



BERNETT RARE BOOKS ARTS AND VISUAL CULTURE

Image on cover: 17. (Italian Fascist Typographic Masterpieces) - Futurismo: Periodica dell'Artecrazia Italiana. Alternate title: Futurismo: Architettura; Ambientazione; Arredamento e Materiali di Costruzione. Year I, No. 1 (15-30 maggio 1932) through Year II, No. 59 (26 novembre 1933). Together with: Sant'Elia: Architettura, Arredamento, Materiali da Costruzione. Year I, No. 1 (10 ottobre 1933) through Year III, no. 69 (15 giugno 1934) (issue numbering changed halfway through publication).

Image on back cover: 24. Significant Archive of 1960s-1980s Leftist Political Posters.

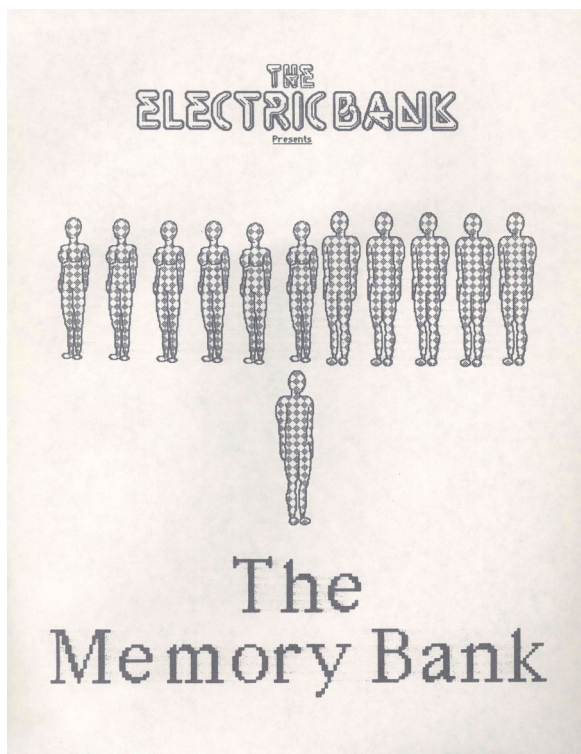
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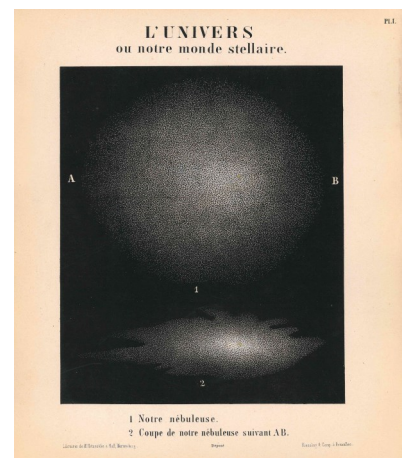
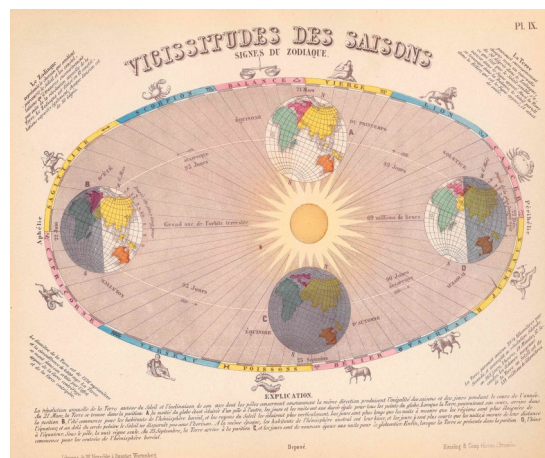
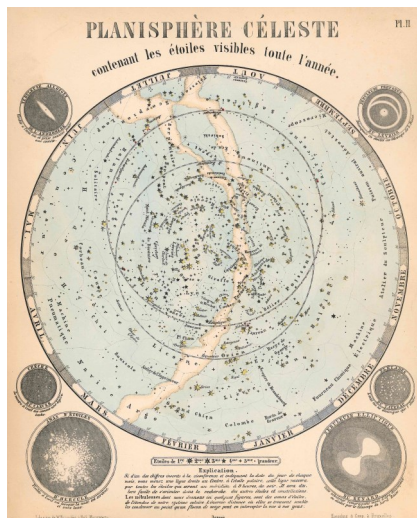
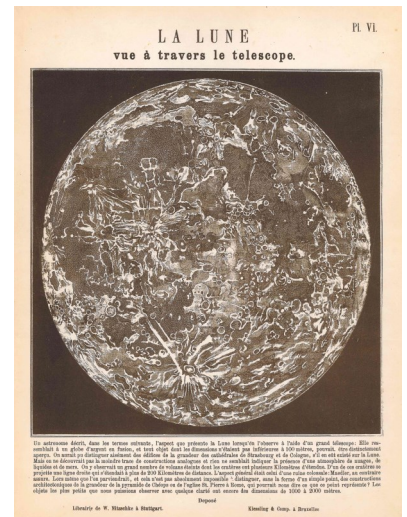
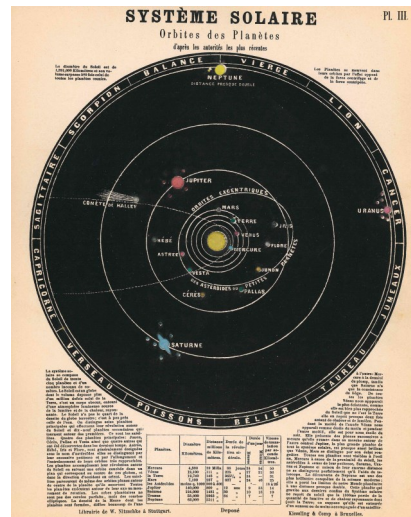
1. **(1980s Avant-Garde Performance Art in America) - Truck, Fred. *The Memory Bank*. 171, vii pp. dot-matrix-printed catalog, illustrated profusely throughout. Quarto (10 7/8 x 8 3/8 inches). Printed white self-wrappers, vertical leporello of conjoined sheets of computer paper. First few pages detached, last blank page also loose, otherwise excellent condition. Signed by Truck to introduction page. Des Moines, Iowa: The Electric Bank/Fred Truck, 1986. (53533) \$2,500**

*Fred Truck (b. 1946) is an American artist noted for his performance art and cartoon imagery using painting, sculpture, and digital constructions. In 1979, Truck organized the Des Moines Festival of the Avant-Garde, a large-scale performance festival where performance artists from around the world were invited *not* to come to Des Moines. Instead, they sent along ideas for performance works which were then performed and documented by Truck and a small group of local performers. The performances were stored in the "Performance Bank", a computer-mediated international performance art database. In 1984, Truck migrated the contents of the Performance Bank to the Electric Bank.*

*The introduction to this work reads, "This catalog, *The Memory Bank*, marks the third in the series we have published. As before, this example is devoted to publication of proposals for performance which have not been performed, as well as documentation of events done elsewhere by the originating artist. Also as before, whenever possible, the Bank performed submitted events, whether done before or not, and documented the results. This time, we performed over 56 events. Though we have published all we received, as before, *The Memory Bank* differs from its predecessors in that for this publication, we decided to highlight the work of eight artists whose work seemed to embody trends evident during the years 1982-1986. In addition, we highlighted several others whose work proved significant."*

The catalog is divided into eight subject sections: "Dada, joyful nihilism, anarchism"; "performances in which writing or marking is important"; "real-time actions"; "body art"; "mail-art performances and satire"; "performances and the art object"; "performances and ideas"; and "epic cultural performances". The table of contents lists many more than eight artists, and includes Mel Andringo, Anna Banana, Paulo Bruscky, Guglielmo Achille Cavellini, Turk LeClair, Robin Crozier, Jean-Paul Curtay, Jean Dupuy, Robert Edgar, Robert Filliou, Peter Frank, Coco Gordon, Klaus Groh, Dick Higgins, Siglinde Kallnbach, Opal Nations, Jürgen Olbrich, Paul Rutkovsky, Siep, Chuck Welch, and Paul Zelevansky, among many others.

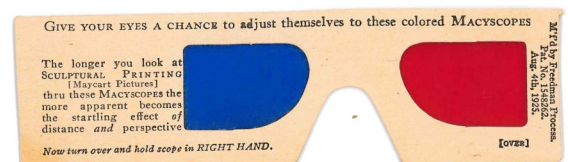
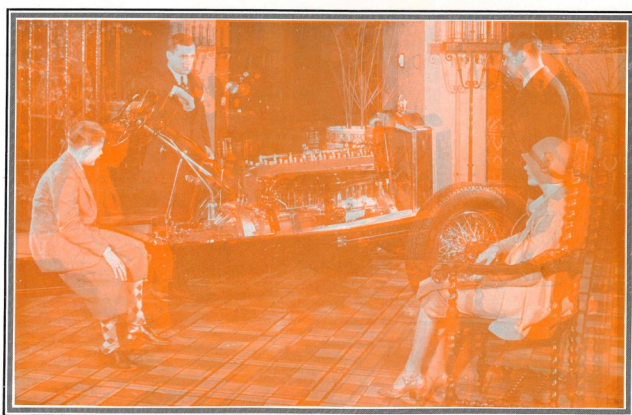
A fascinating work providing a snapshot of performance art in the mid-1980s. Very scarce; as of September 2025, OCLC locates only a single holding of this work in a North American institutional library.



2. (19th Century Astronomical Transparencies) - Astronomie Populaire ou Description des Corps Célestes. Avec atlas en tableaux transparents, a l'usage des gens du monde. 24 pp. of text and 12 fine steel-engraved colored plates, many with tissue paper backing to allow light to pass through. Quarto (12 x 9 1/2 inches). Original green publisher's cloth with gilt lettering, plates loose as issued. Minor stains to boards, spine professionally rebacked, some light toning, scattered staining or spotting to a few pages, handwritten ink inscription to title page which has bled through slightly to page underneath, overall very good. Hall, Würtemberg/Bruxelles: W. Nitzschke/Kiessling et Compagnie, 1862. (53711) \$2,750

The brief booklet of text accompanies the twelve engraved plates, with full explanatory text for eleven of the twelve. The twelfth plate has a full explanation on the verso of the cardstock. Eight of the twelve engraved plates in this volume are backed with tissue paper, either full sheets or small appropriately-sized pieces, so that the plates can be held up to the light and light can pass through. Many of the plates display colorful imagery.

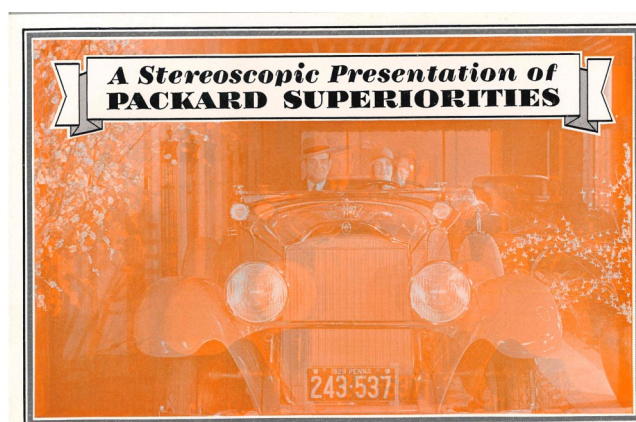
The Princeton University Library wrote of this work, "You will want to hold the plates in your hand to fully appreciate the wonder of the design, because there are sensory experiences a digital surrogate is not yet capable of delivering through an electronic screen...In half of the plates of Astronomie Populaire, the stars, the Sun, the Moon, and other planets are hollowed out or partially so, with colored tissue sheets mounted to the versos of the cards. When you hold up a plate like that against the light, you find yourself suddenly gazing at illuminated celestial bodies. Even the most saturated color splashed on solid paper cannot compete with the amazing glow, which changes intensity like real stars do, as you will no doubt be tempted to play with the position of the plates relative to the light source, trying to achieve the sublime view...Mostly impressively, first magnitude stars received special treatment, with holes punched in the elegant shape of...stars." ("Eclipses Made Easy to the Minds and Capacity of the Young", Minjie Chen, Cotsen Children's Library, Princeton University, August 19, 2017) Scarce institutionally.



The PACKARD MOTOR



"YES, Mrs. Smith, you ought to be much interested in the motor of the car you buy, for motors to a great extent control style and style controls depreciation. No woman would think of buying anything that might be out-of-date before she could get some real use out of it. Any car without an eight-in-line motor may be out of style long before it is even half worn out. The Packard is a modern car of seasoned style. Perhaps you know that it was the first prominent American car to have the straight eight motor and four wheel brakes. Now there are but few cars without either or both. If you and Mr. Smith buy a Packard you will probably keep it at least twice as long as any car you have ever owned. Look well to car style, not only in motor but in everything. Mr. Smith and Junior here can appreciate mechanical things but I am leaving it to you to appreciate style."

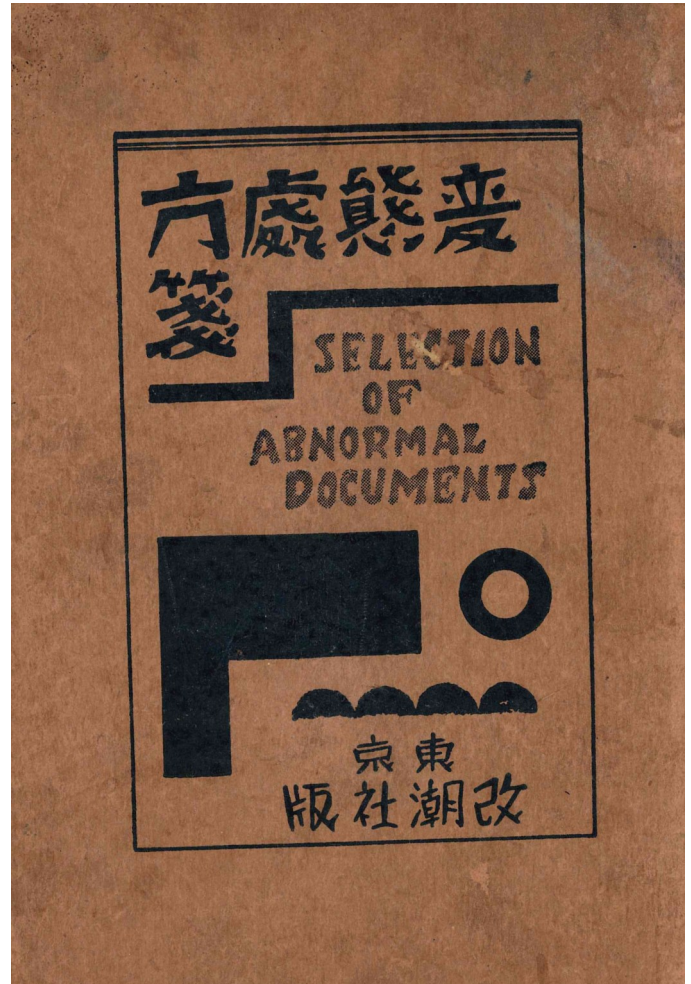
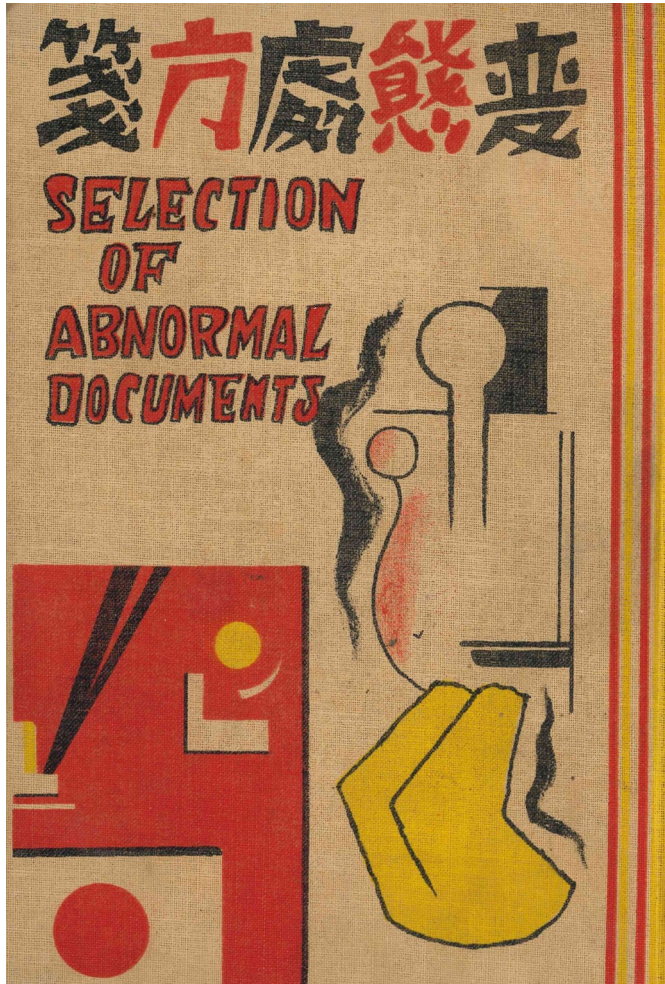


3. **(American Automobile Trade Catalogue with Stereoscope Views) - A Stereoscopic Presentation of Packard Superiorities.** Illustrated trade catalogue of Packard automobiles illustrated with six anaglyph stereoscopic views and accompanied by two pairs of original stereoscopic viewing glasses with red and blue lenses. Oblong octavo (5 7/8 x 8 7/8 inches). Original colorful illustrated wrappers with gilt highlighting. Extremely light rubbing to edges, light rust to staples, overall excellent. Boston/Chicago/New York: Packard Motor Car Company/American Colortype, n.d. (circa 1930). (53667) \$1,500

The Packard Motor Car Company was founded in Detroit in 1899, and between 1909 and 1915 the Detroit-based architect Albert Kahn designed the Packard Motor Car Company building at 1079/1089 Commonwealth Avenue in Boston, part of a larger "auto mile" of automobile-related office buildings and show rooms which stretched from Kenmore Square to Packard's Corner.

