



(1960 Japanese Protest Photobook - Anpo Struggle) - Yurusenai hi kara no kiroku: Minshu shugi o mamoru takakai no 30-nichi shashinshu. [A Record of Unforgivable Days: 30 Days of Fighting to Protect Democracy.]. 96 pp. photobook documenting a tumultuous period of student and political protest in Japan. Octavo (9 7/8 x 6 7/8 inches). Original photo-illustrated wrappers. Slightly rubbed edges and spine, interior bright and clean, overall very good. Tokyo: Mugi Shobo, 1960. (53473) \$1,500

The Anpo protests, also known as the Anpo struggle, were a series of massive protests held throughout Japan from 1959 to 1960, and again in 1970. The protests were in response to the United States-Japan Security Treaty, a treaty which allowed for the presence of US military bases on Japanese soil, and established a military alliance between the two countries. The treaty was originally signed in 1951 in conjunction with the San Francisco Peace Treaty, which ended World War II in Asia as well as the occupation of Japan. The treaty was revised in 1960, and widespread opposition to its revision caused the largest popular protests in Japan's history.

The protests came to a climax in June 1960, with hundreds of thousands of protestors swarming the National Diet building in Tokyo on a daily basis, alongside other slightly smaller protests in cities all across Japan. On June 15, protestors clashed violently with police, and a Tokyo University student, Michiko Kanba, was killed. In the aftermath, President Eisenhower cancelled a planned visit to Japan and Prime Minister Nobusuke Kishi was forced to resign.

The post-war period in Japan saw major changes and developments in the field of photography. Post-war photographers turned away from the popular pre-war avant-garde styles to focus instead on documenting the devastation caused by World War II and its aftermath. The photobook was the most popular form of media in which these photographs were disseminated. The protest photobook is a specific subgenre which came out of this time period, in response to the era of social unrest and change in Japan.

A black and white photograph showing a large crowd of people, mostly men and children, gathered outdoors. Many are wearing hats. In the background, a banner reads "国会议员" (National Assembly Member). A vertical sign on the right reads "少年先锋队" (Young Pioneer).

参議院は決議案を可決した。その決議は平和
 解決案の出来事には満足する人々には違ふが、
 この日は昨日「朝鮮半島、朝鮮解放、中国の
 平和と民主主義を」の、大衆の叫びである。

[illegible]

人間が、人間あることをやめないかぎり（これを許してはおけない）許せない／＼學者も農民も、商人も労働者も、主婦も娘も学生も、この一つことばを、腹の底から叫びだした。5月20日のことである。

日本ではじめてのことでござる。〈明日のために〉手を結んだ国民多数のたたかい、新しい歴史の開始のたたかいの、実にさまざまな足取りを、ここでは記録しようと思つた

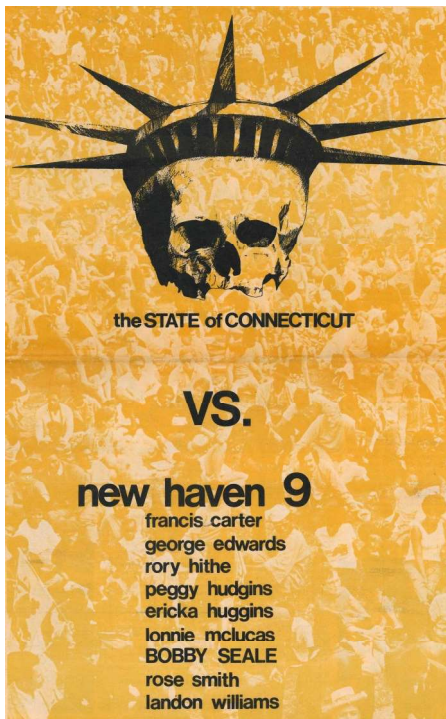




(1970 May Day Protest in Support of the Black Panthers) - May Day - New Haven. An Information Newspaper. A one-off publication issued by three activist groups, meant to publicize a weekend of events in support of the "New Haven Nine", beginning on May Day 1970, 12 pp., illustrated. Tabloid format (16 3/4 x 11 1/2 inches). Original illustrated self-wrappers. Light toning, crease along horizontal fold line and some small tears to center of fold, small handwritten notation to lower section of front cover, overall very good. New Haven, Connecticut: View From the Bottom/Yale Strike News/Committee to Defend the Panthers, n.d. [1970]. (53437) \$1,250

Between 1969 and 1971, there was a series of criminal prosecutions in New Haven against various members and associates of the Black Panther Party. The "New Haven Nine" were imprisoned for the murder of fellow Black Panther, Alex Rackley, on May 17, 1969, who they suspected of being an informant. A rally held on May Day, 1970, attracted thousands of mostly white radicals who traveled to New Haven in support of the Nine and to demand the release of Panther leader Bobby Seale, who was already being held for his role in the violence at the 1968 Democratic National Convention. The protestors were housed and fed by community organizations and by sympathizing Yale students, and the college dining halls fed everyone. The rally featured speakers including Jean Genet, Abbie Hoffman, Jerry Rubin, and John Froines. Expectations of violence and chaos were very high, with 4000 National Guardsmen and 2000 State Troopers deployed to the city. The administration of Yale had met with student leaders and activists ahead of the rally to strategize, and their planning paid off as Yale and the larger New Haven community both remained largely unscathed in the aftermath.

This publication contains articles in support of Bobby Seale and the Black Panthers, exposés of Yale's complicity in the inequality experienced in New Haven, a schedule of events for the weekend, legal and medical advice for protestors including what to do in various situations. The publication also features a large centerfold map of the area around Yale's campus, with illustrations of a Black Panther alongside Yale's bulldog mascot, and showcasing locations of phones and First Aid stations. Scarce institutionally.

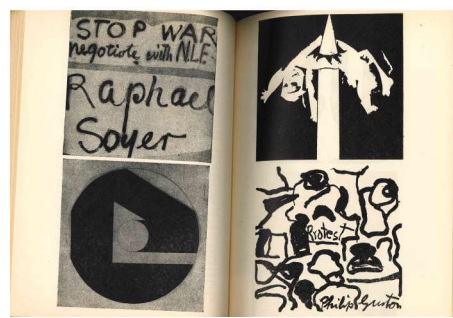
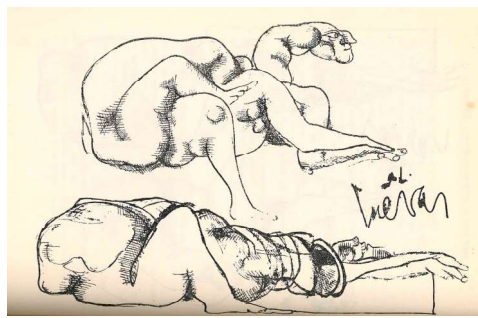
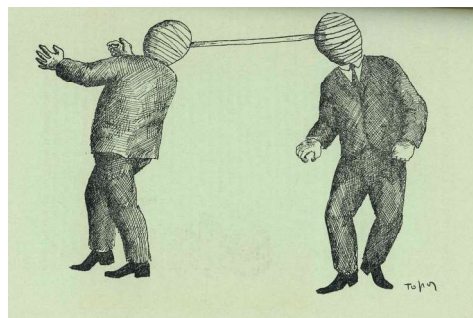
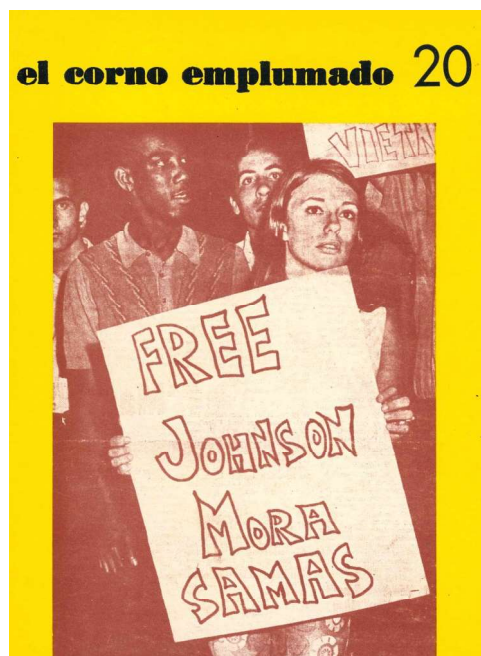
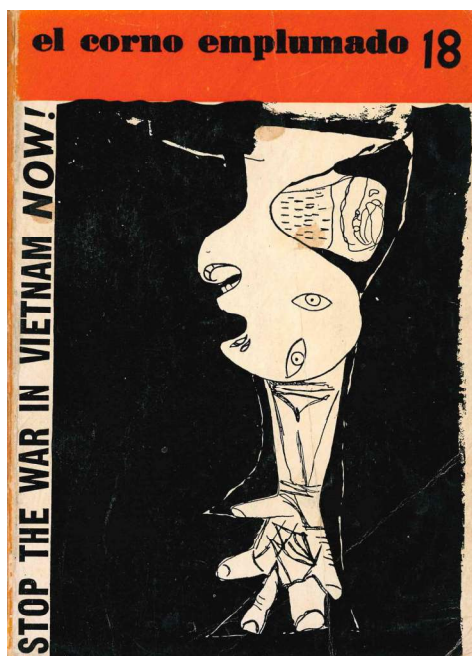


(1970 May Day Protest in Support of the Black Panthers) - The State of Connecticut vs. New Haven 9: Francis Carter, George Edwards, Rory Hithe, Peggy Hudgins, Ericka Huggins, Lonnie McClucas, BOBBY SEALE, Rose Smith, Landon Williams. A scarce one-off publication issued to publicize a weekend of events in support of the "New Haven Nine", beginning on May Day 1970, unpaginated (8 pp.), illustrated. Tabloid format (16 7/8 x 11 1/4 inches). Original illustrated self-wrappers. Light toning and soiling, overall very good. New Haven/New York: New Haven Panther Defense Committee/New York Committee to Defend the Panther 21, n.d. [1970]. (53438) \$1,250

Between 1969 and 1971, there was a series of criminal prosecutions in New Haven against various members and associates of the Black Panther Party. The "New Haven Nine" were imprisoned for the murder of fellow Black Panther, Alex Rackley, on May 17, 1969, who they suspected of being an informant. A rally held on May Day, 1970, attracted thousands of mostly white radicals who traveled to New Haven in support of the Nine and to demand the release of Panther leader Bobby Seale, who was already being held for his role in the violence at the 1968 Democratic National Convention. The protestors were housed and fed by community organizations and by sympathizing Yale students, and the college dining halls fed everyone. The rally featured speakers including Jean Genet, Abbie Hoffman, Jerry Rubin, and John Froines. Expectations of violence and chaos were very high, with 4000 National Guardsmen and 2000 State Troopers deployed to the city. The administration of Yale had met with student leaders and activists ahead of the rally to strategize, and their planning paid off as Yale and the larger New Haven community both remained largely unscathed in the aftermath.

This publication contains articles defending the Panthers, presenting aspects of their arrest and detention, and critiquing Yale for its oppression of the Black community. There are also messages from two members of the New Haven Nine, Francis Carter and George Edwards, along with photographs of supporters and armed Panthers, and a centerfold poster depicting Bobby Seale and an armed female Panther printed in black ink, superimposed over an image of police and other figures printed in yellow along with a quote from Seale on what it means to be a revolutionary: "To be a revolutionary is to be an enemy of the state. To be arrested for this struggle is to be a political prisoner. Seize the time. Free the 9."

Scarce institutionally; as of March 2025, OCLC locates only three holdings of this publication in institutional libraries.



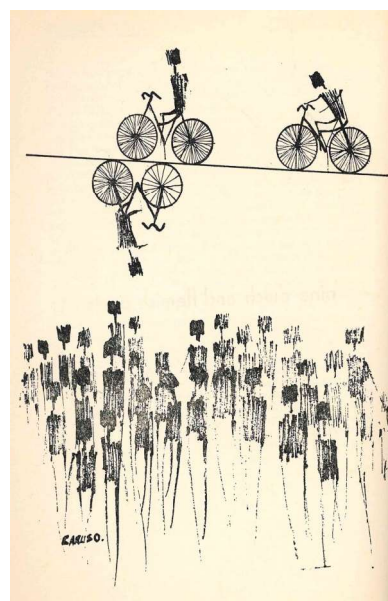
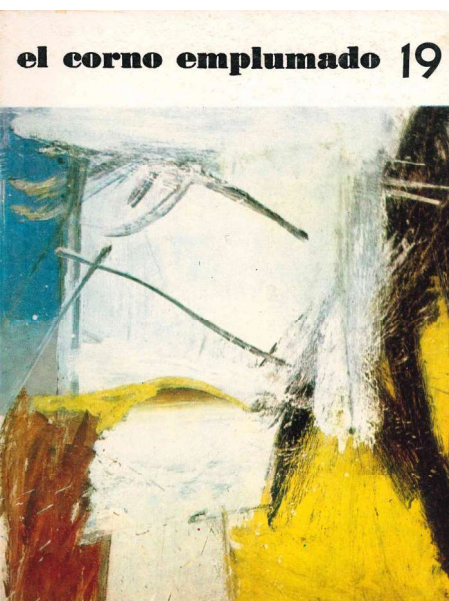
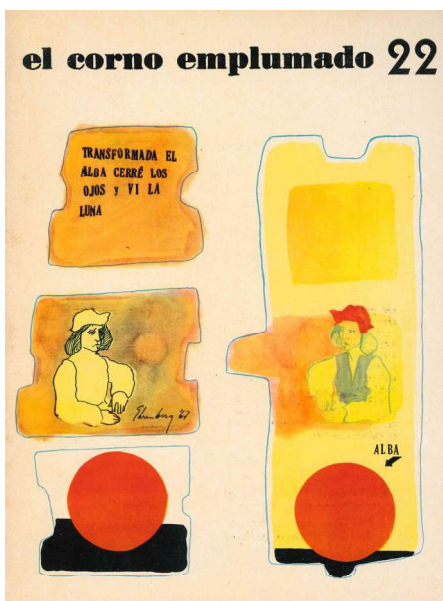
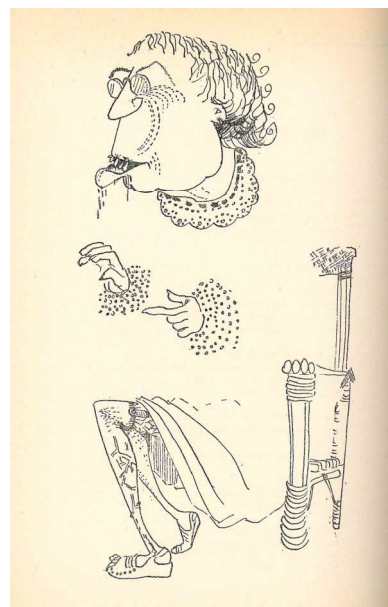
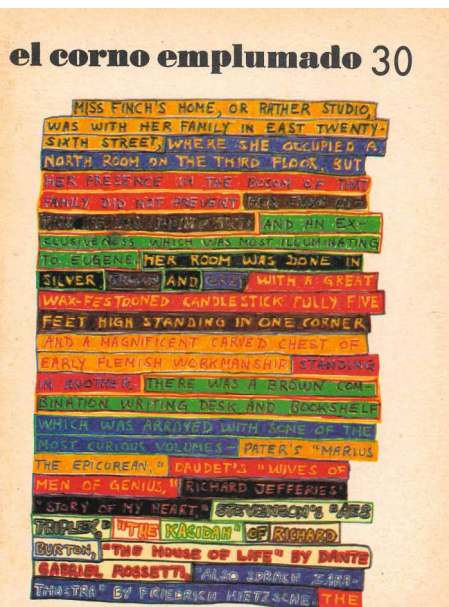
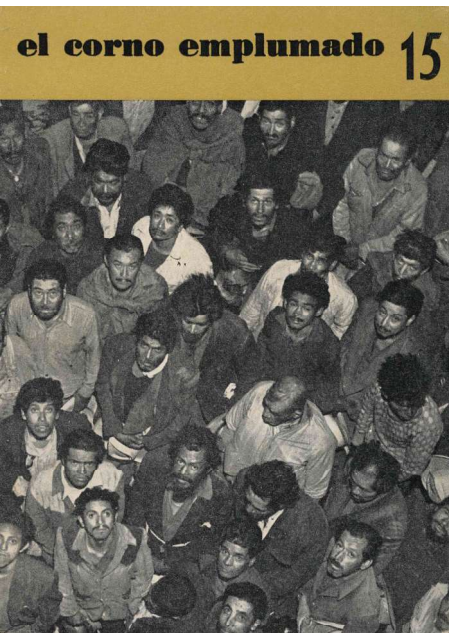
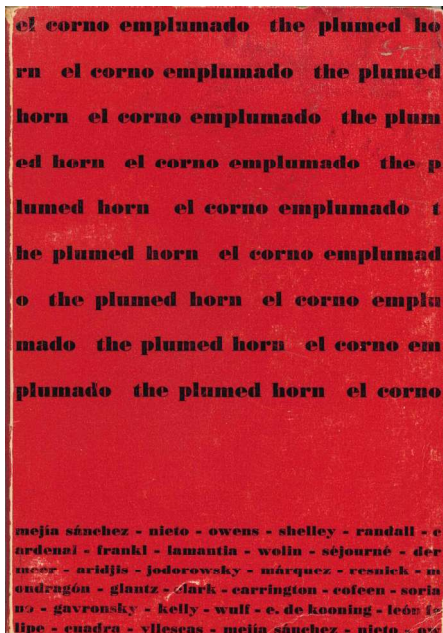
(Avant-Garde and Beat Poetry in Latin America) - El Corno Emplumado/The Plumed Horn. No. 1 (January 1962) through 31 (July 1969) (all published). 32 issues (lacking no 7) of the bilingual quarterly that published works by the Latin and North American counterculture and helped disseminate beat poetry in Latin America. Illustrated. Octavo (7 5/8 x 5 1/2 inches). Original printed wrappers, some illustrated. Light bumping and edgewear, overall very good. Mexico City: Anaxagoras, 1962-1969. (53122) \$4,500

