

Book Arts



**BERNETT RARE BOOKS
ARTS AND VISUAL CULTURE**



1. **(1920's Belgian Avant-Garde)** - Van Hecke, Paul-Gustave (text) & Géo Navez (illustrations). **Miousic: Sept Poèmes à la Louange de la Musique Baroque. Ornés de Sept Dessins Rehaussés au Pochoir.** 45 pp. compendium of 7 poems by Paul-Gustave Van Hecke, accompanied by 7 striking drawings with hand- and pochoir-colored highlights by Géo Navez. Large quarto (12 3/4 x 9 inches). Original printed wrappers with interesting typographical designs, some light chipping along edges, overall very good. Brussels (Éditions Sélection) 1921. Limited edition of 132 copies, one of 100 printed on Holland paper. (53097) \$2,500

This volume captures the spirit of the Belgian avant-garde in the 1920s, in the wake of the First World War. Paul-Gustave Van Hecke (1887-1967) was an important Belgian poet and art patron often associated with Magritte, Ernst, and Man Ray. The drawings by Navez (1890-1975), a central figure from the Belgian movement, are jazz-infused and Expressionist in style.

Although all 132 copies from the limited edition were intended to have colored plates, this copy is likely one of only a few that were executed in this manner. An expert source has handled several other copies which did not have either hand-colored or pochoir elements. Scarce institutionally.



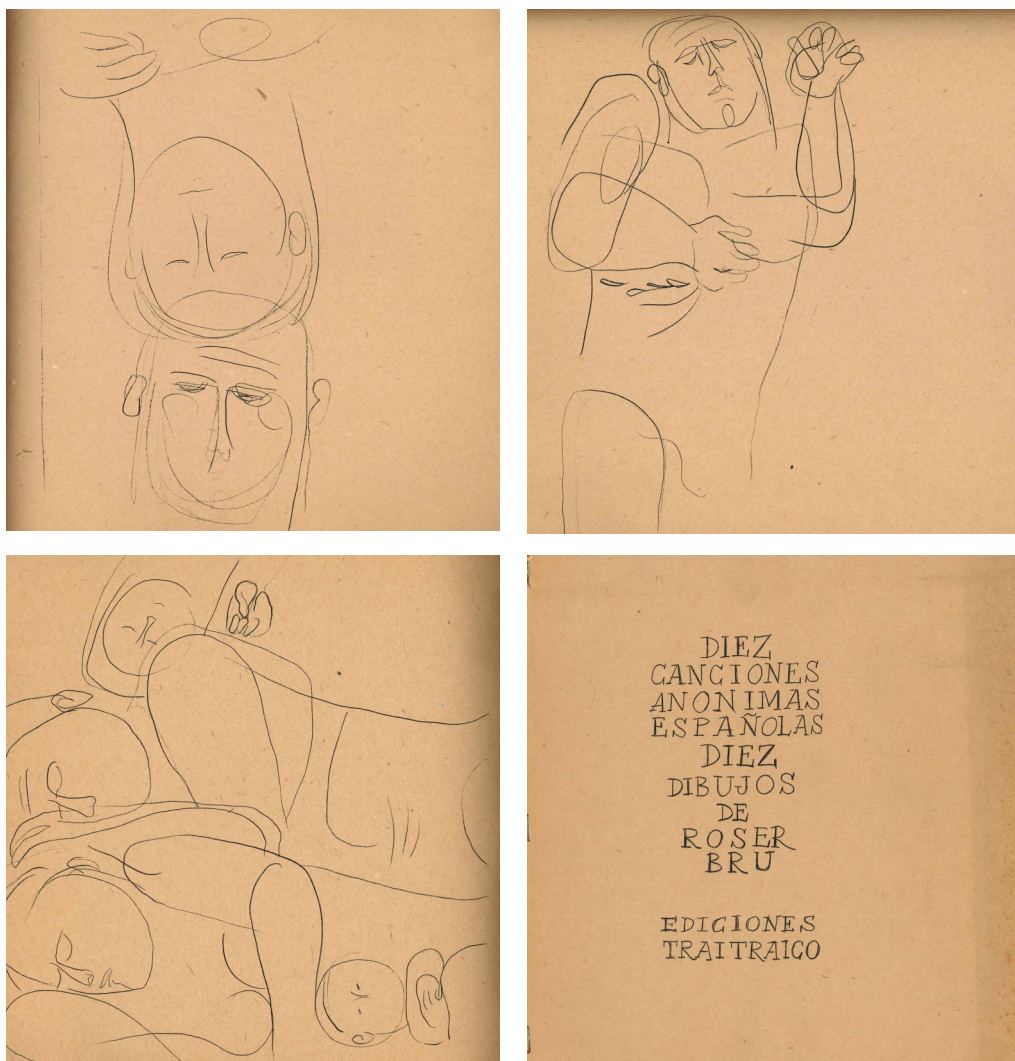
2. **(Avant-Garde Japanese Book Design for Russian Political Theatrical Work)** - Andreyev, Leonid & Masao Yonekawa (translation). **Kuroi Kamen [Les Masques Noirs - The Black Masks]**. 122 pp. theatrical work in translation with book design by Masamu Yanase, including modernist illustrated title page. Octavo (7 1/2 x 5 3/8 inches). Original decorative wrappers with abstract modernist composition by Yanase printed in red, purple, and black. Light foxing to wrappers especially back cover, minor scattered toning and foxing throughout, small tears and losses along spine, overall very good. Tokyo: Kinseido, 1924. (53331) \$1,500

Leonid Andreyev (1871-1919) was a Russian playwright and novelist considered to be one of the fathers of Expressionism in Russian literature. He was very active, both politically and artistically, during the time of the Russian revolution, participating in political and social debates and publishing numerous stories and plays. He moved to Finland in 1917 in advance of the Bolsheviks rising to power, and died two years later. He is sometimes referred to as "a Russian Edgar Allen Poe".

Andreyev's play *Black Masks* was originally published in 1908. One of his most famous works, it is an allegorical drama which tells the story of a masquerade ball in which the masks represent the vices and virtues of the host. This edition, translated into Japanese by Masao Yonekawa, was published by Japanese publishing house Kinseido as a part of their "Senku Geijutsu Sosho" series from 1924 and 1925. This series brought to Japan a number of modernist Western writers, including F.T. Marinetti, Karel Capek, Luigi Pirandello, Walter Hasenclever, Ernst Toller, and Eugene O'Neill.

This particular edition was designed by Masamu Yanase (1900-1945), a Japanese visual artist and member of both the Miraiha-Bijutsu Kyokai (Futurist Art Society) and the radical avant-garde Mavo movement. Artists of the Mavo group sought to disrupt or blur the boundaries between art and daily life, and combined performance art with social justice. At this period in his career, Yanase worked principally within the proletarian movement, designing leftist works of literature. According to "Mavo: Japanese artists and the avant-garde, 1905-1931" (Gennifer Weisenfeld, 2002), "Yanase considered the book a central weapon of the proletarian movement and saw his book designs as revolutionary." His cover illustration for this work is complex and abstract, with interesting typography and a clear nod to Futurist and Constructivist design.

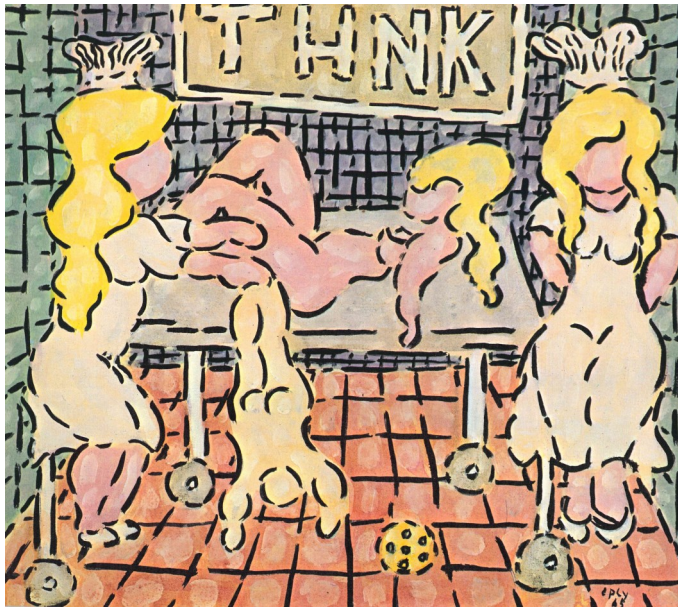
Very scarce; as of October 2024, OCLC locates only a single holding of this edition of this work in a library in Japan, and none in North America.