This trade catalogue for Packard is illustrated with a "sculptural printing effect" to help imply the technological advancements of the modern automobile and the superiority of the Packard. The ad copy is also aimed at women, calling on "Mrs. Smith" to consider the various benefits of a Packard, including the shock absorbing and lubrication systems. "Yes, Mrs. Smith, you ought to be much interested in the motor of the car you buy, for motors to a great extent control style and style controls depreciation. No woman would think of buying anything that might be out-of-date before she could get some real use out of it...The Packard is a modern car of seasoned style...If you and Mr. Smith buy a Packard you will probably keep it at least twice as long as any car you have ever owned...Mr. Smith and Junior here can appreciate mechanical things but I am leaving it to you to appreciate style."

The inside back cover contains a price list of the Packard Standard Eight, with prices for the various styles of the 6-26 and the 6-33 including sedan, coupe, touring, and runabout models, among others. As of March 2026, OCLC locates only a single holding of this trade catalogue in an institutional library.



4. **(Banned Japanese Ero-Guro-Nansensu Book)** - Soma Jiro. **Hentai Shohosen. [Selection of Abnormal Documents.]**. Approximately 591 pp. volume representing the first edition of the classic work of "ero-guro-nansensu" (erotic grotesque nonsense), pages text only. Octavo (7 3/8 x 5 inches). Original publisher's illustrated cloth printed in red, black, and yellow, with printed card slipcase. Considerable staining and edgewear to slipcase, light smudging to covers of book, some light browning, handling wear, overall very good. Tokyo: Kaichosha, June 1930 (Showa 5). (53466) \$950

"Ero-guro-nansensu" is a Japanese 'wasei-eigo' expression taken from the English words erotic, grotesque, and nonsense. It refers to a specific set of cultural trends that arose in Japan during the Showa era, with a large increase in the release of literature, magazines, news articles, and music centered around the erotic grotesque.

This work, while also titled in English "Selection of Abnormal Documents", could also be translated as "A Prescription for Perverts". The book touches on topics such as drugs, punishment, cannibalism, sex toys, and everyday objects used for female masturbation. According to Hakkin Hon: Bessatsu Taiyo, this work was banned four days before its publication, and 295 of the 1000 total copies produced were seized. A number of printings appeared, most with at least a quarter of the text blanked out. The cover illustration is abstract in nature, colorful, and almost playful, and divulges nothing of what the pages inside contain.

A very scarce work; as of June 2025, OCLC does not locate a single holding of this book outside of Japan.



5. **(Catalogue for Cancelled 1940 Poster Exhibition in Japan)** - [Munetsugu, Satomi.]. **Sangyo Bijutsu. [Industrial Art.]**
Alternate title from cover: Satomi 40. Exhibition catalogue comprised of 46 pp. of text, 184 full-page black-and-white plates, and 16 full-color plates. Quarto (10 1/4 x 7 1/2 inches). Original colorful hardcover with design by Satomi and applied gold decoration, with original accompanying cardstock slipcase. Very minor wear and some light discoloration to slipcase, some very light soiling and spotting to covers of volume, interiors clean and bright, overall excellent. Includes original small supplemental booklet "Sekai Sangyo Bijutsushi" [World History of Industrial Art] laid inside front cover. Tokyo: Nihon Kokoku Kurabo/Japan Advertising Club, 1940. (53703) \$4,500

Munetsugu Satomi (1904-1996) was one of the most famous graphic designers to come out of Japan. He was best known for his Art Deco-style posters, and created more than 20,000 pieces of art during his lifetime. He studied in Paris at the École des Beaux Arts and spent time working in France, Japan, and the USA.

According to the introductory pages to this catalogue, through the Japan Advertising Club, Satomi organized a World Poster Art Exhibition to take place at the Tokyo Prefectural Art Museum in July 1940. This date in particular was chosen as it coincided with the 2600th anniversary of the founding of Japan. Many other anniversary celebrations were scheduled for that year as well, including a special radio broadcast of the first shrine visit of the year at Kashihara Shrine, major festivals for Kigensetsu, a special imperial journey made by the Showa Emperor to the Kansai region to report on the celebrations, a special elaborate Anniversary Ceremony held at the plaza in front of the Imperial Palace, and commissioned pieces of music from international composers.

Despite all of these events, we can find no clear evidence as to whether or not this particular poster exhibition ever actually took place. There is no mention of it with the listings for other 2600th anniversary celebrations, and it is not listed in Satomi's official chronology/biography. Our research does show, however, that in July 1940, amid international criticism over the Second Sino-Japanese War and a decision to prioritize war expenditures, the cabinet decided to postpone the planned 2600th Anniversary Commemorative International Exposition and to return hosting rights for the planned 1940 Summer Olympics in Tokyo. The copyright page for this volume also states that the volume was printed in June 1940 but not released until June 1945, after the war had ended.

The planned exhibition, whether held or not, was organized by Satomi using posters largely from his own collection as well as that of another Advertising Club member, collected during their world travels. The catalogue is divided into sections based mostly on country of origin of the poster, not necessarily the artist. Artists whose work is featured here include: Jean Carlu, Charles Gesmer, Georges Dornic, A.M. Cassandre, Corrado Mancini, Charles Loupot, Ludwig Hohlwein, Steinlen, E. McKnight Kauffer, Abram Games, Lothar Heinemann, Hans Plessen, Jupp Wiertz, Franz Würbel, Ithap Hulusi, Satomi, Eric de Coulon, Derouet Lesacq, Paul Colin, Pierre Masseau, Carlo Mattioli, Giulio Ferrari, Sanzo Wada, and many others.

A fascinating and beautifully illustrated volume for an important international exhibition which may have been cancelled due to the tumult of 1940. Incredibly scarce; as of May 2026, we could locate only a single holding of this catalogue at the International Research Center for Japanese Studies (Nichibunken), in Kyoto.

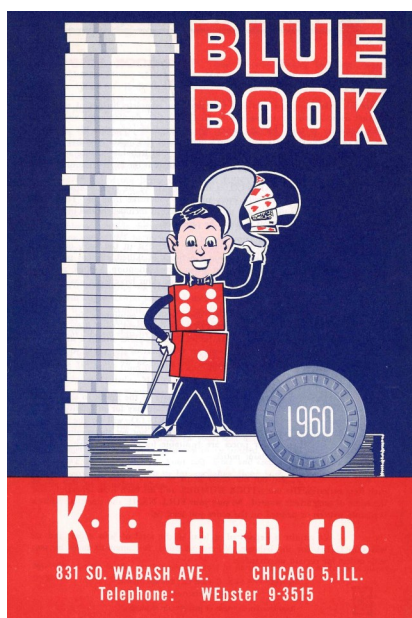


6. (Creation of Spanish Caricature) - La Caricatura. Semanario humorístico ilustrado por nuestros primeros dibujantes. Año I, No. 1 (3 de Noviembre 1884) through Año IV, No. 107 (28 de Abril 1887) (all published). A complete run in 107 issues of the 19th century Spanish satirical journal, issues 8 pp. each and comprised almost entirely of political cartoons. Small folio (13 3/4 x 9 1/4 inches). Leather-backed boards, title stamped to spine. Some wear, abrasions, and losses to boards, especially to corners and edges, some wear and splitting of leather to spine, back cover board crushed along outside edge, interior pages with light consistent toning throughout, some light foxing, some pages with mild image transfer, first few pages loose from binding but present, light chipping at lower corner, overall good. Madrid, 1884-1887. (53643) \$3,000

La Caricatura emerged in Spain in 1884, the creation of noted Spanish illustrator, cartoonist, writer, and graphic humorist Eduardo Sáenz Hermúa (1859-1898), also known as "Mecachis". His illustrations first appeared in the satirical journal La Broma, where he defined his personal style of political cartoons before launching La Caricatura. Along with the cartoonists Demócrito and Ramón Cilla, he was one of the main artists of that magazine.

From the first issue of La Caricatura, Hermúa was the lead artist and editorial director of the journal. Due to his work in La Caricatura, he is often credited as the creator of the Spanish cartoon. La Caricatura is seen as a Spanish counterpart to the well-known French satirical journals such as Le Monde Comique and La Caricature. According to an article by X. Antón Castro in the journal Arts, "The Spanish term most closely corresponding to the French concept of bande dessinée is the then nascent and incidental historia, which was subsequently expanded with greater precision in specialised journals in Spain in the final quarter of the nineteenth century in the form of caricatures or aleluya (auca), which earned a respectable status in the classic, ingenious humour of the draftsman Ramón Cilla, in Madrid society, especially in Mundo Cómico (1880) and La Caricatura (1884)...together with Apeles Mestres, Ramón Mescaler and Mecáchis were the major players in this graphic field and its most critical satirical conscience during the closing decades of the century, making use of kinetic signs, the first crude speech bubbles, graphic metaphors, and the expressive mobility of the figures..." (X. Antón Castro, "Journalism, Caricature and Satirical Drawings in Early Picasso", Arts, Vol. 6, No. 1, 2017)

An incredibly scarce early example of Spanish caricature; as of February 2026, OCLC does not locate a single holding of this journal in a North American library.



52 K.C. CARD CO. / CHICAGO / WEbster 9-3515

CHROME DEALING BOX

Made of Chrome Brass, perfectly machined and hand finished by experts who have a practical knowledge of this work. The card slot is perfect in action with either Genuine Faro Card or Poker Cards and proof against pinning and sticking. The work and record are positive.

No. 638, Chrome Dealing Box
Single Deck Each \$50.00
Double Deck Each \$55.00

SECOND DEALING BOX

Our Red and Black or Second Dealing Box is used for various card games. Skeleton type, it is substantially made with a dull nickel finish which absolutely prevents any flash of the bottom card when handling. This box bears the most rigid inspection but at the same time the top card is always under control.

No. 487, Second Dealing or Red and Black Box with instructions Each \$75.00

RACE HORSE TOPS

We stock two sizes and styles of Race Horse Tops. They are made of grained white celluloid, hand engraved in color and perfectly balanced, and are a profitable asset to any counter or club. Changing odds with each spin.

Our eight-inch shaped walnut disc makes an ideal surface on which to spin the top.

No. R-15, Race Horse Top, Medium Size Each \$35.00
No. R-30, Race Horse Top, with instructions, controlled Each \$0.00
No. R-16, Bull Bearing Race Horse Top, Large Size Each \$5.00
No. R-40, Bull Bearing Race Horse Top, controlled Each \$0.00
No. R-21, Black Walnut Spinning Sauter Each \$10.00

RACE HORSE TOP LAYOUTS

We supply Race Horse Top Layouts in two styles. Our Numpy layout is made on green rubber backed canvas and makes an attractive inexpensive layout. The Simoni cloth layout listed is dyed in colors on the finest imported Belgian billiard cloth and will last a long time. Either layout can be mounted on boards if you desire.

No. R-17, Race Horse Top layout on Numpy cloth, 24x46 inches Each \$25.00
No. R-20, Race Horse Top layout on Simoni cloth, 24x46 inches Each \$0.00
Mounting either of above layouts on special mounting board Add \$20.00

A deposit of 1/2 must be sent with all orders.

WEbster 9-3515 / CHICAGO / K.C. CARD CO. 53

RHUM RACK

Our Rhum Rack is a time and trouble saver for any card games that draw from the deck or widow, such as Rhum, Goot-Can, Sixty-Six, etc. This little device absolutely prevents either player from getting a flash of the second card.

No. 5-11, Rhum Rack Each \$2.50

RED AND BLACK PENCIL

Our Red and Black Pencil is an ordinary lead pencil, three sides red and three sides black. Never miss with our instructions. A guaranteed money maker.

NOTE: Not used for marking cards.

No. 906, Red and Black Pencils Per Set \$5.00

THREE SHELL GAME

Get it now and have plenty of fun. Someone is always sure he can guess where the pea is. He guesses wrong, tries again, and again he is wrong.

No. 907, Three Shell Game, Complete with Shells, Pea and full instructions Each \$3.50

THREE CARD MONTE

This trick has baffled them for years and is just as good today as it ever was. You show them the ace, then lay them out and ask someone to point out the ace. He misses it every time. You can do it in three minutes with our cards and instructions.

NOTE: We have full decks of cards to match the backs of this trick. See prices below.

No. 908, Three Card Monte Each \$2.00
No. 908-D, Fair Cards to match above Per Deck .75
Dozen 7.50

A deposit of 1/2 must be sent with all orders.

7. (Crooked Gambling and Gifting Supplies) - Collection of 14 H.C. Evans and K.C. Card Co. Gambling and Amusement Park Supply Catalogs. Fourteen circa 1910s-1960s catalogs from two well-known gambling and gaming supply companies, each approximately 40-70 pp., profusely illustrated. Octavos (most approximately 8 1/4 x 5 3/8 inches, slight variations in size). Original wrappers, held in two black clamshell boxes from Ken Klosterman's Salon de Magie, gold-stamped titles to covers and spines. Some light toning and handling wear throughout, one H.C. Evans Emergency Reprint catalog with more significant chipping and toning, overall very good. Chicago, circa 1918-1961. (53710) \$1,500

H.C. Evans & Co. and the K.C. Card Co. of Chicago were both legendary businesses that sold both crooked and straight gambling equipment. H.C. Evans was established in 1892 in Chicago, and by 1929 claimed to be the oldest and largest firm of its kind in existence, with a 52,000 square foot office and factory space. Along with gambling and casino supplies, they also manufactured and sold trade stimulators, pocket novelties, amusement park supplies, pinball games, fairground games, and shooting galleries. They launched their first jukebox in 1948. The firm's president and CEO, Dick Hood, died in 1953, and less than two years later the firm had closed.

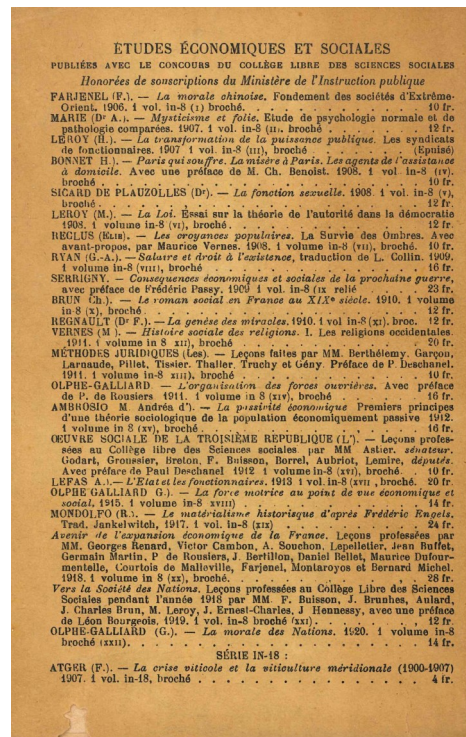
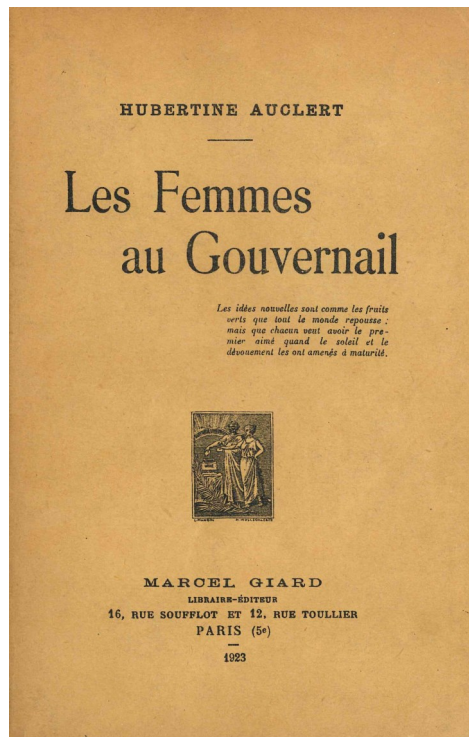
First established in Kansas City, the K.C. Card Co. moved to Chicago around 1940 after purchasing the Mason & Co. gambling supply house, forming one of the largest crooked gambling equipment supply outfits in the United States. After being raided by the FBI in 1961, they continued a small business in a different Chicago location until 1995.

This collection includes fourteen total items from the two gaming supply companies:

These catalogs, profusely illustrated throughout, sold a variety of crooked gambling supplies alongside legitimate gambling equipment, supplies more commonly used for magic tricks, shooting games, and other indoor and outdoor gaming supplies. The information page in the K.C. Card Co. catalog #431 reads, "This is the most complete catalog of its kind ever published. In these pages you will find many new and original money-making ideas. Our practical knowledge and information concerning the varied angles of this business is at your disposal. Our dice and card work sets the quality standard attempted by others."

The variety of products sold within these catalogs includes regular and trick dice, marked cards, trick cards to be used with special glasses, blackout ink, three shell games, two-way glass, ring concealers, bill shiners, fake money, dice boxes, game boards, keno equipment, bingo cages, manuals on horse racing and cocktail-making, and magic tricks, among other items. These items would allow the purchaser to make their own magic tricks or to fully outfit their own illegal gambling parlor.

These ephemeral catalogs are very scarce institutionally. As of June 2026, OCLC found only three North American libraries with any holdings of K.C. Card Co. catalogs, three holdings of an H.C. Evans "Secret Blue Book", and a single holding of an "Emergency Catalog Reprint".