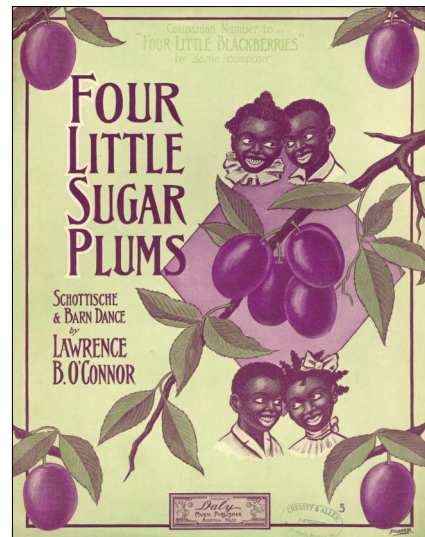
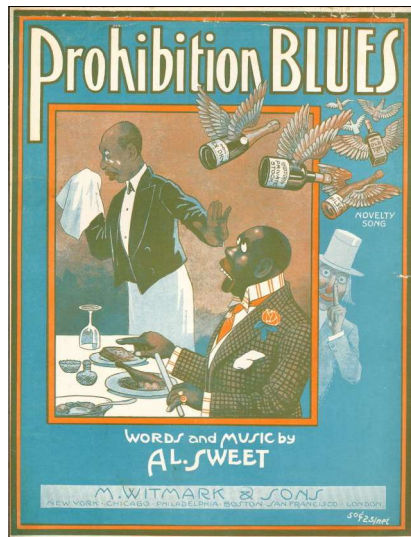
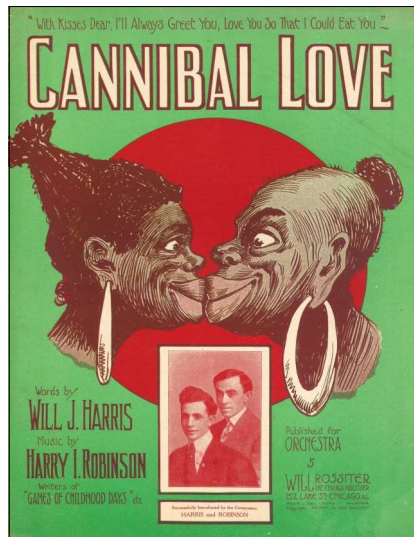
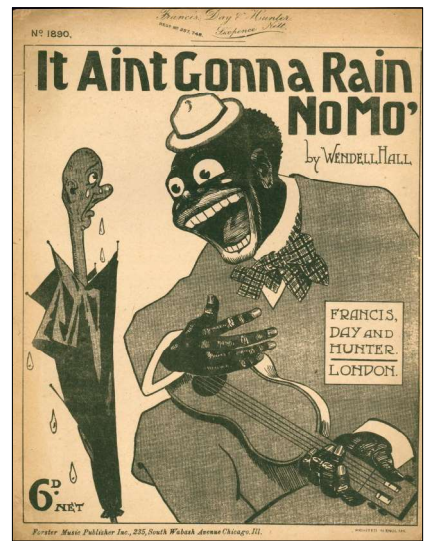
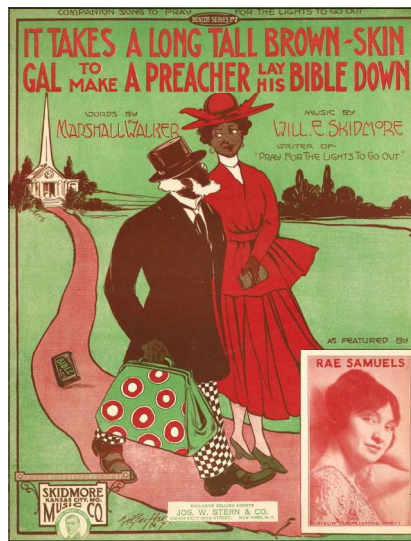
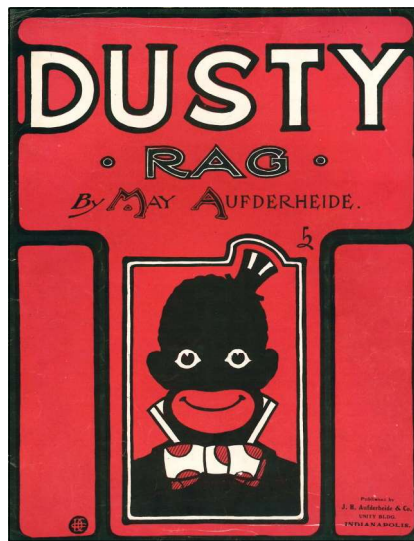
This pioneering Mexican literary magazine was edited by Sergio Mondragón, Margaret Randall, and Harvey Wolin (for the first two issues). The idea for the magazine came from literary evenings held at the home of beat poet Philip Lamantia in Mexico City. Among the attendees were Sergio Mondragón and his then-wife, Margaret Randall. At these meetings they had the idea to create a magazine to serve as a platform for contemporary poets to publicize their works in both Spanish and English. It was the first publication to print beat poetry in Spanish-speaking countries.

The quarterly magazine mainly published avant-garde works by poets from Mexico, Latin America, and the United States. It also featured illustrations from known artists such as David Alfaro Siqueiros, Leonora Carrington, and Juan Soriano, among others. The influence of avant-garde movements such as surrealism are evident in the contents of the issues.

Although not affiliated with any specific politics, the magazine joined other media outlets in supporting the 1968 Mexican student movement. Not long thereafter, the journal was forced to cease publication, and Mondragón left Mexico to take refuge in the United States.

A landmark Mexican and American literary journal, of significant importance to the avant-garde poets of the 1960s.



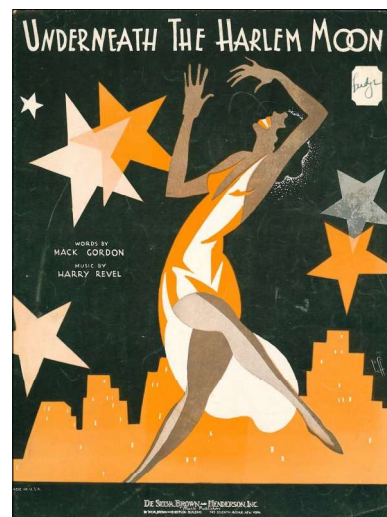
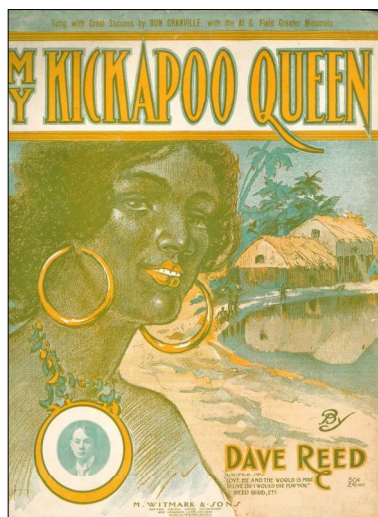
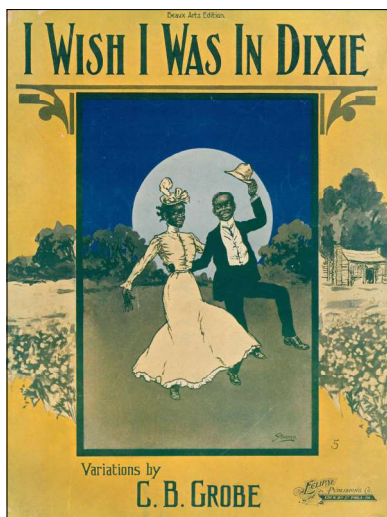
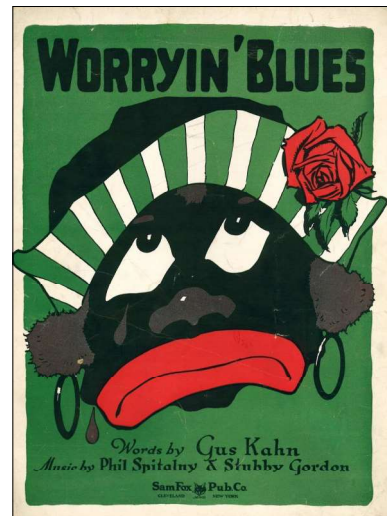
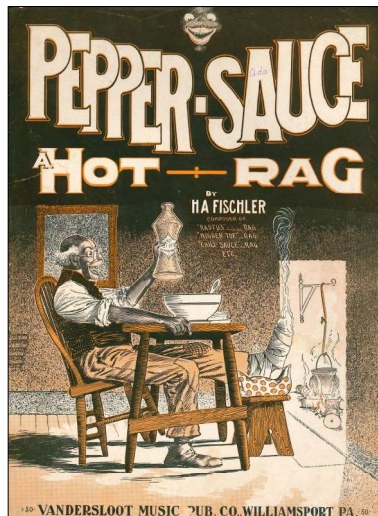
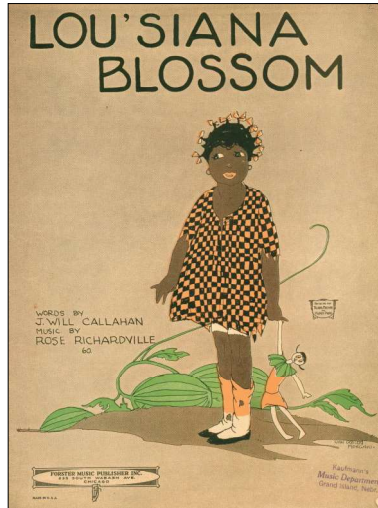
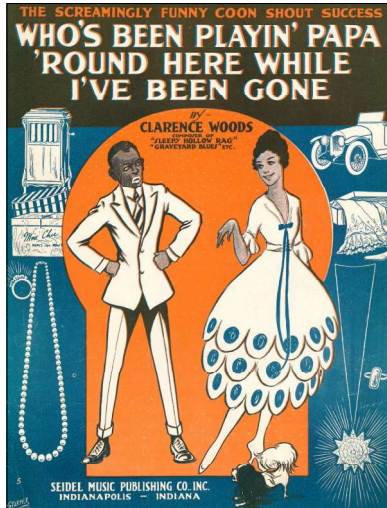


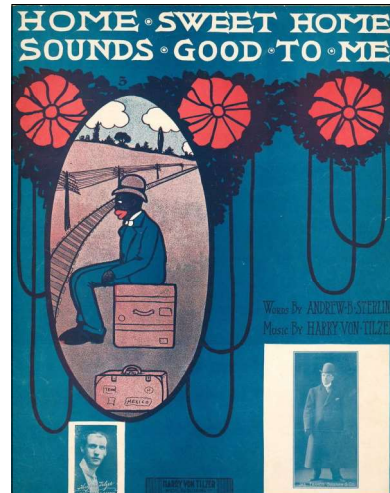
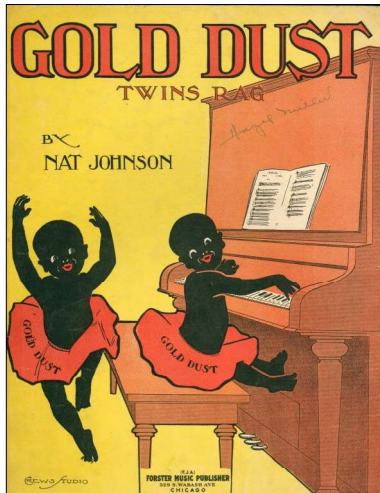
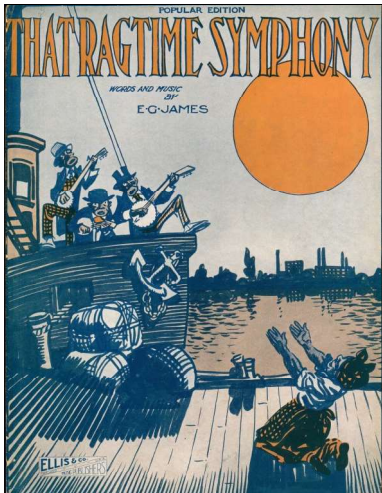
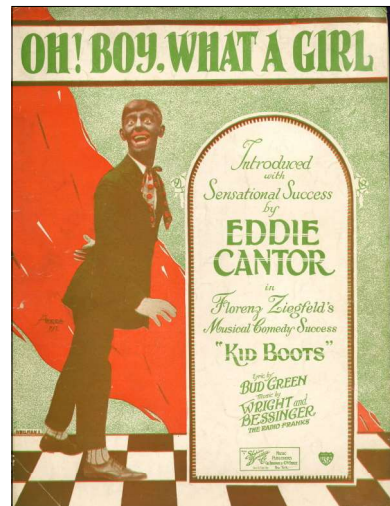
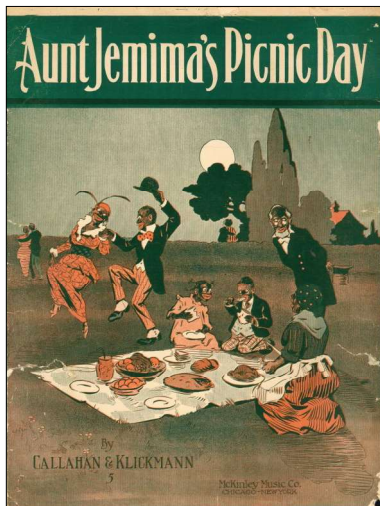
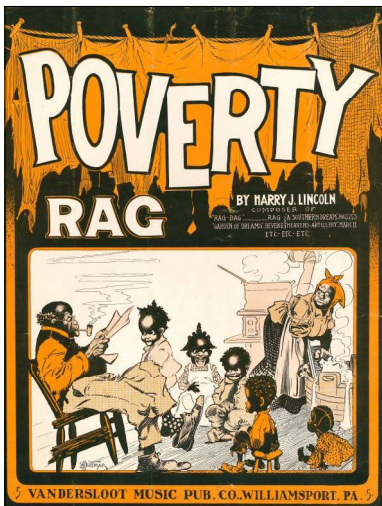
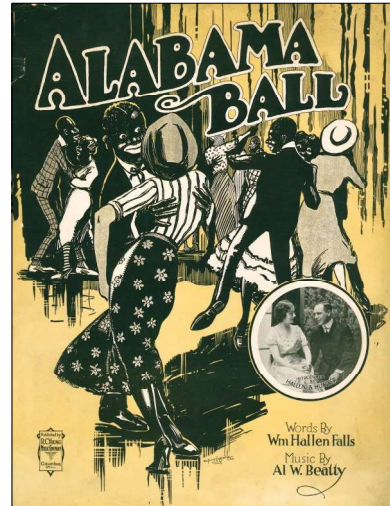
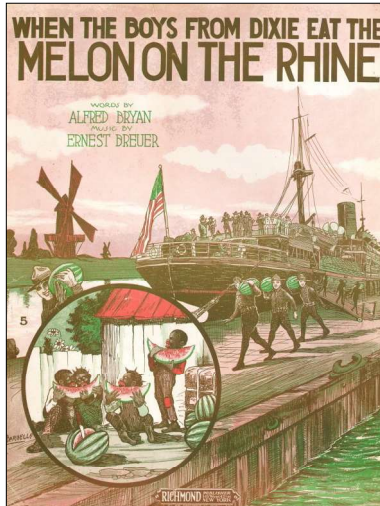
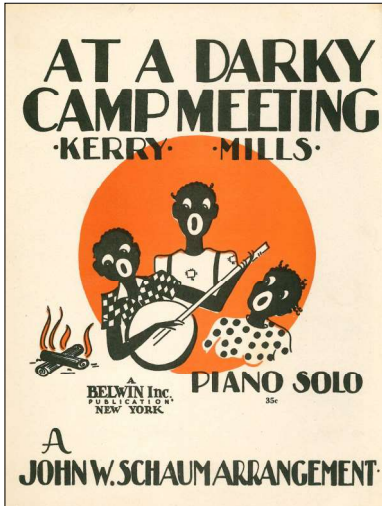
(Black Americana Sheet Music) - Large Collection of Late 19th and Early 20th Century Black Americana Sheet Music. Various cities including New York, Chicago, San Francisco, and Boston: various publishers, primarily circa 1890's to 1920s. Various sized quartos (most measuring approximately 31 x 23.5 cm or 35 x 26.5 cm). Original publisher's colorful wrappers; most circa 4-8 pp. Wrappers worn, many with detached covers, some with tape repairs or ink stamps, some toning to leaves, overall about good. (52611) \$6,500

