue. (52848)

CZECH AVANT-GARDE

21. Pásmo. La Zone: Pamphlet International. Die Zone: Internationales Flugblatt. The Zone: International Pamphlet. La Zona: Revista internazionale. Cirkus, kino, umění klaunů, moderní prosa marxismu, reprodukce moderního sochařství a malířství, kinografie, propagace a popularizace civilizační kultury, fotografie z pěti dílů světa, sport, konstruktivismus, poetismus, estetika stroje, stavba měst, bibliografie, inserty [circus, cinema, clown art, modern Marxism, reproduction of modern sculpture and painting, cinematography, promotion and popularization of civilization culture, photography from the five parts of the world, sport, constructivism, poeticism, machine aesthetics, city building, bibliography, inserts]. Vol. I, no. 2. Brno: Pásmo, [1924]. Folio (47.5 \times 31.5 cm). Original decorative self-wrappers; [8] pp. on orange paper. With 8 photographic illustrations and reproductions. Very good. \$3,800

This issue opens with a German-language contribution by Bedřich Václavek on "Modern Czech Poetry." It not only traces the development of the post-war period, but also takes stock of the work of the Devětsil group. The positions of the most important representatives in the group are presented: Teige, Honzl, Vančura, Schulz, Seifert, and Nezval. In brief words, Teige's view of the relationship between art and technology is presented. His "poetism" is described in it as a further development of "constructivism." On the one hand, "poetism" takes up the technical, machinistic claim, but tries to poeticize it in all genres of art. Willy Baumeister also has his say in another contribution, talking about the history of the surface in art and placing his painting in the historical development. While the Renaissance tried to let the picture surface appear illusionistically as a window section, since the nineteenth century modernism has again emphasized the picture surface as such. Baumeister writes about his own compositions that they should not be a cutout, but a "self-contained wholeness." An article deals with property rights in the Soviet Union. Current book and magazine publications are discussed extensively, including publications by the Malik publishing house and the avant-garde magazines "Blok", "Host", "L'Esprit Nouveau", and "Zwrotnica". Likewise, Karel Schulz's prose text "Arsinoe" occupies numerous columns of the issue, juxtaposed with a typographically elaborate visual poem by the same author. Among other things, it thematizes the sounds of the modern machine age. Also printed is the "De Stijl" manifesto by Théo van Doesburg and Cornelis van Eesteren en-











titled "Vers une construction collective" (Toward a collective construction).

Salaris, Riviste futuriste, pp. 211-213; see Vloemans 34.

As of March 2023, no complete runs found via OCLC, which only lists one copy of this issue. (52849)

CZECH AVANT-GARDE

22. Pásmo. La Zone: Pamphlet International. Die Zone: Internationales Flugblatt. The Zone: International Pamphlet. La Zona: Revista internazionale. Vol. I, no. 4. Brno: Pásmo, [1924]. Folio (47.5 × 31.5 cm). Original decorative self-wrappers; [6] pp. folded accordion-style. With illustrations and reproductions. Vertical and horizontal crease; expertly restored at the folds with japan paper; occasional light foxing; else very good. \$3,800

This issue contains a series of programmatic texts of the European avant-gardes. It opens with a long quote by Lajos Kassák. Mieczysław Szczuka, a member of the constructivist group "Blok", reports on the developments of the Polish avant-garde. Particularly noteworthy is a text by Kurt Schwitters about "Merz." It states, among other things: "By the strength of the rejection, by the greatness of the public's indignation, the artist recognizes the power and greatness of his elemental force. [...] Merz is consistency. Merz means creating relationships, preferably between all things in the world." Another contribution by Willy Baumeister explains the "mechano" principle in art, the creation of machines that do not produce other material objects in the usual sense. "As a machine, it has no practical purpose. It has a real purpose as an artistic force development of our time." The article also outlines and explains individual devices. Vilém Santholzer writes about mathematics as a folder of modern beauty. In doing so, he spans an arc from the rejection of ornamentation to the design of everyday objects, cinema, sociology, and international understanding qua mathematics and order across language barriers.

Of note is a lengthy discussion by Karel Teige of the development of the image. The non-objective paintings of the Russian and Dutch Constructivists, he says, "are in danger of becoming decoration." Rodchenko's rejection of painting is for him a symptom of this problem. In general, the thirst for images was now being quenched by photography, and the poster had become the successor to the fresco. At

the same time, he emphasizes that images are increasingly taking over the functions of language, citing flag language and Morse code as examples. "Painting," says Teige, "is dying off," and he attributes this not least to its reproducibility. Benjamin's later thesis of the end of the "aura" is hinted at. Teige believes that a new type of painting must be created. Pictures would now have to be produced by machine and no longer by hand. Moholy-Nagy would later support this thesis as well. For Teige, the typographic picture poem is one of the new types of image. The issue contains a picture poem by Jiří Voskovec. The current new publications of the international avant-gardes are again discussed extensively; among them, for example, the new issues of "De Stijl", "G", "Ma", "Manométre", "Merz", "L'Esprit Nouveau", "Stavba", and "Zenit."

Salaris, Riviste futuriste, pp. 211–213; see Vloemans 34.

As of March 2023, no complete runs found via OCLC, which only lists one copy of this issue. (52850)

CZECH AVANT-GARDE

23. Pásmo: Revue internationale moderne [The Zone: Revue international modern]. Vol. I, no. 10. Brno: Pásmo, [1924]. Folio (47.5 × 31.5 cm). Original decorative self-wrappers; [6] pp. With illustrations and reproductions. Vertical and horizontal crease; expertly restored at the folds with japan paper; else very good. \$3,800

Opening with the popular theme of Hollywood and a portrait of style and film icon Clara Bow, this issue then explores questions about the relationship between Constructivist art, sociology, and nuclear physics. Architect and theorist Jaromír Krejcar writes about the "Mechanical House," which is supposed to relieve people of their daily household chores and thus enable creativity: "All poetry begins where the toils of existence end." His idea of modernity is that machines would lead to steady reductions in working hours, resulting in more time that could be filled with art. It is interesting to note that even then Krejcar saw organic and mechanical only historically in contradiction and envisioned a future in which the two spheres would be intertwined ("A time will come when we will ask nature to work for us..."). At the Bauhaus, with which Krejcar was associated, the engineer Siegfried Ebeling was working at the time. He was an early opponent of the concept of the "Mechanical House" and advocated the idea of a house that, like a biological cell qua metabolism, could supply itself with energy from the sun, for example. In 1924, an essay by him on this topic appeared in a Bauhaus publication ("Junge Menschen"), but Ebeling remained an outsider at the Bauhaus with this idea. It is not unlikely that Krejcar had knowledge of his work.