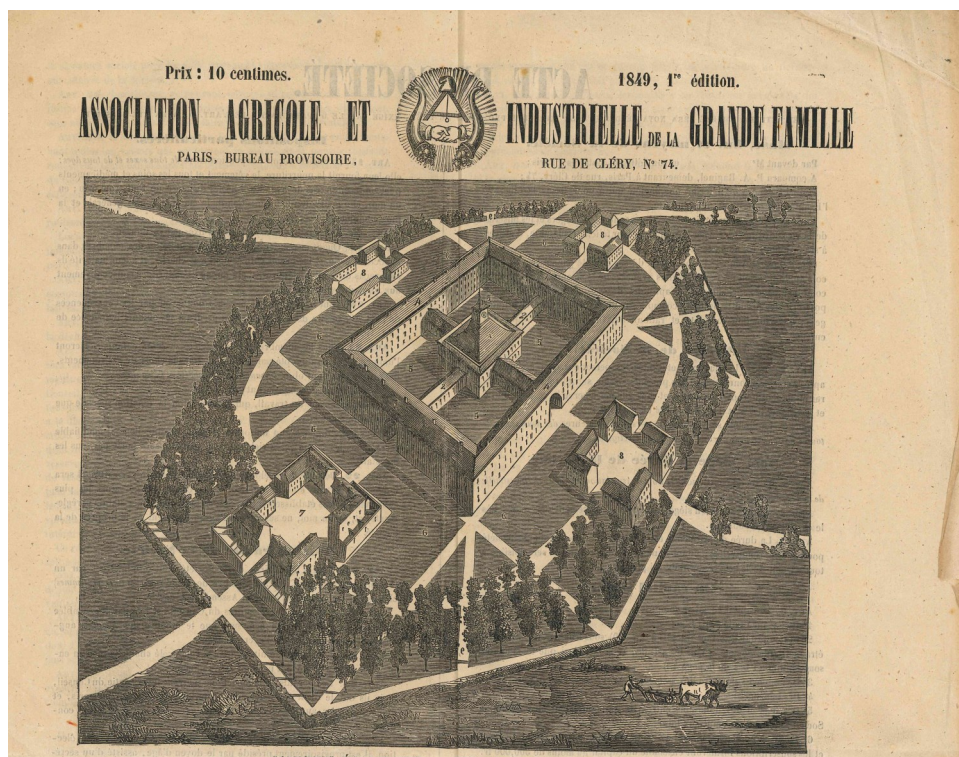
8. (Early Feminist Treatise from French Suffragist) - Auclert, Hubertine. **Les Femmes au Gouvernement**. 407 pp. feminist treatise, not illustrated. Octavo (7 3/8 x 4 5/8). Original printed wrappers. Some consistent toning throughout, light foxing to edges, pages uncut, one page with a one-inch tear, overall very good. Paris: Marcel Giard, 1923. (53705) \$1,750

Hubertine Auclert (1848-1914) was an important French feminist and campaigner for women's suffrage. The establishment of the Third Republic in France in 1870 helped open the doors for women activists, who made demands for women's education and economic independence as well as the legalization of divorce. Auclert got her start working as secretary to Léon Richer, an early feminist journalist. Beyond the standard demands many women were making, Auclert also pushed for women to be given the right to run for public office. In 1876, she founded the Société le droit des femmes to support women's suffrage.

In 1888, Auclert and her husband moved to Algeria where they lived for four years, until Auclert returned to Paris a widow. During those four years, she took on the work of advocating for the rights of Algerian and other Arab women. She continued her activism throughout her life, smashing a ballot box in 1908, and presenting herself as a candidate for election to the legislative assembly in 1910. She died in 1914, the day after France declared war on Germany but her activism continued even after her death. This volume, published in 1923, was released almost a decade after her death.

Les Femmes au Gouvernement opens with this address to the reader: "Dans les Femmes au Gouvernement ceux qui admettent le Féminisme verront avec intérêt Hubertine Auclert continuer à plaider par delà sa tombe, contre l'inégalité, qu'a créé au détriment des femmes, les droits que les hommes se sont seuls attribués. Elle voulait les femmes au gouvernement pour qu'elles puissent réparer les injustices qui frappent leur sexe dans les lois, dans la politique et dans les meurs - dans les meurs, en chargeant la femme de supporter seule les conséquences de sa faute avec son complice. Elle voulait encore les femmes au gouvernement parce que les femmes associées aux hommes apporteront au gouvernement de leur pays les qualités dont la nature les a douées: le bon sens, la raison pratique et l'économie qu'elles appliquent à la tenue du ménage."

The treatise goes on to advocate for women's rights and participation in government, touching on topics such as voting, women in parliament, the role of women in society, domestic labor, motherhood and child rearing, and the emancipation of women. Auclert's work is a plea for equality, justice, and the recognition of women's labor. As of May 2026, OCLC locates only a single holding of this work in the United States.



9. **(Early Proposal for a Self-Sufficient French Utopian Society)** - Raginel, Pierre Alfred. **Association agricole et industrielle de la Grande Famille. Nécessité et avantages d'une grande association aux environs de Paris.** 4-pp. proposal for an egalitarian agricultural and industrial society outside of Paris, illustrated with one large engraving to front page. Tabloid (19 x 12 1/4 inches). Printed self-wrappers. Creasing along old ofld lines, some very minor scattered foxing, light toning especially to first page, some chipping and edgewear, overall very good. Paris: Imprimerie Dondey-Dupré, 1849. (53709) \$1,850

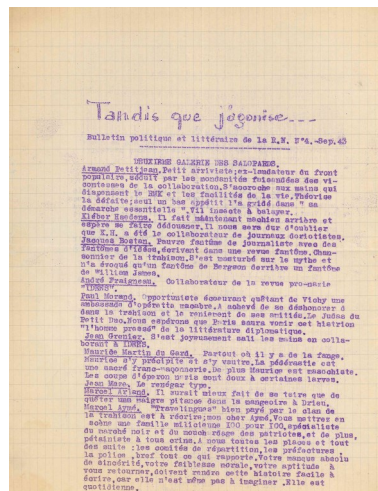
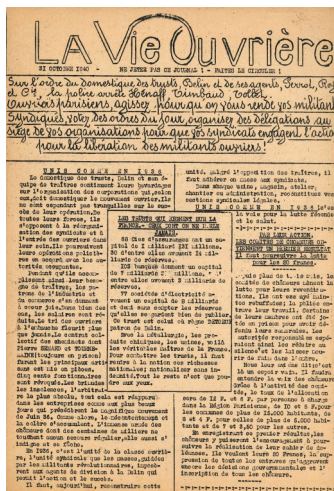
Pierre Alfred Raginel (1813-1860) was a supplier of medical equipment and preparator in osteology who was also extremely active in revolutionary political groups. Raginel was imprisoned or convicted multiple times between 1834 and 1841 for his activity with clandestine republican societies.

A follower of the utopian and mutualist ideals of Fourier and Proudhon, Raginel began his work on utopian societies in 1845, and wrote several different pamphlets and proposals on the topic. He also founded the Société agricole et industrielle de la Grande Famille, and promoted the idea of a self-sufficient utopian community on the outskirts of Paris. The large engraving to the front of this oversized pamphlet shows the proposed layout of this commune, with walls, flower and vegetable gardens, a bakery, a laundry, a slaughterhouse, clothing and fabric workshops, and other establishments.

The two interior pages lay out 64 articles of association, and touch on things such as the nature of the society, shared capital, conditions of admission, rights and duties of society members, administration, general meetings, etc. The back page details the basic principles which will serve as the basis for the society's regulations, including a winter workday schedule. This schedule includes waking up at 6:00 AM, being in the workshop by 7:00 AM, an hour-long meal at 9:00 AM where newspapers will be read, a return to workshops by 10:00 AM until a second meal at 2:00 PM, return to the workshops from 3:00 to 7:00, supper at 7:00 followed by recreation of choice, and off to bed at 11:00 PM. Domestic care and services are to be shared in rotation by all society members, without exception.

Other aspects of society life which are highlighted are cleanliness, respect, manners, fraternity, good work ethic, and the freedom to leave the society whenever one chooses. "La liberté que chaque Sociétaire aura de quitter l'établissement dès qu'il ne s'y plairait plus, fait que chaque citoyen qui fera partie de la Société n'y sera attaché que par préférence et par attrait."

An early and fascinating example of utopian socialism in France; as of June 2026, OCLC locates only two holdings of this proposal in North American libraries.



10. Exceptional Collection of Original Political Tracts and Journals from the French Resistance of World War II. Remarkable archive of approximately 50 individual items, including original tracts, journal issues, bulletins, and typed transcriptions made in London of clandestine French documents, related to the French Resistance during World War II. Various sizes and formats. Handling wear, some toning and foxing, light chipping and edgewear, overall very good. Various places of publication, circa 1940-1944. (53616) \$25,000

The resistance in France during World War II involved a collection of groups that fought against the Nazi occupation and the Vichy regime in France. Small, often rural, groups of men and women conducted guerrilla warfare, published underground newspapers, attacked power grids and transportation facilities, provided intelligence information, and helped with escape networks for Allied soldiers trapped behind enemy lines. Members of the Resistance included academics, students, aristocrats, liberals, anarchists, communists, fascists, Catholics, Protestants, Jews, and Muslims, with an estimated one to three percent of the total population aligning with the Resistance. They played a huge role in helping the advancement of Allied forces through France after the invasion of Normandy, and formed the French Forces of the Interior (FFI), which counted around 400,000 members by October 1944.

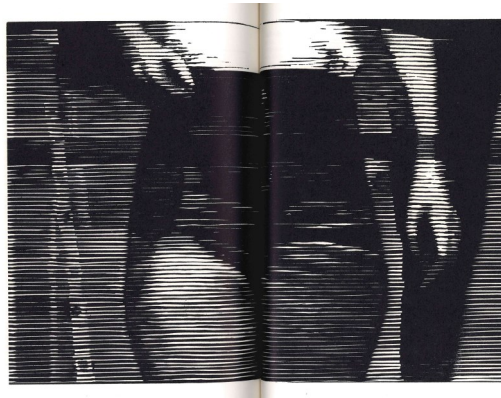
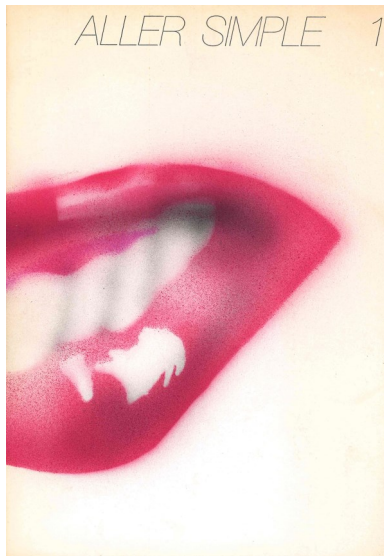
This remarkable collection of journals, bulletins, documents, and original tracts provides an invaluable insight into the role and breadth of the French Resistance movement. Some of the items in this archive were published normally, some were distributed clandestinely, and many are not found in any libraries outside of France. A full list is available upon request but some of note include:

- 9 printed tracts, some undated, the rest dating from 1942 to 1944, regarding the 150th anniversary of the Battle of Valmy on September 20, 1942; the deportation of French workers to Germany; a letter from the 27 Communist deputies, written in Algiers August 18, 1943; a missive from the merchants and artisans of the PCF; a communiqué from the FTPF; a memo from the PCF in support of the Soviet Union and Stalin; and a tract from the Front National imploring all Frenchmen to fight.

- 4 mimeographed tracts from 1942 through 1944, including an address from the Belgian, Danish, Dutch, French and Polish Central Transport Workers' Organization addressed to the merchant marines; a memo from the PCF regarding the unequal distribution of rations; a 5-pp. note from the PCF approving the dissolution of the Internationale Communiste; and a memo from the Milices Patriotiques, Conseil Départemental de la Seine, addressed to the local officials and commanders of the Milices Patriotiques, regarding the French Forces of the Interior (FFI).

The last grouping in this wonderful collection is a set of 8 documents and reports from the bureau of les Forces Françaises Libres of London, dated 1943, representing retranscriptions made in London of clandestine French documents, mostly regarding the activities of the PCF. Two of the documents have the stamp of the Commissariat National à l'intérieur et au travail. The documents total 46 typed or mimeographed pages.

An illuminating collection of historical importance.



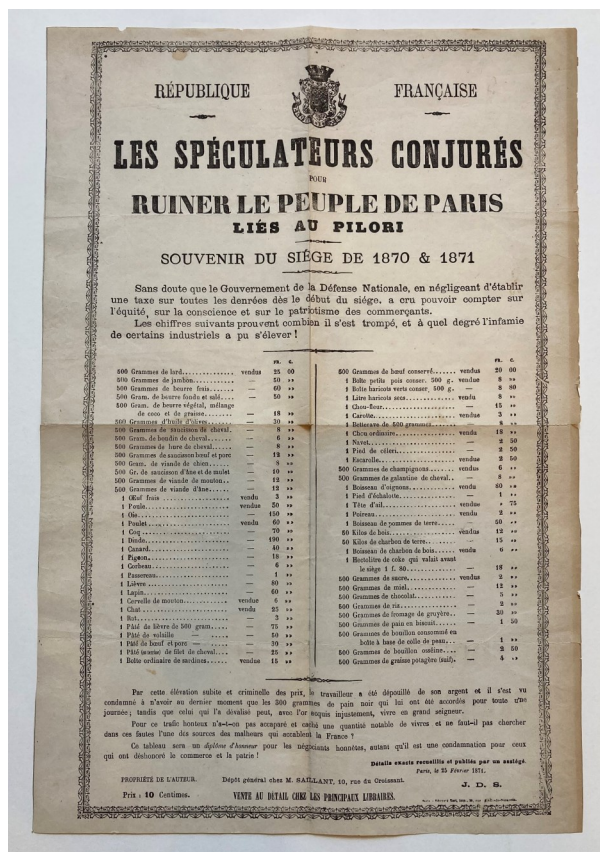
11. (Experimental Utopian Journal) - Aller Simple. No. 1 (Ete 1981) through No. 3 (Hiver 1982) (all published). A complete run in 3 issues, 62-118 pp. each, of the short-lived French experimental journal, illustrated. Small quarto (9 5/8 x 6 3/4 inches). Original illustrated wrappers with artist-designed covers done in stencil and airbrush, ink, and gouache. Some extremely light soiling to the covers, overall excellent. Paris: Aller Simple, 1981-1982. (53702) \$1,250

Aller Simple was edited and designed by French sociologist, urban planner, and leader of the Utopie movement Hubert Tonka (b. 1943), and in some ways was a successor magazine to *Utopie*, also edited by Tonka. Both were experimental magazines, the latter featuring urbanism and architecture, while the present title featured many of the same members of Parisian leftist and avant-garde circles, and supplemented the same ideas as its predecessor with experimental prose and poetry, explorations of art, critiques of daily life, and reproductions of artwork.

A notable feature of these three issues is the original artwork produced directly onto the covers: issue no. 1 is an original stencilled and airbrushed design by Boisard; issue no. 2 is an original work in ink, also by Boisard; and issue no. 3 features an original gouache recreation of a work by Jean Hélion which was executed by various contributors to the magazine.

Contributors to the various issues included Tonka, Boisard, Jean Baudrillard, Jean Aubert, Isabelle Auricoste, Jean-Paul Jungmann, Helen Arnold, François Billard, Daniel Blanchard, Jean-Pierre Burgart, Fox, Clarisse Herrenschmidt, Olivier Pagès, and Alain Vulbeau, among others.

As of May 2026, OCLC locates four holdings of this magazine in North American libraries.



12. (Food Scarcity and Economic Disparity During the Siege of Paris) - **Les Spéculateurs Conjurés pour Ruiner le Peuple de Paris Liés au Pilori. Souvenir du Siège de 1870 & 1871.** Broadside regarding the scarcity of food and inflated prices during the Siege of Paris. 19 1/2 x 12 5/8 inches. Loose as issued. Edgewear and chipping, a few marginal tears, creasing at corners and along right edge, light toning and very minor foxing, overall good. Paris: Edouard Vert/M. Saillant, February 25, 1871. (53427) \$4,000

A very rare broadside published directly after the Siege of Paris and just before the start of the Paris Commune, and an excellent example of wartime gastronomic scarcity. Emperor Napoleon III had surrendered to the Prussians at the Battle of Sedan on September 2, 1870, but the new French government, the Third Republic, advocated for the war to continue. On September 19, the Prussians encircled the city of Paris, and for the next four months attempted to starve the city into surrender. Food supplies within Paris dwindled, and prices skyrocketed. Rationing did not start until mid-October, and then only of meat, and there were no attempts to limited hoarding by wealthier residents. The poor suffered the most.

This anti-Monarchist broadside lays out the prices of various foods during the siege. These include: 500 grams of ham for 50 francs; 500 grams of fresh butter for 50 francs; 500 grams of olive oil for 30 francs; 500 grams of horse meat for 8 francs; one fresh egg for 3 francs; one pigeon for 18 francs; 1 rabbit for 60 francs; 1 cat for 25 francs; 1 rat for 3 francs; 1 can of sardines for 15 francs; 500 grams of mushrooms for 6 francs; 1 bushel of onions for 80 francs; 500 grams of rice for 2 francs; 500 grams of Gruyere for 30 francs; and 1 crow for 6 francs, among others.

According to these prices, many poorer Parisians could not even afford to buy a rat with a day's wages. But the wealthy members of society could afford a goose for 150 francs or a turkey for 190 francs. The disparity in the level of suffering between the rich and poor in Paris was not lost on anyone, and it is not surprising that the Paris Commune would start shortly thereafter.

The lower margin attributes the text of the broadside to "Un assiégé, J.D.S.", and is dated 25 Février 1871. It is noted that the broadside is available for purchase at M. Saillant at 10, rue du Croissant, located in the 2nd arrondissement, or at the major bookstores. A rare example of scarcity and economic disparity from a tumultuous period of Parisian history. As of March 2025, OCLC does not locate a single copy of this broadside in North America.