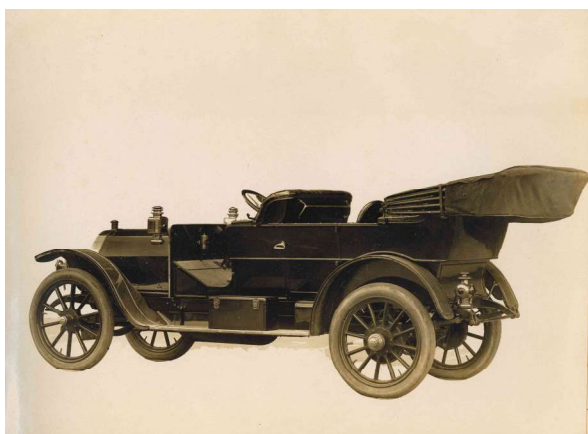
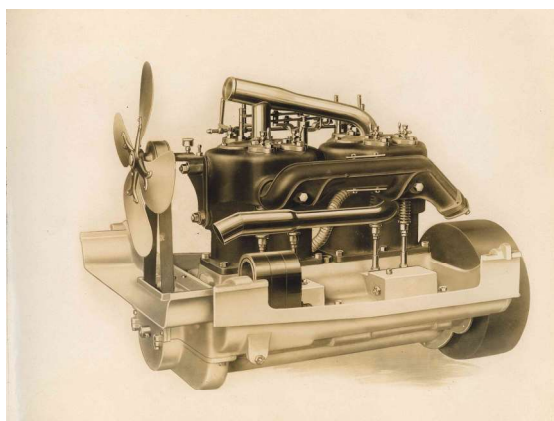
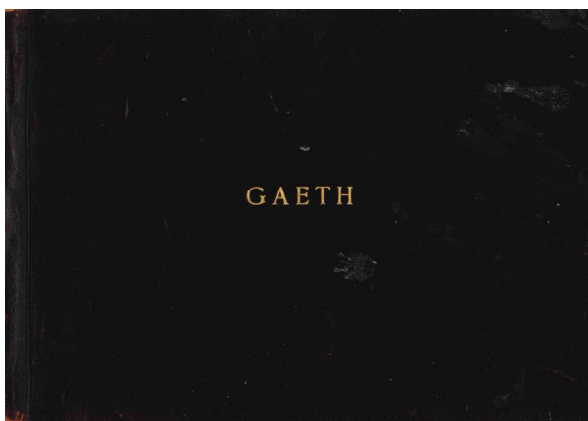
A large collection of 160 pieces of English-language minstrel sheet music songs (including several title duplicates with different cover art), most depicting offensive stereotypes of Black people and caricatures and featuring titles that range from campy to violent. Some have lyrics, while some were instrumental pieces and piano solos.

The songs in this group include music written by Stephen Foster, Billy Rose, Kerry Mills, Bud De Sylva, Chris Schonberg, Wendell Hall, Thomas Allen, Theo Metz, Joe Hayden, Pat Rooney, Harry Von Tilzer, Thurland Chataway, and many others. These songs were mainly performed by white performers, often in blackface makeup. These performers included: Sophie Tucker, Rae Samuels, Tascot the White Coon, Josephine Sabel, Belle Gold, Morris Silver, Anna Held, Maud Lambert, Eddie Cantor, and others. Some of the titles include: After the 'Possum Hunt, At a Darky Camp Meeing, Aunt Jemima's Picnic Day, Cannibal Love, Chili Sauce Rag, Four Little Sugar Plums, I Am de Leadin' Lady ob de Town, I'm Gonna Bring a Watermelon to My Girl To-night, It Takes a Long Tall Brown-Skin Gal To Make a Preacher Lay His Bible Down, Koonville Koonlets, Little Sticks 'o Licorice, My Kickapoo Queen, Plantation Days, Underneath the Harlem Moon, and When the Boys From Dixie Eat the Melon on the Rhine.

A fascinating group which helps to shed light on many of the stereotypes held of African-Americans at the turn of the century. Although many are dominated by problematic ethnic stereotypes, there are also clear nods to a more European aesthetic. A complete list of titles is available upon request.







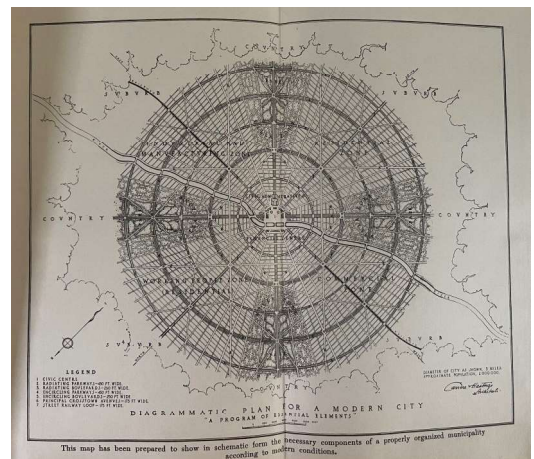
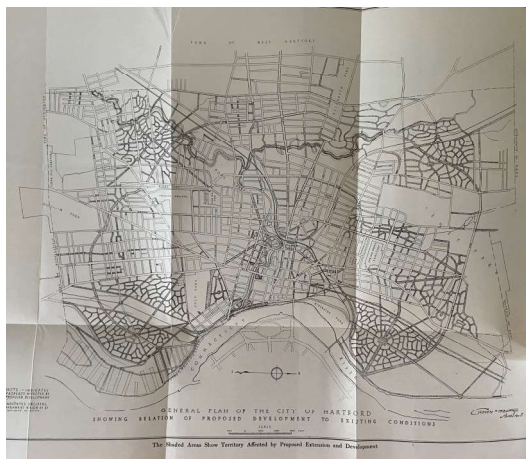
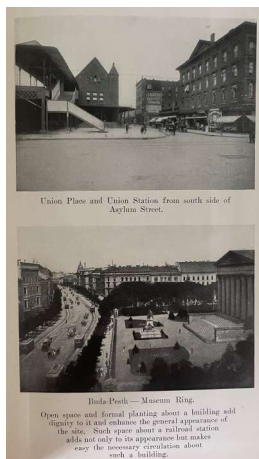
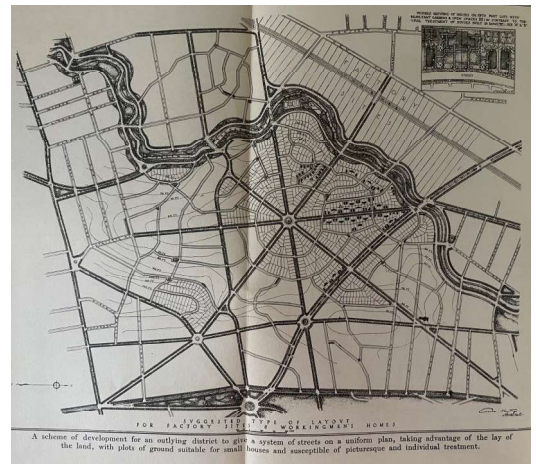
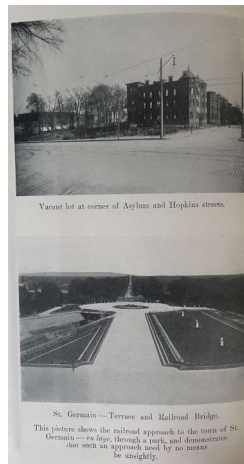
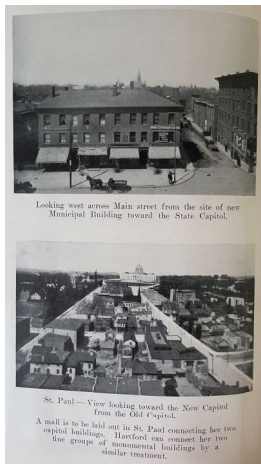
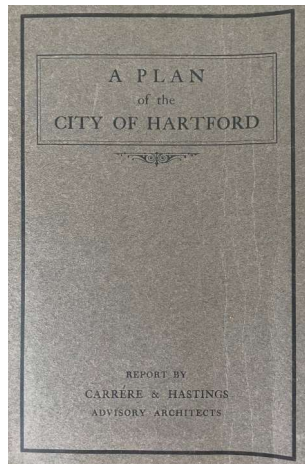
(Brass Era Automobile Photographs) - [Gaeth, Paul.]. **Gaeth** (title from cover). **Photographic sales album.** [Cleveland, Ohio]: [Gaeth Automobile Co./L.S. & B. Illustrating Co./Cross & Cordray Co.], n.d. [circa 1909]. Oblong octavo (18.7 x 26.3 cm). Original flexible leather covers with rounded corners, gilt title stamped to front cover; 14 original linen-backed silver gelatin photographs interspersed with blank leaves. Some light chipping and wear to extremities, minor scuffing and soiling to leather, some light wear to interior, overall very good. (52902) \$3,750

Paul Gaeth was an Austrian-American who began his career making bicycles in Cleveland, Ohio, at the end of the 19th century. In 1898 he experimented with the development of a steam-powered automobile before switching to gasoline. His original partnership with another automobile inventory fell through, and in 1902 he formed the short-lived Gaeth Automobile Company. He specialized in 1-cylinder and 3-cylinder engines along with meticulous craftsmanship; all of his automobiles were built by hand under his direct supervision. His cars consistently had excellent performance ratings, but up through 1908 he was only producing about 100 cars per year, due to the laborious construction process.

At that time, Gaeth made the decision to ramp up production to 500 cars per year, as well as introduce commercial trucks. In 1909, he introduced the Type K single-cylinder 1-ton delivery truck. This photographic salesman's album dates to circa 1909, and includes photographs of the 7-passenger touring car, the Tourabout, and the Limousine, as well as images of the 3-cylinder horizontal engine, front suspension, gearbox, rear axle, and an overhead view of the chain-driven truck.

According to a 1908 advertisement from Motor Age, "you cannot find an automobile with more up-to-date mechanical features" than the Gaeth. "None are better finished. None run more quietly. None are so simple to operate. None are more reliable under all possible conditions and no maker on earth could produce greater durability, yet the price is only \$3500." Despite the rave reviews of his high-quality cars, Paul Gaeth decided to leave the automobile business in 1910. The production plant was purchased by the Stuyvesant Motor Co., which in turn sold their business to the Grant-Lees Machine Co. in 1911.

As of May 2023, OCLC locates a few holdings of a printed Gaeth trade catalog from 1909, but no copies of this photograph album.



Carrère, John Mervin & Thomas Hastings. **A Plan of the City of Hartford. Preliminary Report by Carrère & Hastings, Advisory Architects to the Commission on the City Plan of the City of Hartford, Connecticut.** 117 pp. text comprising the comprehensive report regarding "the rectification of the present plan and the development and extension of the city of Hartford on comprehensive lines of order and harmony with recommendations", prepared by the important New York City-based Beaux-Arts architectural firm of Carrère & Hastings, including discussions of avenues and parkways, building height, the city center and civic buildings, street extensions, residential and industrial areas, the parks system, rivers, railways, traffic, and building preservation. Illustrated throughout with six folding plans and maps and numerous black and white plates from photographs. 8vo. Original brown printed paper wrpps., binding staples visible when covers are opened, some very light wear along spine and minor creasing to front cover, overall very good. Hartford (The Case, Lockwood & Brainard Company/Hartford Press) 1912. (51351) \$550

The architectural firm of Carrère & Hastings was one of the most important Beaux-Arts firms working in America in the late 19th and early 20th century. Among their most important works were the Ponce de León Hotel and the Alcazar Hotel (now the Lightner Museum) in St. Augustine, Florida, the House and Senate office buildings in Washington, D.C., and the New York Public Library.

This report was Carrère's final work of city planning as shortly after the completion of this work and before its official publication, he died in an automobile and streetcar accident.



(Censored Soviet Satirical Journal) - Chudak [The Eccentric]. Year 1, No. 1 (1928) through Year 2, No. 6 (1930) (all published). A complete run in 56 issues of the Soviet satirical journal published from December 1928 through February 1930. Quarto (12 1/2 x 9 1/2 inches). Three-quarter leather with marbled boards, gilt-stamped title labels to spines, original illustrated wrappers bound in. Some light scattered soiling, minor toning, some pencil notations, overall excellent. Moscow: Ogonek, 1928-1930. (53190) \$19,500

Chudak was edited by prolific journalist and essayist Mikhail Koltsov, who had previously participated in the revolutions of 1917 and been a member of the workers' militia. After the October revolution, he became chair of the Moscow Cinema Committee's newsreel department and joined the Bolshevik Party, before joining the army press in 1919. In 1922 he joined the editorial board of Pravda, founded Ogonek in 1923, and also served as editor or on the editorial board of Krokodil, Za rubezhom, and Tribuna evreiskoi sovetskoi obshchestvennosti. Koltsov was also supposedly the inspiration for the character Karkov in Hemingway's For Whom the Bell Tolls.

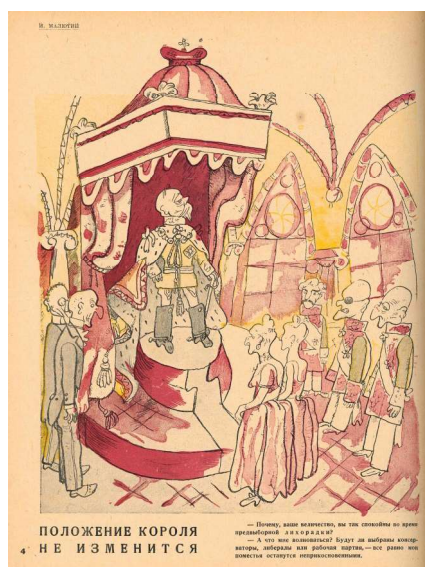
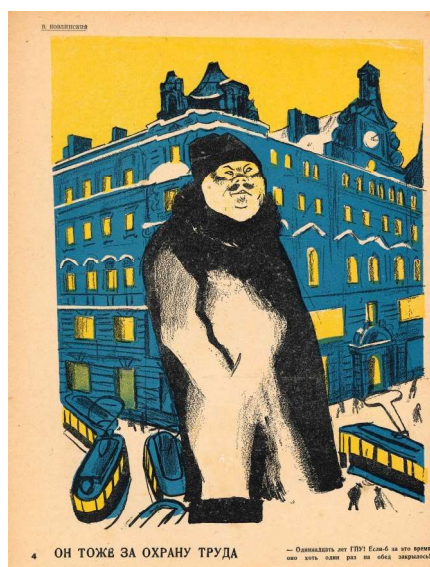
In April 1927, a Central Committee decree "On Satirical and Humorous Magazines" launched an intense campaign against these types of publications. They were accused of "alienating mass audiences" and "caving to petty bourgeois tastes", and as a result, these publications were forced to replace staff and rebrand. As a result, the magazine "Smekhach [The Comedian]", which had begun publication in 1924, was transformed into "Chudak", with Koltsov replacing the editor-in-chief. In a letter from Koltsov to Maksim Gorky, Koltsov wrote: "We have gathered a good group of writers and artists, and we have decided - whatever it takes - to give our magazine a new identity, completely breaking with faded satirical traditions. We are convinced that, contrary to all the yammering about 'the official seal', a good satirical journal can exist in the USSR, excoriating bureaucratism, syncophancy, philistinism, duplicity, and active and passive sabotage." His methods worked until the 36th issue, in September of 1929, when Chudak poked fun at anti-Trotskyist officials. This triggered a Central Committee decree, "On the Magazine Chudak", which called the magazine "blatantly anti-Soviet" and removed Koltsov. Measures were taken to retract this issue, and Koltsov forced to apologize. He was reinstated one month later, but it was too late - in the intervening time period, the rival, state-sponsored magazine Krokodil had planned a takeover. Chudak was forcibly merged with Krokodil in February 1930, and Chudak's publication ceased. Koltsov was later arrested in 1938 and executed two years later.