3. **(Award-winning Female Chilean Artist) - Bru, Roser (illustrator). Diez Canciones Anonimas Españolas. Diez Dibujos de Roser Bru.** Unpaginated illustrated volume of poetry, some poems or songs printed on folding pages enclosing a colored sheet of tissue paper. Square quarto (9 1/4 x 9 1/4 inches). Original printed stapled wrappers. Some foxing and browning to front cover, interior clean, overall excellent. Santiago: Ediciones Traitraico/Taller Santa Ana, 1966. Limited edition of 100 copies, unnumbered. (53629) \$1,850

Roser Bru (1923-2021) was an award-winning Spanish-born Chilean painter and engraver associated with the neo-figurative art movement. She left for Chile after the Spanish Civil War, where she studied painting at the University of Chile under Pablo Burchard and Isabel Roa. In 1947, along with artists such as José Balmes, Guillermo Núñez, and Gracia Barrios, she joined the Plastic Students Group, and in 1957 began studying engraving at Taller 99. Her work has been exhibited at the Museum of Modern Art, the Brooklyn Museum, the Santiago Museum of Contemporary Art, the Chiloé Museum of Modern Art, the Chilean National Museum of Fine Arts, the Museo de la Solidaridad Salvador Allende, the Metropolitan Museum of Art, the Museum of Modern Art in Rio de Janeiro, and the Staatliche Museen in Berlin. She was awarded the Altazor Award of the National Arts in Painting, the Pablo Neruda Order of Artistic and Cultural Merit, and the Chilean National Prize for Plastic Arts.

This slim volume collects ten songs or poems by anonymous Spanish writers and pairs them with ten drawings by Bru. The drawings are slightly abstracted, neo-figurative line drawings of people, often couples. Incredibly scarce; as of January 2026, OCLC locates only a single holding of this volume, at the Biblioteca Nacional in Madrid.



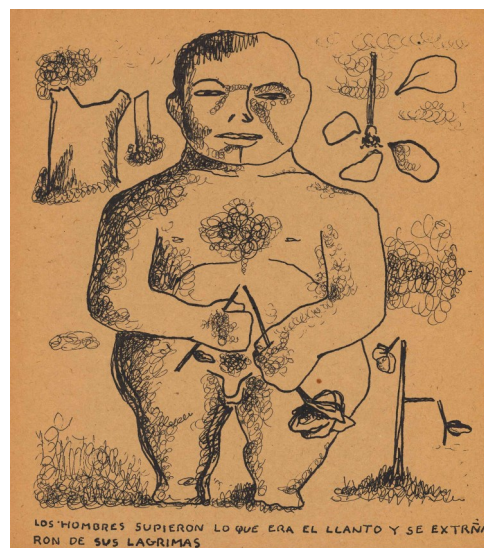
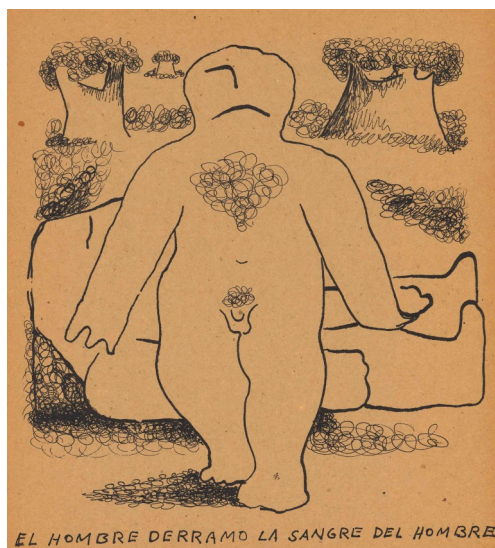
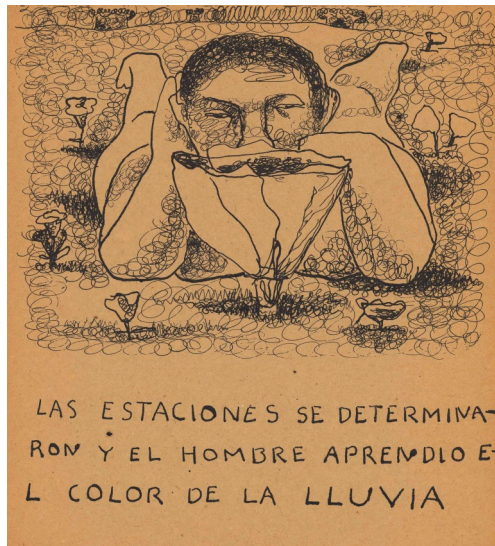
4. **(Contemporary American Erotic Artist's Book)** - Copley, William Nelson. **The Evil I. Or The Story of My Life by Cply.** Unpaginated original artist's book containing 14 loose sheets with 12 offset color-printed reproductions of watercolor drawings. Oblong quarto (10 1/2 x 12 inches). Original cloth-backed blue paper boards portfolio with title label mounted to front, in original black slipcase. Very light edgewear and abrasions to portfolio, overall excellent. N.p.: William Nelson Copley, 1965. Hand-signed and numbered from a limited edition of 850. (53298) \$1,950

William N. Copley, also known as CPLY (1919-1996), was an American painter, writer, gallerist, collector, and art entrepreneur working alongside the Surrealist and Pop Art movements. In 1948 Copley and his friend John Poyardt, an animator for Disney, opened The Copley Galleries in Beverly Hills, California. Earlier that year they'd become acquainted with Man Ray, who in turn had introduced the pair to Marcel Duchamp. By the time the gallery opened its doors, they were offering works by artists such as René Magritte, Max Ernst, Yves Tanguy, Roberto Matta, Joseph Cornell, and Man Ray. Copley painted part-time while running the gallery, at the encouragement of his friends Duchamp and Ernst, but when the gallery closed after only a year, he switched to painting full-time.

Copley left his wife and children to move to Paris in 1949, where he continued to paint and remained in Surrealist circles. He was introduced to collector Norma (Noma) Rathner, and at their wedding in 1954, Man Ray served as best man. Their home became a gathering place for the Surrealist community after the war, and they amassed a sizeable collection of mostly Surrealist artworks.

Copley's own artworks from the 1950s and 1960s often depicted ironic and humorous takes on American stereotypes such as cowboys and pin-up girls, while his works from the 1970s shifted to the erotic and even pornographic. He exhibited these works in a show titled "CPLY X-Rated". This artist's book from 1965 treads the line perfectly between his humorous and ironic works of the 60s and the more sexualized works of the 70s. The 12 images in this work provide a humorous take on Copley's life story, each accompanied by a brief caption with typography executed in a series of dots. A few of the captions read: "Against my better judgement I am brought [sic] into this world", "I lead a life of excess and debauchery", "I meet the fabulou Yvette...a whore", and "I am taken in adultery [sic]". Each caption faces a reproduction of a watercolor by Copley, signed and dated in the original image. Almost every one of the drawings features nude, faceless women.