13. (German-Language World War II Anti-Nazi Aerial Propaganda) - Die Andere Seite. Volumes I-IV. A complete set in four issues of the German-language propaganda booklets which were dropped over Germany by the Royal Air Force between September 1942 and March 1944, 28-32 pp. each, scattered illustrations from photographs and cartoons. 5 1/8 x 4 inches. Original side-stapled printed wrappers in colored paper stock. Some expected handling wear and soiling to wrappers, some rubbing and creasing, rusting to staples, scattered creasing to a few pages, minor chipping, pages of issue no. 4 loose from covers, overall very good. [London]: [Political Warfare Executive], [1942-1944]. (53708) \$4,500

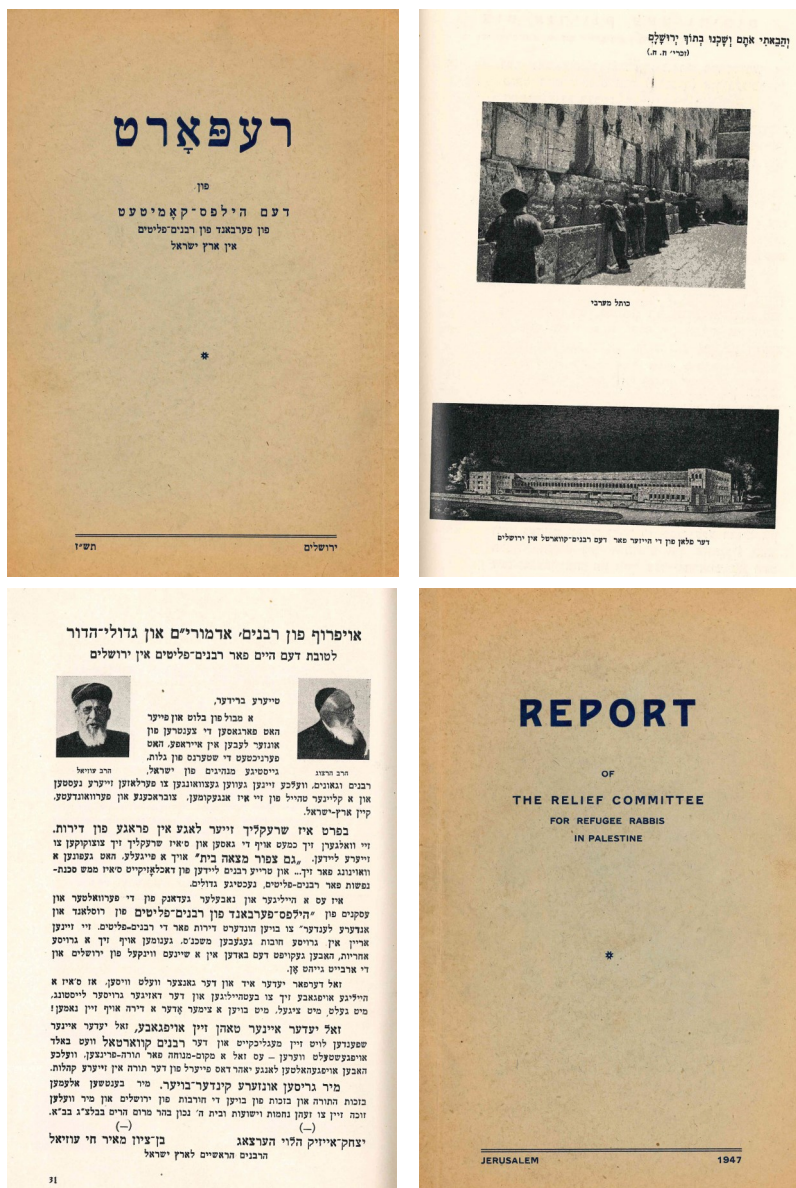
The Political Warfare Executive (PWE) was a clandestine organization formed in August 1941 to disseminate both white and black propaganda, with the goal of damaging German morale and sustaining the morale of countries allied with or occupied by Germany. The PWE's activities included radio broadcasts, loudspeaker operations, leaflet drops, underground publications, rumor campaigns, clandestine radio stations, forged "real time" reports of war damage, and even impersonation of deceased German soldiers disseminating pacifist messages to their families back home.

The four volumes of Die Andere Seite comprise a rare complete set of the propaganda booklets dropped over Germany by the Royal Air Force. Each volume contains the first printing of an anti-Nazi radio address given by exiled German author Thomas Mann: "Nachruf auf einen Henker" ("Eulogy for an Executioner"), "Die Idee Europa" ("The Idea of Europe"), "Die apokalyptischen Lausbuben" (The Apocalyptic Rascals), and "Ein neuer Glaube" ("A New Faith"). As part of the Allied propaganda effort, Mann delivered these addresses, called "Deutsche Hörer!" ("Listen, Germany!"), which were broadcast by the BBC German Service into Nazi Germany from October 1940 through to the end of the war. He made the recordings himself in exile, and they were copied onto vinyl again over the telephone to London. Each address lasted around 8 minutes, and he made a total of 55 of these broadcasts during the war.

Other notable works in these four volumes include: George Bernard Shaw, "Josef Stalin"; Adolf Hitler, "Grundsätze zur Notwendigkeit der Waffen-SS"; Henry A. Wallace, VP under FDR, "Das Jahrhundert des Volkes"; Rose Lamartine Yates, "Die Ernährungslage"; Richard Hillary, "Nachtangriff auf London"; Winston Churchill, "Der Europäische Rat"; John Steinbeck, "Die Eroberer"; and J.B. Priestley, "Die Waffen-SS in Bad Tölz", among many others. The goal in using so many different types and nationalities of writers was to present a unified front of German and international cultural and intellectual figures against Hitler and the Nazis.

The fourth issue also contains a manifesto by students of Munich, as well as extracts from a resistance flyer distributed by Hans and Sophie Scholl of the White Rose resistance group. Titled "Schicksal der Juden im Osten", it was one of the few aerial propaganda leaflets which described in depth the mass extermination of Jewish people. The Scholls were soon after arrested, tried, and executed. The information in this and the other issues were meant as real-time warnings to the population of the atrocities that were being committed, from the closing of secondary schools and the replacement of history lessons with lessons in Nazi ideology to the death squads and mass killings.

Carrying such propaganda on one's person was incredibly risky, and as such, most leaflets such as these were destroyed immediately after reading. A complete set of all four issues is incredibly difficult to find. An important resource of real-time war reporting and a vital ephemeral historical record; as of June 2026, OCLC locates only three libraries in North America with any holdings of this title, all of which appear to be only a single issue.

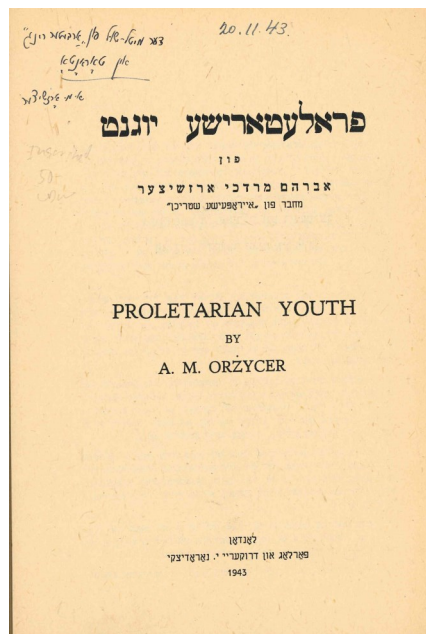
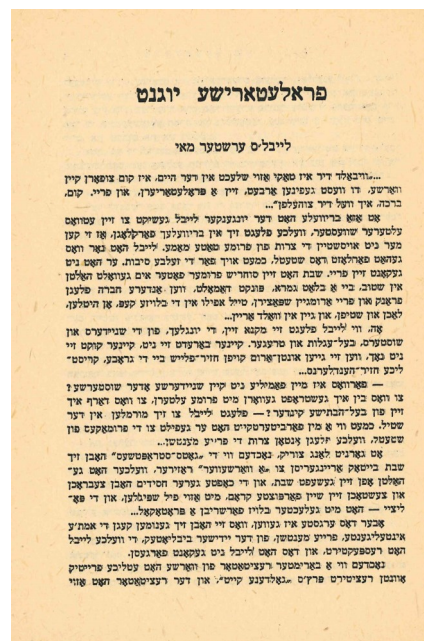


14. (Holocaust - Refugee Rabbis in Palestine) - Report iber der tetikayt un oyfthuen fun dem Hilfs-komitet far di 18 yohr fun zeyn eksistents. Report of the Relief Committee for Refugee Rabbis in Palestine. [Report on the Activities and Establishment of the Aid Committee for the 18 Years of its Existence.]. 51 pp. report on work by the Relief Committee to rescue Rabbis from Europe, illustrated with scattered reproductions from photographs. Octavo (9 1/4 x 6 1/2 inches). Original printed wrappers, with title in Hebrew to front cover and title in English to back cover. Light toning/sunning to wrappers, interior clean, overall excellent. Jerusalem/Yerusholaim: Relief Committee for Refugee Rabbis in Palestine, 1947. (53601) \$1,250

In November 1939, the Union of Orthodox Rabbis of the United States established the "Va'ad ha-Hatsala" (Rescue Committee), a relief and rescue agency that saved European rabbis, rabbinical academy students, and other orthodox Jews. From 1940 to 1941, the Va'ad assisted in the emigration of approximately 650 individuals from Lithuania to the United States, Palestine, and parts of Asia. Beginning in 1942, as news of the Holocaust spread throughout Europe, the Va'ad took on the rescue of Jewish people from under Nazi occupation. One of the most successful of these efforts was the rescue of 1,220 Jews from the Theresienstadt Ghetto.

This booklet, dating to two years after the end of World War II, provides an early post-war report on the work of the relief committee, especially those escaping the Holocaust and coming to Palestine, with news, photographs, maps, and facsimiles. It includes a history of the organization, statistics on the Rabbis and where they came from, letters, information on housing, and information on a publication edited by refugee Rabbis titles "Oytzer Ha-Poskim".

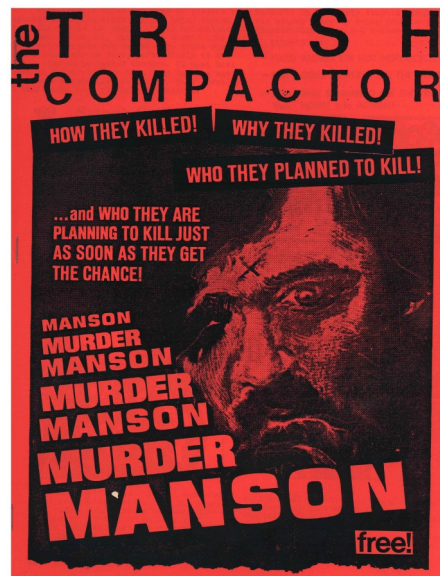
As of December 2025, OCLC locates five holdings of this volume in North American institutional libraries.



15. (Holocaust-Era Yiddish Literature) - Orzhitzer/Orzytzer, A.M. (Abraham Mordecai/Avrom Mordkhai). **Proletarishe Yugnt. Proletarian Youth.** 160 pp. volume of short stories by the Polish author, not illustrated. Octavo (8 3/8 x 5 1/2 inches). Original illustrated blue paper wrappers with eye-catching cover design signed 'Alexander'. Some bumping to corners, light chipping and loss along edges, spine lightly shaken, a few handwritten annotations, ex-library copy, overall good. London: Naroditski, 1943. (53700) \$1,250

Abraham Mordecai Orzhitzer/Orzytzer was born in 1913 in Brok, Poland, near Ostrow Mazowiecka. At the age of 18 he emigrated first to Paris and then to London, where he worked as a tailor and a writer. In 1953, he moved again, this time to the United States. His work was published in various newspapers of the time, including Naye prese (New Press), Di Zeit/Di Tsayt (The Times), Fraye tribune (Free Tribune), and Undzer Vort (Our Word).

This book of Yiddish short stories was written and published in 1943, during the height of the Holocaust, when Orzhitzer was only 30 years old. It was featured in an exhibition at the Yiddish Book Center titled "Yiddish: A Global Culture", which explored Yiddish culture through books, photographs, sheet music, artwork, and artifacts. Scarce institutionally.



16. (Horror and B-Movie Film Zine) - Trash Compactor. Later subtitle: The Magazine Of Our Disposable Culture. Vol. I, No. 1 (n.d., circa 1986) through No. 10 (June 1988) and Vol. II, No. 1 (September 1988) through No. 8 (n.d., circa 1995) (all published?). A likely complete run in 18 issues of the Canadian film zine, most issues focused on a central theme, profusely illustrated throughout. First three issues octavo (8 1/2 x 5 1/2 inches), other issues quarto (10 3/4 x 8 1/2 inches). Original stapled illustrated wrappers, first few issues with mimeographed covers. Extremely light scattered toning and handling wear, overall excellent. Toronto, 1986-1995. Sold together with five flyers for events hosted by the zine and two hand-written letters to Howie Pyro, dubbed 'The Patron Saint of the Weird' by the Village Voice, including one from editor Hal Kelly. (53573) \$2,500

Trash Compactor ran for almost a decade, and was edited by Toronto writer and archivist Hal Kelly, who also authored "No Toner: Trash Culture Zines of the Eighties and Nineties" (2022). The cut-and-paste-style film zine started out as a small booklet before transitioning with issue no. 4 to a larger format. The issues included reviews of gore, sleaze, blaxploitation, and sexploitation movies. Many of the issues focused on a single theme, including "sick fuck movies", "obnoxious hippy movies", "Japanese sci-fi", "blasphemy films", gay movies, Blaxploitation, "Battle of the B-Movie Queens", an issue devoted to actor and producer John Ashley, and an issue produced in tribute to Pam Grier.

Very scarce; as of November 2025, OCLC locates one run at the Bibliotheque Kandinsky in Paris, and six institutional libraries in the United States with one or two issues total.



17. (Italian Fascist Typographic Masterpieces) - Futurismo: Periodica dell'Artecrazia Italiana. Alternate title: Futurismo: Architettura; Ambientazione; Arredamento e Materiali di Costruzione. Year I, No. 1 (15-30 maggio 1932) through Year II, No. 59 (26 novembre 1933). Together with: Sant'Elia: Architettura, Arredamento, Materiali da Costruzione. Year I, No. 1 (10 ottobre 1933) through Year III, no. 69 (15 giugno 1934) (issue numbering changed halfway through publication). A near-complete run in 71 out of a total of 74 issues published (6 double-issues, lacking the last three issues of Sant'Elia, 70-72) of these two seminal publications, most 4-8 pp. each, issues beautifully presented utilizing radical typography and dramatic color combinations, profusely illustrated throughout after photographs and line drawings. Elephant folio (25 x 17 issues, the first few issues tabloid size). Leather-backed presentation binding with marbled boards, bound on the orders of founder and director Mino Somenzi, with gilt-stamped title to spine. Lacking one internal leaf from Futurismo no. 8. Binding skillfully repaired in a few places, some margins with very minor trimming of a few millimeters, some very light scattered toning or wear along old fold lines, overall excellent condition. Rome: Tipografia S.A.I.G.E./Movimento Sant'Elia, 1932-1934. (53707) \$45,000

Filippo Tommaso Marinetti published the Futurist Manifesto in 1909 as a way of disseminating Futurism, and in 1918 established the Futurist Political Party, which he attempted to align with the Fascist party and leader Benito Mussolini through the 1920s and 1930s. Marinetti had a vision of Futurism becoming the official art of the state and attempted to present their movement as the style most in line with the Fascist regime and its ideology. This never came to fruition, as Mussolini never recognized an official Italian art.

This remarkable volume collects almost complete runs of two of the most landmark Italian Futurist publications ever produced. Both were published under the direction of Mino Somenzi (1899-1948), a journalist who took over leadership of the Futurists after Filippo Marinetti's departure. Futurismo was produced with some assistance from Marinetti, and was published at the height of this political campaign. Every issue bears a manifesto near the top of the front page which reads, in part: "The innovative passion that has today invaded Italy is due to the futuristic genius of Benito Mussolini. Futurism is the spiritual patrimony of Fascism."

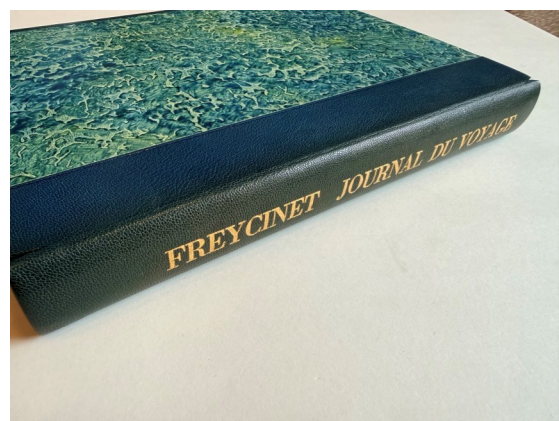
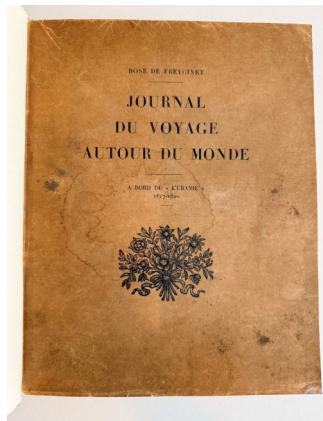
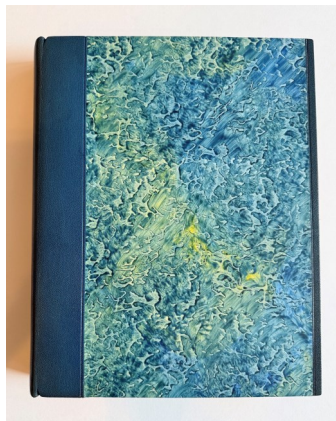
The title of Futurismo was changed to Sant'Elia in 1933, named after the highly influential Italian Futurist architect who died in the First World War at the age of only 28. This launched the Movimento Italiano Sant'Elia, and soon his name was attached to things such as "Sant'Elia linoleum" and "Sant'Elia ceramics". Sant'Elia was begun by Somenzi and was later taken over by Anaiolo Mazzoni.