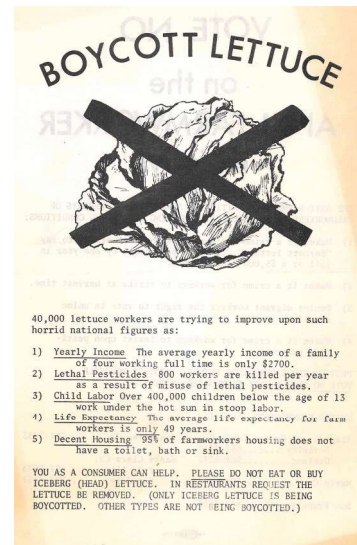
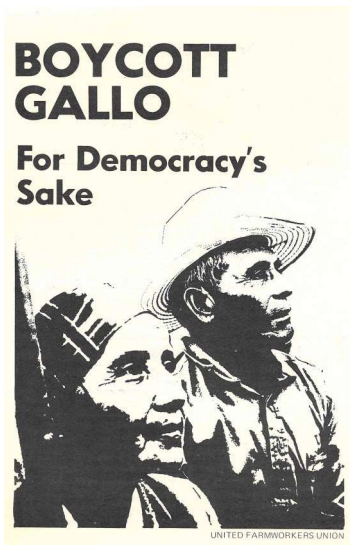
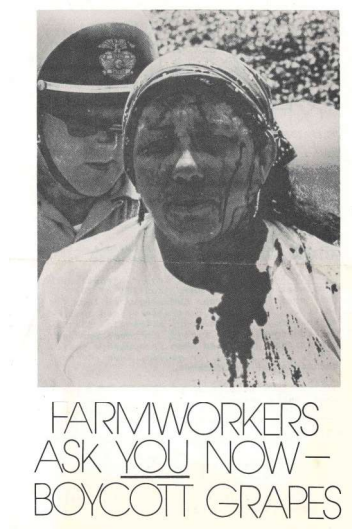
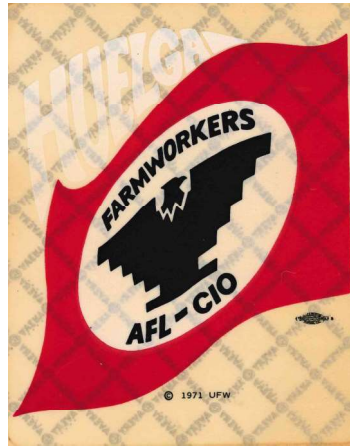
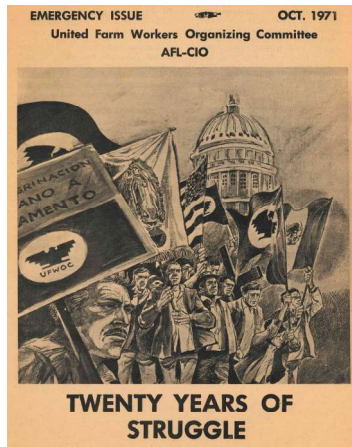
During the brief and tumultuous run of *Chudak*, Koltsov managed to publish works by a brilliant selection of writers and artists. Featured in these issues are numerous pieces by Ilya Ilf and Yevgeny Petrov, usually referred to as "Ilf and Petrov", arguably the most popular satirical writers of the Soviet period. They contributed more than 70 pieces to *Chudak*, some under their own names and some under pseudonyms such as "F. Tolstoyevsky". Most notable are their unfinished, serialized novellas "*Neobyknovennye istorii iz zhizni goroda Kolokolamska*" and "*Tysiacha i odin den', ili Novaia Shakherezada*", both of which were precursors to their book "*Zolotoi telionok* [The Little Golden Calf]".

Also included in this magazine are a handful of poems by Mayakovsky, a notice for Mayakovsky's play "*Bedbug*", and texts by other writers including Gorky, Mikhail Zoshchenko, Mikhail Svetlov, Demyan Bedny, Valentin Kataev, and Yuri Olesha.

The issues are profusely illustrated with caricatures and satirical illustrations from artists such as Kukryniksy, Deni, Konstantin Rotov, Boris Efimov, Vladimir Kozlinsky, Aleksei Radakov, Ivan Maliutin, Bronislav Malakovsky, and others, along with occasional contributions from photographers S. Fridliand and A. Shaikhet. The section "*Family Album*" featured photographic satire, including photomontage caricatures of well-known Soviet figures.

An incredibly important and exceedingly rare publication from the height of graphic satire in the Soviet Union; as of May 2024, OCLC locates only two North American libraries with physical holdings of this magazine, one of which is incomplete.





(Chicano Labor Movement) - Collection of United Farm Workers Flyers and Handbills. Approximately forty-three (43) mailers, handbills, flyers, and other ephemera, most single pages, some printed both sides or across multiple pages, most in English with some in Spanish or both languages. Various sizes, most 8 1/2 x 11 inches. Loose as issued, printed on various colored paper stock. Occasional edgewear, minor creasing, scattered age-darkening, overall very good. Various cities (including Delano, San Jose, and San Francisco, California), circa 1969-1973. (53435) \$2,000

The United Farm Workers of America, more commonly known as the United Farm Workers (UFW) was formed from the merger of two workers' rights organizations, the National Farm Workers Association (NFWA), led by César Chávez, Dolores Huerta, and Gilbert Padilla, and the Agricultural Workers Organizing Committee (AWOC), led by Larry Itliong. They joined up and transformed from workers' rights organizations into a union as a result of a series of strikes in 1965, when the Filipino-American and Mexican-American farmworkers of the AWOC in Delano started a grape strike, and the NFWA members also went on strike in solidarity. On August 22, 1966, the United Farm Workers Organizing Committee was formed, and its name was changed in 1972 to the United Farm Workers Union.

The flyers, handbills, and other items included in this small archive refer to various strikes, boycotts, protests, and other related events including: the Salad Bowl strike and lettuce boycott of 1970-1971; the Delano grape strike of 1965-1970; the Gallo wine boycott of 1973; and measures targeting farm workers such as Proposition 14 from 1976 and Proposition 22 from 1972.

A small archive of historical significance regarding the economic status of farm workers and their pleas for solidarity and support.

Boycott Gallo Wines

On June 27, 1973, the E and J Gallo Corp. was one of the two largest California growers who tried to force their workers to become Teamster members. The workers, all UFW members, struck in protest. The United Farmworkers Union is their union, which they sacrificed to build. For farmworkers, the UFW means protection from pesticides, which kills and injures 1500 per year. It also means sanitary drinking water and toilets in the fields. These and other basic human rights are not provided for under sweetheart contracts that Gallo signed with the Teamsters Union.

TO THIS DAY, Gallo has refused to grant his workers demands for a free election.

Boycott these non-Union wines:

GALLO	CARLO ROSSI
GALLO	EDEN ROC
RED MOUNTAIN	TRIPLE JACK
RIFFLE	PAISANO
DOONE'S FARM	THUNDERBIRD
TYROLIA	STRAWBERRY RIDGE
SPANADA	

And any wine labelled "MODESTO"

UFWA AFL-CIO
1424 8th Avenue
Oakland 494-6008

BOYCOTT MAYFAIR

Boycott Lettuce.



ICEBERG LETTUCE

PLEASE DON'T BUY OR EAT ICEBERG LETTUCE.

Migrant men and women who harvest lettuce in the United States earn less than \$2400 a year. Can you imagine raising a family these days on less than \$50 per week?

The farm workers are proud people. They do not want charity. They want to work hard harvesting lettuce, but they want a living wage to support their families.

IF YOU SEE ICEBERG LETTUCE IN THE STORE, PLEASE PROTEST TO THE MANAGER.

The lettuce workers are members of Cesar Chavez's United Farm Workers, but the growers refuse to sign contracts. The farm workers even suspended their boycott in 1971 as a show of good faith in negotiations. The growers, together with the Farm Bureau, used this time to finance and introduce legislation which would destroy the union.

The lettuce boycott is our only weapon to convince the lettuce growers that they must treat lettuce workers as human beings. \$50 a week is shameful. Millions of Americans are expressing their feelings to the lettuce growers by not buying or eating lettuce, by protesting to the managers of stores, and by refusing to buy any groceries in stores which continue to sell lettuce.

PLEASE DON'T BUY OR EAT ICEBERG LETTUCE.

Your cooperation in this boycott will persuade lettuce growers to pay the pickers a living wage! Thank you for reading this information.



Only a small part of the lettuce industry has signed contracts with UFW. Lettuce from these companies is identified by this union label. If you don't see this label, don't buy the lettuce.

UNITED FARM WORKERS, PALO ALTO OFFICE
667 LYTON 321-5933
BAY AREA BOYCOTT OFFICES: Marin 456-5300;
San Francisco 864-5613; Oakland 635-0488;
Berkeley 652-7213; San Mateo 344-2033;
San Jose 292-4651; Union City 489-9461.

TRABAJADOR.....



Sin Papeles ! PELIGRO

SUS TRABAJOS, SUS SUELDOS Y SU ESTANCIA AQUÍ ESTA EN

GRAVE PELIGRO!

LAS INJUSTAS LEYES DE INMIGRACION Y AHORA LA

LEY ARNETT - MARZO 6

DESPIEDRA A TODOS NOSOTROS SI NO NOS MOBILIZAMOS Y UNIMOS PARA ABOLIRLA

UNIDOS - LUCHANDO - VENCEREMOS

- ORGANIZE EN SU TRABAJO - MOBILIZE A SU FAMILIA, SU IGLESIA, SU ESCUELA, SUS VECINOS.
- VISITEN A LOS DIPUTADOS ESTATALES Y SENADORES ESTATALES EN SU AREA.
- TODOS ESCRIBAN UNA CARTA A:

Assemblyman Arnett
Sacramento, Calif.

Dictando: "REPEAL ARNETT LAW"

Para Mas Informes Llame a: C.A.S.A. 2714 W. Pico Blvd. Los Angeles, Calif.
213 737-1269 487-4171



MARCH AND RALLY AGAINST PROPOSITION 22

MARCHE - MANIFESTACION EN CONTRA LA PROPOSICION 22

September 30, Saturday, 11:00 A.M., March from Civic Center to Union Square

El Sabado, dia 30 de Septiembre a las 11:00 de la mañana
Marche desde "Civic Center" hasta "Union Square"

Sponsored by:

Grossroots McGovern
Volunteers

Co-Sponsors:

United Farmworkers Union

Paul Edgemoen, President Operating Engineers Local 9
Ray Jackson, Business Agent Plumbers Local 34
James Ballard, Local 81 AFT
Walter Johnson, Secretary District 10
Employers Local 1105
Glen Anderson, San Francisco RWU Local 10
Glen Anderson, Treasurer RWU Local 10
Glen Anderson, Treasurer RWU Local 10

Arthur Eugene Boley
Father James Vincent
Raymond Cecil Wilkins
Raymond Howard Nelson
Raymond Paul Berry
Dr. Benedict Moore Carter

Donat Richard Hengstler
Willie Brown
Donat Richard Hengstler
John Burton
Phil Burton
Donat Richard Hengstler
Mary Williams
Donat Richard Hengstler
Phil Burton
Donat Richard Hengstler
Willie Brown

Volunteers who support the March
Barbara Wilson for Peace
Barbara Wilson, National Coordinator of Women
Lorraine Lyle, Post V.P., San Francisco NOW
Diane Wilson, President San Francisco NOW

SPEAKERS:

1:00 PM

CESAR CHAVEZ
United Farmworkers Union

JAMES HERMAN
Ships Clerk Local 34

JOHN BURTON

A REPRESENTATIVE FROM
NATIONAL MCGOVERN CAMPAIGN

IF PROP. 22 PASSES:

1. It will make it a crime for consumers and farmworkers to say "Support lettuce" - a crime punishable by one year in jail or a \$5,000 fine or both.
 2. It will make it a crime for workers to strike at harvest time.
 3. Denies migrant workers the right to vote in union elections.
 4. It will make it a crime for workers to insist upon pesticide protection.
5. In Proposition 22 no citizens
6. Don't confuse with the proposition of Cesar Chavez against the market.
7. Don't confuse with the proposition of Cesar Chavez against the market.
8. Don't confuse with the proposition of Cesar Chavez against the market.
9. Don't confuse with the proposition of Cesar Chavez against the market.
10. Don't confuse with the proposition of Cesar Chavez against the market.
11. Don't confuse with the proposition of Cesar Chavez against the market.
12. Don't confuse with the proposition of Cesar Chavez against the market.

later donated

NO COME LECHUGA

"Al principio de mi vida de campesino yo tenía un sueño que si uno era pobre, era su culpa; pero después de trabajar muchos años, realize que equivocado estaba. Muchas veces pensé que las huelgas eran buenas, pero tenía miedo de ir por voz como otros campesinos habían fracasado progresar con sus huelgas. Solamente con los años realize que estaba viviendo una vida sin esperanza."

Un Trabajador

En Agosto, 1970, más de 7,000 campesinos en la zona de Salinas se fueron en huelga. Estaban pidiendo por reconocimiento de su propio Union, La Union de Trabajadores Campesinos. Los rancheros contestaron con violencia de huelguistas y usaron el uso de la fuerza. Los campesinos, Los Campesinos Unidos, controlados por los rancheros, pasaron la noche de sábado en contra la huelga, efectivamente quebrando. De resultado los trabajadores de la lechuga fueron obligados a salir y pedirle a la gente de esta nación no comer lechuga que es fuera de union hasta que los rancheros de la lechuga decidieran tratar a los trabajadores como gente humana firmando un contrato reconociendo a los trabajadores estos derechos:

- un sueldo decente minimo de \$2.15 la hora y seguridad en el trabajo
- vacaciones y mas corto día de trabajo (9 horas o vez de 10)
- prestaciones prepagadas y protección de veneno
- un plan de salud que cubre toda la familia

QUE PUEDEN HACER USTED PARA AYUDAR:

- NO COME LECHUGA de cabeza que no sea de la union de campesinos.
- Visiten a todos sus amigos del boicoteo de lechuga.
- Ofrecen a trabajar en el boicoteo.
- Contribuir dinero para que algo al trabajo.

Para mas informacion, haga contacto con:

San Jose	292-4651
Palo Alto	321-5933
San Mateo	344-5933
San Ramon	586-1297
San Francisco	864-5613

HUELGA

LA PROPOSICION 22 ES UN GRAN FRAUDE

Las grandes corporaciones del negocio agrícola en California pagaron la cantidad de 245,000 dólares a una agencia para poner la PROPOSICION 22 en las elecciones de este año. Dicho agencio no pudo en realidad para conseguir su objetivo y sin consideración alguna de las leyes y derechos de los ciudadanos llevó a cabo el sustrato de fraude vergonzoso.

- FALSIFFICARON NOMBRES CONOCIDOS Y FIRMAS...
- USARON A NIÑOS EN SU TRABAJO...
- CUBRIERON EL VERDADERO CONTENIDO DE LA PROPOSICION 22 CON TARJETAS AMARILLAS, AZULES, ROSAS...
- ENGAÑARON A MILES DE PERSONAS DECIDIENDO QUE LA PROPOSICION 22 BAJABA EL PRECIO DE LOS ALIMENTOS, AJUSTABA A LOS CAMPESINOS E INDIOS, QUE CESAR CHAVEZ LA ESTABA APOYANDO...
- JURARON EN FALSO ATTESTANDO Y FIRMANDO PETICIONES QUE NO HANAN CIRCULADO SILOS NOMBRES...

El secretario de estado Edmund G. Brown ha declarado: "La PROPOSICION 22 representa al fraude más grande que se haya descubierto nunca en el proceso electoral de California, quien presento tambien numerosas pruebas al contra alboroto de la asamblea de rancheros a como la petición fue cuidadosamente tramada."

La PROPOSICION 22 es una ley represiva diseñada por los rancheros para destruir al movimiento de no-violencia de los campesinos.