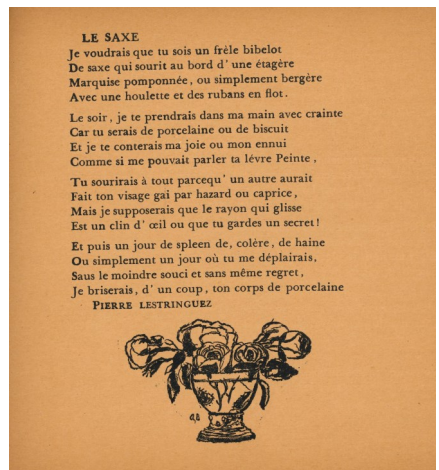
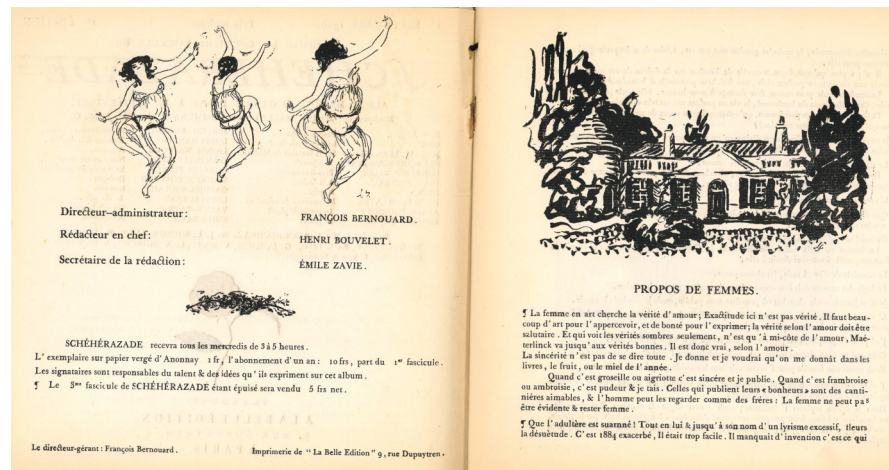
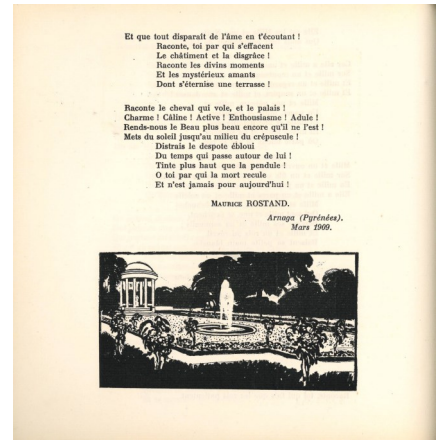
Scarce; as of November 2024, OCLC locates five copies of this artist's book in North American libraries.



5. **(Cuban Artist's Book Commenting on World War II)** - Portocarrero, René. **El Sueño**. Portfolio of 23 loose sheets including colophon, endpaper, title page, and 20 sheets bearing lines of poetry and drawings, one sheet on bright green paper and the other 22 on light brown paper, containing the text of the poem commenting on the death and destruction of World War II. Square octavo (9 3/4 x 8 1/2 inches). Thin cardboard portfolio, contents loose as issued. Splits along lower third of portfolio creases, some toning to portfolio, extremely light handling-wear to interior pages, overall very good. Havana: Editorial Echevarria/Biblioteca Nacional José Martí, 1960. (53628) \$1,950

René Portocarrero (1912-1985) was an internationally recognized Cuban artist. He held his first exhibition in 1934 at the Havana Lyceum, and his first overseas show in New York City in 1945. He worked in many different forms of media, as a painter, sculptor, ceramicist, scenic designer, muralist, and book illustrator, as well as in the role of translator for Fidel Castro and Che Guevara.

Loosely translated, the text from the colophon of El Sueño reads as follows: "On September 1, 1939, World War II began. And with it, the worst destruction of men of all time. On that day, René Portocarrero wrote his poem El Sueño in words and drawings. Since then, the book has been kept in his drawer. With the passage of time, the aesthetic and expressive values of the poem have not lost their original power. On the contrary, they have decanted. Today, the Biblioteca Nacional gives to the public this work which has been unknown for more than twenty years." Scarce institutionally.



6. (Early Cocteau-Edited Music and Poetry Journal) - Cocteau, Jean & Françoise Bernouard (editors). Schéhérazade. Album Mensuel d'Oeuvres Inédites d'Art et de Littérature. Nos. 1 (10 Novembre 1909) through No. 6 (15 Mars 1911) (all published). A complete run in six issues of the French music and poetry journal. Square octavo (8 5/8 x 8 1/2 inches). Original illustrated wrappers with vellum overlays, housed in custom archival case with clear window. Light toning and soiling to wrappers, minor chipping and edgewear, light rusting around staples, overall very good condition. Paris: À la Belle Édition, 1909-1911. Five of the six issues marked first edition, one marked second edition. (53248) \$6,500

A complete collection in six issues of the music and poetry journal edited by Jean Cocteau and Françoise Bernouard. Cocteau was only 20 years old when the first issue was published, and Bernouard would go on to become a celebrated publisher and typographer who published nearly 300 works over about 40 years.

Among the earliest deluxe periodicals in the French tradition of fashionable magazines, Schéhérazade contained literary and poetical contributions from such luminaries as Apollinaire, Stéphane Mallarmé, Natalie Barney, Alain Fournier, Jane Catulle Mendès, Michel de Gramont, Guy-Robert du Costal, Maurice Magre, Charles Perrot, Abel Bonnard, Henri Vouvelet, and Edmond Rostand, among many others, along with musical scores by Massent and Raynaldo Hahn, and articles on Turkish literature, Kees Van Dongen, Renée Vivien, and Paul Poiret. The journal also contains Cocteau's earliest published story, "Comment Mourut Monsieur de Trèves." The issues are illustrated throughout with drawings by Pierre Bonnard, Charles Guérin, Paul Iribe, Marcel Chotin, Louis Sue, Luc-Albert Moreau, Marie Laurencin, and others.

An important and scarce French periodical; as of July 2024, OCLC locates scattered holdings in North America but very few complete runs.

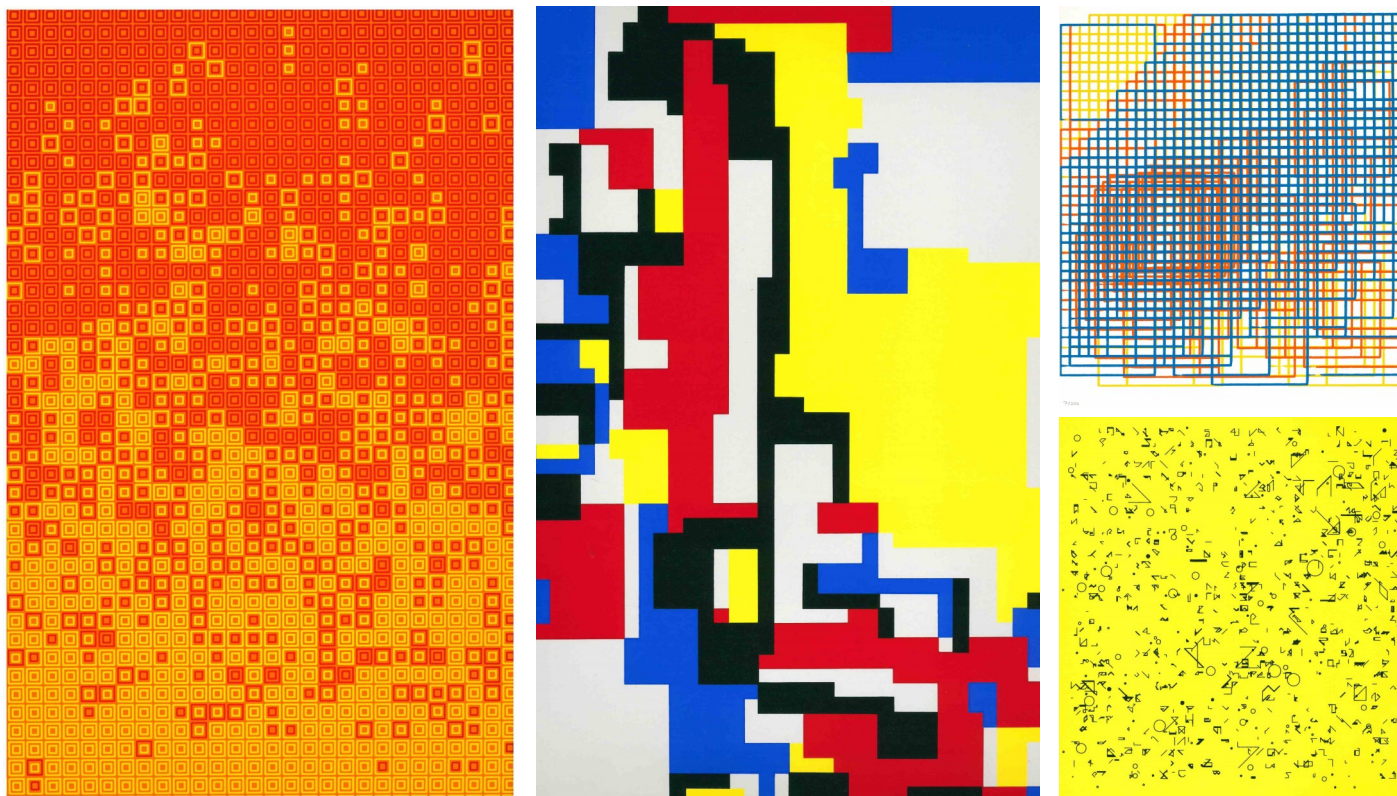


7. **(Experimental 1960s Art School Artist's Book) - Hardy Annual.** Unpaginated (approximately 225 pages) artist's book of copies of artworks by a number of artists, including prints of colored drawings, pages of concrete poetry, reworked art-work from advertising brochures, and other works. Quarto (10 7/8 x 8 1/8 inches). Original hand-painted artwork on light-weight tin boards, cloth-backed binding, housed in original wooden case with title stenciled to lid. Covers slightly rubbed, interior bright and clean, hand-written name and address for Buchhandlung Walter König to back of wooden box, overall excellent. Watford, England/Stuttgart: Watford School of Art/Edition Hansjörg Mayer, 1969. Limited edition of 100 hand-numbered copies, of which the first 50 copies were intended for Edition Hansjörg Mayer and the second 50 for the Watford School of Art. (53498) \$4,500