Both landmark publications exalted Fascism and Futurism and contained writings on recent developments in Italian architecture, design, construction, painting, graphics, photography, cinema, food and cooking, politics, and other topics, emphasizing Rationalist and Fascist architects, artists, and designers and their works. There are articles, reviews, manifestoes, and critical evaluations, including contributions by Gerardo Dottori, Mario Rispoli, Marinetti, Ugo Ojetto, Tullio d'Albissola, Vittorio Orazi, and many others, on work by a wide range of figures including Prampolini, Depero, Le Corbusier, Sant'Elia, Degl'Innocenti, La Padula, Matticari, Mazzoni, Gambini, Gropius, and others, as well as material on "aeropittura", the relationship between aviation and architecture, cinematography, developments in typography, recent works of iconic Fascist architecture, ways to implement Futurism in the home, reprints of manifestoes by Marinetti and Sant'Elia, material on the Chicago World's Fair, new uses for architectural materials such as copper and aluminum, and other topics.

The large-format issues are beautifully presented utilizing radical typography and layout, boldly printed in dramatic combinations of colors such as orange and black, green and black, or purple on black, some issues on newsprint and some on coated paper stock. Notably included along with the journal issues are the complete set of three "Artecrasia" supplements to the first three issues of Futurismo and "Duemila" in No. 47/48.

An incredibly scarce volume collecting two fascinating, visually striking, and important publications. Complete runs are scarce institutionally and virtually never come to market; even individual issues are rare.





18. **(Journal From a Stowaway Woman Circumnavigating the Globe) - Freycinet, Rose & Charles Duplomb. Campagne de l' "Uranie" (1817-1820). Journal de Madame Rose de Saulces de Freycinet. D'après le manuscrit original. Accompagné de notes par Charles Duplomb.** 195 pp. volume with 25 mostly full-color plates being a printing of the journal kept by famous stowaway Rose Freycinet during a voyage around the world a hundred years prior. Quarto (11 x 9 inches). Original publisher's printed wrappers bound in custom contemporary board and leather binding. Covers browned and soiled, some creasing and edgewear, spine lightly shaken, paper loss and old worm damage along spine, light toning and edgewear to interior pages, pages uncut, plates mostly clean. Paris: Société d'Éditions Géographiques, Maritimes et Coloniales, 1927. (53669) \$7,500

Rose Freycinet (1797-1832) was a Frenchwoman who famously accompanied her husband, French naval officer and cartographer Louis (1779-1841) on his circumnavigation of the Earth on the corvette 'Uranie'. This expedition was the first scientific expedition to depart from France after the Napoleonic Wars. The Uranie carried, along with Freycinet, a hydrologist, two naturalists, and an artist and his draughtsman, and had the goal of gathering information in the areas of geography, ethnology, astronomy, terrestrial magnetism, meteorology, and natural history during its expedition. The ship sailed to Australia, New Guinea, the Mariana Islands, the Hawaiian Islands, additional Pacific islands, South America, South Africa, Mauritius, Guam, and other locations during its three-year journey. Eventually the ship was wrecked off the coast of the Falkland Islands during its return trip to France, and the sailors were stranded for 2 1/2 months before being rescued by an American ship, the Mercury.

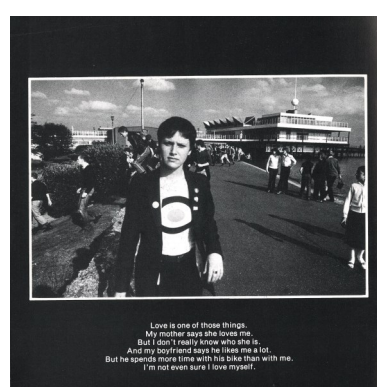
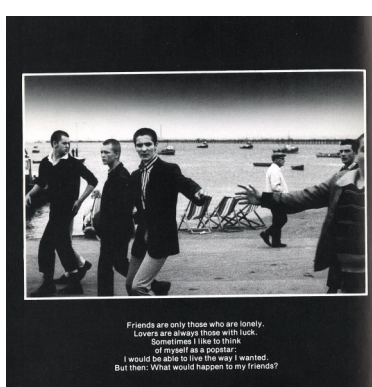
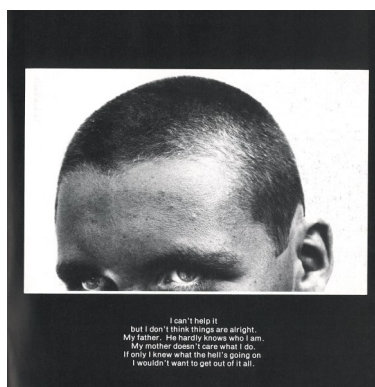
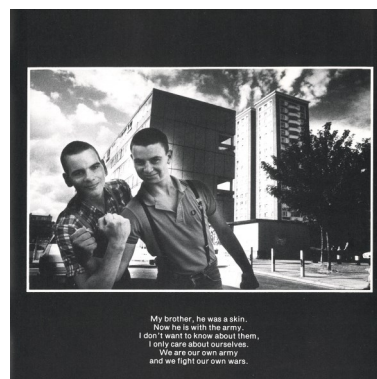
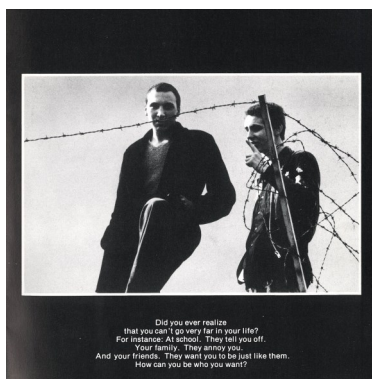
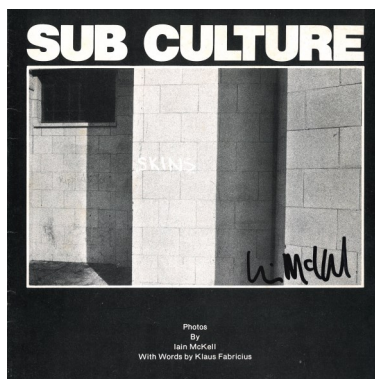
Louis Freycinet also notoriously snuck his wife, Rose, on board, initially disguised as a man. Accounts indicate that becoming a stow-away was actually Rose's idea, imagined years earlier and solidified when Louis received approval for the expedition. She went on board on September 16, 1817, and reports of her presence soon reached the French media. Women at the time were not allowed to be aboard Navy vessels, but the Uranie's first French port of call was not reached until 1818, at the island of Réunion, where the governor was apparently not immune to Rose's charm and did not act against her. By the time she returned to France three years after they had embarked, she was something of a national hero.

Louis prepared for her presence on board by refurbishing the living quarters and having much attention paid to hygiene and food safety. While Rose was not the first woman to circumnavigate the globe, she was the first to record her experiences in a diary. She did not intend her writings to be made public, and they were therefore quite personal, honest, and forthright. Her writings mostly took the form of letters to her cousin, Caroline de Nanteuil, and they remained in family archives and were not published until 1927, over 100 years after she wrote them, as represented by the present volume.

In her writings, Rose describes, among other things: her clandestine departure from Toulon at midnight; an encounter with Algerian pirates; a visit to Rio de Janeiro; the death of an officer on board; being hosted by the governor of Mauritius and his wife; horse racing in Mauritius; the women's society of Bourbon Island; a Chinese Full Moon Festival on the island of Timor; the indigenous people of the Mariana Islands; an interaction with the Ombay people; the rounding of Cape Horn; the shipwreck of the Uranie; time spent stranded in the Falkland Islands; and the eventual return to France.

This published edition is also accompanied by 25 full-page plates, most in color, after original drawings made by Jacques Arago and Alphonse Pellion while on board the Uranie. They include scenes such as visits with royalty, meetings with "savages", dances, landscape views, dwellings, and other views which have much geographic and anthropologic interest.

A fascinating journal from a groundbreaking female voyager. Rare; as of March 2026, OCLC locates only six holdings of this work in North American libraries.



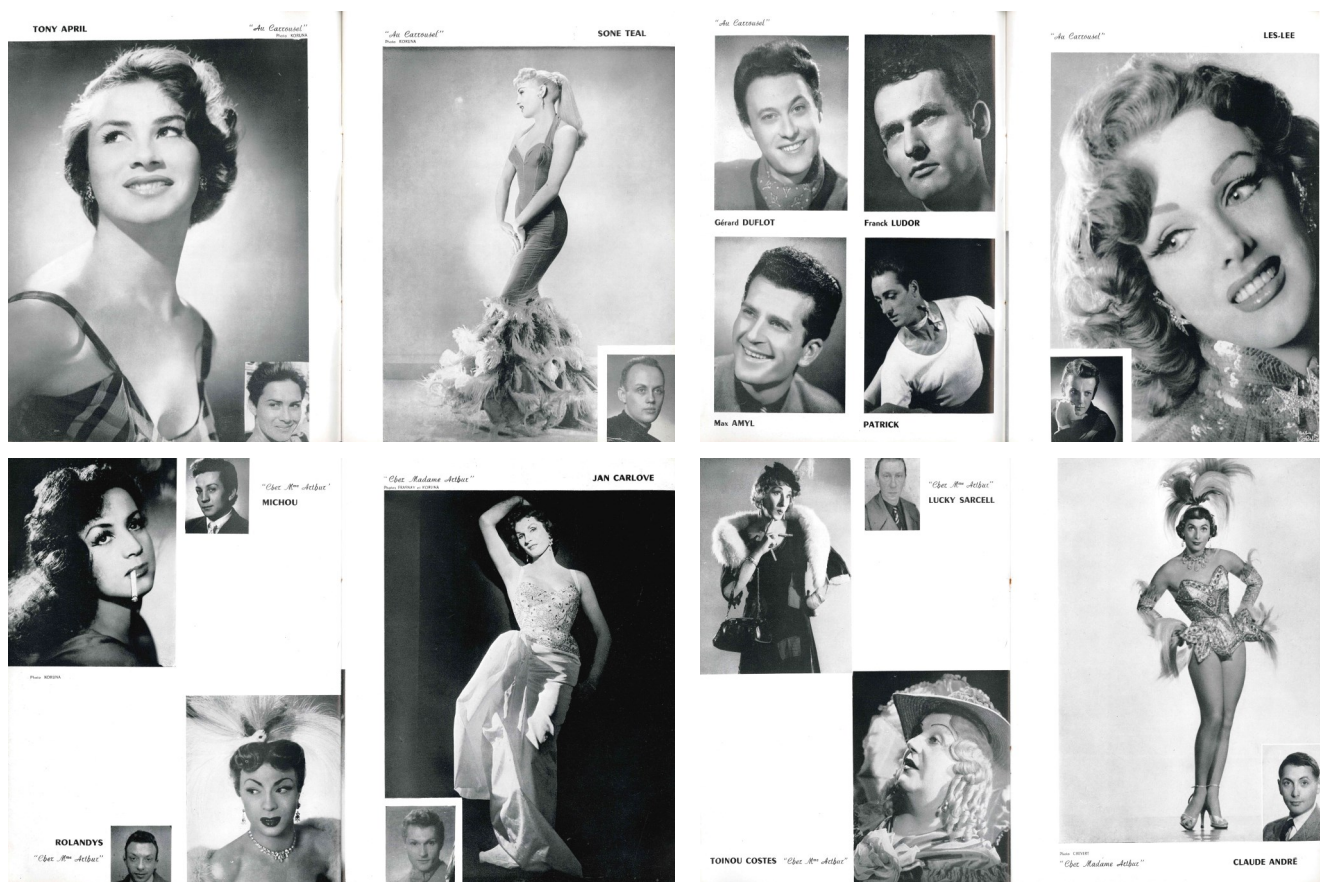
19. **(London Skinhead Counterculture Photozine)** - McKell, Iain. **Sub Culture**. Unpaginated (12 pp.) zine containing photographs taken of the London skinhead culture in 1979, with photographs by Iain McKell and texts by Klaus Fabricius. Square octavo (8 3/8 x 8 3/8 inches). Original photographic side-stapled wrappers, signed in black marker by McKell to front cover. Extremely light handling wear and edgewear, exceedingly small areas of creasing, a couple of areas of very light rubbing to back cover, overall excellent. London: November Press, 1979. Limited edition of 1000 copies. Including a laid-in invitation to a five-year retrospective exhibition of McKell's work, held in London in 1984. (53375) \$1,500

Iain McKell (b. 1957) is a British fashion, portrait, and social documentary photographer who has specialized in photographing British subcultures since the 1980s. At the age of 22, he quit his job in graphic design to follow a career in photography, and one of his first projects was photographing the Mod/Skinhead revival in London. This culminated in the current volume, Sub Culture, his first book. Other noteworthy projects of his involved photographing the Guardian Angels group in New York which trained members to make citizens' arrests for violent crime in their neighborhoods; the Blitz Kid club culture including an unknown Boy George; rising star Madonna for her first ever magazine cover; the 1980s British comedic group The Comic Strip; and other counterculture groups including Psychedelic Trance in Thailand, London Dandies, American Rockabilly, Druids/Pagans, New Age Gypsies, and fetish groups.

The inside front cover of Sub Culture has a brief introductory paragraph which reads, "The photographs compiled in this book were taken during the summer of 1979, and follow a sub cult which inhabits the urban city of London. They represent documents of sub cultural events like music gigs, and weekend get-togethers. The skinheads like their elder brothers before them and their younger brothers to come reject society's moral standards and adopt their own set of values."

The following pages contain 12 photographs of London skinheads, each with a poetic caption underneath authored by Fabricius. These captions are at times fatalistic, depressive, and bleak, mentioning feelings of uncertainty, fear, low self-worth, and exclusion, alongside other captions which highlight the importance of friendships, youthfulness, music, and freedom to be yourself. One reads, "Did you ever realize that you can't go very far in your life? For instance: At school. They tell you off. Your family. They annoy you. And your friends. They want you to be just like them. How can you be who you want?" Another reads, "Sometimes like on a Sunday afternoon I get bored. But then I get my music out and play records for myself and my mates. And then it's alright again until Monday."

An exceedingly rare document of 1970s London underground culture, signed by the photographer; as of May 2026, OCLC locates only two holdings of this zine in North America.



20. (Mid-century Drag Performers in a Legendary Paris Cabaret) - **Le Carrousel. 40, Rue du Colisée, Paris VIIIe. Ely.:** 51-85. Unpaginated (32 pp.) program completely illustrated with reproductions from black-and-white photographs. Quarto (9 5/8 x 7 1/2 inches). Original side-stapled red cardstock wrappers with stenciled and embossed front cover. Some light creasing to front cover, soiling and minor staining to back cover, light wear around staples, overall very good. Paris: [Le Carrousel], n.d. (circa 1950s) (53678) \$850

Le Carrousel de Paris was a Parisian cabaret founded in 1947 at 40, rue du Colisée. It was most famous for its revues in the 1950s of 'cross-dressing' and trans performers like Coccinelle (Jacqueline Charlotte Dufresnoy), a French cabaret singer, sex symbol, and transgender woman who was the first widely publicized celebrity to undergo gender reassignment surgery in Europe, in 1958. Le Carrousel also regularly featured acts by other transgender woman including April Ashley and Bambi.

Marcel Quizman, a club owner in Paris, already ran Madame Arthur, the first gender-twist cabaret in France, which opened the year before, in 1946. In 1947, he moved a pre-existing club-cabaret to rue du Colisée and called it Le Carrousel. From 1947 to 1961, Le Carrousel was one of the most expensive nightclubs in Paris. In 1954, the French police made Le Carrousel close for three months and banned Madame Arthur from having male cross-dressing. It continued in the space on rue du Colisée until 1961, when it closed for a year before reopening in 1962 at 22, rue Vavin. It moved again in the 1980s and continued hosting cabaret performances up until 2016.

This program from Le Carrousel contains 32 pages of black-and-white glamour shots of male impersonators who performed at both Le Carrousel and at Madame Arthur, with small inset photographs of the men without costumes and makeup. These include Bambi, Tony April, Sonne/Sone Teal, Rubis, Capucine, Les-Lee, Dany Dan, Kiki Moustic, Zarah, Sylvain, Everest, Manon, Coccinelle, Pamela, Maxime, Tanya, Hula, Toinou Costes, Lucky Sarcell, Claude André, Michou, Rolandys, Jan Carlove, Cora Delly, Gina Ginns, Carol, Violetta, Chantal, Pompilia, Sophia, Michaeli, Claude Christy, and Rita del Oro, along with a handful of male performers and dancers. Most of the photographs were taken by Paul Koruna and MARTI, along with Daniel Frasnay, Chevert, and Nisak. In 1966, Sonne Teal died in a plane crash at Mount Fuji in Japan along with four other female impersonators who were on an international tour.

The back cover of the program indicates that the revue was conceived, written, designed, and directed by French artist Robert Lasquin, with choreography by Albert Morandi and musical arrangements by Sam Stinn. Very rare; as of April 2026, OCLC locates only a single copy in a North American library.