La PROPOSICION 22, SI ES APROBADA PRODUCIRA LO SIGUIENTE:

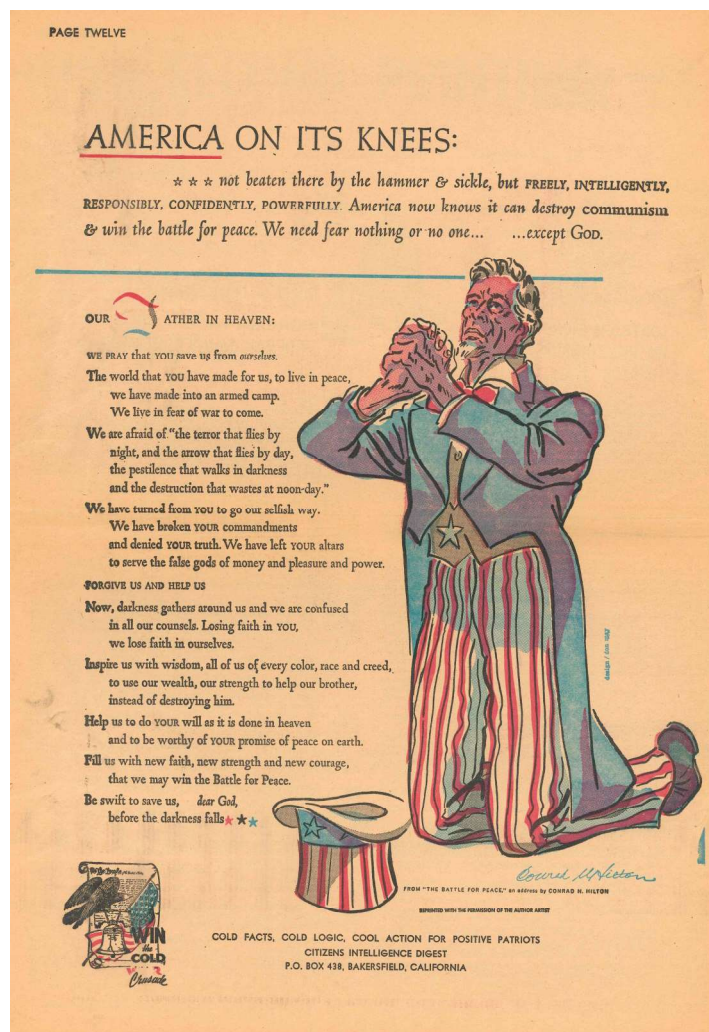
- REDUCIR EL VOTO AL 95% DE LOS CAMPESINOS MEXICANOS Y TEMPORALES DE CALIFORNIA
- SUSTENER A LOS CAMPESINOS EL DERECHO DE HACER HUELGA
- DECORAR A SUS AMIGOS POR DEJAR A SUS CONOCIDOS "NO COMER LECHUGA" Y ENTRA OTRAS MUCHAS RESTRICCIONES IMPERIA A LOS CAMPESINOS NEGOCIAR SINDICATOS INDEPENDIENTES COMO PRIVATIZAS, CONTRATACIONES LABORALES, SALUD Y EDUCACION

ayude a los campesinos NO EN LA PROPOSICION 22

UNITED FARM WORKERS, AFL-CIO
1411 West Olympic Blvd., Rm. 510
Los Angeles, California 90015
213/261-4136



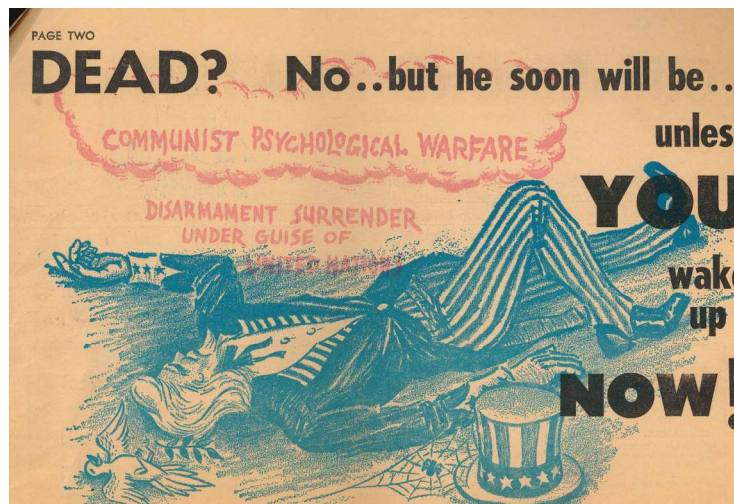
Labor Donada



(Cold War-Era Radical Anti-Communist Newspaper) - **Citizen's Intelligence Digest. A Non-Profit, Non-Membership, Non-Partisan, Non-Sectarian Publication with No Affiliation Directly or Indirectly With Any Other Organization or Group. Vol. I, No. 1 (1962) (all published?).** The first and quite possibly only issue published of the anti-Communist far-right newspaper from California, 12 pp., illustrated. Tabloid format (15 1/2 x 11 1/2 inches). Original illustrated self-wrappers printed in three colors. Tear to cover illustration map, some light toning and edgewear, some stamps and handwritten inscriptions to front page, donation form cut out and removed, overall very good. Bakersfield, California: R.E. Grigsby, October 15, 1962 (second printing). (53439)\$1,950

This rare newspaper was published by Robert E. Grigsby, a retired Air Force Lieutenant Colonel residing in Bakersfield, with the hope of influencing that year's congressional elections. Issued at the height of the Cold War, this alarmist and vehemently anti-Communist publication attacks Communism in the United States, the United Nations, and left-wing organizations. At times graphically violent, the pages feature articles attacking Communist psychological warfare, appeasers of Communism in the US government, and the international elite conspiracy to enslave the US and its citizens. Another article advocates for the "Liberty Amendment", an amendment which would, among other things, repeal income and estate taxes. The back cover features an illustration by Conrad N. Hilton of Uncle Sam on his knees, hands clasped, praying to God for America's deliverance from communism.

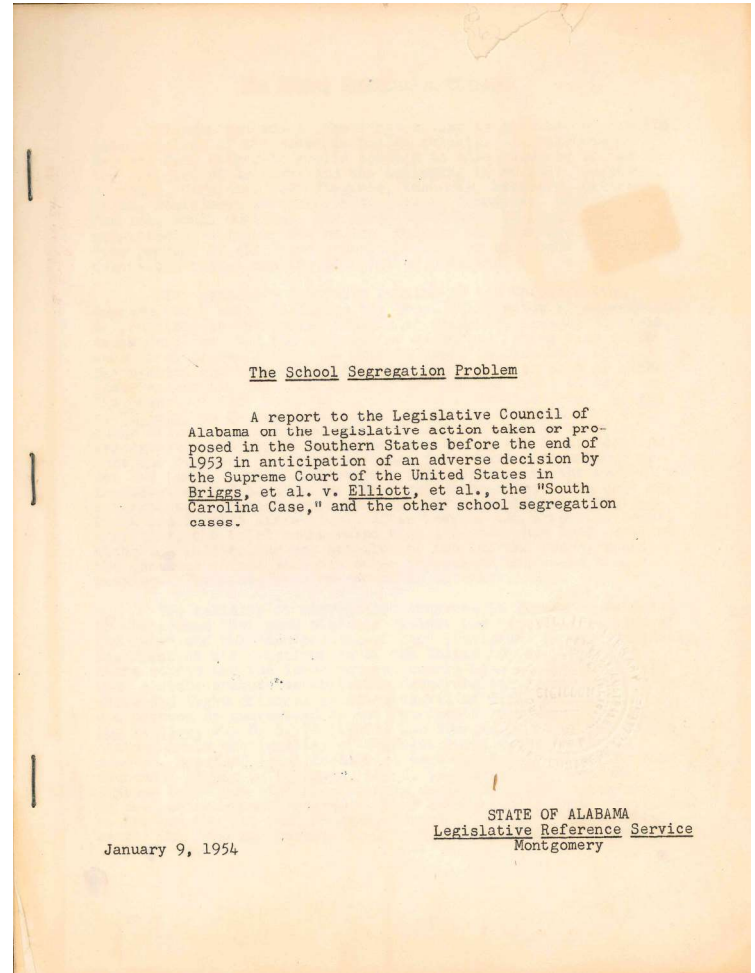
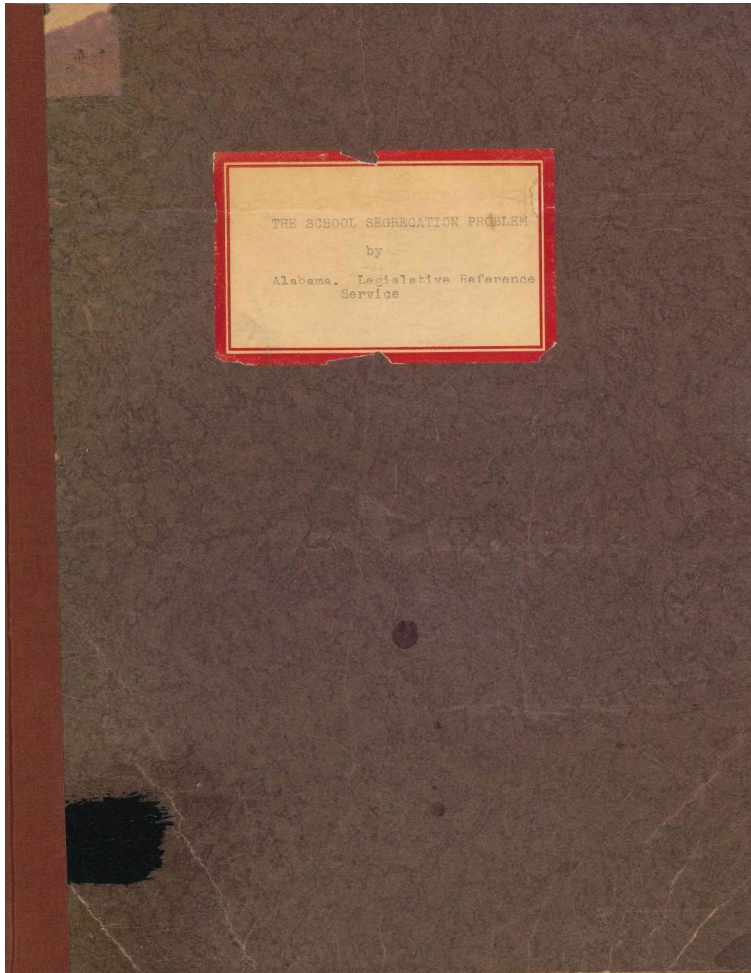
Despite these statistics, only one or perhaps two issues of this newspaper were published. Our research turns up only a handful of institutional holdings, all with a single issue no. 1 from 1962, with the exception of one library which lists their issue as August 1963 and may be a typo. A scarce and radical publication.





(Complete Ornithological Subscription Portfolio) - Pope, Alexander. **Upland Game Birds and Water Fowl of the United States.** A complete subscription portfolio of 20 chromolithographs, each 22" x 28", issued in ten monthly installments of 2 prints reproducing orig. watercolors of American birds by Pope with captioned guard leaves reprinting descriptive texts from a variety of sources incl. Alexander Wilson's "American Ornithology" and Audubon's "Birds of America". Each installment bound-in with orig. illus. wrpps., prints tipped-in on larger plates of heavy card, some plates with pigment transfer to opposite leaf, 2 with losses at corner not affecting prints, a few small closed tears to text leaves or wrpps., a few plates sl. chipped at fore edge. Large folio. Three-quarter leather, spine with five raised bands, gilt lettering and gilt stamped bird motif in four compartments, marbled endpapers, corners rubbed and bumped, boards scuffed. New York (Scribner) 1877-1878. Ex-Pierpont Morgan library with bookplate on pastedown. (48051) \$5,500

*Pope was a well-known commercial illustrator and sportsman who was also responsible for the popular gaming portfolio, **Celebrated Dogs of America** (1882).*



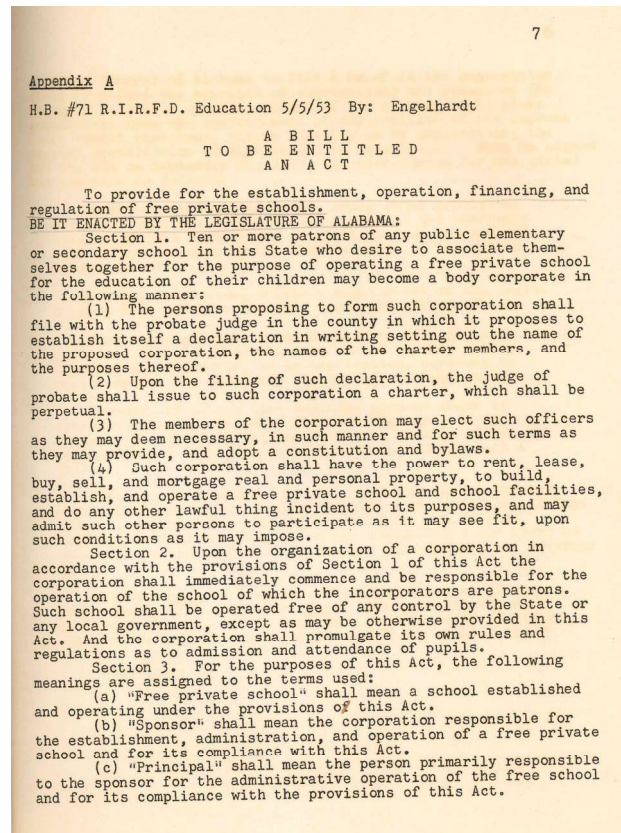
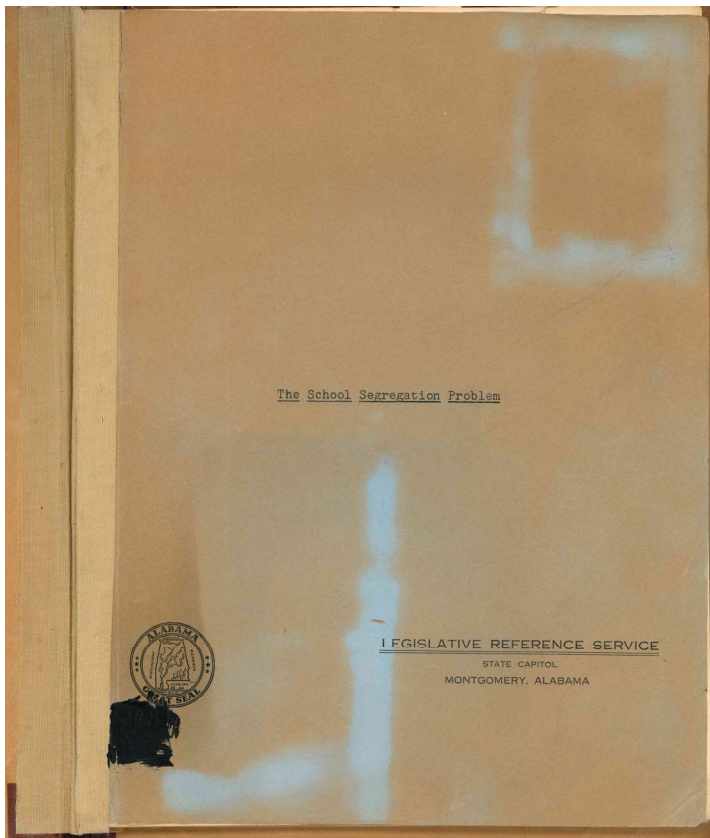
(Desegregation and the Civil Rights Movement) - Alabama. Legislative Reference Service. **The School Segregation Problem. A report to the Legislative Council of Alabama on the legislative action taken or proposed in the Southern States before the end of 1953 in anticipation of an adverse decision by the Supreme Court of the United States in Briggs, et al. v. Elliott, et al., the "South Carolina case", and the other school segregation cases.** 27 pp. typed report, pages printed recto only, including appendices of resolutions and Senate bills, preceding the landmark Brown v. Board of Education Supreme Court decision of May 1954 and describing how desegregation might be delayed or averted in Alabama. Quarto (11 5/16 x 9 inches). Cloth-backed boards with typed title label pasted to front cover. Edgewear, creasing, minor areas of paper loss to boards, some discoloration to cover page, light toning throughout, a few small marginal tears to title page, page 2 with a small stain, a few pages with some red pencil underlining, inside covers with ex-library stamps, overall very good. Montgomery, Alabama: State of Alabama Legislative Reference Service, January 9, 1954. (53385) \$750

This report lays out how Alabama might delay the possibility of desegregation in their schools. The report opens by referencing five cases which were pending at the time in the United States Supreme Court which challenged the notion of segregation in a number of US states. "The validity of segregation statutes is generally attacked on the ground that such statutes violate the 'equal protection of the laws' and the 'due process of law' provisions of the Fourteenth Amendment of the Constitution of the United States...The fact remains...that the 'separate but equal' doctrine has become firmly entrenched in American constitutional law."