According to the colophon page, this artist's book was produced between May 1968 and May 1969 at the Watford School of Art in England, and was printed with a Rotaprint R70. The design and binding were the work of Graham Pow and John Wells. The contributing artists to this volume include Richard Buckley, Ian Burton Elliott, Frank Challenger, Veronica Lovelss, Hansjörg Mayer, Graham Pow, Kathryn Wallbridge, Cilla Weeks, and John Wells.

A brief write-up from the Metropolitan Museum of Art says, "Hansjörg Mayer's 'Hardy Annual' is an assembling that he printed with students and faculty at the Watford School of Art using a single-color offset press. It is a great artifact of experimental printmaking that emphasizes a freestyle approach to illustration and color on the printed page...Editions Hansjörg Mayer printed nearly all of Dieter Roth's books, those of Richard Hamilton, as well as many other artists. His reputation as an exceptional printer and designer is well known among those who appreciate exceptionally published books...Mayer's skills and ability to translate an artist's vision accurately to the printed page is peerless." (<https://www.metmuseum.org/perspectives/artists-publications-study-collection>)

A very scarce English artist's book; as of June 2025, OCLC locates only three copies of this volume in North American institutional libraries, and one in the UK.



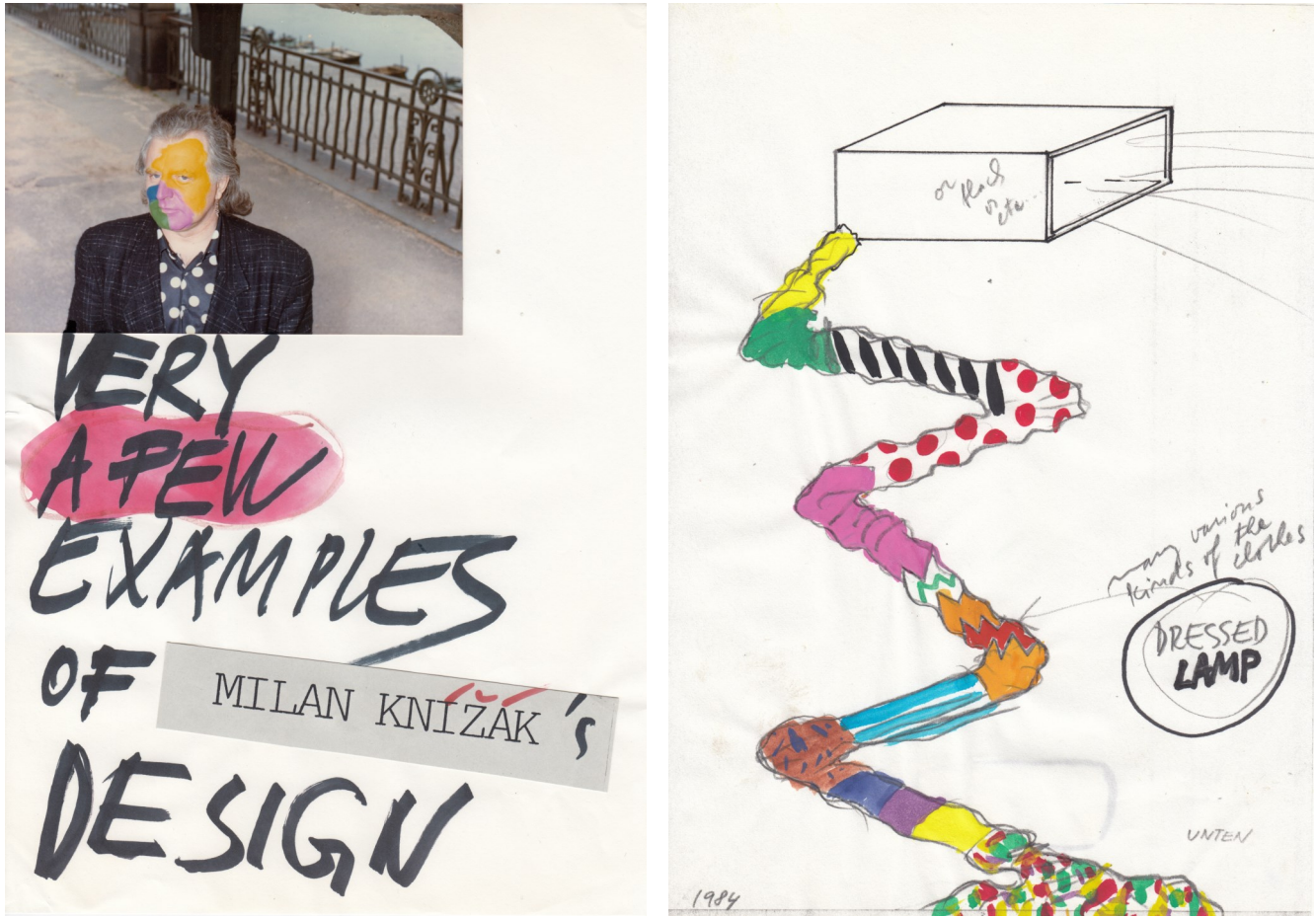
8. **(First Portfolio of Computer-Generated Art)** - Moles, Abraham A. **Art Ex Machina: Six Original Computer Art Serigraphs**. Montreal: Editions Gilles Gheerbrant, 1972. Large folio (20-3/4 × 15-1/2 inches). Original fitted portfolio case housing six serigraphs (sheet size 20 × 15 inches), with plate sizes 12 × 12, 17.5 × 13, 15.9 × 12, 12.25 × 12.25, 12.25 × 12.25, and 12.25 × 17.25 inches. Laid in is the original prospectus for the edition. Fine. (51065) \$17,500

Portfolio of six original computer art serigraphs produced in a limited, numbered run of 200 copies, by Manuel Barbadillo, Hiroshi Kawano, Kenneth C. Knowlton, Manfred Mohr, Frieder Nake, and Georg Nees, each print individually signed and numbered by the artist, hand-printed by Pierre Foisy, and accompanied by a statement by the artist. Most are very brief, a few short paragraphs at most, while Nake's is a full page of text. The portfolio also has a single page of introductory text by Abraham Moles in both English and French.

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

In his introductory text, Moles writes: "The images of Knowlton, Nees and Nake, Barbadillo, Kawano and Mohr, disregarding their formal beauty, remain up to now milestones in the 'field of the possible', instances of application of a more general algorithm, theorems of existence for this field. They show that it is possible to go further in the art of fascination: if they seduce me, I know that each of them is the bearer of endless variations...they exemplify an art composed wholly of artefacts which follows ways much different from the traditional artistic imagery. Is the road of the arbitrary guided through perfect order? There is not a dot, a spot, a hue, which has not been taken into account, loaded into consciousness by the order of forms."

As of January 2023, OCLC locates three holdings of this portfolio in the United States.