21. (Post-Commune Illustrated French Satirical Newspaper) - **Le Polichinelle. Journal Littéraire, Satirique & Illustré. Année I, No. 1 (15 Février 1874) through Année II, No. 48 (24 Janvier 1875).** An almost complete run (lacking only the final issue, No. 49, published after a year-long pause in January 1876) in 48 issues of the French newspaper with large caricatures and illustrations to the covers, most in full color, 4 pp. each. Folio (20 x 13 1/2 inches). Cloth-backed floral-decorated boards with title label affixed to spine. Some minor abrasions and edgewear to boards; interior with some scattered foxing, light chipping, a few issues with some minor creasing, spine splitting; overall good. Paris: Bureau du Journal, 1874-1875. (53575) \$4,500

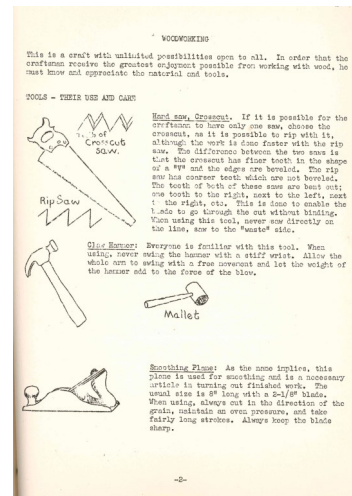
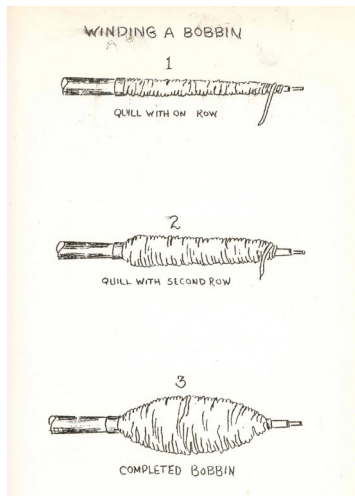
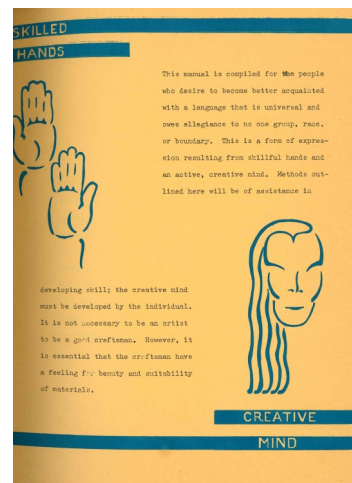
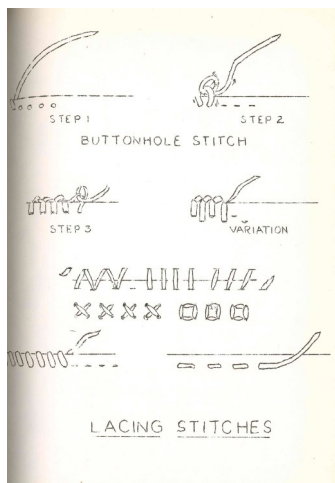
A near-complete collection of 48 out of 49 total issues published of the rare French newspaper edited by Louis de Semein. Published weekly, the issues of *Le Polichinelle* feature large, usually colorful caricatures and illustrations to the front page. These illustrations feature the work of artists including A. Schill, Bull, G. LaFosse, E. Cottin, H. Giraudon, and Ladreyt. Some of the images are illustrations or cartoons, while others are caricatures of political and noteworthy figures such as Hippolyte de Villemessant, Edmond Tarbé, Sophie Croizette, Marie Desclauzas, Louis-Joseph Buffet, Casimir Périer, Hélène Petit, and Joseph Vautrain.

In a letter from the editor in the premiere issue, de Semein writes, "[*Polichinelle*] donne son nom à un journal qui flagellera les ridicules de notre époque, mais sans jamais se hasarder sur ce terrain brûlant que l'on nomme: la politique. *Polichinelle* désire surtout que sa feuille devienne une sorte de *Courrier du dimanche* non politique...*Le Polichinelle* tâchera de distraire ses lecteurs en leur parlant de la littérature, des théâtres, des nombreux et divers incidents de la vie parisienne et, en un mot, de tout ce qui aura eu lieu dans l'espace de huit jours....nous nous servirons d'un excellent moyen: amuser le lecteur!"

The initial goal of the newspaper may have been to not be political, but the cover of issue number 14, from April 10, 1874, states that their cover image was removed due to censorship. A second time, with issue number 19 from June 21, 1874, the cover image was again censored, thi

s one specified by the publication as being a portrait of Mlle. Bartholette, a dancer at the Porte-Saint-Martin Theater. At the end of its publication, the subtitle was changed to "Satirique & Financier". The newspaper was sold along rue de Croissant, a noteworthy center of left republican and socialist publications in the 19th century. Along this same street were Honoré Daumier worked, and where publications such as *Le Siècle*, *La Marseillaise*, *La Mère Duchêne*, *L'ami du Peuple*, *La Patrie en Danger*, *Le Cri du Peuple*, *La Fédération*, *La Social*, *Le Père Duchêne*, *Le Grelot*, and *Le Mot d'Ordre* were all printed and/or distributed.

A rare French historical newspaper from the period in Paris directly following the Paris Commune; as of November 2025, OCLC locates only three holdings of this journal worldwide, with only one copy in a North American institutional library.



22. **(Post-Depression WPA Handicraft Manual) - Campbell, William H. Crafts Manual.** Approximately 126 pp. manual on various handicrafts produced by the WPA, illustrated. Small quarto (10 3/4 x 8 inches). Original color-printed wrappers, with original rattan ties. Some chipping and wear along edges, light dust-staining and very minor spotting to front cover, interior very clean, overall very good. Topeka: Kansas Adult Education Project/Work Projects Administration, n.d. (circa 1940). (53696) \$2,500

This illustrated manual was produced by the Kansas Adult Education Project, a Works Progress Administration (WPA) initiative in Kansas in the wake of the Great Depression. The manual lists Irene D. Weigand as the State Supervisor of the Adult Education Project, and William H. Campbell as the Technical Supervisor of the Crafts division. The introductory text notes that "This manual is compiled for the people who desire to become better acquainted with a language that is universal and owes allegiance to no one group, race, or boundary...It is not necessary to be an artist to be a good craftsman. However, it is essential that the craftsman have a feeling for beauty and suitability of materials."

Another preface, titled "Crafts in Terms of Adult Education", says that "Economic readjustment and a series of world and national crises are resulting in a nervous strain felt by everyone. Naturally there exists a need for some form of relaxation...The craft program of the Adult Education Project plans to fill some of these needs. This program is based upon the theory that everyone has leisure time. Everyone has a few hours each week which he can use as he wishes. For these people, classes in crafts are made available in many towns and communities in Kansas. In these classes it is possible for people to work with their hands and minds at tasks unlike work they usually do. While working with the hands in this way, the nervous tension and worries are forgotten and confidence in self is renewed."

The manual is divided into ten sections: Batik, Block Printing, Ceramics, Chair Caning, Jewelry, Leather, Metal Work, Silk Screen, Weaving, and Wood Working. Each section begins with a silk-screened title page, has its own table of contents, and then goes over various details, materials, and methodology of each craft. There are specific instructions to follow, advice on design, and helpful illustrations to follow.

A rare WPA manual; as of May 2026, OCLC lists this guide but does not show a single holding of it anywhere.



23. (Pulp-Revivalist Science Fiction Zine) - **Astro-Adventures: Tales of Scientifiction. No. 1 (January 1987) through No. 8 (June 1989) (all published).** A complete run in eight issues of the late 1980s science fiction and fantasy digest zine, not illustrated, issues range from 38 to 76 pp. Octavo (8 1/8 x 5 1/4 inches). Original side-stapled color cardstock wrappers with vivid black and white illustrations to front covers. Some light rust to staples, very minor rubbing, interiors clean, overall excellent. Nos. 1-7: Mount Olive, North Carolina: Cryptic Publications, 1987-1989. No. 8: Upper Montclair, New Jersey: Cryptic Publications, 1989. (53699) \$950

Cryptic Publications was a small publisher out of North Carolina, putting out a number of fanzines primarily during the 1980s, with a few publications from the 1990s and 2000s. Some of their other titles included things like "Crypt of Cthulhu", "Risqué Stories", "Untold Tales", "Shudder Stories", and "Lewd Tales". Astro-Adventures was edited by Robert M. Price, with cover art by Stephen E. Fabian, Bruce Timm, and Robert H. Knox.

In his editorial prefacing the first issue, Price wrote: "Speculative fiction always tells us more about the age in which it is written than about the future age it tries to describe. ..Today's 'hard science fiction' is much, much different front the 'scientifiction' of the pulp era. And it may be somehow contradictory to pine nostalgically for a 'past future', but many of us do. In this case, such backward-looking futurism has led to the creation of Astro-Adventures."

Contributors to these eight issues included Frank Belknap Long, Lin Carter, Carl Jacobi, Clark Ashton Smith, Richard L. Tierney, Henry Kuttner, Charles Garofalo, Robert Price, Will Murray, Pierre Comtois, Jason Rainbow, Raymond Z. Gallun, Leigh Brackett, Mike Ashley, Neil R. Jones, and Don Wilcox. The magazine was notable for its pulp-revivalist sensibility, original works, and striking covers. The first 7 issues were published in North Carolina, with the final issue reflecting a change in place of publication.

Rare; as of May 2026, OCLC locates five holdings of this title in North American libraries, only one of which appears to be a complete run.



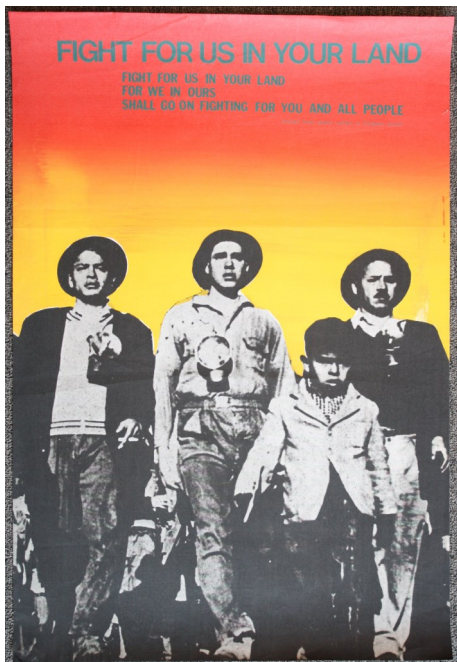
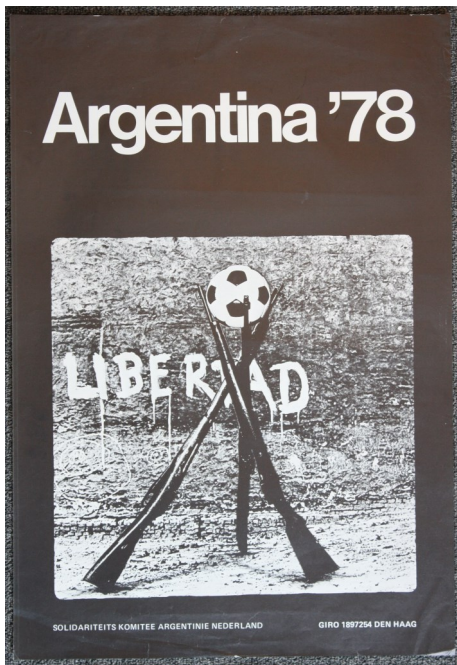
24. Significant Archive of 1960s-1980s Leftist Political Posters. An important and culturally significant grouping of approximately 107 posters, dated to approximately the 1960s through 1980s, expressing solidarity with or issued by a range of political movements and groups primarily in Latin America, Africa, the Middle East, and China, providing an essential overview of the global political climate at the time with regards to radicalism, guerrilla warfare, and liberation. Some with scattered soiling, marginal tears, tack holes, light creasing, and other mostly minor losses, overall very good condition. Various sizes. Various cities, circa 1960s-1980s. (53520) \$25,000

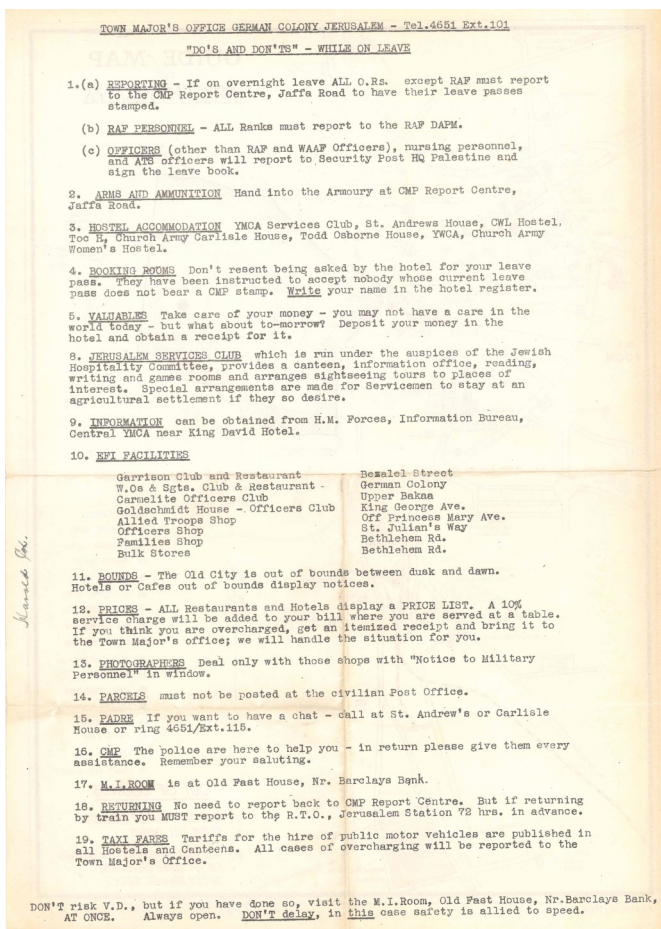
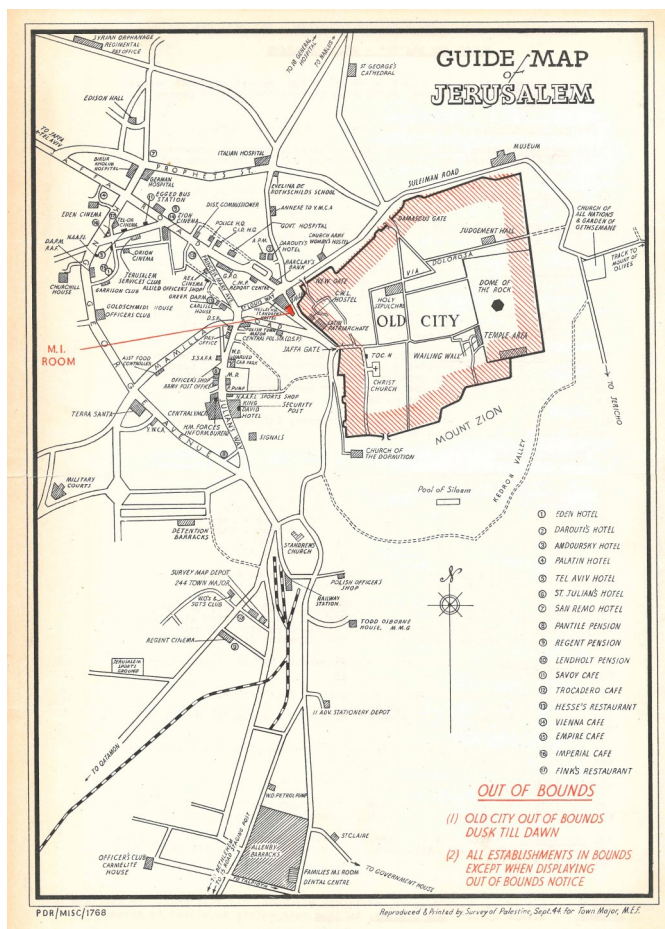
This collection documents a vital period in the history of various countries around the world in the second half of the 20th century, a time of political upheaval, domestic terrorism, radical left-wing groups, and liberation movements. The posters that make up this collection can be roughly divided into three categories. A large portion of these posters demonstrate the solidarity of Western European groups for the assorted liberation movements and uprisings happening across the world. These include posters from Aktie Argentinië, Solidariteits Komitee Argentinië Nederland, Werkgroep Bolivia, Chile Solidariteits Komitee, Chili-Komitee Nederland, Guatemala Komitee, Angola Comité, Komitee Zuidelijk Afrika, Liga Gegen Den Imperialismus, Anti-Apartheids Beweging Nederland (AABN), Palestina Komitee, Werkgroep Israel, and Komitee Israel uit Libanon nu.

Another group of posters represents the political climate within the war-torn countries themselves, including organizations such as: MIR (Movimiento de Izquierda Revolucionaria), MAPU (Movimiento de Acción Popular Unitario), and IC (Partido Izquierda Ciudadana de Chile) from Chile; FDR (Frente Democrático Revolucionario) and FMLN (Farabundo Martí National Liberation Front) from El Salvador; PPS (Partido Popular Socialista) from Mexico; MPLA (People's Movement from the Liberation of Angola), SWAPO (South West African People's Organization), ZANU (Zimbabwe African National Union), PAIGC (Partido Africano Para a Independencia da Guiné e Cabo Verde), UMT (Moroccan Worker's Union), and FRELIMO (Frente de Libertação de Moçambique) from across Africa; the PLO (Palestine Liberation Organization); and the Woman's Organisation of the DFLP (Democratic Front for the Liberation of Palestine).