Thematically connected to this is a text by the radiologist Vilém Santholzer, who deals with the relationship between physics and constructivism. Santholzer discusses the aesthetic consequences he believes should be drawn from nuclear physics. The work of Niels Bohr shows a correspondence between physical processes on the one hand and aesthetic perception on the other. In his words, modern nuclear physics shows an "indomitable predilection of the human mind for the beauty of logical processes." Santholzer published several times in avant-garde journals and tried to connect scientific research with machine aesthetics, the ideas of Russian Constructivism, Le Corbusier, Karel Teige or Werner Graeff. Another, thematically connected text considers the relationship between sociology and nuclear physics.

Central representatives of the European avant-garde also have their say in this issue. Marcel Janco, for example, writes about the developments of the "New Architecture" since the end of World War I, and the French Purists contributed a conference report in French, which presents the positions of Jeanneret and Le Corbusier on the machine and urbanization. Karel Teige gives a very comprehensive account of the development of Italian Futurism. As in the other issues of the journal, the review of other avant-garde publications plays a very important role.

Salaris, Riviste futuriste, pp. 211–213; see Vloemans 34.

As of March 2023, no holdings of this issue found via OCLC. (52851)

CZECH AVANT-GARDE

24. Pásmo: revue internationale moderne [The zone: international modern review]. Vol. II, no. 2. Brno: Pásmo, 1925. Quarto (31.5 × 24 cm). Original decorative self-wrappers; pp. [21]–36. With illustrations and reproductions. Horizontal crease; some foxing; front cover with small ink stain; else very good. \$2,500

Issues of the second year, with its smaller format, come to market even more rarely than the rest of the series. This issue contains a contribution by the editor of "Manomètre", Emile Malespine, on new urban planning. The radiologist Vilém Santholzer, often published in Pásmo, contributed an article on the "interplanetary rocket" as a "new field of constructivist aesthetics." There are also reports on constructivist stage design, radiological photography, and new typography. As usual, recent publications of the international avant-garde are also reviewed.

Salaris, Riviste futuriste, pp. 211–213; see Vloemans 34.

As of March 2023, no holdings of this issue found via OCLC. (52852)

CZECH CUBIST-EXPRESSIONIST LINOCUTS

25. Hofman, Vlastislav. Christos, Madonna a svatí, jak jsem je viděl v illuminacích starých Ethiopských kodexů [Christ, the Madonna and saints, as I saw them on the illuminations of old Ethiopian codexes]. Portfolio of nine hand-colored linocut prints. Stará Říše na Moravě: Dobré Dílo (Marta Florianová); printed by Kryl a Scotti in Nový Jičín, 1920. Quarto (30 × 24 cm). Card portfolio with monogram to front board, three flaps, housing folded leaf with title and colophon; nine leaves of linocut prints, hand-colored by the artist, and two additional hand-colored linocut vignettes (one to title and one on separate leaf). Boards very lightly worn; internally fine. \$4,000

This cycle of linocuts by Hofman combines his idiosyncratic cubist-expressionist style with a fascination for the illuminations of Ethiopian biblical manuscripts. Due to his versatility, Hofman (1884–1964), along with Josef Čapek and Bedřich Feuerstein, is considered not only a key figure of Czech Cubism, but also a pioneer of the Czech avant-garde around Devětsil, who strove to unite the different genres. He is known today primarily as an architect, furniture designer, and stage designer; he was also a painter and essayist. Not only his architectural designs - most of which were never realized — attracted much attention, also abroad, for example in Walden's journal "Der Sturm", but also his early graphic works. Thus, there were far-reaching debates about his graphic series on Dostoyevsky, which appeared in 1917. After a well-received exhibition of the drawings in the bookshop and print room of art publisher Jan Štenc, a scandal erupted when Hofman submitted these cubist-expressionist drawings to another exhibition,





this time at the highly esteemed Mánes Gallery. The conservative jury unanimously rejected the drawings for being merely experimental, prompting critic Václav Nebeský, in an article entitled "Literariness or Experiment?", to attack their theoretical incompetence and to point out that the drawings had received an enthusiastic response among writers and literary critics. It was Alois Wachsmann, an artist from the up-and-coming generation and a member of the avant-garde group Devětsil, who defended the new art, praising Hofman's apparent isolation from contemporary influences coming to Bohemia from, among other places, France.

The portfolio contains the following linocut prints: "Madonna," "Madonna and Child," "Blessing Christ," "Preaching Christ," "Christ Crucified," "Saint Simon," "St. Mark the Evangelist," "Saint John," and "Christ of the Last Judgment."

This is copy 59 of 120 copies.

As of March 2023, KVK, OCLC four copies in North America. (52787)

POST-WAR AND CONTEMPORARY

ORIGINAL LE CORBUSIER LITHOGRAPHS

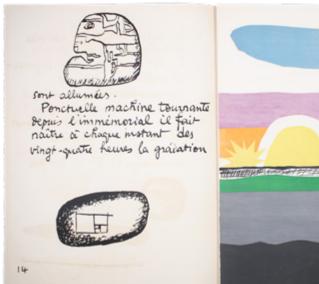
26. Le Corbusier. Le Poème de l'Angle Droit: lithographies originales [Poem of the right angle: original lithographs]. Paris: Tériade, 1955. Folio (44 × 32 cm). Original lithographic wrappers in glassine wrapper, housed in original portfolio and slipcase, contents loose as issued; 154 pp. total including 19 hors texte chromolithographs. Scattered toning and image transfer to pages facing lithographs; professional repair to the slipcase; overall very good. \$50,000

A 1961 reference work describes this volume as "A tour de force in modern book production containing Le Corbusier's only illustrations, drawn by the artist to accompany his own text, which is lithographed as written out in his own hand" (The Artist & the Book 1860-1960, Museum of Fine Arts Boston, 1961). The work is divided into seven levels or zones, each corresponding to a particular theme and color as well as a certain number of paintings (1, 3, or 5). The zones are titled Milieu (green), Esprit (light blue), Chair (magenta), Fusion (red), Caractère (white or clear), Offre (yellow), and Outil (purple). The free-form poems in each section vary in number and length and explore those relative themes. Taken as a whole, Le Poème de l'Angle Droit "comprises the most complete compendium of Le Corbusier's personal iconography" (Simon Richards, Le Corbusier and the Concept of Self, Yale University Press, 2003).

Le Corbusier worked on the work for eight years. In the period from 1947 to 1955, hundreds of pages of sketches and drafts were created. The history of the work's reception, however, fills considerably more pages, with extensive proposals for interpretation published in monographs and essays. The question of the connection between the lithographs and texts on the one hand, and Le Corbusier's architecture and painting on the other was always at the center. The fact that this elaborate publication was not just an occasional project is evidenced not only by the extensive preparatory work, but also by the ambition and perseverance with which Le Corbusier realized the print economically. Discouraged by the cost of the small print run, the publisher demanded that he ensure a certain number of buvers for the book, a task which required extensive advertising measures.