9. **(Fluxus Fashion)** - Knížák, Milan. **Very a Few Examples of Milan Knizak's Design.** Czechoslovakia, ca. 1987?. String-bound booklet comprising 62 works on papers of varying stock, housed in Soennecken plastic sleeves. Bound with twine and decorative strands of woven yarn. Various media, including xeroxed sheets (usually partially colored or annotated by hand), hand-drawn illustrations, thirty-four mounted original photographic prints (both black-and-white and color), as well as ink-stamped dates and hand-written annotations. (51530) \$9,500

Unique and apparently unpublished maquette or artists' book created by Fluxus-East Director Milan Knížák (born 1940) toward the end of the communist reign in Czechoslovakia. An assemblage of original works on loose leaves of paper, the volume was clearly meant for export to the West, where Knížák hoped for wider acclaim after periodically spending time in both the United States and Western Europe in the late 1960s-1980s (his contact details are written beneath a mounted portrait of the artist, notably in international format). The book gathers a range of design work spanning most of the artist's career, from 1960 to 1986, including fashion, furniture, lamps, makeup, accessories, and objects, through mounted (and often creatively trimmed) original photographs, paper-cuts, hand-colored xeroxed and mimeographed sheets.

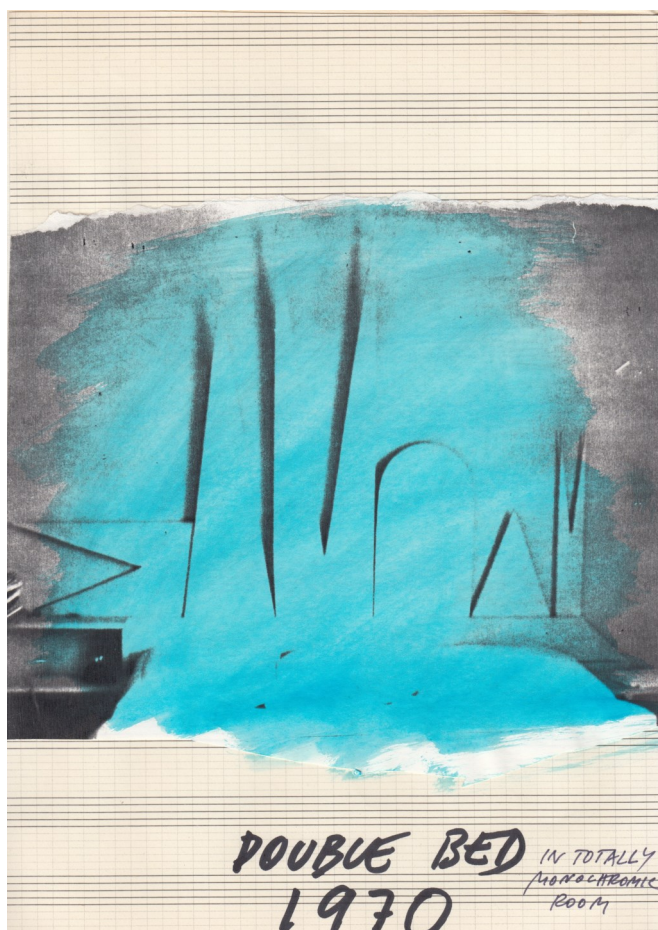
Born in 1940, Knížák studied at the Pedagogical University and the Academy of Fine Arts in Prague, before abandoning formal education in early 1962 and founding the "Actual Art" group (Aktuální umění, later shortened to AKTUAL). The group created a spontaneous performance art through a series of "happenings" in and around Prague, performed impromptu to an accidental audience, such as "Walk Around Nový Svět" and "Demonstration for Oneself" (both 1964). By creating urban "environments," fashion, and design objects, through his interest in everyday activities such as sports and shopping, as well as through a rock group by the same name, AKTUAL sought to elide the border between art and life, while also subverting the political order of the day. Although never officially a part of expressly political dissident groups or the Czech underground, AKTUAL also published works of samizdat and small-form artworks for clandestine circulation.

In 1965, Knížák was introduced to George Maciunas by Prague art historian, critic, and gallerist Jindřich Chaloupecký, who appointed Knížák as Director of Fluxus East. In this capacity, Knížák organized the first Fluxus concert in Prague in October 1966, at which he performed together with Ben Vautier, Jeff Berner, Serge Oldenbourg, Dick Higgins, and Alison Knowles. In 1968, taking advantage of the relatively liberal Prague Spring period, Knížák was able to move to the United States, where he contributed to many key Fluxus events of the period, meeting Allan Kaprow, Alison Knowles, Dick Higgins, Maciunas, Ken Friedman, Henry Flynt, Jackson Mac Low, Emmett Williams, Geoffrey Hendricks, La Monte Young, and John Cage, among others. Maciunas had been preparing a Knížák Fluxus Edition before his departure from the US in 1970, but due to lack of funds it remained unrealized. Back in Czechoslovakia, Knížák was under permanent police surveillance throughout the 1970s, often being arrested and detained, while nevertheless continuing his artistic activities. In 1979, he was able to travel to West Germany, garnering wider exposure through events and shows in West Berlin, which culminated in two solo shows at Hamburg (1986) and Hannover (1987). Created around this time, the present work was perhaps trying to capitalize on the increased attention by critics in the West in order to establish himself in the Anglo-American art world (which might have happened sooner had the planned Fluxus Edition of 1971 been published).

Many of the photographs are reproduced in Knížák monographs of the period, such as: *Flüssiges Schweigen* [Liquid Silence] (Berlin, 1983), *Action as a Lifestyle/Auswahl der Aktivitäten 1953–1985* (Hamburg, 1986), and *Milan Knížák 1953–1988* (Brno, 1988). On Fashion and “Actualized clothing,” see: Konstantina Hlaváčková, *Czech Fashion 1940-1970: Mirror of the Times* and Knížák et al, *Fashion is a message: Milan Knížák 1960–1988* (Ostrava, 2014).



from "FLOWERS"
1983





10. **(Hungarian Experimental Art Assemblage)** - Galántai, György, editor. **Textile without Textile**. Budapest: Artpool, 1980. Quarto (31.5 × 22.5 cm). Original two-panel stiff brown card folder, silk-screened in dark brown to front and back. Loosely inserted, as issued, are fifty-three unbound sheets, mostly A4-sized, printed on various paper stock using methods including Xerox, silk screen, offset, and rubber stamping. Twenty-seven works are signed and numbered by the artists. Very good; light rubbing to folder; occasional very light handling wear to the contents on thin paper. One of 300 copies. (52024) \$3,500

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

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

Pernecky describes 54 sheets, but other examples have been noted as complete with 52 sheets. The present copy contains 53 sheets.

See: Géza Pernecky, ed., Assembling Magazines 1969–2000, Budapest 2007, pp. 197. As of December 2024, OCLC locates five copies in the United States.

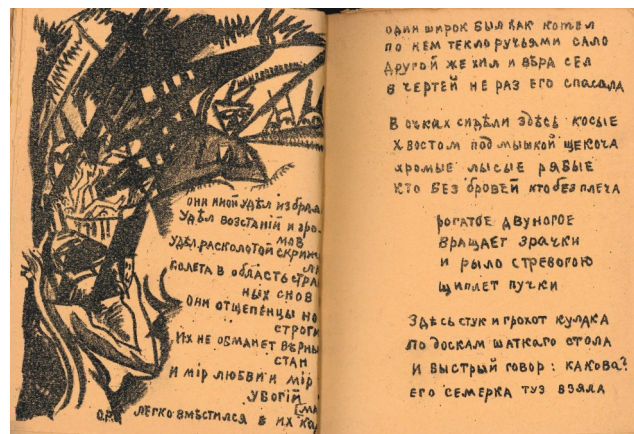
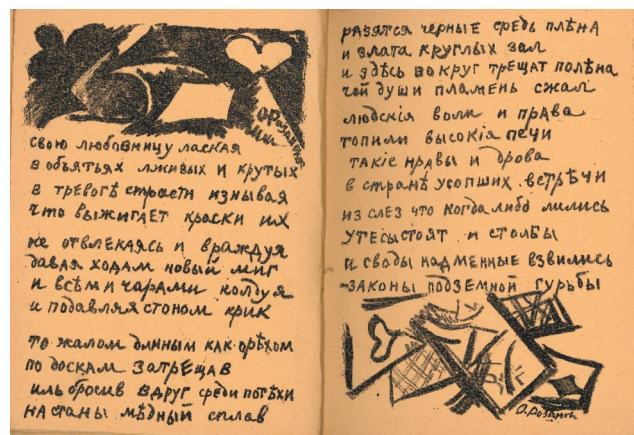


11. **(Judaica)** - Birnbaum, Uriel. **Weltuntergang**. Portfolio of 15 total sheets including title page, list of contents, introductory poem, and 12 illustrations. Folio (21 3/4 x 17 inches). Cloth-backed printed boards with artist name and title contained within a decorative sun motif to front cover. Some bumping and edgewear, minor abrasions to covers, light foxing to cloth of spine, a few plates with some minor creasing, otherwise interior overall excellent, a handful of the images hand-numbered and signed in pencil. Vienna: Carl Konegen, 1921. Limited edition of 150 copies, hand-numbered to table of contents. (53357) \$3,500

Uriel Birnbaum (1894-1956) was an Austrian Jewish expressionist painter, caricaturist, writer, and poet. He studied briefly at an art school in Berlin and served in the Austro-Hungarian army during World War I where he lost one foot, shattered the other, and was confined to a wheelchair for the rest of his life. He illustrated a number of books during his career including works by Edgar Allan Poe and Lewis Carroll. He survived the initial Nazi invasion because his wife was not Jewish, and then by going into hiding from 1943 until the end of the war in 1945.