The report goes on to clearly lay out Alabama's position on the issue: "What can be done if the Supreme Court hands down a decision unfavorable to the historical position of the states where segregation is required by state law?" Anticipating an "early unfavorable decision", two bills were introduced in the Alabama Legislature during the first day of the 1953 Regular Session. One of these bills provides for "the establishment, operation, and regulation of free private schools financed by allotments of public funds" and the other proposes amendments to the Alabama Constitution which would no longer require the State to maintain a public school system.

The report details actions taken or proposed in other states, before concluding: "Alabama must be prepared. Unfortunately, we do not know exactly what to prepare for. This makes it the more necessary that we, in the meantime, explore every possible solution so that we can be prepared for any eventuality." This is followed by nine appendices including the texts of the two bills introduced in the Alabama State Legislature and resolutions from other states regarding desegregation.

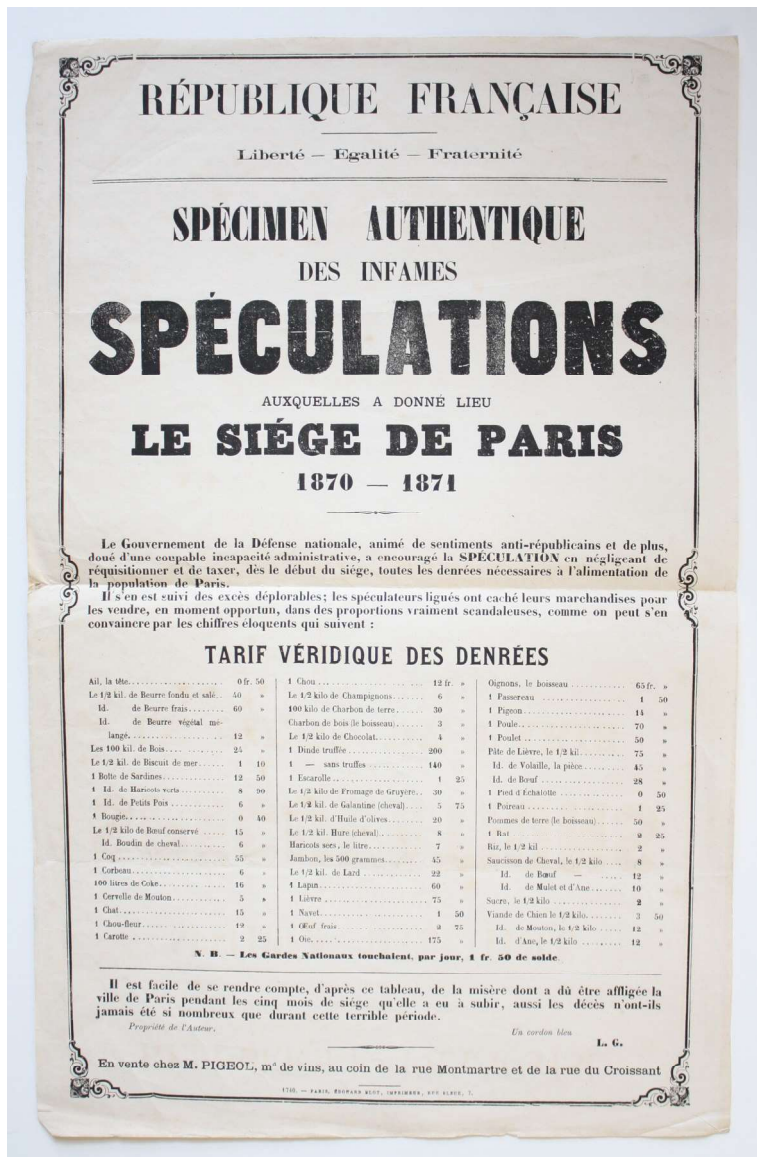
An unsettling document from the Civil Rights movement.





(Dutch Anarchy and Counterculture) - Provo. No. 1 (July 1965) through No. 15 (March 1967) (all published). 1965. Altogether 15 issues, ranging between 12-45 pp., of the official mouthpiece of the anarchic countercultural Provo movement in the Netherlands, including contributions from Roel Van Duyn, Olaf Stoop, and Ab Prais among others, the journal was used to promote and incite action for social change, heavily illustrated throughout with political cartoons and images from photographs. Nos. 1-12: Tall small 4to. Wrpps., covers slightly rubbed and chipped. Nos. 13-15: Tall folio. Self-wrpps., folded into quarters, folds age-darkened, some small tears along folds. Amsterdam (1965-1967). (44387) \$3,750

Provo was known for their happenings, which were designed to attract police intervention, thereby inciting revolt. The group, heavily influenced by performance artist Robert Jasper Grootveld and the philosophy student Roel Van Duyn, promoted numerous schemes for the betterment of society, one of the more famous being the White Bicycle Plan that strove to replace cars in the city center with free bicycles. The groups also disturbed Princess Beatrix's wedding with a smoke bomb in protest to her fiancé's membership to a Nazi youth group, and demonstrated against the Vietnam war. When the movement began to be accepted by mainstream culture, signified in 1967 with the election of a Provo representative, it was disbanded and a funeral was held to mark the occasion.



(Food Scarcity and Economic Disparity During the Siege of Paris) - Spécimen Authentique des Infames Spéculations Auxquelles a Donn   Lieu le Si  ge de Paris 1870-1871. Broadside regarding the scarcity of food and inflated prices during the Siege of Paris. 19 5/8 x 12 1/2 inches. Loose as issued. Some very light toning and soiling, minor creasing along bottom edge, two small tears along central fold line, overall very good. Paris: Edouard Blot/M. Pigeol, 1871. (53426) \$4,000

A very rare first edition of a 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: a half kilo of fresh butter for 60 francs; 1 can of sardines for 12.5 francs; a 1/2 kilo of horse meat for 8 francs; 1 sheep brain for 5 francs; 1 carrot for 2.25 francs; 1 cat for 15 francs; 1 rabbit for 60 francs; 1 fresh egg for 2.75 francs; a bushel of onions for 65 francs; a bushel of potatoes for 50 francs; 1 rat for 2.25 francs; 1 crow for 6 francs; and a 1/2 kilo of dog meat for 3.50 francs, among others.

Underneath the list of foodstuffs and their prices is a note that a member of the National Guard was paid 1.50 francs per day. According to these prices, a soldier could not even afford to buy a rat with a day's wages. But the wealthy members of society could afford a goose for 175 francs or a turkey with black truffles for 200 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 cordon bleu, L.G.", and notes that the broadside is available for purchase at M. Pigeol's wine shop at the corner of rue Montmartre and rue du Croissant, located in the 2nd arrondissement.

A rare example of scarcity and economic disparity from a tumultuous period of Parisian history. A second edition was printed in Bordeaux shortly after this one. As of March 2025, OCLC locates only two examples of the Parisian edition of this broadside in North American institutions.

TARIF VÉRIFIQUE DES DENRÉES

Ail, la tête.....	0 fr. 50	1 Chou.....	12 fr. »	Oignons, le boisseau.....	65 fr. »
Le 1/2 kil. de Beurre fondu et salé..	40 »	Le 1/2 kilo de Champignons.....	6 »	1 Passereau.....	1 50
Id. de Beurre frais.....	60 »	100 kilo de Charbon de terre.....	30 »	1 Pigeon.....	14 »
Id. de Beurre végétal mélangé.....	12 »	Charbon de bois (le boisseau).....	3 »	1 Poule.....	70 »
Les 100 kil. de Bois.....	24 »	Le 1/2 kilo de Chocolat.....	4 »	1 Poulet.....	50 »
Le 1/2 kil. de Biscuit de mer.....	1 10	1 Dinde truffée.....	200 »	Pâte de Lièvre, le 1/2 kil.....	75 »
1 Botte de Sardines.....	12 50	1 — sans truffes.....	140 »	Id. de Volaille, la pièce.....	45 »
1 Id. de Haricots verts.....	8 90	1 Escarotte.....	1 25	Id. de Boeuf.....	28 »
1 Id. de Petits Pois.....	6 »	Le 1/2 kilo de Fromage de Gruyère.....	30 »	1 Pied d'Échalotte.....	0 50
1 Bougie.....	0 40	Le 1/2 kil. de Galantine (cheval).....	5 75	1 Poireau.....	1 25
Le 1/2 kilo de Boeuf conservé.....	15 »	Le 1/2 kil. d'Huile d'olives.....	20 »	Pommes de terre (le boisseau).....	50 »
Id. Boudin de cheval.....	6 »	Le 1/2 kil. Hure (cheval).....	8 »	1 Rat.....	2 25
1 Coq.....	55 »	Haricots secs, le litre.....	7 »	Riz, le 1/2 kil.....	2 »
1 Corbeau.....	6 »	Jambon, les 500 grammes.....	45 »	Saucisson de Cheval, le 1/2 kilo.....	8 »
100 litres de Coke.....	16 »	Le 1/2 kil. de Lard.....	22 »	Id. de Boeuf.....	12 »
1 Cerveau de Mouton.....	5 »	1 Lapin.....	60 »	Id. de Mulet et d'Âne.....	10 »
1 Chat.....	15 »	1 Lièvre.....	75 »	Sucre, le 1/2 kilo.....	2 »
1 Chou-fleur.....	12 »	1 Navet.....	1 50	Viande de Chien le 1/2 kilo.....	3 50
1 Carotte.....	2 25	1 Œuf frais.....	2 75	Id. de Mouton, le 1/2 kilo.....	12 »
		1 Oie.....	175 »	Id. d'Âne, le 1/2 kilo.....	12 »

N. B. — Les Gardes Nationaux touchaient, par jour, 1 fr. 50 de solde.

Il est facile de se rendre compte, d'après ce tableau, de la misère dont a dû être affligée la ville de Paris pendant les cinq mois de siège qu'elle a eu à subir, aussi les décès n'ont-ils jamais été si nombreux que durant cette terrible période.

Propriété de l'Auteur.

Un cordon bleu

L. G.

En vente chez M. PIGEOL, m^e de vins, au coin de la rue Montmartre et de la rue du Croissant

1710. — PARIS, EDIPAR SÉD, IMPRIMERIE, 87, RUE DE LA HARPE, 7.

RÉPUBLIQUE FRANÇAISE

Liberté — Egalité — Fraternité

SPÉCIMEN AUTHENTIQUE

DES INFAMES

SPÉCULATIONS

AUXQUELLES A DONNÉ LIEU

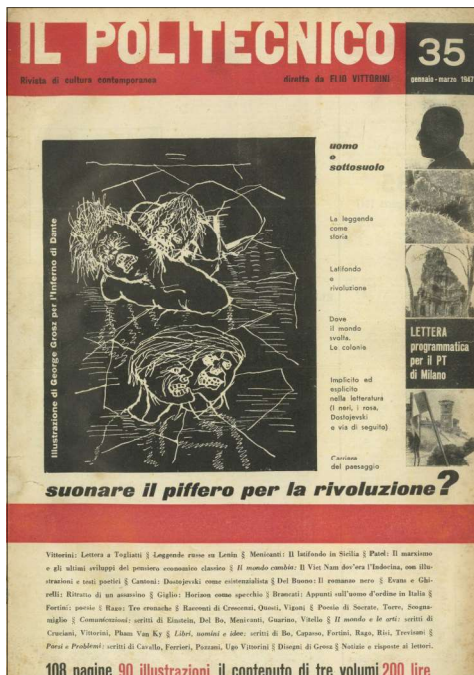
LE SIÈGE DE PARIS

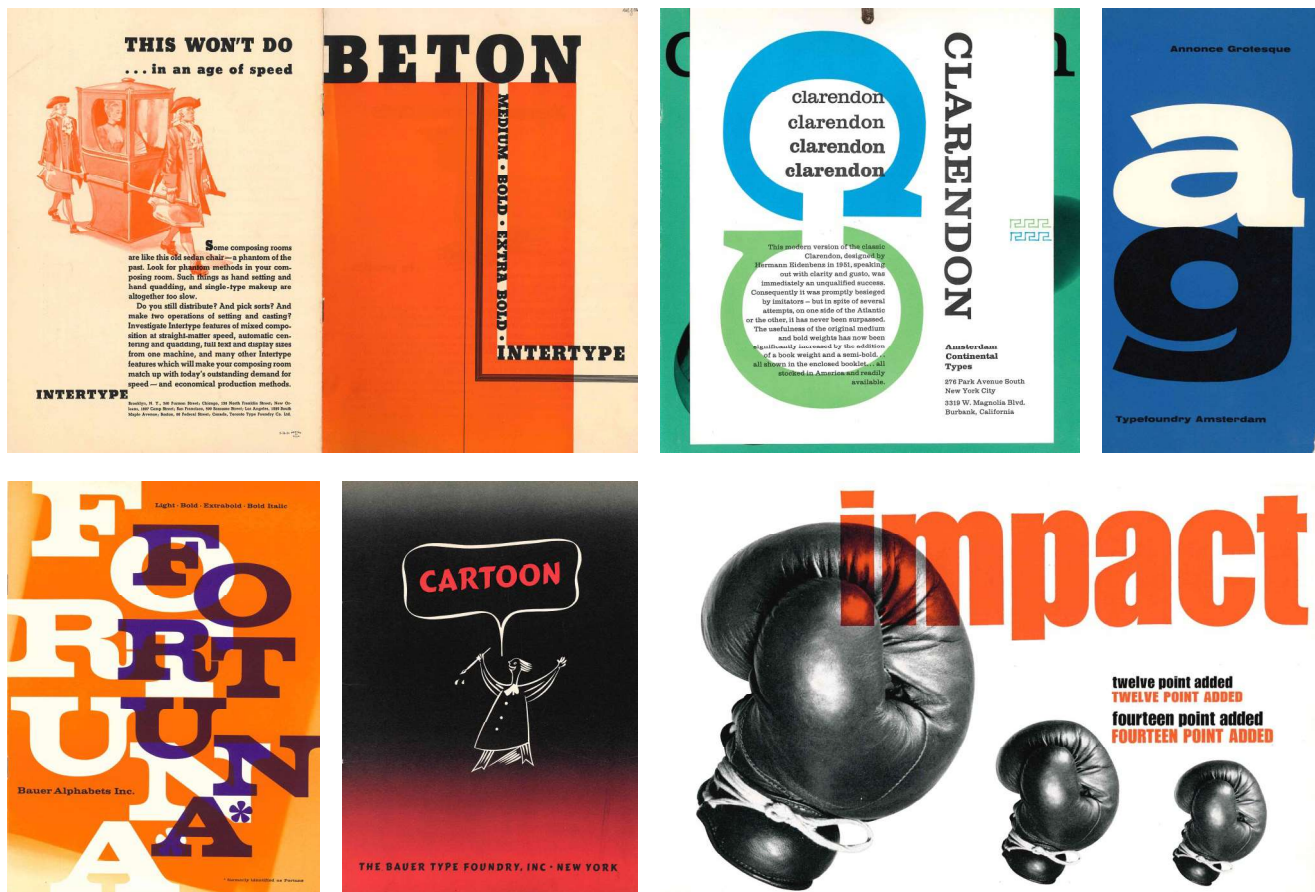
1870 — 1871



Il Politecnico. Settimanale di Cultura Contemporanea. Later subtitles: Mensile di Cultura Contemporanea; Rivista di Cultura Contemporanea. Nos. 1 (September 1945) through 39 (December 1947) (all published). A complete run of the 39 issues, in two formats, of the popular periodical (nos. 1-28 weekly, from no. 29 on monthly and then irregularly), under the editorial direction of Elio Vittorini, that presented articles, reviews, exposés, etc., on various aspects of culture, ranging from artistic to political, in the immediate post-war period in Italy, with material on cinema, art, the occupation of the Axis powers, culture in the wake of the catastrophe of World War II, politics throughout Europe, the conflict between fascism, communism and democracy, etc., profusely illustrated throughout after photographs, drawings, political caricatures, etc. Issues no. 1-28, large folio, folded; issues no. 29-39, 4to. Some issues with tears at creases, somewhat soiled, minor professional repairs here and there. All housed in custom cloth box. Milan 1945-1947. (4726)

An important journal addressing issues in the wake of the Italian defeat in the Second World War. Vittorini argues for an international approach to culture in order to counteract the hyper-nationalism in Europe in the first half of the 20th century which he believed inevitably led to Fascism and war.





(Important Typography Archive) - Significant Collection of 20th Century American and European Typeface Catalogues. Large archive of approximately 144 typeface specimens from American and European type foundries and distributors, primarily in the form of trade and advertising pamphlets, broadsides, and booklets, representing the biggest foundries of the 20th century and some of the most notable typefaces of the time. Various sizes, octavo and quarto. Mostly original wrappers and self-wrappers, two spiral-bound volumes. Some scattered creasing, handling wear, a few with small tears, overall excellent with bright colors and bold type. Various cities, 20th century. (53293) \$4,500

An eye-catching and fascinating archive of mostly early and mid-twentieth century typeface catalogs. These pamphlets and booklets are full not only of bold typography, as you would expect, but colorful covers and striking graphic design. This sizeable collection is roughly divided into two groups, American and European.