A third portion of the collection is made up of 12 Chinese propaganda posters from the late 1960s, or the time of the Cultural Revolution in Maoist China. The Cultural Revolution was a series of campaigns initiated by Mao in 1966, with the goal of transforming China into a "truly revolutionary" country and eliminating his rivals in leadership. Red Guards, students who swore loyalty to Mao, were called on to destroy anything they could that was branded "old" - ideas, customs, habits, and culture. They were asked to "purge capitalist influences and bourgeois thinking...and to reinvigorate the revolutionary spirit." (BBC, 12 February 2019). The Cultural Revolution led to the destruction of much of China's traditional cultural heritage, the beatings of teachers and intellectuals, the imprisonment of countless Chinese citizens, and the death of an estimated minimum of 400,000 people. Hundreds of different propaganda posters were created during this period to encourage loyalty to Maoism and to celebrate the worker, peasant, and soldier. The predominant color used in these posters, as shown by this grouping, was red - the color of the revolution. Many include portraits of Mao being deified and worshipped as a God-like figure. Two bear dates, of 1968 and 1969, respectively, while the rest of this grouping is undated.

A spectacular collection of historically important political posters. Full list available upon request.



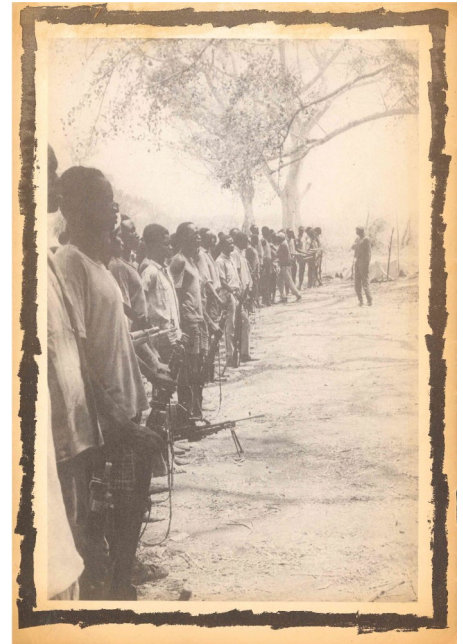
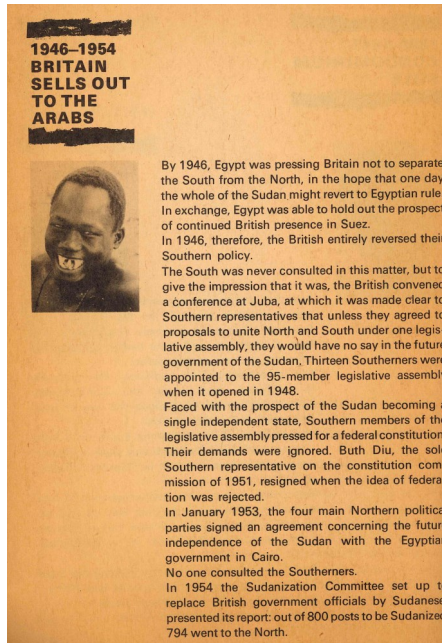
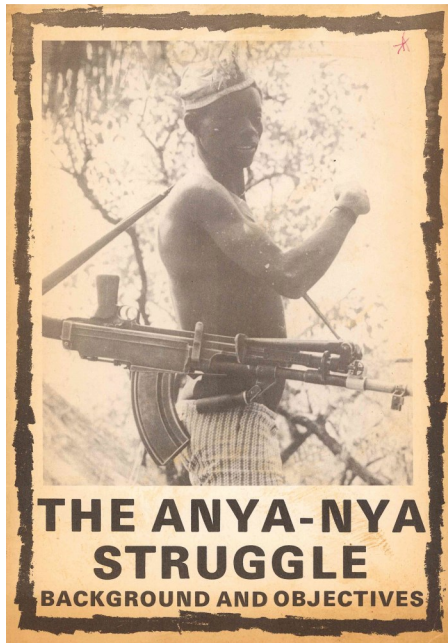


25. **(Soldiers' Guide Map of Jerusalem from Mandatory Palestine) - Guide Map of Jerusalem. PDR/MISC/1768.** Single sheet containing a lithographed map of Jerusalem for the use of British soldiers while the city was under British Mandate rule, printed in red and black, with a printed typescript to verso. 14 x 10 1/8 inches. Loose as issued. Small tear along central fold, discoloration along creases, light marginal toning, overall very good. [Jerusalem]: Survey of Palestine, September 1944. (53682) \$950

This rare plan of the city of Jerusalem was produced in 1944 by the Survey of Palestine for the Town Major of the Middle East Forces. It showcases 17 particular places of interest, including various hotels, restaurants, pensions, and cafes, such as the Eden Hotel, Daroutis Hotel, Amdoursky Hotel, Palatin Hotel, Regent Pension, Savoy Cafe, Trocadero Cafe, Vienna Cafe, Hesse's Restaurant, and others. The map also highlights in red the sections of the old city that are out of bounds from "dusk till dawn".

Printed on the reverse is a list of 19 rules, "Do's and Don'ts - While on Leave", from the Town Major's Office. These including reporting, handing in arms, hostel accommodation, booking rooms, watching out for your valuables, the Jerusalem Services Club, EFI (Expeditionary Forces Institute) Facilities, boundaries, pricing, mail, religious services, taxi fares, and other useful tips and rules for military. At the bottom of the sheet is added, "DON'T risk V.D., but if you have done so, visit the M.I. Room, Old Past House, Nr. Barclays Bank, AT ONCE. Always open. DON'T delay, in this case safety is allied to speed."

Scarce; as of April 2026, OCLC does not locate a single holding in North America.



26. **(South Sudan Struggle for Independence - Guerrilla Warfare) - The Anya-Nya Struggle.** Background and Objectives. A slim unpaginated (16 pp.) booklet on the Southern Sudanese guerrilla organization, with 2 color folding maps laid in. Octavo (9 1/8 x 6 3/8 inches). Original side-stapled pictorial wrappers. Light toning throughout, a couple of small red ink notations, overall very good. London/South Sudan: South Sudan Resistance Movement, 1971. (53387) \$1,250

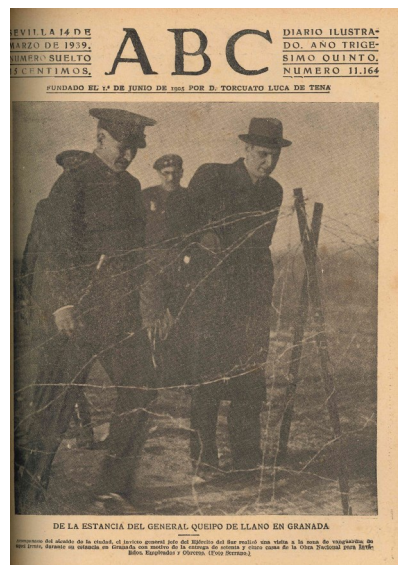
The Anya-Nya (also known as Anyanya) was a southern Sudanese separatist rebel army initially formed during the First Sudanese Civil War. It was founded in 1963 by Joseph Lagu, former President of the High Executive Council of the Southern Sudan Autonomous Region, at a time when various tribes from southern Sudan were waging a war against the Sudanese government. Made up of politicians, ex-mutineers, and defected soldiers, they launched their first military offensive against the Sudanese army on September 19, 1963 in Eastern Equatoria. The name "Anyanya" means "snake venom" in the Ma'di language of Sudan.

This booklet is divided into brief chronological sections, detailing the history of Sudan and its people. The section titled "1963-1971: Anya-Nya Organization and Activities" reads, "The Anya-Nya resistance fighters commenced activities on 19 September 1963. Their main targets were Arab police and military posts and Arab settlements. After six months of operations, the Anya-Nya, armed with traditional weapons - spears, bows and arrows, machetes, etc. - were able to drive out the Arabs from their posts in the countryside and to send Arab settlers fleeing back to their country - thus removing the threat of Arab colonization of the South."

The Anya-Nya were seeking more regional autonomy and representation for Southern Sudan, and believed that violent resistance was the only way to force the government to find an acceptable solution. "The Anya-Nya is fighting for freedom for the people of Southern Sudan - freedom to determine their own cultural, religious and linguistic character. Freedom from Arab colonialism. Freedom to be African...It is a fundamental struggle pitting an indigenous African culture against alien invading forces - Arabization and Soviet imperialism. The Anya-Nya is the vanguard of Africa's struggle against this new colonialism, and as such deserves the support of all independent African states."

Under a section titled "Military History" and on one of the included maps,, it is mentioned that the Sudanese army is supplied with both equipment and manpower by the Soviet Union and Egypt. Combat aircraft, warships, and 3000 Egyptian and 1000 Soviet military advisors led the Sudanese army. Finally, in 1971, the political wing of the Anya-Nya, the Southern Sudan Liberation Movement (SSLM), began a dialogue with the Sudanese government. This resulted in the signing of the Addis Ababa Agreement which granted regional autonomy to Southern Sudan and ended the 17-year conflict. Southern Sudan would have a separate legislature and executive body, and the Anya-Nya soldiers would be integrated into the Sudanese army and police force. However, peace was relatively short-lived as the Second Sudanese Civil War began only a little over ten years later.

Scarce institutionally.



27. (Spanish Civil War) - ABC. Diario Ilustrado. Edición de Andalucía. No. 10340 (18 Julio 1936) through No. 11181 (2 Abril 1939). Approximately 841 issues total bound in 32 volumes of the Seville edition of the long-running conservative Catholic and monarchist Spanish journal, covering the period of the Spanish Civil War, being the majority of years XXXII through XXXV of the journal's publication, with 5 volumes for 1936, 12 each for 1937 and 1938, and 3 for 1939. Quarto (12 1/2 x 9 1/4 inches). Cloth-backed boards with gilt-stamped title, month, and year to spine. Light rubbing and abrasions to covers, some light scattered toning and foxing to interior, overall very good. Sevilla, 1936-1939. (53365) \$15,000

ABC was founded in Madrid in January 1903 by Torcuato Luca de Tena y Álvarez-Ossorio and published by Prensa Española, and in October of 1929 the Seville edition began publication. Over the years, 11 different editions have existed, although Madrid and Seville are the primary two.

Shortly after the outbreak of the Spanish Civil War, ABC Madrid was seized by the republican government, and the newspaper changed its politics to support the Republicans. ABC Sevilla, on the other hand, was supportive of the Nationalists. After the war ended, ABC Madrid was given back to its original owners by Franco, under whom ABC became the best-selling newspaper in Spain. As late as 2005, it was still the third-best-selling newspaper in Spain, and the oldest in Madrid. Publication continues to this day.

Many of the issues have bold photographic or illustrated covers, some with photocollage, while many of the later issues have very few or no illustrations. An important publication providing a Nationalist perspective from the critical years of the Spanish Civil War. Scarce institutionally.



28. (Spanish Civil War) - *España*. Año I, No. 1 (3 Octubre 1936) through Año III, No. 15 (Abril 1938) (all published?). A possibly complete run in 15 issues of the Spanish Civil War cultural magazine, approximately 24 pp. per issue, profusely illustrated. Quarto (10 3/4 x 8 1/2 inches). Original side-stapled illustrated wrappers. Some dust-staining, soiling, and toning to covers, light handling wear, some light consistent toning to interiors of a few issues, interiors mostly clean and bright, overall very good. Sevilla: Raimundi Blanco, 1936-1938. (53706) \$4,500

The premiere issue of España opens with this address to the reader: "Pretendemos dar existencia, en Sevilla, a un periódico ilustrado. Es inexplicable que casi mediado el siglo XX, no se haya aún realizado, ni intentado realizar- sino contadísimas veces - la agradable empresa. Con esa pretensión, queremos colaborar, en Andalucía, a este maravilloso resurgir de España, dando a conocer el pensamiento y el sentimiento de nuestros hombres de letras y de ciencias, así como la brillante gesta llevada a cabo por nuestro valeroso ejército. También deseamos - siquiera sea en cantidad modesta - contribuir a las distintas suscripciones iniciadas, para recompensar a los valientes soldados, endulzar en lo posible la vida de los necesitados y adquirir material para acercar, más aún, nuestro definitivo triunfo."

The magazine was led by director Narciso Espinosa de los Monteros, editor in chief Manuel Gomez Moreno, and artistic director Juan M. Sanchez. The issues contained a wide variety of contributions including: poetry; photoessays on daily life, church architecture and artwork, and the military; prose; highlights of cultural life including fashion, sports and athletes, interiors, fine art, and the cinema; reporting from the war particularly from the Nationalist side; and informative articles on topics such as chemical warfare, piracy, La Giralda, nationalism, the legality of gold-mining by the Banco de España, tuberculosis, capitalism and corporations, the history of radio, the military movement in Sevilla, leprosy, and other topics. Each issue also has several pages of advertisements for a wide variety of businesses in Sevilla.

Extremely scarce; as of May 2026, OCLC shows two incomplete holdings of this title at libraries in Spain. The Universidad de Sevilla holds issues no. 1 through no. 12, lacking no. 9, and the Hemeroteca Municipal de Madrid shows scattered holdings for issues no. 1 through no. 14. We could find no other listing with a holding of 15 or more issues.

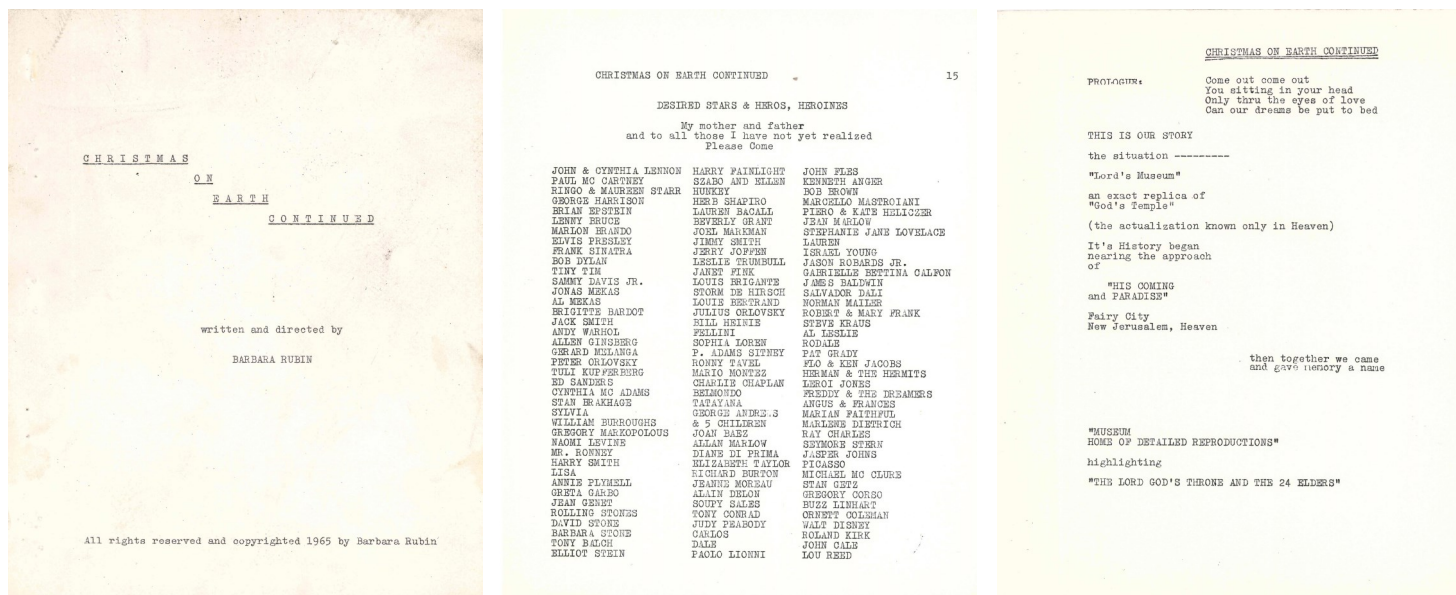


29. (Turn-of-the-Century Board Game with Racial Stereotype) - Les Nains-Géants, Jeu de Société. Turn-of-the-century humorous game of chance comprised of six large chromolithographed caricature-style figures which slide up and down along a scoring track, two brown cardboard dice cups, a bag of small cardboard number tokens or counters, and a special die with the numbers 1-3 in white and in red. Box measures 15 3/4 x 12 1/4 x 2 inches. Original wood and cardboard box with lithographed illustration to lid depicting a racist stereotype of a Black man and a circus clown standing on a ball signed E. Serre, printed rules in French affixed to underside of lid. Overall good condition, lid of box damaged and roughly repaired with tape, overall very good. Paris: Saussine, n.d. (circa 1900). (53461) \$3,500

A printed label affixed to the underside of the box lid give the instructions and rules for gameplay. Each player gives an agreed-upon number of tokens to the "bank" and receives in exchange a character. The characters in this game include a jockey, a postman, a matador, a farmer, a soldier, and a "tribal" style Black man in front of a hut wearing a colorful headdress. The scoring trackers start at zero, and on their turn, each player rolls the die. If the number shows up as white, they lose that many points and lower their character; if red, they raise their character that many points. During the course of the game, the "dwarf" becomes a "giant" or vice-versa, hence the title of the game. If the player's character reaches the extreme bottom of the tracker, they must pay extra tokens to the bank. Whoever reaches the top of their tracker first wins the game and receives the winnings.

Eugene Serre (1881-1964) was one of the greatest illustrators working at Saussine. Aside from games, he was also known for his designs for wine and perfume bottle labels and advertisements. Although not much is known about him, he is credited with helping to create a recognizable "Saussine style" for the games produced by the publisher during the first 30 or so years of the 20th century.

As of April 2025, OCLC only locates a single holding of this game in an institutional library.