Weltuntergang, or "End of the World", is a portfolio comprised of a sonnet by Birnbaum and 12 original lithographs. The images are dark and apocalyptic in nature, with hints of the surreal. In one, a large human eye looks on over a small village. In another, a figure stands atop Saturn, ready to hurl a boulder at Earth. Another image features a large alien-type creature with glowing eyes, and another features a dark shadowy figure with a human face and large wings descending a staircase. The translated titles of the images include "God's Wrath", "The Angel of Destruction", "Uprising", "The Last Day", and "The End of the Earth."

A fascinating, grim, and dark suite of images. Scarce; as of September 2025, OCLC locates only five copies of this portfolio in North America.



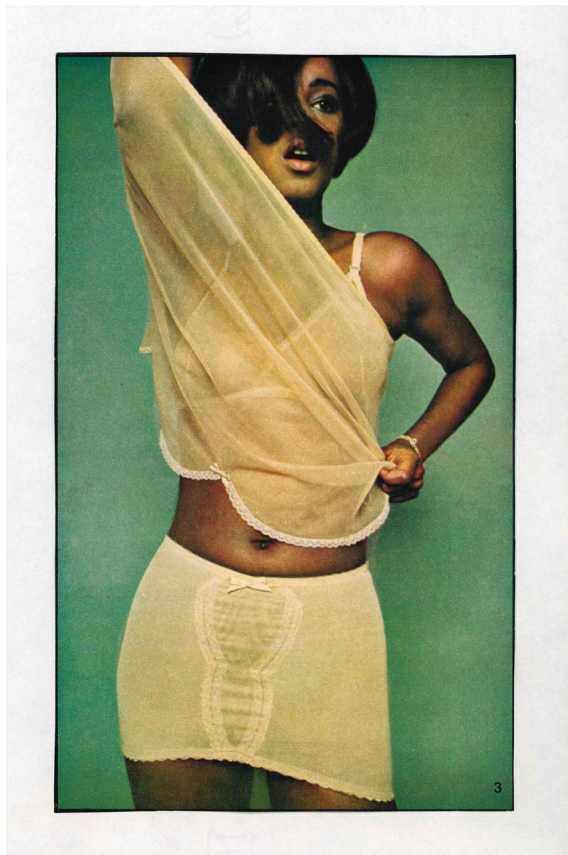
12. **(Pioneer Work of the Russian Futurist Movement)** - Malevich, Kazimir, & Olga Rozanova (illustrations); Kruchenykh, Aleksei & Velimir Khlebnikov (verse). **Igra v Adu [A Game in Hell]**. Striking 42-leaf volume (including covers), lithographically printed to one side only, of Russian Futurist verse and illustration. Octavo (7 3/8 x 5 1/2 inches). Original illustrated wrappers with cover design by Malevich, housed in custom black portfolio and matching slipcase, title in French and publication date stamped to spine in silver. Some light wear to covers, slight staining around staples, overall excellent condition. Saint Petersburg: Svet, 1914. (53198) \$11,500

This striking work represents the second edition of a most exciting, radical, and highly lauded Russian Futurist book, not only enlarged from the first edition, but in reality an entirely transformed publication. The pages contain narrative verse in the authors' hands concerning a card game between the Devil and sinners in Hell, and are illustrated throughout with lithographic images by Malevich (1879-1935) - both front and rear covers as well as three images within the text, and Rozanova (1886-1918) - 23 illustrations, some full-page.

This second edition contains not only 292 additional verses, but is illustrated with new and original graphic works; the 1912 edition was illustrated by Natalia Goncharova. Kruchenykh (1886-1968) and Khlebnikov's (1885-1922) collaborative verse is an example of "zaumnoe yazik" (abstruse language), in which the sound effects of the words transcend their underlying meanings. The illustrations, striking in both their imagery and execution, are beautifully integrated with the text.

According to the Art Institute of Chicago, "Books by progressive Russian artists and poets, made between the revolutions of 1905 and 1917, aimed to overthrow conventions of art and society simultaneously. Their makers believed that art and language needed to become immediate and real - part of everyday life - and as a result these Futurist books were wilfully made with cheap materials, and appeared purposely unrefined, as if they were products of wild and primitive behavior."

(Rowell & Wye: The Russian Avant-Garde Book 1910-1934, nos. 79, 80, 81 (and no. 7 for the first edition); illustrated pp. 80-81.)



13. **(Rare Contemporary Art Serial With Original Works) - Éter. No. 1 (1966) through No. 5 (1967), followed by New Éter, No. 1 (1969) through No. 6 (1973) (all published).** Eleven total issues, representing a complete run of both series of the rare original art journal, founded and edited by Paul-Armand Gette. Quarto (most issues approximately 10 3/4 x 8 1/2 inches, New Éter nos. 4 through 6 tall quarto, 12 1/2 x 8 3/4 inches). Éter 1-5 and New Éter No. 1 in original wrappers, New Éter 2 through 6 in original printed envelopes, contents loose as issued. Light handling wear, scattered mild browning, presumed to be complete, overall excellent. Malmö, Sweden: 1966-1973. (53507) \$9,500

ÉTER was an art journal founded in Malmö, Sweden, by French-born artist Paul-Armand Gette. Each issue featured original loose artworks and collages by various artists. The first series ran from 1966 to 1967, some issues in a limited edition of 100 copies. The second series, New Éter, launched in 1969 and ran for 6 issues, through 1973. With Éter, Gette hoped to "toucher toutes les branches actuelles de la vie artistique". Supposedly, the intention with each issue was for the reader to keep the works they liked and throw the rest away. The types of artwork in these issues ranged from abstract compositions to collages, screenprints, cutouts, New Realist works, and concrete and visual poetry. The journal is often regarded as one of the earliest examples of assembling, where the artists themselves were responsible for the creation and circulation of their works, which were then "assembled" into a publication, a full four years before the first official "assembling" was published by Richard Kostelanetz in New York. New Éter takes a slightly different format. While there are some prints, there are many more pages of text in these issues, and the last few issues feature some typed pages as well.

Contributors include Jacques Spacagna, Paul de Vree, Roberto Altmann, Françoise Janicot, Ben Vautier, Jean Dupuy, Alice Hutchins, Olle Svanlund, Roland Sabatier, Arthur Aeschbacher, MD Fontanel, Mimmo Rotella, Micheline Hachette, Meister, Paul-Armand Gette, Claude Gilli, Bernard Heidsieck, Anders Osterlin, Curt Fors, Bernard Venet, Poul Skelbye, Raoul Hausmann, and others. Some of the artworks are hand-signed while many others are unsigned.

Scarce; as of June 2025, OCLC locates four complete runs in North American libraries of Éter and only one complete run of New Éter.