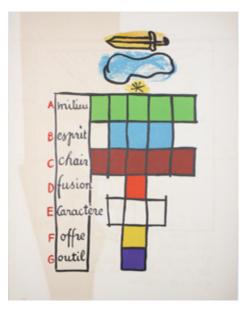












Independently of his publisher, he sent circulars and a brochure to architects, artists, collectors, and intellectuals around the globe. When the book was finally printed, it appeared just as he was completing his chapel in Ronchamp, considered a manifesto of modern sacred architecture. In addition, at this time he was practically involved in urban planning, a subject on which he had previously published extensively in theory.

Remarkably, Le Corbusier had already published an essay entitled "L'Angle Droit" in the journal *L'Esprit Nouveau* in 1924, in which he used the right angle as a metaphor for his conception of art and architecture beyond pure geometry. He was concerned with a symbolic charging of geometric figures and relationships. He considered the right angle to be the central geometric element that can be found not only in architecture and art; for Le Corbusier it is also the principle according to which the "conflict of forces" is organized in nature. "The Poem of the Right Angle" is thus not only the result of eight years of concrete work on the book, but also a summa of Le Corbusier's theoretical and practical work.

Efstratios Tériade began his publishing career as artistic director of the journal *Cahiers d'art*. By 1937 he had started *Verve*, his own art magazine. Both under *Verve* and on his own, Tériade published several volumes specializing in large, colorful prints, including works by Juan Gres and Fernand Léger. This work was conceived as following in the footsteps of similar grand artist's books including Rouault's *Divertissement*, Matisse's *Jazz*, and Léger's *Le Cirque*.

Copy 118 of 250 copies on Arches wove paper, signed by Le Corbusier in pencil to the justification page. Aside from the 250 copies on Arches, there were also 20 hors commerce copies, as well as 60 sets of the 19 lithographs without the accompanying text. (52570)

IMPORTANT KINETIC ART EXHIBITION

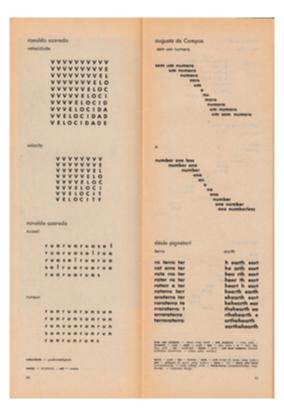
27. Galerie Denise René. Le Mouvement [Movement]. Agam, Bury, Calder, Marcel Duchamp, Jacobsen, Soto, Tinguely, Vasarely. Paris, Denise René, 1955. Single leaf of yellow stock, printed in black to recto and verso and folded twice to create [8] pp.; measuring 49.5 × 32.5 cm (folded: 25 × 16.5 cm). Very good; light toning and very minor tear to fold. \$2,500

First edition of this ephemeral catalog for an exhibition at Galerie Denise René in April 1955, which included works by Yaakov Agam, Pol Bury, Alexander Calder, Marcel Duchamp, Robert Jacobsen, Jesús Rafael Soto, Jean Tinguely, and Victor Vasarely. The catalog reproduces texts by Vasarely ("Notes pour un manifeste"), Pontus Hultén ("Mouvement - Temps ou les quatre dimensions de la plastique cinétique" and "Petit memento des arts cinétiques"), as well as Roger Bordier ("Cinéma" and "L'Oeuvre Transformable"). A legendary exhibition, "Le Mouvement" gathered a series of artists who were invested in the question of how to transcend the two-dimensionality of art and to endow their works with a space-time continuum of their own, whether by creating the illusion of movement on the surface, by incorporating mobile elements, or even by requiring interaction with the viewers.

A facsimile reprint was later issued on thicker, more yellow paper; the original leaflet on the fragile paper is rare. (52693)









CONCRETE POETRY

28. nota. Studentische Zeitschrift für Bildende Kunst und Dichtung [a student journal for visual art and poetry]. Nos. 1–4 (all published). Munich: Gäßler, 1959–1960. Slim quartos (29.8 × 10.5 cm). Original side-stapled photo-illustrated wrappers; issues 38–46 pp. each, scattered illustrations from photographs and drawings throughout. Very light toning; overall very good. \$2,750

A complete run in four issues of the scarce journal dedicated to international art and concrete poetry, edited by Gerhard von Graevenitz and Jürgen Morschel. Contributors to the journal include Bazon Brock, Peter Hamm, Ferdinand Kriwet, Gisela Neumann, Elisabeth Borchers, Franz Mon, Raoul Hausmann, Georges Schéhadé, Bernard Schultze, Alberto Burri, Claus Bremer, Bernard Buffet, John Cage, Jean Bazaine, Alfred Jarry, Heinz Mack, Dieter Roth, Kurt Schwitters, Daniel Spoerri, Victor Vasarely, Otto Piene, the Noigandres Group, and others.

Gerhard von Graevenitz (1934–1983) was an important German kinetic artist, member of the op-art movement, member of the Zero-Group, and founding member of the Nouvelle Tendance art movement which reflected and operated alongside the contemporary trends of concrete art, op art, and kinetic art.

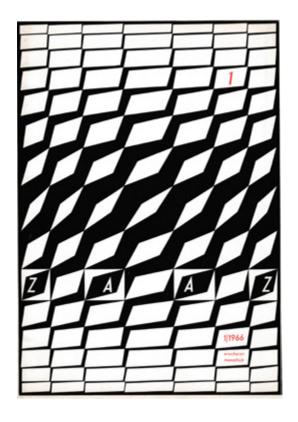
In the early 1960s, von Graevenitz and Morschel together founded the Gallery nota in Munich, which put on lectures and exhibitions featuring the work of artists such as Otto Piene, Heinz Mack, Almir Mavignier, and François Morellet.