30. (Unproduced Screenplay from a Radical American Female Filmmaker) - Rubin, Barbara. **Christmas on Earth Continued**. Typescript screenplay, 30 leaves. Small quarto (9 7/8 x 8 inches). Loose leaves, originally stapled, staples missing. Some soiling to first and last pages, light creasing and handling wear, overall very good. N.p.: Barbara Rubin, 1965. (53445) \$2,750

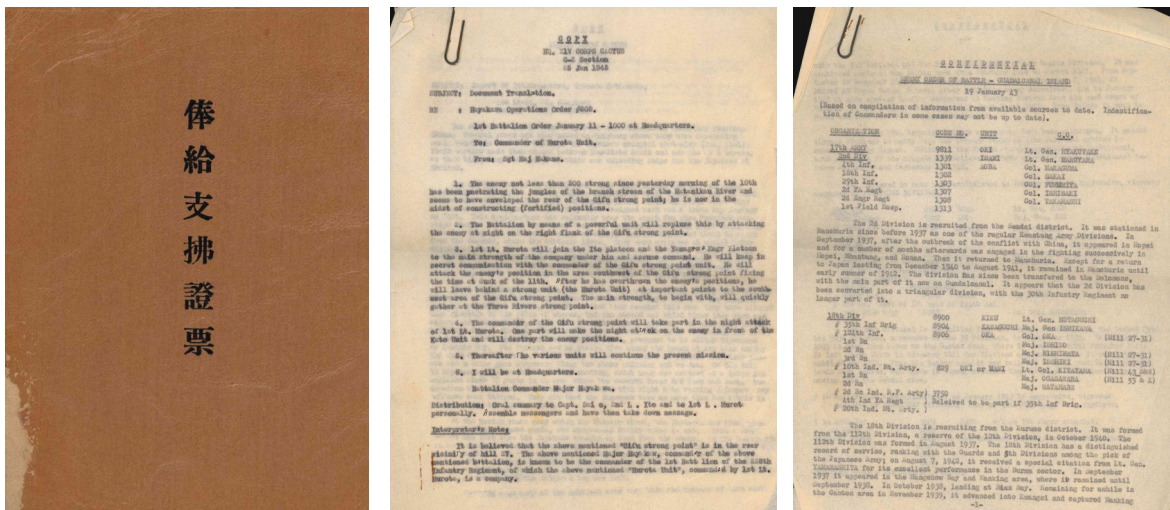
Barbara Rubin (1945-1980) was an American filmmaker and performance artist best known for her landmark 1963 underground film "Christmas on Earth". Begun when Rubin was only 18, the film - which was originally titled "Cocks and Cunts" - featured several painted and masked performers engaging in a variety of heterosexual and homosexual acts. There are two separate black-and-white film reels which get projected simultaneously with color filters, and the film was described by some critics as "among the most radical ever made" and "far and away the most sexually explicit film produced by the pre-porn underground." It was praised by some, panned by others, and suppressed by the New York City Police.

Rubin also collaborated with Andy Warhol, had an affair with Allen Ginsberg, organized the International Poetry Incarnation at Royal Albert Hall in 1965, helped Bob Dylan heal after a motorcycle accident, and organized a multimedia festival "Caterpillar Changes" in 1967.

"Christmas on Earth Continued" was the first of two planned sequels to her landmark film (the other being Christmas on Earth Continued Again). This setting for the film is, in Rubin's words, "Fairy City, a city in New Jerusalem, its capitol Fairyland (the structure of which is that of New Jerusalem), home of the "Lord's Museum and Temple of Manifestations", an exact replica of the Vision of Heaven, the description of which should be strictly followed from the Book of Revelations. Contained within Fairy City itself, laying before Fairyland, is her national park, Pleasure Playland Resort, Coney Island with suggested Pleasure Island, from Pinocchio, while the rest of the city combineds [sic] Never Neverland (Peter Pan), Emerald City (Oz), Chess Board Wonderland and the Queen of Hearts' Palace (Alice in Wonderland and Through the Looking Glass), Tower of Rupunzel [sic], Oriental Gardents (Emperor and the Nightingale), Santa's Land, Snow Queen's Throne, Gingerbread House (Hansle and Gretl [sic]), with an Arabian Nights thread spun in a spider's web like A Midsummer's Night Dream looking like a neon Mickey Mouse beam."

The other pages contain the story; poem-like texts "The Vision of Heaven" and "The Vision of the New Jerusalem"; a list of "Desired Stars & Heros, Heroines" who Rubin hopes would come to the film; a character list including biblical figures, characters from fairy tales and children's stories, superheroes, Santa Claus, Jesus, "immortal heros [sic]" such as James Dean and Marilyn Monroe, and mythical and legendary figures; lengthy poetical descriptions of characters; and costume notes. There is a list of the soundtrack for the film, which includes original music scored for the film alongside Bob Dylan, The Beatles, Joan Baez, The Kinks, Soupy Sales, and others.

Christmas on Earth Continued was never produced. This screenplay provides a valuable insight into the mind of a radical American filmmaker. As of March 2025, OCLC locates seven holdings of this work in North American libraries.



31. (US Military Intelligence Translations of Japanese WWII Documents) - Small Collection of Typed Documents Containing Translations of Japanese POW Diaries and Japanese Military Operations Orders. Four documents, comprising fifteen total pages of dense typescript, containing English-language translations of Japanese prisoner-of-war diaries and military orders. Quarto and legal-sized sheets, mostly on onion-skin paper. Paper-clipped, loose as issued. Some sections a little hard to read, a few paragraphs typed over in one section, light handling wear and minor chipping, overall very good. 1942-1943. (53500) \$6,000

During World War II, many Japanese-speaking Americans who enlisted in the armed forces were sent to military language schools and were utilized for their fluency in both Japanese and English in areas like censorship and interrogation of Japanese prisoners of war. One of these men was Captain John A. Burden (1900-1999), the son of missionary parents who attended a Japanese school in Tokyo until he was 14 and was fluent in Japanese. In 1936 he got a medical degree and joined the Army Reserve, and in 1937 took a job as a plantation doctor in Hawaii. After the bombing of Pearl Harbor, he was ordered to report to military intelligence for a class in military Japanese. He was then sent to Fiji and then to Guadalcanal where he led a team of linguists in combat intelligence against the Japanese - interrogations, document translation, and preparing and broadcasting materials regarding surrender. Burden was responsible for getting the first POWs to surrender on Guadalcanal and used the captives to help encourage others to surrender. His team helped demonstrate the value of keeping prisoners alive as well as the value of Japanese-American Nisei translators.

Captain Burden eventually used captured documents and interrogation reports to write a history of the Guadalcanal campaign from the Japanese point of view, and later became head of military intelligence, assigned to the northern army in China where he worked with Mao Zedong and Choi Enlai. He retired from the military as a colonel in 1946. Burden's typewritten name appears on the longest document in this collection, along with other named translators including Captain Eugene Boardman, Captain H.D. Pratt, and First Lieutenant D.H. Shively.

The first collection of documents is a set of eight pages of translation attributed to Capt. Burden. Divided into sections, this document includes an excerpt "Translated From Diary of Dead Jap", dated January 1943; several prisoner-of-war interrogations from various dates in January 1943; a translation of artillery firing data from January 17, 1943; and a section of a secret captured document from the 38th Division.

Also included in this collection is: three pages translated by Capt. Boardman, including a Hayakawa Operations Order and an interrogation report; a confidential two-page document with a translated enemy order of battle from Guadalcanal; and an additional two-page document containing translations of diary entries, this one from November 1941 and January 1942. The last item is a small printed Japanese booklet whose title translate as "salary payment certificate".

The prisoners' diaries mention eating ants to stay alive, enemy fighting, and low morale. The prisoner interrogations also discuss sickness, lack of rations and supplies, commanders and their fellow troops, and military logistics. The content of the documents is fascinating, and their historical importance is unquestionable. A captivating collection.



32. (World War II Southwest Pacific Newsmaps) - SWPA Newsmap Jan. - July 1944, Vol. 1 [Southwest Pacific Newsmaps].

Comprising: Vol. 1, No. 1 (January 13, 1944) through Vol. 1, No. 25 (June 30, 1944). One volume containing 6 months of 25 double-sided color-printed informational posters published by the United States War Department, each poster folded once. Folio (18 x 15 7/8 inches, posters open to 18 x 23 1/2 inches). Cloth with gold-stamped title to front cover, posters mounted along left edge on paper stubs and separated by tissue paper guards. Some wear to binding, abrasions, a few small areas of cloth loss along right edge of front cover, old glue stain to front cover, posters with very minor soiling, toning, and general handling wear, overall very good. [Sydney, Australia]: Information and Education Section, United States Army Forces in the Far East, January-June 1944. Ink inscription "Lt. Col. Frank G. Clark Jr." to inside front cover. (53496) \$9,500

During World War II and into the immediate post-war period, the US War Department published hundreds of weekly Newsmaps for distribution to the military, industrial centers, and political leaders. Each "newsmap" is a double-sided poster-sized sheet featuring maps, photographs of recent battles and campaigns, educational information, and infographics. The posters are colorful, with striking graphic design and interesting typography, and would have been effective methods of transmitting information and propaganda.

Although single newsmaps are not particularly scarce, this bound collection is much more unusual. It consists of a sequential run of 6 months of the newsmaps distributed by the United States Army Forces in the Far East (USAFEF), in Sydney, Australia. According to our research, this command was first created in 1941 and consisted primarily of divisions of the Philippine Army, with a mixture of American units, all under the command of General MacArthur. It was reconstituted in Australia in 1943 with overall responsibility for execution of the campaign in the Southwest Pacific Area (SWPA). The USAFFE was responsible for, among other things, the invasion and recapture of the Philippines in 1944 and 1945. Many of these SWPA newsmaps are similar to or even copies of posters published stateside by the War Department. While they do cover events in all theaters of the war, generally at least half of the coverage on these particular newsmaps is dedicated to events in the Southwest Pacific. The first issue from this collection reads, "This is the first issue of the new SWPA NEWSMAP. NEWSMAP will be issued weekly, will carry news of the war in words, maps and pictures. It is designed to be posted on bulletin boards, or wherever a flat surface is available. Next week, turn this side over. There is a story on the reverse side." Some of the headlines read as follows: "6 Fronts Face Japan"; "G.I. Lightning Hits Rabaul"; "No Rest for the Axis"; "Marshalls Invaded"; "Huon Peninsula Ours"; "New Woes for Tojo!"; "Japs' Bismarck Bases Doomed"; "End of Bismarck Campaign in Sight"; "Aussies and Yanks Close In on Bogadjim"; "SWPA Record Air Strike"; "We Invade Dutch New Guinea"; "Ground Troops Seize Wakde"; "The Battle of Mokmer Ridge"; "Allied Armies in World-Wide Offensive"; and many others. The educational posters from this collection of newsmaps cover topics including: "The Road Home: You can shorten it by Avoiding MALARIA"; "Lincoln Said It Best"; "The Aussies in New Guinea"; "Target Berlin"; "Battle Areas of Europe"; "What Would YOU Like to Study?"; "How Information Gets to the Enemy"; "Jap Army Uniforms"; "Malaria: Tojo's Silent Partner"; "Pilferage is Sabotage"; "WACS in SWPA"; and "Air Reconnaissance Helps to Win Battles". A visually stunning and historically invaluable collection; scarce institutionally. The first 25 out of 67 total Newsmaps published by the USAFFE between January 13, 1944 and April 13, 1945.

HUON PENINSULA OURS



Finschhafen-Saidor Campaign Completed

The Finschhafen-Saidor campaign, one of the most important in the Southwest Pacific, has been completed. The Japanese forces, which had been in the area since the start of the war, have been driven out of the peninsula. The campaign was a major success for the Allies, and it has opened the way for further operations in the area.

FROM THE SOLOMONS TO TIMOR

The Japanese forces, which had been in the area since the start of the war, have been driven out of the peninsula. The campaign was a major success for the Allies, and it has opened the way for further operations in the area.

ITALY BEACHHEAD MENACED

The Japanese forces, which had been in the area since the start of the war, have been driven out of the peninsula. The campaign was a major success for the Allies, and it has opened the way for further operations in the area.

RUSSIAN DRIVES CONTINUE

The Japanese forces, which had been in the area since the start of the war, have been driven out of the peninsula. The campaign was a major success for the Allies, and it has opened the way for further operations in the area.

NEWSMAP

BATTLE AREA OF THE PACIFIC



This map shows the Pacific Ocean and the surrounding landmasses, including North America, South America, Africa, and Australia. It highlights the battle areas of the Pacific, including the Philippines, the Southwest Pacific, and the Central Pacific. The map is a valuable resource for understanding the scope of the Pacific War.

NEWSMAP

The Road HOME RUNS THRU TOKYO!



*** YOU can shorten it by Avoiding MALARIA**

- Use mosquito bar
- Use mosquito bomb
- Use repellants on exposed skin
- Wear protective clothing
- Take atabrine tablets as directed

NEWSMAP

THRU HELL'N HIGH WATER

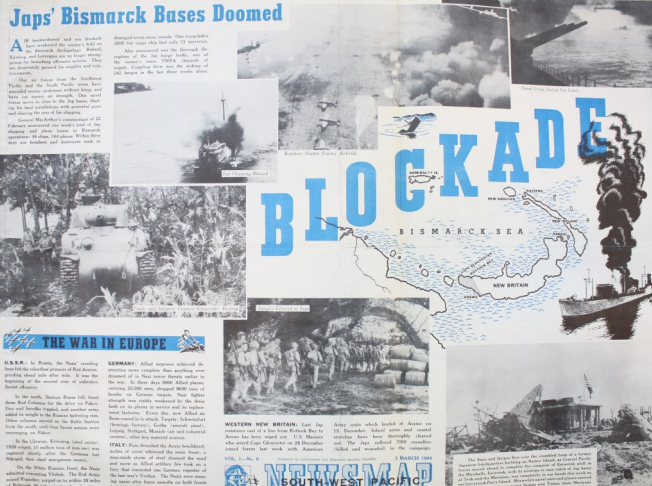


This section features a collage of images related to the Pacific War. It includes a large illustration of a ship being attacked by a submarine, as well as several smaller photographs of soldiers and ships. The text "THRU HELL'N HIGH WATER" is prominently displayed at the top.

NEWSMAP

Japs' Bismarck Bases Doomed

BLOCKADE



THE WAR IN EUROPE

GERMANY: Allied troops entered the city of Berlin on May 2, 1945, marking the end of the war in Europe. The German forces had been defeated in the Battle of Berlin, and the city was now in the hands of the Allies.

WESTERN NEW BRITAIN: The Japanese forces in Western New Britain have been driven out of the area. The campaign was a major success for the Allies, and it has opened the way for further operations in the area.

NEWSMAP

6 FRONTS FACE JAPAN



This map shows the six fronts facing Japan: China, India, Burma, the Philippines, the Southwest Pacific, and the Central Pacific. It highlights the Allied operations and the Japanese defenses on each front.

SWPA Air Blitz Continues

The Southwest Pacific Area (SWPA) Air Force has continued its air blitz against Japanese targets in the region. The operations have been highly successful, and they have caused significant damage to the Japanese forces.

NEWSMAP

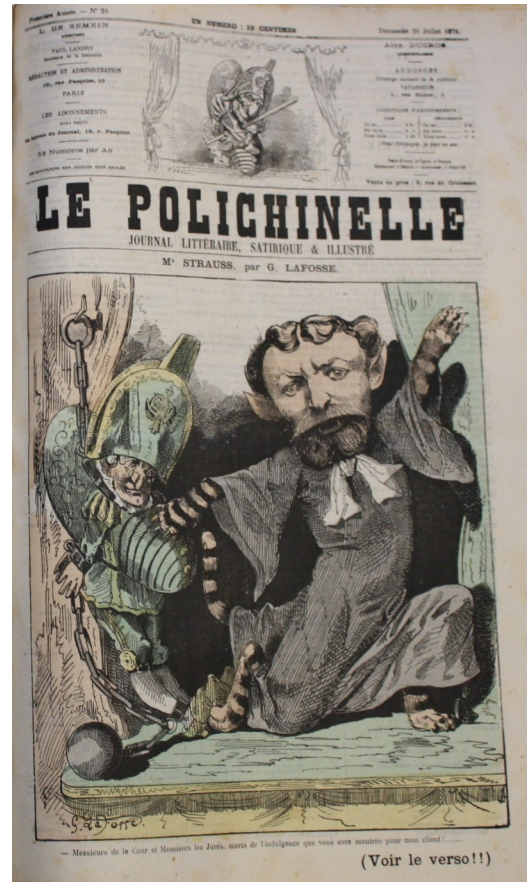


K.F.-WAGEN
für den deutschen Vergnügungsreisenden

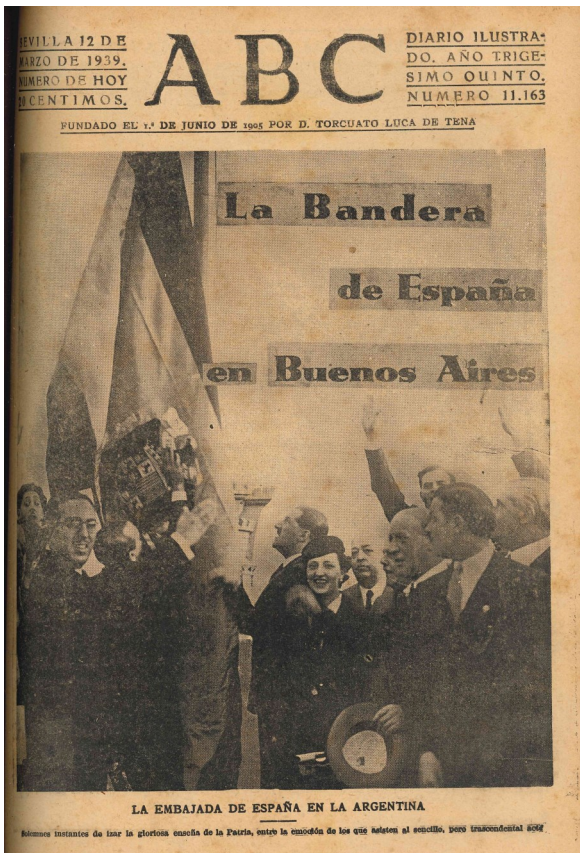


K.F.-WAGEN
nach Gebrauch in Libyen

13.



21.



27.



29.



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