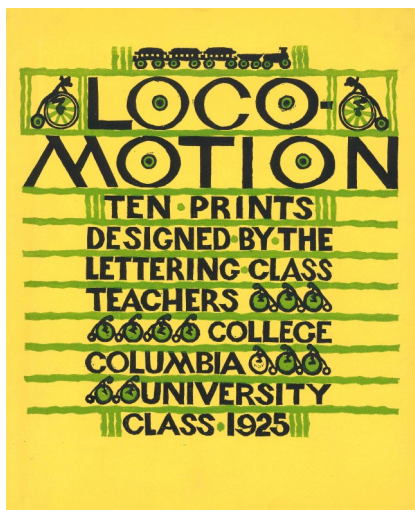


14. **(Russian Futurist Highlight)** - Gontcharova, Natalia and Aleksandr N. Rubakin. **Gorod: stikhi [The city: verses]**. Paris: [Aleksandr Rubakin], 1920. Octavo (25.5 × 16 cm). Original pictorial wrappers by Nataliia Goncharova; [6], 54 pp. and nine leaves of plates. Illustrated with full-page lithographs and vignettes by Goncharova. A very good copy, with the usual light wear to the overlapping wrapper edges, but else bright and apparently unread. (50850) \$9,500

Reproduced entirely by lithography, the book combines Rubakin's poems, written in an elaborately stylized script, and Goncharova's full-page lithographs and vignettes (altogether 42 illustrations). The poems reflect Rubakin's emotional turmoil after the death of his wife in 1918, as well as his intense experience of urban life, strikingly interpreted by Goncharova. Her drawings "complement the text providing insights into the scope of her work up to 1920, ranging from Neo-Primitivism to Futurism to theatrical lyricism" (Ryan, Letter Perfect: The Art of Modernist Typography, p. 62). Each pair of facing printed pages is followed by two empty pages, creating a rhythmic experience that accentuates her contrast-heavy drawings. The choice of avoiding letterpress printing and other forms of mechanical reproduction in favor of lithography reflects the Futurist attempt to convey a more immediate and spontaneous type of artistic expression.

Together with her companion, Mikhail Larionov, Natalia Goncharova (1881–1962) left Russia in 1915 and permanently settled in Paris in 1917. After training and exhibiting widely in Western Europe, she had developed a highly original style that incorporated Russian iconography, folk culture (lubki), as well as cubofuturism and abstract "rayonism," a tendency she pursued together with Larionov. Building on her successful career as a Russian avant-garde painter, she was primarily active as a stage and costume designer for the Ballets Russes, both in Paris and internationally.

A highlight of Russian futurist book design. One of 325 copies printed; this copy out-of-series and unnumbered. Getty 686. MoMA 292.



15. (Portfolio of 1920s Linocuts Produced by Graduate Students) - Loco-Motion. Ten Prints Designed by the Lettering Class, Teachers College, Columbia University, Class 1925. Portfolio of 10 linocuts printed in black and orange on cotton rag paper. Small folio (12 1/2 x 10 1/8 inches). Original yellow decorated wrappers with text printed in black and underlined in green. Extremely light dust-staining to top right corner of wrappers, linocuts bright and clean, excellent condition overall. New York: Bureau of Publications, Teachers College, Columbia University, 1925. (53479) \$1,850

Founded in 1887, the Teachers College has been a part of Columbia University since 1898 and was the first graduate school in the United States to focus specifically on teacher education. Its roots are in the Kitchen Education Association, founded in 1880 with the goal of replacing miniature kitchen utensils for other toys appropriate for 5-year-old girls. In 1884, the name was changed to the Industrial Education Association and shifted its focus to include boys and parents. Three years later, it moved to University Place and founded the Horace Mann School. In 1887, William Vanderbilt Jr. made a large financial donation to the IEA and appointed Nicholas Murray Butler, future president of Columbia, as president of the IEA. The IEA decided to provide schooling for the teachers of New York City's poorest children, and the Teachers College was born. The move uptown came in 1890, and the official name change came in 1892.

From the beginning, the Teachers College included subjects such as educational psychology, educational sociology, the history of education, comparative education, and ethics. Other programs developed later in areas such as administration, economics, anthropology, clinical and counseling psychology, developmental psychology, curriculum development, media studies, and school health care.

According to an exhibition held at Columbia in 2024 on Printmaking at the Teachers College, "The history and development of printmaking at Teachers College dates back to the influence of Professor Arthur Wesley Dow...Dow was especially interested in Japanese prints and color woodblock, and by 1912 work in all media was organized around his progressive exercises in composition...Students first worked with Japanese brush and ink...Then they addressed value scales, patterns, and applications in landscape and lettering. In the second year, they began with wood block color printing and practical design work, followed by textile design, woodblock, book-illustration and illumination, and the decoration of covers. At the end of the two year sequence, they studied the special elements of color...After 1921, posters and color printing were integrated in lettering classes."

This portfolio of linocuts dates to 1925, and showcases the design work done in the lettering class. As indicated by the title, "Loco-Motion", all ten prints showcase movement or transportation in some way. There is an image of people riding a roller coaster, a man pulling a child in a wagon, a baby in a carriage, a hot air balloon, horses and donkeys, and early bicycles. Many of the prints incorporate lettering. None of the images are signed by the artists, although one appears to be initialed in the lower corner, and the members of the class are not identified. The images are bright and eye-catching, a wonderful example of 1920s printmaking and design.

Scarce; as of April 2025, OCLC locates only four holdings of this portfolio in North American institutions.

M I O U S I C

Où courent-ils ?
Prendre la rapide BRUXELLES-PARIS pour déguster un drink chez
FOOTITT
4, rue Montaigne, 4, PARIS, 8^e
Le monde entier y boit l'absolu !!! Alcool d'Appollinaire et autres.
CATALOGUE ILLUSTRÉ SUR DEMANDE

Automobilistes !!!
Attention !!!!
La carrosserie privée et de grand luxe

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BRUXELLES
tiennent le coup
et résistent au feu de l'amour.

Nadia de Clairvoie
Cartomancienne
diplômée

F. F. CHARLIER
62, Avenue Minerve, FOREST-BRUXELLES
est la seule qui fait se détourner le passant
et passe
sans danger le tournant
Devra et croquis sur application calligraphique
PRIX AU-DESSUS TOUTE CONCURRENCE

P. G. VAN HECKE
MIOUSIC
7
poèmes à la louange
de la musique
baroque

Que faut-il pour être heureux ?
A part tout le reste : un peu d'or
Pour dîner chez Leymann
Le restaurant des gourmets au coin de la rue
Géry et de la rue de la Fourche à Bruxelles
Ne sort pas après le spectacle !!
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DÉPRIMÉS !! ABRUTIS !!
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De la spiritualité moderne.
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André de Rindler
Le mouvement de l'art
contemporain Européen
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Cologne, Bruxelles.

ÊTRE COCU
n'est pas aussi ridicule
que le prétendent les gigolos
Mais les
CHAPEAUX BERTHELEINE
31, rue de la Poissonnerie
BRUXELLES
COIFFENT
MIRUX

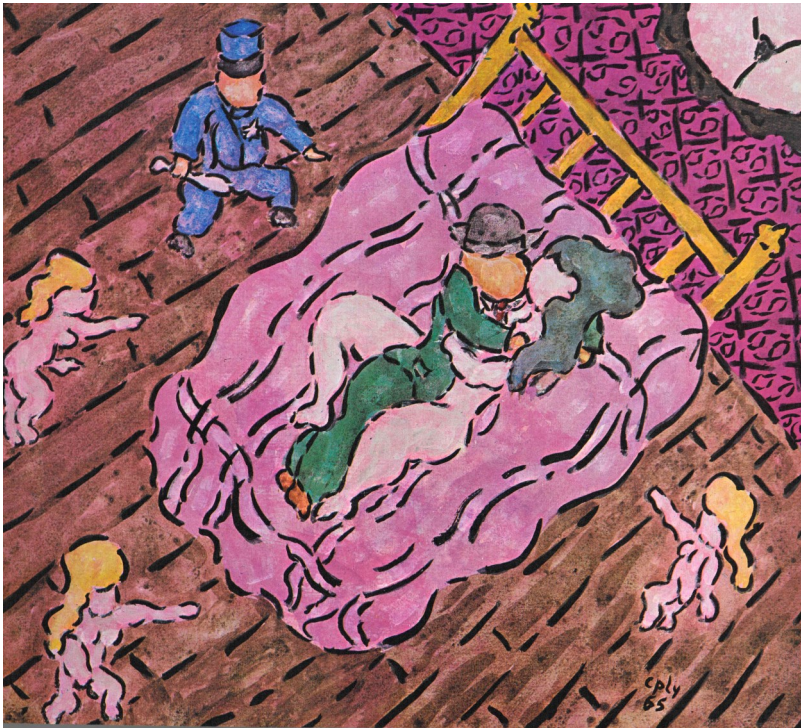
NORINE
COUTURIÈRE DES REINES
ET REINE DES COUTURIÈRES
THABILLERA AU DERNIER GOUT
67, Avenue Louise, BRUXELLES
Modèles réservés pour personnes pâles
On est prêt de venir des arches
avant de voir !