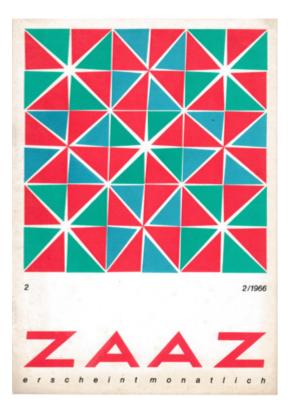
As of March 2023, OCLC locates five holdings of this journal in North American institutions. (52705)

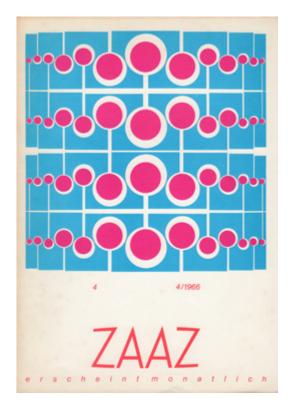
BERLIN JOURNAL OF CONCRETE ART

29. **ZAAZ**, nos. 1–8 (all published). Berlin: Arbeitsgemeinschaft ZAAZ, 1966. Quartos (30×21.5 cm). Original staple-stitched pictorial wrappers; each 16 pp. (one issue 20 pp). Illustrated throughout. About very good; light wear and occasional rust to staples. **\$1,500**

Complete run (eight issues in six fascicles) of this striking, yet short-lived Berlin Op Art and constructivist art periodical. The print runs were initially 1500 copies, then 500 copies, and eventually the self-funded journal was unable so sustain itself financially, even though it was met with enthusiasm and subscriptions by curators and collectors. The initiators and contributors included Manfred Gräf, Joachim Ickrath, Gabriele Ickrath, Friedmann Rehm, and









Francoise Rehm, all of whom were interested in the potential of constructivist and concrete art, as well as forays into typography, caricature, and concrete poetry, while eliminating individual and emotional aspects of the art work. The title also seems to reflect this aim, being simply composed of the first and last letter of the alphabet, inverted and repeated.

As of March 2023, KVK, OCLC show four institutional holdings in North America, at least one of which is incomplete. (52642)

COMPLETE RUN OF UECKER'S ARTIST PAPER

30. **Uecker Zeitung [Uecker Paper]. Nos. 0–11 (all published).** Düsseldorf and Mülheim a.d. Ruhr, 1968–2015. Folios (nos. 1–10: 48 × 32 cm, no. 0: 40 × 27.5 cm). Original printed self-wrappers; issues vary from 4–16 pp. each. Light stains to issue no. 6; very light scattered damp-staining; overall very good. **\$4,500**

Decker

Zeitung

2-70

Requires principal and in the second state of the second state

A complete run in twelve issues of the rare artist's journal founded by the group ZERO artist Günther Uecker (b. 1930). Uecker is a German sculptor, op artist, and installation artist who joined ZERO in 1961, after it was founded in the late 1950s by Heinz Mack and Otto Piene. Piene described the group as "a zone of silence and pure possibilities for a new beginning."

The journal was edited by Uecker and is entirely dedicated to his work and the works of the Zero group. Illustrated profusely throughout in black and white. Issue no. 1 contains the text of a lecture given by Uecker at the Earth Art Symposium held at Cornell University, no. 7 contains a long interview with Uecker, no. 0 has the essay "Kunststück im Kaufhof," and no. 10 has a laid-in sheet with a poem or text by Uecker.

The primary publication ran from 1968 through 1983, but a final issue 11 was published in 2015, as part of an exhibition at K20 in Düsseldorf. (52709)



LETTRISME

31. Sabatier, Roland. **Multiplication: hyperthéatrie**. Paris: Collection PSI, 1969. Octavo (22 × 14 cm). Original printed wrappers; [8] pp. of text, [15] leaves of plates, [4] pp. of text, loosely inserted in photographically illustrated boards. Signed by the artist to colophon. Very good. **\$2,250**

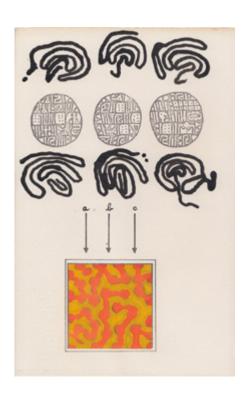
Rare portfolio of "hypergraphic" textual designs, comprising fifteen plates of photographic prints mounted to bristol board. Published in a print run of 35 copies, all of which were signed by the author and contain an original small frontis drawing by the author — a design for a "hypergraphic poster." 32 copies were printed on Arches and 3 on "Japon imperial". The present copy is one of the 32. Alongside fellow Lettrist members Isidore Isou and Maurice Lemaître, Sabatier (1942–2022) developed a dense form of communication combining pictograms, letters, symbols, and other codes, referred to as "hypergraphy" or "metagraphics." Ultimately, hypergraphy aimed at deconstructing all spheres of culture into its smallest constitutive elements to create a fundamentally new signifying order.

As of March 2023, KVK, OCLC show two copies in North America. (52791)

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

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

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









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

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

As of March 2023, OCLC lists only one copy. (51935)

BOB DYLAN FANZINE

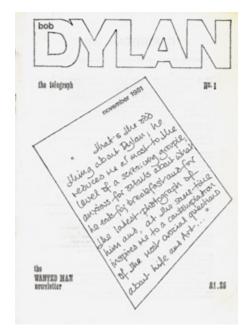
33. **The Telegraph.** Some early issues subtitled: **The Wanted Man Newsletter. Nos. 1–56 (all published)**. Manchester, England: Wanted Man, 1981–1997. Octavos (21 × 14 cm). Original pictorial wrappers; pagination varies from just 10 to ca. 200 pp. per issue. Illustrated throughout, primarily from photographs. Light wear to edges and spines; overall very good. **\$6,000**

A complete run of the fan-oriented Bob Dylan magazine, published and primarily written by British journalist and Dylan expert John Bauldie, the self-proclaimed "best Bob Dylan magazine in the world." Published from November

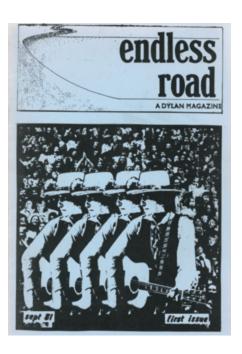
1981 through Winter 1997, each issue features letters, news articles, interviews, lists of bootlegs for collectors, photographs, and additional information related to Dylan.

Prior to his passing, John Bauldie said that around the time Bob Dylan embraced Christianity and turned 40, the music press began to ignore him and fans found it harder to keep up with his shows and records. Around the same time, Bauldie met a fan named Ian Woodward who was writing a newsletter called "The Wicked Messenger" and Bauldie wanted to distribute it, bundled with the idea of a fanzine, "the purpose of which would be to help disseminate news and answer readers' queries." They advertised subscriptions in NME and Melody Maker, and every few weeks, Bauldie and his Dylan friends would get together, go through the mail, and go off to conduct research in response to the questions they received.

In this fashion, the group put out an initial seven issues, more like brief newsletters, got a little publicity, and reached a few hundred readers. The first issue was only five folded pages stapled together. The next few issues feature some internal debate about whether to continue publication, whether what they were doing was worthwhile or even shameful. Ultimately the publication team of The Telegraph emerged on the other side and transformed more into the magazine it continued to be for the duration







of its publication, with "interviews, articles, historical perspectives, everything that the discerning Dylan fan might need. And some stuff that the dDf couldn't possibly live without." (John Bauldie, "A concise history of... The Telegraph", https://www.expectingrain.com/dok/div/telegraph/info.html).