The American companies represented here include foundries, designers, and manufacturers of varying size and importance. American Type Founders was created in 1892 by merging together 23 type foundries, representing about 85 percent of all type manufactured in the United States at the time. There are approximately 20 American Type Foundry booklets and flyers in this group, including a booklet of Christmas ornament, a guide to setting crossword puzzles, advertising brackets, and examples of many fonts still known and sometimes used today including Baskerville Roman, Spartan, Bernhard Modern, Bank Gothic, Bodoni, Century Schoolbook, Franklin Gothic, Goudy, Garamond, and News Gothic. Typefounders of Chicago was established in 1936, and later down the line its name changed to Castcraft. The nine examples here of their work include booklets and pamphlets on the typefaces Ariston, Regina, Arabella, Carolus, Neon, Aurora, and Berling. Davis & Warde out of Pittsburgh is represented here by only two booklets, both for the same typefaces, Folio and Helvetica. Continental Typefounders was a distributor based in New York City, and is also represented here by two booklets, including specimens of Caslon from England and a pamphlet for Ariston, designed for Berthold in Berlin.

Intertype was a company founded in New York in 1911 to produce the Intertype, a hot metal typesetting machine. They did produce typefaces, but virtually all of these typefaces were either derived from or directly supplied by the Bauer Type Foundry in Frankfurt. Bauer was founded in 1837 and employed over the years many notable typeface designers, including Lucian Bernhard, Konrad Friedrich Bauer, Walter Baum, Heinrich Jost, Imre Reiner, Friedrich Schneider, Emil Rudolf Weiss, and Heinrich Wienyck. In 1927, Bauer opened an office in New York City. This collection includes four Intertype booklets, with examples of the fonts Folio-Grotesk and Beton. There are also approximately 25 examples from Bauer, including representations of Vendome, Fortune, Cartoon, Impressum, Bauer Bondoni, Cantate, and Folio. Amsterdam Continental Types out of New York City and Burbank, California is another American company with European ties. While they did operate as a foundry, the company functioned primarily as a typeface importer and vendor. They are represented in this collection by 10 booklets and pamphlets, most of which are advertising typefaces designed by European foundries. These typefaces include Amsterdam, Contura, Mistral, Columbia, and Egmont (from Typefoundry Amsterdam), Clarendon (from D. Stempel AG), Romantiques (from Fonderie Typographique Française), and Firmin Didot (from Ludwig & Mayer).

A number of those European foundries are represented on their own in this collection. Ludwig & Mayer was founded in Frankfurt in 1925, and over the years employed many notable type designers, including Heinrich Jost, Karlgeorg Hoefer, Helmut Matheis, and Jakob Erbar. This collection includes eight items from Ludwig & Mayer, representing typefaces such as Largo, Colonia, Dominante, Firmin Didot, Permanent, and Headline. Also operating out of Frankfurt was D. Stempel AG, founded in 1895. Stempel types were distributed in the United States by Continental Type Founders beginning in 1925, and in 1929, Stempel was the first foundry to cast modern slab serif typefaces. Over the years, Stempel employed designers such as Hans Bohn, Warren Chappell, F.H. Ehmcke, Friedrich Heinrichsen, Hanns Hoyer, Erich Meyer, Hiero Rhode, Martin Wilke, Rudolf Wolf, Victor Hammer, Hermann Zapf, and Gudrun Zapf von Hesse. There are approximately 11 Stempel items here, including examples of Melior, Syntax-Antiqua, Helvetica, Palatino, and Optima. The Berthold Type Foundry was founded in Berlin in 1858 and was one of the largest and most successful type foundries in the world for most of the modern typographic era. The nine Berthold items here represent the typefaces Normande, City, Ariston, Post, Boulevard, Tradition, Primus, and Arena. C.E. Weber was established in Stuttgart in 1827, and its designers included Georg Trump and Ernst Schneider. The three pamphlets and booklets in this collection cover the typefaces Trump Mediaeval, Aurora, and Signum.

There are also a handful of foundries represented from elsewhere in Europe. Typefoundry Amsterdam, mentioned previously above, began as the foundry of Nicolaas Tetterode, founded in Rotterdam in 1851, before moving to Amsterdam in 1857. The five booklets included here provide an overview of many of the typefaces designed by Typefoundry Amsterdam, such as Egyptian Bold, Old Gothic, Columbia, Pascal, Annonce Grotesque, De Roos, Egmont, Studio, Libra, Mistral, Rondo, and Excelsior. Haas Taype Foundry was established in Basel, Switzerland, and can trace its origins back to the 16th century Dutch printer Jean Exertier. Johann Wilhelm Haas from Nuremberg was hired by the printers in 1718, and from 1740 on the company ran under the Haas name. The four items included here showcase Clarendon, Graphic, Profile, and a flyer for the Typoplus 3 after Haas joined with Stempel. This flyer shows several typefaces including Playbill, Florentine, Blippo Black, ITC Machine, Kismet, Fehrle, and Mexico Olympic.

Società Nebiolo was established in Torino in 1880. The legendary Italian foundry is represented here by eight items total, showcasing typefaces such as Quirinus, Egizio, Garaldus, Athenaeum, Nova Augustea, Augustea, Torino, Normandia, Microgramma, Eurostile, Juliet, and Fontanesi. The last European foundry collection is from Stephenson Blake/Caslon Letter Foundry, founded in Sheffield, England, in the early 19th century. The eleven items included here showcase typefaces such as Consort, Impact, Clearface, Brittanic, Windsor, Molé Foliate, Egyptian, and Adonis.

Lastly, the collection includes twelve items from assorted miscellaneous foundries in the United States and Europe, including Matrix International, Mergenthaler Linotype Company, Mohawk Paper Mills, Bodo Typographers, Mnli-lus Type Foundry, and Lanston Monotype Machine Company, among others.

A fascinating and important archive of early- to mid-20th century typeface design and the history of typography and graphic design in America and abroad.

Ashton *Medium*

1810 1210 1310 1410 1510 1610 1710 1810 1910 2010 2110 2210 2310 2410 2510 2610 2710 2810 2910 3010 3110 3210 3310 3410 3510 3610 3710 3810 3910 4010 4110 4210 4310 4410 4510 4610 4710 4810 4910 5010 5110 5210 5310 5410 5510 5610 5710 5810 5910 6010 6110 6210 6310 6410 6510 6610 6710 6810 6910 7010 7110 7210 7310 7410 7510 7610 7710 7810 7910 8010 8110 8210 8310 8410 8510 8610 8710 8810 8910 9010 9110 9210 9310 9410 9510 9610 9710 9810 9910

Beauty of simple letters with many fine combinations from which to choose

Life of one learning the whole, general of illustrating engraved and

Great dress many whishes of the great varieties 1234567

Seafaring clothes to wear on sailboats and at the

Philo's musical instrument of quality

Old Trinity Church Southampton

Phoenix Art Institute 890

Vaseline Hair Tonic

Northam Warren

Enchantment

Distinction

Ashton *Bold*

1810 1910 2010 2110 2210 2310 2410 2510 2610 2710 2810 2910 3010 3110 3210 3310 3410 3510 3610 3710 3810 3910 4010 4110 4210 4310 4410 4510 4610 4710 4810 4910 5010 5110 5210 5310 5410 5510 5610 5710 5810 5910 6010 6110 6210 6310 6410 6510 6610 6710 6810 6910 7010 7110 7210 7310 7410 7510 7610 7710 7810 7910 8010 8110 8210 8310 8410 8510 8610 8710 8810 8910 9010 9110 9210 9310 9410 9510 9610 9710 9810 9910

Always the finest Tobacco and only the Center Lane

The wholesale designer has no chance to test as

The pink of perfection for summer 12345

Spring Tonic Beauty Treatment

Your next pair's from Paris

Katharine Gibbs School

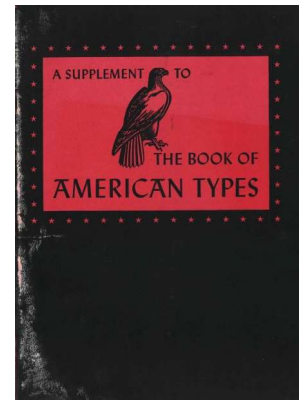
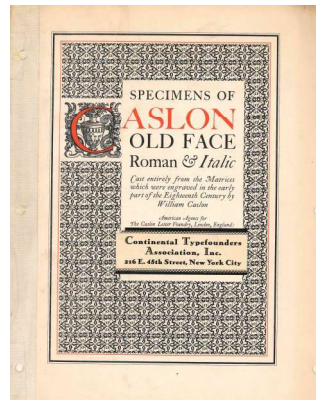
Decorative Buffet

Flower Plots

Oldsmobile

Columbus

Lincoln



ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

Copy 14 # 10000 1/4

ACCURATE REGISTER AND PERFECT IMPRESSION

REAL SUPERIOR TYPOGRAPHIC PRINTING

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HARTMANN'S EXPRESSIVE PAPERS

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IMPORTANT ARRANGEMENT

AUTOMOBIL INDUSTRY

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ENGLISH MAGAZINE

HAAS TYPEFOUNDRY
BASLE / SWITZERLAND

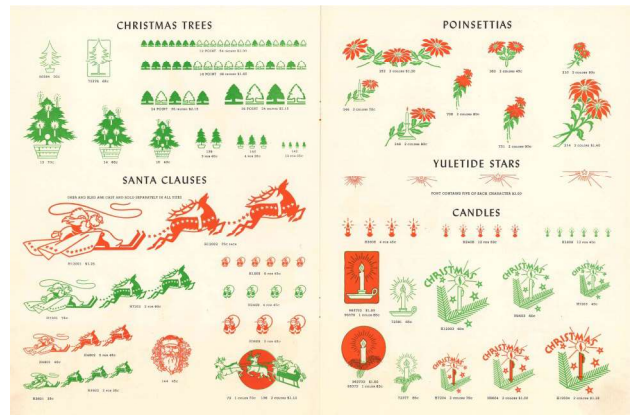
GRAPHIC

Copy 18 # 10000 1/4

THE MECHANICAL DISTRIBUTION

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DERBY TECHNICAL COLLEGE



ABC
DEFGH
IJKLMN
OPQRS
TUVW
XYZ

Aurora Bold Cond.

TYPE SPECIMENS BY NEON TYPE DIVISION, TYPEFOUNDERS OF CHICAGO

NEON TYPE DIVISION
Typefounders of Chicago
1111 N. Dearborn St.
CHICAGO, ILL. 60610
312-722-8300

NEW YORK DIVISION
Typefounders of Chicago, Ltd.
270 E. 42nd St.
NEW YORK, N.Y. 10017
212-480-1573

CAROLUS

A
BCDE
FGHIJKLM
NOPQ
RSTUVW
XYZ

*a daring cutting
to launch a great new sans*

adonis

BY STEPHENSON BLAKE

Holiday Decorations
by **A.T.F.**

B

BINDER STYLE

© Stephenson Blake Foundry - Milan

Light Condensed
Medium Condensed
Bold Condensed
Bold Condensed Italic
Bold Extra Condensed

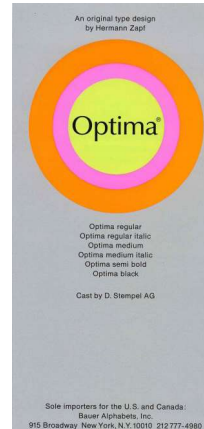
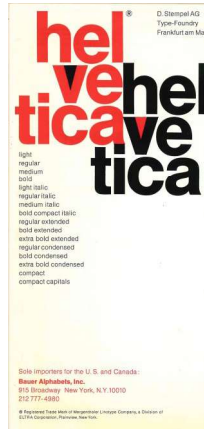
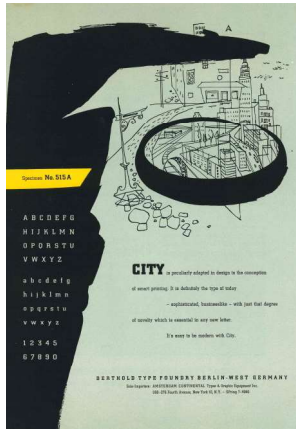
Light Italic
Medium Bold
Medium
Medium Extended Italic

FOLIO

Bauer Alphabets Inc.

Handy Type Index

AMERICAN TYPE FOUNDERS **atf**



Folio Medium Extended / Folio Medium Extended Italic

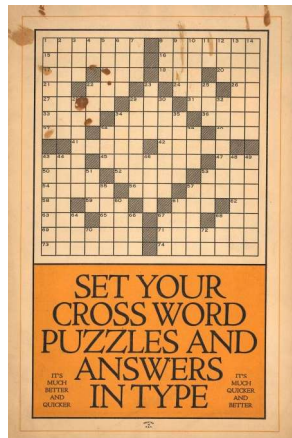
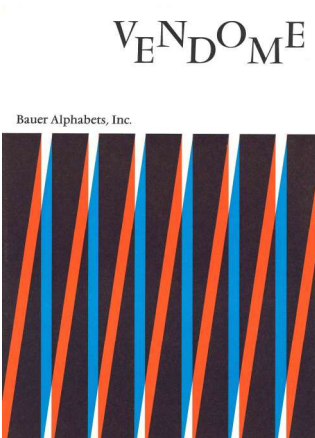
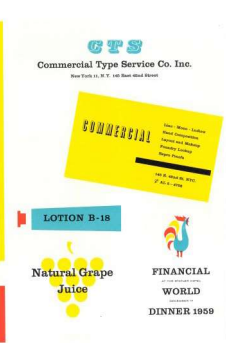
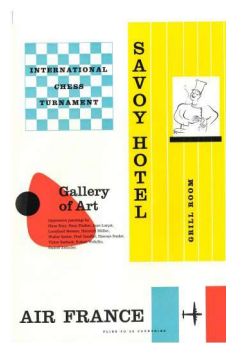
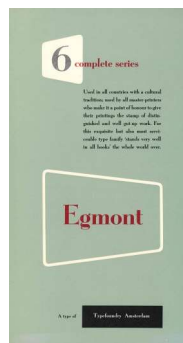
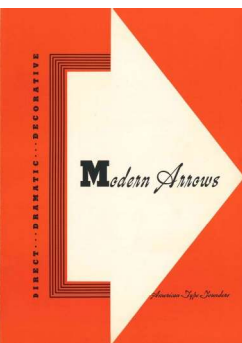
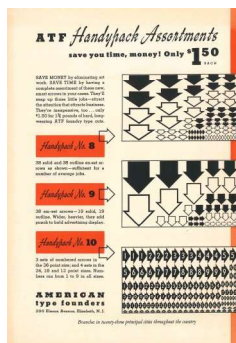
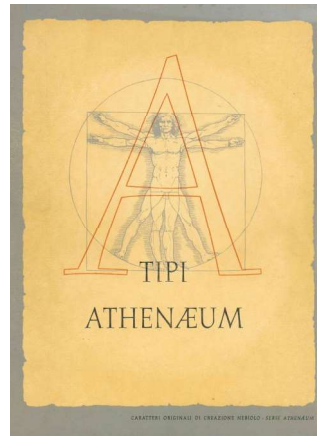
- Do you long for the conversation of the wise? Learn to understand it, and Do you long for the conversation of the wise? Learn to understand it,
- Greece and a Modern Sculpture Radio Corporation of America Difficult Platemaking Problems Guide for Graphic Art Exhibition
- Society of Manufacturers Northern Pacific Railway
- Symphony Orchestra Beauty and Elegance
- Directory of Hotels Dinner Equipment
- Steel Products Trips to Venice

ABCDEF GHIJ KLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
ABCDEF GHIJ KLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

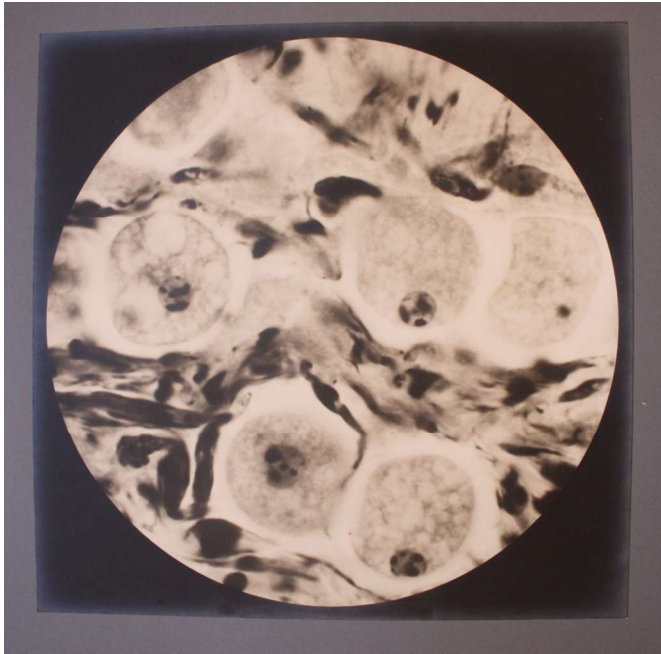
Helvetica Medium

Bank of Jefferson City
ABCDEF GHIJ KLMNOP
New South Wales
PQRSTU VWXYZI
Scotland Yard
abcdefghijklm
Educational
mnopqrstur

All sizes shown here are immediately available at Davis & Warde, Inc. 261-1904. Photo-enlargements, reductions or modifications of these types are available from The Headliners of Pittsburgh Inc. 261-3570 ☐ Call day or night.