S É L E C T I O N

1.



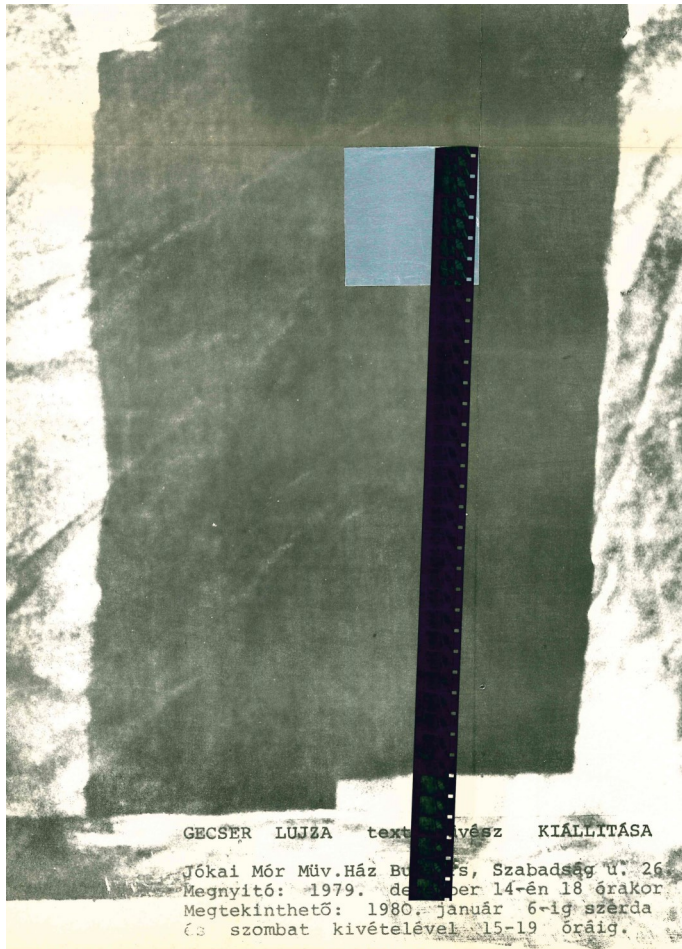
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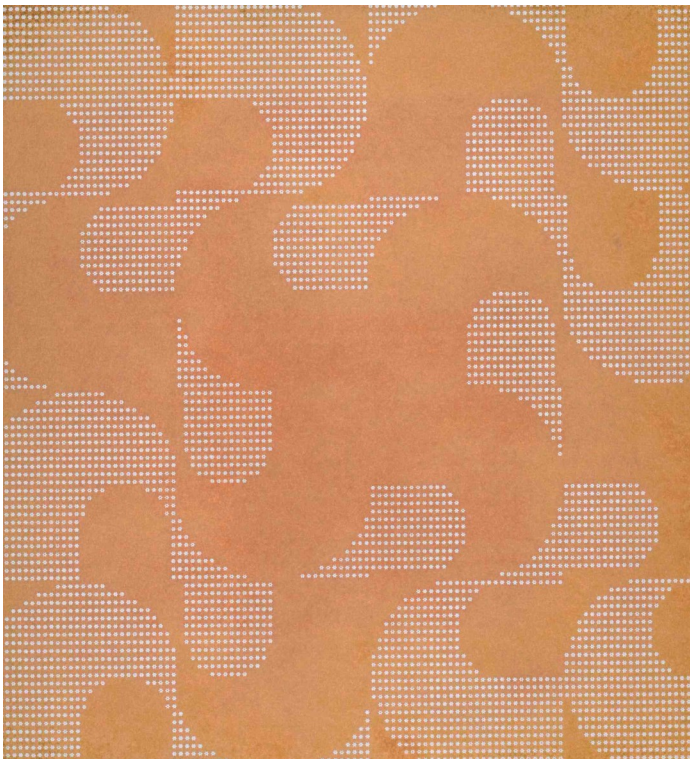
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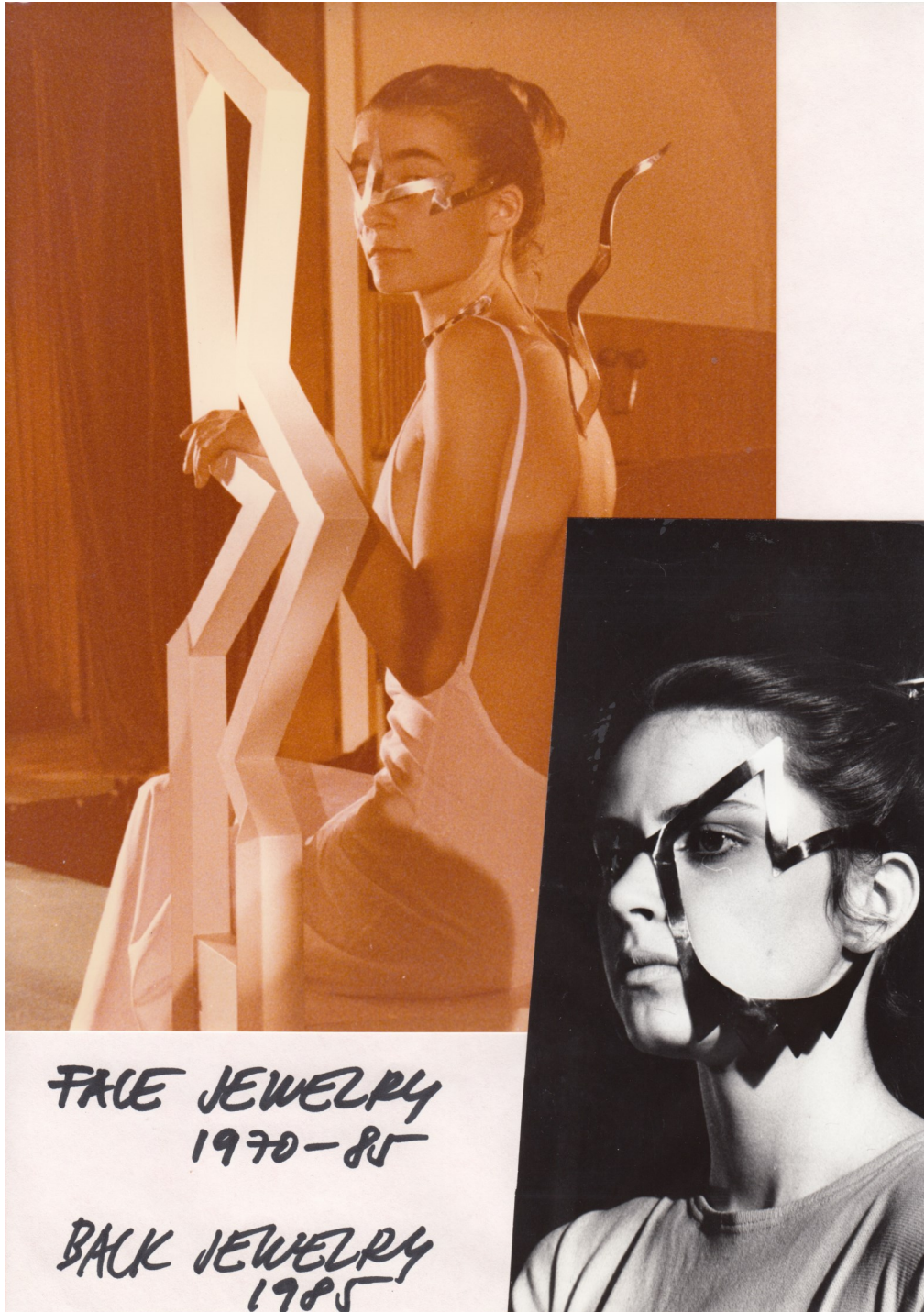
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15.



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