By the time The Telegraph ceased publication, shortly after Bauldie's death in 1996, the issues were close to 200 pages in length, full of information and rare photographs. Circulation of the magazine was at about 3,500, with approximately half of those subscriptions belonging to English readers. According to Bauldie, Bob Dylan himself was a regular reader, with him and his family having four subscriptions but none under his own name.

Scarce. As of March 2023, OCLC locates only seven institutions in North America with holdings, only 2 of which appear to be complete. (51666)

BOB DYLAN FANZINE

34. **Look Back. Nos. 1–32 (all published).** Willingboro, NJ, Des Moines, Iowa, and Chardon, Ohio: Famous Etiquette Publishers, 1983–1993. Most issues octavos (ca. 21.5×14 cm); nos. 1, 2, 31, and 32 quartos (28×21 cm). First two issues corner-stapled and printed from typescript, nos. 3–32 with original side-stapled pictorial wrappers (12-15 with pictorial pastedown to front cover). Several issues with laid-in material, including several copies of The Wicked Messenger. Un-

paginated. Scattered handling wear; light toning and spotting; overall about very good. \$3,000

A complete run of the 1980's Bob Dylan fanzine, edited and compiled variously by Mitch Barth, Rob Whitehouse, and others. An introduction to the first issue reads, "Well here it is our first edition of Look Back, we hope you like it. There's a little of everything in here so it should please most of you... We wanted to get this magazine out as possible so that you wouldn't think our idea of putting out a fan club mag. was just idle chatter... Collecting Dylan as well as putting together this mag. is just a hobby to us as it probably would be for most of you. With this in mind we're not going to get to [sic] sophisticated (Lord knows we probably couldn't if we tried), just plain and simple... A little about the title. Look Back was used for 2 main reasons. First; it of course is part of the title of Dylan's 1965 movie Don't Look Back. Second; although we all want to know what Dylan's up to or what his plans are we felt that most of us are even more intrigued about his past, about what he did back when, about what is [sic] was like when; a Look Back if you will."

The issues contain articles on Dylan written and submitted by readers, reproductions of articles printed in other magazines and news media, discographies, lists of known bootleg recordings, price guides, reviews, tour listings, and other pieces of relevant information. Issues 7 through 17 are creatively subtitled with lines taken from Dylan songs. These include "Seven Shotgun Shells", "I Could've Stopped

It In the Eighth", "A Cat, She's Got Nine Lives", "Number Eleven Was Closin'", and "Twelve Misty Mountains."

Scarce. As of March 2023, OCLC shows five holdings in North American institutions, at least two of which appear to be incomplete. (52286)

BOB DYLAN FANZINE

35. Endless Road. A Dylan Magazine. Nos. 1–7 (all published). Kingston Upon Hull, UK: Endless Road Publications, 1981-1984. Various sizes (no. 1: 30×21 cm., nos. 2 and 3: 25.5×20 cm, nos. 4 through 7: 21×15 cm). Original printed wrappers, nos. 1 through 3 printed on light blue heavy paper, nos. 4 through 7 with glossy covers, most side-stapled; 26, 38, 54, 46, 78, 74, and 106 pp. Light rubbing and wear; minor browning and inscription to inside front wrapper to issue no. 3; overall about very good. **\$1,750**

A complete run in seven issues of the English Bob Dylan fanzine edited by John Wellburn. According to the first issue, "The idea for the magazine was the result of the Dylan Revisited Conventions held in '79 and '80 which brought so many of us together for the first time." The magazine solicited contributions from readers in the form of articles, reviews, and photographs.

The issues contain reviews of concerts, books, recordings, tour information, interviews, studies on Dylan, photographs, and additional essays such as "The Search for a Tape - Sheffield '65", "That Little Minnesota Town - Looking for a Piece of Robert Zimmerman's Past", "Eat the Document: Another Piece in the Jigsaw", and "Adventures of a Dylan Addict."

As of March 2023, OCLC locates two holdings in North American institutions. (52331)

VARIA

THE "CINEMA OF ATTRACTIONS" IN THE RUSSIAN EMPIRE, 1910–1916

36. Group of 125 broadsides and small posters for silent film theaters from the Russian Empire. Russia, 1910–1916. Various sizes, both posters and single folded leaves with [4] pp. of text, attractively set in a variety of decorative typefaces and printed on different stock. \$27,500







A sizeable collection of 125 handbills, small posters, and advertising programs for silent film theaters across the Russian Empire, which captures the vibrant and changing film culture of pre-Revolutionary Russia, predominantly in Siberia and the far Eastern regions, with many of the posters produced in Nikolaevsk-on-Amur, Ussuriisk, Irkutsk, Blagoveshchensk, Vladivostok, and even Harbin (modern-day China). They are printed on a variety of colored stock using a range of decorative fonts and were produced ca. 1910–1916.

The posters for "elektricheskii teatr" (electrical theater), also known as "elektrichka" and "illiuzion", range from variety theatre programs to star-driven dramas and action films featuring Asta Nielsen, Max Linder, Ivan Mosjoukine, and Vera Orlova. Some of the playbills are illustrated with film scenes, while others include librettos, reviews, order of programming, and information about musical accompaniment by famous musicians. An estimated 90% of films from this early period were destroyed due to overuse and high flammability of the material, making playbills such as these the rare remaining sources of information.

The playbills also reflect the rapid changes in film culture, with the earliest fliers in the collection advertising variety shows featuring a mixture of live musical performances by folk and opera singers, interspersed with trick films, comic sketches, dance films, as well as travel panoramas. Later programs revolve around longer dramas, and include librettos, film reviews, and film stills, advertising foreign and domestic stars. Some fliers advertise film shows as fundraisers for orphans and the homeless, or for veterans of the Russo-Japanese war. Films were also used to raise public health awareness (Cholera epidemic), education (Röntgen rays), delivering news (Pathé journal), and political propaganda (Royal family attends Omsk parade). The latest flyer in the collection advertises a documentary compiled of battle scenes of WWI from 1914–1916.

Changes in exhibition practices are also evident from the collection. The earliest screenings were held in public spaces designed for other purposes, such as the buildings of the local General Assembly or House of Culture at Nikolaevsk-on-Amur. Most playbills in this collection were printed by the first regional theatres built explicitly for film, such as Teatr-illiusion "Progress" which opened in Omsk in 1909, or Teatr Roganova "Grand Illiuzion" in Blagoveshchensk, which opened in 1899 and started show-

ing moving pictures in 1908, with the opening of the first electrical station in the region. The later playbills advertise the theatre space as much as the films themselves, highlighting the foyer "lit by electrical lightbulbs," and cafes offering refreshments and live music during intermission. Some brochures note that all intertitles will be in translation, while others ask the audience not to come in and out of the theatre during sound films.

A striking group documenting the early fascination with the motion picture in Imperial Russia. See also: Yuri Tsivian, *Early Cinema in Russia and Its Cultural Reception* (1991). (52546)

THE MOST RICHLY ILLUSTRATED EARLY SLAVIC BOOK

37. **Mineia Prazdnichnaia [Festal Menologium].** Venice: Božidar Vuković, by typographer Moisei, 1538. 432 leaves, measuring ca. 29 × 19.5 cm. Dimensions of the binding: 31.5 × 22.2 × 8.7 cm. With 34 woodcut illustrations, 85 headpieces, and 137 decorative initials in red throughout. Printed in black and red. **\$75,000.**

Eighteenth-century binding in dark brown calf over wooden boards with simple ornamentation, over four raised bands. Re-backed and professionally restored in 2015–17, preserving parts of the original binding and the original front endpapers and blank leaves, with notes and ink test marks. First and final two leaves with restoration along edges; a few other leaves with smaller repairs to corners; but overall very good, with occasional light soil and traces of candle wax. All sheets preserve the original size (with traces of red color to all three edges). The final leaf is soiled and toned, but complete. The clasps are new reconstructions based on those on another known copy of the book, which date back to the eighteenth century.

The Festal Menaion (Slavonic: Miniia) is an abridged, one-volume edition of the Menaion, the twelve-volume work which contains the scriptural texts of the liturgical proper for each day. By contrast, the Festal Menaion features the propers for the major feast days, in the present case also including the feast days of important saints of the Church. The Vuković Menaion was ground-breaking both for the number of illustrations and for its consistent placement of the woodcuts alongside the propers, with the images depicting key Gospel scenes, such as the Nativity and





Dormition of Mary, the Feast of the Presentation, the Transfiguration, and the Epiphany of the Lord. On the relevant feast days, smaller images show figures such as John the Baptist, Apostles Peter and Paul, saints revered in the Eastern Church, such as Constantine and Helena, and specifically Serbian saints, such as Sabbas (Sava), the first Serbian archbishop.

Considered the crowning achievement of Božidar Vuković (ca. 1460–1539), this book was the sixth product of his typography, and the most voluminous and technically accomplished work. Born in Podgorica, Montenegro, Vuković migrated westward following Ottoman advances in the region and settled in the Republic of Venice. He was or became Orthodox Christian and was affiliated with the Scuola dei Greci community in Venice. Around 1519 he established a printing press for Serbian liturgical books (e.g. texts printed in the Serbian recension of Church Slavonic), which produced seven books in two distinct periods, around 1519-1520 and again from roughly 1536-1540, when the present work was printed. His works reached various monasteries via Montenegro and Dalmatia, and would have an influence not only on Serbian printing, but also on Bulgarian, Romanian, and Russian early books. Nikola Tesla famously treasured his copy of Vuković's Služabnik (1519), which is today housed at the Truman Presidential Library.

As with most books intended for liturgical use, complete copies are rare and most libraries hold incomplete or damaged copies.

Nemirovskii, Slavianskie izdaniia kirillovskogo (tserkovnoslavianskogo) shrifta: 1491–2000 (Moscow, 2003), no. 67. See also: Pantic, Pet vekova srpskog stamparstva, 1494–1994. (52837)

PROTO-SURREALISM - CAPRICCIO AND GROTESQUE

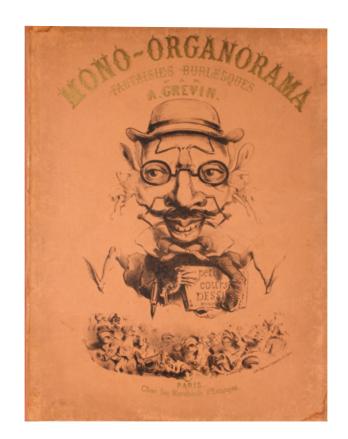
38. Grévin, A[lfred], artist. Mono-Organorama: fantaisies burlesques par A. Grévin. Paris: Chez les Marchands d'Estampes, [ca. 1860]. Quarto (33.5 × 26 cm). Original pictorial card boards; 20 full-page lithographs, with the first leaf repeated on the front board, drawn by Alfred Grévin and lithographed by Vayron. Spine repaired; else very good. \$15,000

Extremely rare series of lithographed grotesques, remarkable both in terms of art and cultural history, and not men-

tioned in the reviewed literature due to their scarcity. In their radicalism, these illustrations are singular in the nineteenth century: they not only emphasize and exaggerate individual body parts, such as noses and ears, but make them independent and add rudimentary remnants of human bodies to them. Similar graphic cycles cannot be found in the work of Grévin's Parisian colleagues Daumier and Grandville either, even if now and then individual body parts begin to take on a life of their own in Grandville's lithographs. For example, in his "Transformation of the Ballet" clapping hands sit in the chairs of the auditorium, and in the proto-surrealist print "First Dream, Crime and Atonement", eyes and hands appear in the air and on water as pursuers. The motif of the independence or vivification of individual body fragments appears again and again as an accessory in the art history of the grotesque and the capriccio – for example, in Bosch and Bruegel – but not as the theme of an entire sequence of pictures. Grévin explores in a new way a technical means of grotesque representation that Mikhail Bakhtin would later examine in detail in his discussion of the Renaissance author Rabelais. According to him, the exaggerated emphasis of individual body parts is one of the characteristics of the "grotesque body." And he, too, observes already in the early modern period that the parts detach themselves from the wholeness of the body and begin to lead a life of their own, in which the rest of the body appears secondary (Mikhail Bakhtin, Rabelais und seine Welt: Volkskultur als Gegenkultur, 1995, p. 358f).

At the same time, the images exemplify the tendency of the time to experiment graphically with the image of man. In Grandville's work not only do body parts become independent, but also objects such as bells awaken to human life, and the interweaving of animal and human, which had already appeared again and again in the early modern period, is again spelled out by him, for example by equipping people with birds' heads. As its own grotesque literary theme, an autonomous nose features prominently in Gogol's 1836 absurdist tale. One morning, a St. Petersburg citizen finds his nose missing, which he subsequently sees walking down the street in the uniform of a state councillor. Stunned, he pursues it, speaks to it, but is rebuffed by it. The nose is arrested by the police, but all attempts to reattach it to the body fail.

Grévin takes up this material in a radical way as a pictorial theme and explores it in different variations. What is striking is that it is no longer just noses and mouths that









lead an autonomous life in the latest Parisian fashion, but above all ears and eyes, which are also magnified by additional lenses. In his Suspensions of Perception, art historian Jonathan Crary deals with the phenomenon of the fragmentation and dispersion of perception in the nineteenth century in terms of the history of science and society, and attempts to situate it in the art of the time. Grévin's lithographs, which Crary did not seem to know, fit well into his historical panorama of an epoch that was confronted with new media of the spectacle as well as with a new theory of perception. Thus the pictures literally stage seeing and being seen, when eyes as flâneurs examine each other with optical aids, or when noses and eyes meet at the annual fair. Concerts are held by mouths and ears, marveled at by wide eyes peering through opera glasses, or barkers stand as wide-open mouths before an audience of eyes and ears. The eyeing of the opposite sex is also put quite literally into the picture, as is the wandering of the eyes through newspapers. Crary emphasizes several times that perception was increasingly understood as an additive event, that is, a seeing in which individual impressions are subsequently combined into a whole (a view later overturned by Gestalt psychology). The dispersion and fragmentation of perception were thus key themes in the nineteenth century, both in science and in the media landscape of the Parisian metropolis. Grévin's lithographs demonstrate this in a way that is hardly expressed in the images discussed in the literature so far.

Alfred Grévin (1827-1892) was one of the most popular and best-known caricaturists of his time. An autodidact, he began his career with a French railroad company before the Paris newspaper "Le Gaulois" published portraits by him between 1858 and 1860. His caricatures were eventually printed in the "Journal Amusant," the daily "Charivari," and the "Petit Journal pour Rire." In them, he dealt neither with political topics nor with well-known people, but with certain types of contemporary society, such as the clumsy peasant, the Parisian *coquette*, the naive nature lover, or the disrespectful servant. However, Grévin was not only active as a draftsman, but also as a sculptor. As such, he was involved in setting up the Parisian wax museum that eventually bore his name. This was to be a "Journal Plastique," as it were, a three-dimensional newspaper, reproducing current events in France and the world.

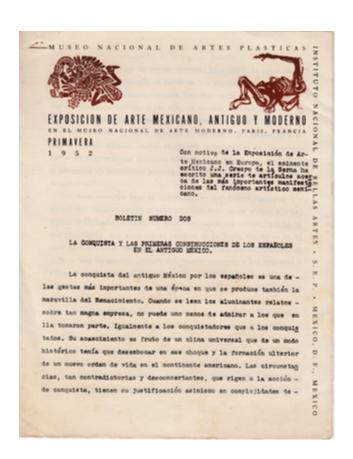
Grévin's cycle represents a missing link in research on the transformations of visual culture and art history in the second half of the nineteenth century. The fact that the graph-

ics have so far been missing from monographs on the subject is due to its scarcity. As of March 2023, OCLC records only one copy worldwide. Not held by the BnF. (52792)

LANDMARK EXHIBITION OF MEXICAN ART

39. Exposición de Arte Mexicano, Antiguo y Moderno, en el Museo Nacional de Arte Moderno, París, Francia. Boletín nos. 1–15 by Enrique F. Gual and Boletín nos. 2–22 by J. J. Crespo de la Serna (Primavera 1952) (36 total issues). Together with an original poster from the exhibition. Mexico City: Museo Nacional de Artes Plásticas, Instituto Nacional de Bellas Artes, 1952. Quartos (27.5 × 21 cm). Stapled sheets of typescript on pictorial letterhead; 4 pp. each. Light handling wear; minor scattered foxing and soiling; overall very good. \$12,500

In the spring of 1952, the Paris Museum of Modern Art hosted a groundbreaking exhibition of ancient and modern Mexican art, curated by Fernando Gamboa (1909–1990). An article from the June 1952 issue of the UNESCO Courier stated: "An exhibition on Mexican art, of exceptionally wide scope, opened last month at the Paris Museum of Modern



Art. Its aim is not merely to offer connoisseurs a chance to admire Mexican paintings, statues or rare art objects. It is far more than that, for it reveals a great civilization which is really understood only by a relative minority of travelers and specialists. What the exhibition offers us is an opportunity to comprehend the people of Mexico, not from the outside in the political or ethnological sense but deeply and profoundly by tracing their spiritual and aesthetic development. On this occasion, too, the Mexican Government has placed at the disposal of European radio stations collections of recordings of its authentic folk music and its modern symphonic music. This great cultural event, then, goes far beyond the scope of the ordinary art exhibition." Recent scholarship has faulted the curators for privileging preconceived Western ideas about Mexican art, largely reduced to its "popular" and "primitive" nature and an obsession with the theme of death. See, for instance, Carlos Molina, "Fernando Gamboa y su particular versión de México" (in Anales del Instituto de Investigaciones Estéticas, no. 87, 2005).

A series of bulletins by scholars and critics were released to accompany the exhibition and explored on its various sections and themes. Printed on the letterhead of the National Museum of Plastic Arts, the National Institute of Fine Arts, and the Ministry of Public Education in Mexico City, the letterhead features Mexican iconography: a Mictlantecuhtli or "lord of death" in the upper left corner, and a recumbent figure after José Clemente Orozco in the upper right.

The present collection includes thirty-two bulletins, written by Jorge Juan Crespo de la Serna and Enrique F. Gaul. The total number of bulletins published is unknown. Crespo de la Serna was a Mexican artist, art critic, art historian, professor, and member of the Academia de Artes in Mexico City. Enrique Gaul is described in the bulletins as an "eminent critic", but little is known about him other than a listing on OCLC for a 1954 book titled *El arte en los Estados Unidos: La pintura*.

The bulletins included in this group touch on topics including the Spanish Conquest and their first buildings, early sacral architecture in New Spain, the architecture of colonial Mexico, indigenous Mexican sculpture, Baroque art in colonial Mexico, anonymous popular murals, the work of José Guadalupe Posada and José María Velasco Gómez, Diego Rivera, ex-voto painting, the theme of death in Mexican art, hand-crafted "Judas" toys, Mexican feather mosaics, and many others. Inquire for a complete list of titles.



An exceedingly rare group of documents on this landmark Mexican art exhibition. As of March 2023, OCLC locates only one other holding of these bulletins, but none in North America. (52770)

THE FIRST TRUE UKRAINIAN ARMY

40. Kuchabs'kyi, Vasyl', Marko Bezruchka, and others. Istoriia lehionu Ukrains'kykh Sichovykh Stril'tsiv, 1914–1919 [History of the legion of the Ukrainian Sich Riflemen, 1914–1919]. With: Zoloti vorota: istoriia sichovykh stril'tsiv, 1917–1919 [The Golden Gate: a history of the Sich Rifle Corps, 1917–1919]. Series title: Istoriia vyzvol'noi borot'by Ukrainy v monografiiakh [The history of the fight for a liberated Ukraine in monographs]. L'viv: Vydavnycha Kooperatyva "Chervona kalyna", 1936–1937. Large octavos (24 × 18 cm). Half calf with boards decoratively printed in gold; XI, 375 pp, [21] leaves of plates; and XVI, 261, [1], 321-396, [8] leaves of plates. The second volume contains 198 photographs and 11 maps, as well as the color title by Pavlo Kovzhun. Hinges rubbed; else about very good. \$5,000

Rare complete two-volume set containing a richly-documented account of the development of the Sich Rifle Corps, the first true Ukrainian armed forces, and the struggle for a liberated Ukrainian state. The Sich Riflemen (Sichovi Stril'tsi) were a Ukrainian battalion in the Austrian army, established in 1914 to fight against Russian Tsarist forces. It was mainly formed of men – and notably also women – from Galicia, Western Ukraine. Later, the Sich Riflemen were a regular military unit of the Ukrainian People's Republic (UPR), the first free Ukrainian state, which was established following the February Revolution of 1917. Perhaps more than their actual military impact, the Sich forces played a crucial political role in exemplifying the armed struggle for an independent Ukraine; they continue to be honored as the true origin of the Ukrainian armed forces.

Together, the volumes contain hundreds of photographs and were written and edited by leading figures of the Sich troops. Thus, the first volume was edited by Osyp Dumin (1893–1945), a Sotnik of the Sich Riflemen, who later settled in Germany and was executed by the NKVD at the end of WWII. The second volume features work by Vasyl' Kuchabs'kyi, Mark Bezruchka, Evhen Konovalets', Ivan Shendryk, all of whom were officers of the Sich Riflemen and the army of the Ukrainian People's Republic (1917–1920).

Rare, especially complete. As of March 2023, OCLC shows three copies of the first volume in North America and two volumes of the second (another institution appears to own a complete set in photocopy). (52682)

THE ESPERANTO COLLECTION OF GURGEN SEVAK (1904–1981)

41. Collection of books, periodicals, and archival documents from the possession of noted Armenian Esperantist Gurgen Sevak. Various formats, inquire for a complete list. \$26,500

Gurgen Grigor'evich Sevak (1904–1981) was a Georgian-born Soviet Armenian linguist and Esperantist. His enduring fascination with the constructed language be-

gan in 1921, when he was still based in Tbilisi and took a course with retired general A. P. Andreev. He embarked on giving lectures, teaching courses, translating from Armenian and Georgian into Esperanto, and publishing articles about the movement. In 1923, Sevak was elected secretary of the Tbilisi-based Caucasian Esperanto Society. In 1924, he settled in Yerevan, where he studied at the university and would organize and preside over the Armenian Union of Esperantists, later serving as secretary of the Soviet Republican Esperanto Union (SEU). In 1926, he attended the international Esperanto congress in Leningrad. By the late 1920s, he was elected to the Lingva komitato, the highest linguist body of the Esperanto movement, which later became the Akademio de Esperanto (Academy of Esperanto). In 1930, Sevak authored a textbook of Esperanto for Armenians and he translated regularly for a number of Esperanto journals, in addition to producing original literary works in Esperanto. Sevak witnessed the golden era of Esperanto in the Caucasus, prior to World War II, and also helped the movement rebuild its momentum in the post-war period. In 1958, Sevak started a monthly bulletin entitled "Armena Esperantisto" (an issue of which is included in the present group), but due to political circumstances he was unable to continue it. In addition to his long-standing engagement for Esperanto culture and international activism, Sevak was also a leading authority in the history of modern Armenian, as well as Georgian-Armenian cultural relations.

The books in this collection appear to be a significant portion of Sevak's library of Esperanto textbooks, scholarly works, and literature in Esperanto, both translations and original work. They are especially strong in holdings pertaining to the Russian movement and Esperanto in the Caucasus, but also include a large number of publications from Paris, Leipzig, and other Western centers of Esperanto publishing, in addition to several examples from Asia. Also included are personal documents, photographs from Esperanto gatherings, and correspondence from Esperantists abroad addressed to Sevak. Most books feature Sevak's owner inscription and the date the book was acquired or received, sometimes along with the place. Many titles are not, or only scarcely, held in North American institutional libraries. (52048)



















SAN FRANCISCO EARTHOUAKE

42. **Photograph Album Documenting the Aftermath of the 1906 San Francisco Earthquake.** San Francisco: R. J. Waters & Co., circa 1906. Oblong quarto. Cloth photo album housing 99 original black-and-white photographs of various sizes, ranging up to 8" × 10". Most pages with hand-written captions. Photos affixed to album leaves with photo corners and small dots of glue; many photos already loose; all pages detached from album; the photos overall very good. **\$8,500**

Album of photographs showing the destruction caused by the earthquake and resulting fires, and the subsequent clean-up and reconstruction efforts, with subjects including the Ferry Building, Market Street, burning buildings, refugee camps, City Hall, the Hearst Building, the Palace Hotel, gutted churches, rubble, and relocated shops. Some photos with signature for R. J. Waters & Co. and caption within the plate. With label affixed to inside front cover for Waters Company, San Francisco.

The 1906 earthquake struck the coast of Northern California at 5:12 am on April 18th, with a magnitude of 7.8. Over 80% of the city of San Francisco was destroyed as a result of the quake and the subsequent fires, with 30 differ-

ent fires destroying 25,000 buildings across 490 city blocks within three days. An estimated 3,000 people died. Initially only 375 deaths were reported, due in part to hundreds of ignored and unreported fatalities in Chinatown. It remains the deadliest natural disaster in California's history to this day. Of a total population of 410,000, up to 300,000 people were left homeless, with some refugee camps remaining open for over two years. (48636)

CHROMOLITHOGRAPHED MOVING PICTURES PANORAMA

43. Excursion Views of Narragansett Bay and Block Island. Providence, RI: Excursion View Co., 1878. Original walnut and glass case (ca. $5 \times 13.5 \times 5.5$ ") with viewing windows on each side (ca. 3.5×8.75 "), housing brass and wood hand-crank mechanisms and 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. A label lists shoreline places and views. Bottom of base with replacement screws; minor scratches to case; all original parts intact, with no visible loss of material. Brass and wood cranks function smoothly. **\$15,000**

The first panorama presents the Eastern Shore starting at Fox Point in Providence and continuing south past Squantum Point, Silver Spring, Pomham Rocks Light, Riverside, Sabin Point Light, Annawanscut, Nayatt Point Light, Warren, Hog Island, and Bristol, then north into Mount Hope Bay, past Fall River, MA, and again southward to Newport, ending with a view of Benton Reef and the Atlantic. The second starts at Block Island Southeast Light and moves back north along the shore from New Shoreham to Clay Head, Black Hill, and Grace's Point, and into open ocean toward Conanicut Island, passing Rose Island, Gould's Island and then circling 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, Quonset Point, East Greenwich, Buttonwoods, Warwick Lighthouse, Rocky Point, Conimicut Point Lighthouse, and Pawtuxet, ending back in Providence at Sassafras Point Lighthouse.

Printed in bright chromolithographic colors, this striking object item 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. Rare. (47371)