Bauer Alphabets Inc.



(Infectious Disease Microphotography) - Laubenheimer, Kurt. **Photographische Wandtafeln pathogener Protozoen. Mit kurzem erläuterndem Text.** Heidelberg: Verlag von Carl Winter's Universitätsbuchhandlung, 1910. Large square folio (61.5 x 61.5 cm). Original publisher's half-cloth tie-bound portfolio, printed label mounted to cover, contents loose as issued. Small unpaginated octavo text booklet (4 pp. text and one printed plate) and 10 large original photographs (40 x 40 cm) mounted on heavy cardboard. Some light bumping to photo mounts, light soiling and bumping to portfolio, overall very good. (52978) \$9,000

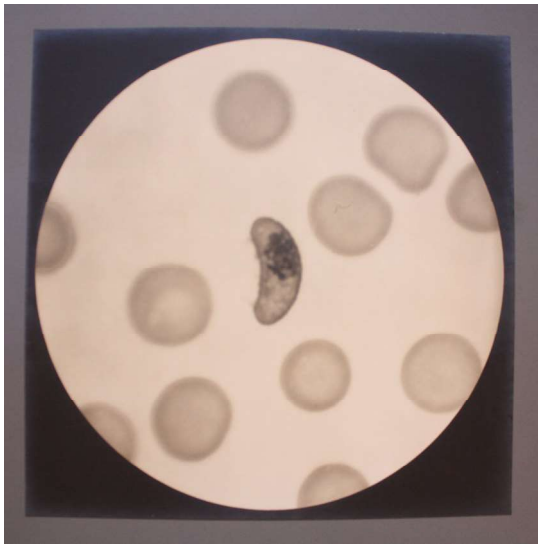
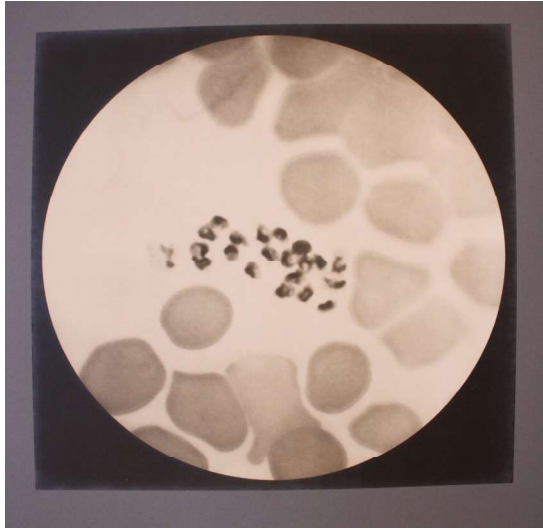
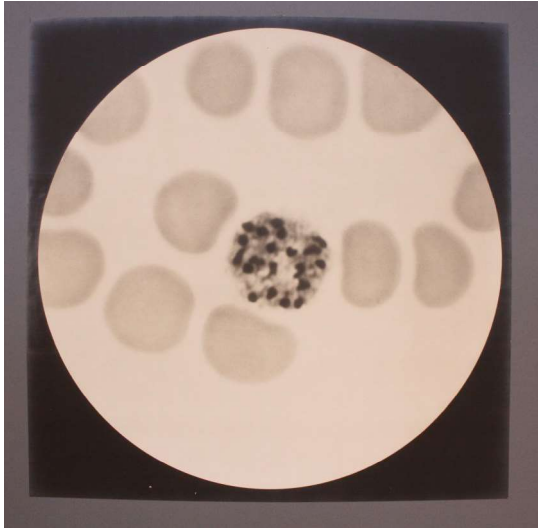
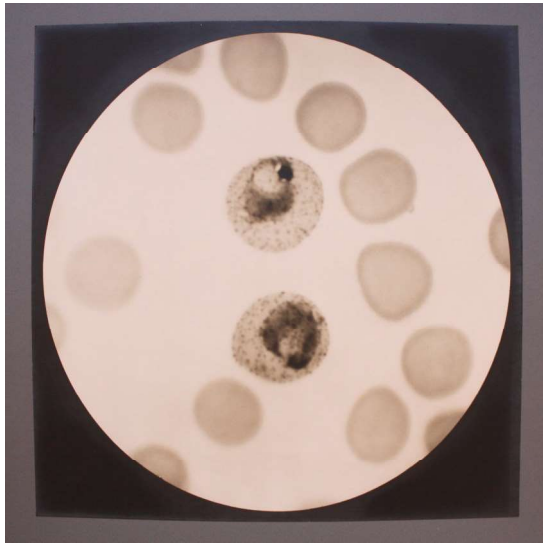
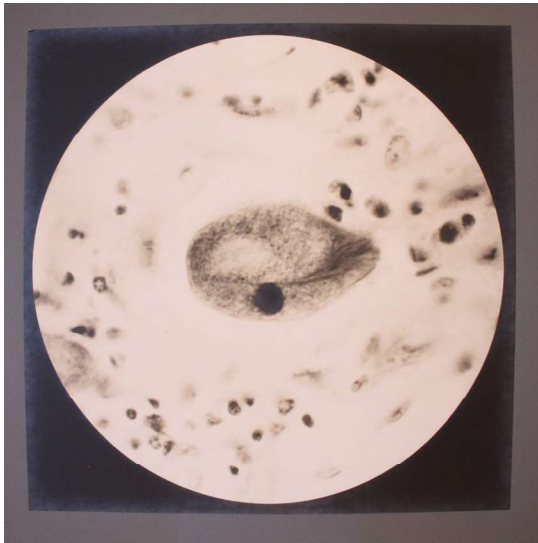
A fascinating portfolio of photographs of pathological protozoa for the purpose of education, identification, and instruction. Most protozoa are not harmful, but some of these single-celled organisms cause the infections behind several well-known infectious diseases. They can affect humans, animals, and even plants. These types of infectious diseases are often contracted in humans via insect or by contact with an infected surface or substance.

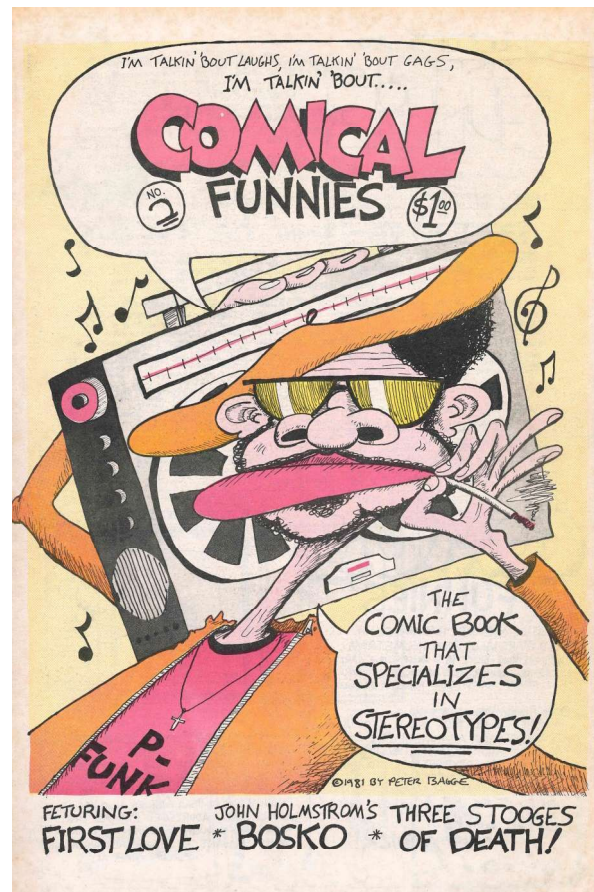
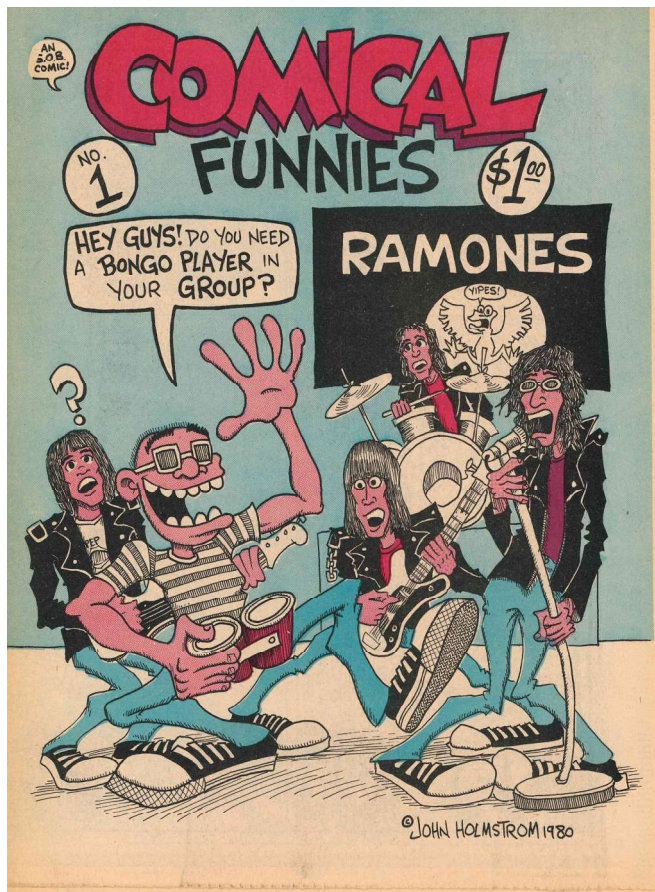
The short accompanying text booklet identifies the microorganisms depicted in the photographs: protozoa that cause malaria and tertian malaria, tropical fever, avian malaria (haemoproteus), equine trypanosomosis, dysentery, and balantidium coli/calantidiasis. They are also each identified on a label affixed to the back of each photo mount.

Dr. Laubenheimer (1877-1955) was a German microbiologist who studied parasitic protozoan organisms. He was a professor of bacteriology at Frankfurt/Main, and complete his dissertation on typhus. In 1920 he authored a textbook on microphotography, and had a long-running interest in the use of cinematography within the medical and science fields.

The large-format photographs of protozoa included in this portfolio are so oversized as to almost become abstract. The round aperture of the microscope centered in the square photograph imparts a geometric and eye-catching symmetry to each image.

An important work in the field of medicine and microbiology, this portfolio is apparently not mentioned in any medical bibliographies. It is exceedingly rare institutionally as well; as of July 2023, KVK and OCLC could locate only one single copy in any institution worldwide: the National Library of Medicine in Bethesda, Maryland.



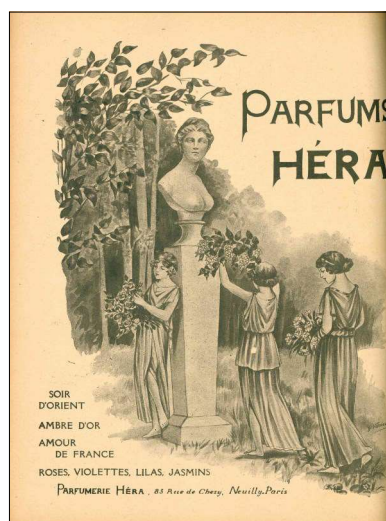


(Influential Underground Comics Magazine) - Comical Funnies. No. 1 (Winter 1980) through No. 3 (Spring 1981) (all published). A complete run in 3 issues (24-28 pp.) of the short-lived underground comics serial. Nos. 1 and 3 tabloid folded to quarto size (folded to 11 1/2 x 8 3/4 inches), no. 2 small folio (17 x 11 3/8 inches). Original color-illustrated wrappers. Light toning, no. 2 with some minor discoloration or foxing, very minor scattered edgewear, overall very good. New York: Serious Old Businessmen, 1980-1981. (53420) \$1,250

A complete run in three issues of the short-lived yet influential underground comics serial co-published and edited by Peter Bagge and John Holmstrom, the founder of Punk magazine. Comical Funnies was a follow-up publication to Punk, founded on a dare between its co-publishers. It continued to showcase the brazenly original and crassly humorous graphic art of punk-era cartoonists in the same manner as its predecessor.

In the words of Holmstrom himself, "Several months after it became obvious that PUNK magazine couldn't be resurrected...a then-unknown cartoonist Peter Bagge met with me. Peter was going to be published for the very first time in PUNK #18 (the issue that was pulled off the presses by the owner of the printing company who thought it was too disgusting and obscene...). Peter asked me questions about starting a magazine....'Tell you what,' I said, 'Let's put out a comics publication together...All we need is around 400 bucks and we can produce a newsprint comic strip 'zine.' ...We decided to call it Comical Funnies because we all wanted it to be dedicated to laffs, fun and gags, with no heavy political messages nor superhero crap whatsoever. Only 'comic' strips as they were designed to be."

The three issues of Comical Funnies contained comic strips, panels, cartoons, and posters by Bagge, Holmstrom, and other contributors including Ken Weiner, Bruce Carleton, Patricia Ragan, Judy Wilmot, Josh Alan, Drew Friedman, Jeff Tiedrich, and Kaz, with some comics being printed in color. Scarce institutionally.



(Interwar French Literary Journal) - **La Rose Rouge. No. 1 (3 Mai 1919) through 16 (14 Août 1919) (all published).** Paris: [n.p.], 1919. Small folio (31.75 x 24 cm). Red cloth, title label to spine, original wrappers bound in. Each issue 16 pp., continuously paginated 256 pages total. Some slight toning and soiling, some small repairs, overall very good condition. (52045) \$3,500

A complete collection of 16 issues bound in one volume of the short-lived French literary journal under the editorial direction of French writer, poet, and playwright Maurice Magre and Pierre-Silvestre, published immediately in the aftermath of World War I. The issues contain a variety of poetry, prose, serial chapters of a novel, theater, translations, and critiques.

Contributors to the journal included Henry Bataille, Franz Toussaint, Edmond Cazal, Edmond Sée, Roger Ducos, Charles-Henry Hirsch, André Salmon, Henry Marx, Blaise Cendrars, Francis Carco, André Arnyvelde, R. de la Vaissière, Jehan Rictus, Jean Pellerin, René Wachthausen, Henri Duvernois, Jacques Dyssord, Louise-Léon Martin, Saint-Georges de Bouhélier, Edmond Fleg, Jane Cals, De Max, Pierre Benoit, André Obey, André Suarès, Marcel Millet, Emmanuel Lochac, Emile Edwards, Maurice Rostand, Francis de Miomandre, Léo Larguier, Maurice Moreau, Pierre Boissie, Charles Derennes, Mario Meunier, Alice Orient, Paul Claudel, Jean Pellerin, Jean de Lascoumettes, Henriette Sauret, Pinkerton, Louis de Robert, Louis Chadourne, Alexandre Arnoux, Pierre Bonardi, Louis Laloy, Georges Ricou, Marcel Berger, Gabriel Volland, Tch'ouang-Tzè, André Collié, Noel Garnier, Henri Dutheil, Gaston Picard, Georges Gallian, Charles Oulmont, Oswald Crollius, Henry Berguin, René Jeanne, André Lebey, Lucien Christophe, René Fauchois, and others. Scarce institutionally.



Jettatore. Semanario Ilustrado de Actualidades. Year I, No. 1 (7 March 1907) through Year I, No. 17 (24 June 1907) (all published). A complete run in 17 issues of the rare Argentinian satirical literary magazine, under the editorial direction of Eduardo Lacasa, each issue approximately 32 pp. and containing photo essays, prose, poetry, cartoons, and caricatures, with contributions from an array of writers and artists including Nemesio Trejo, Chimosillo, Francisco Ortega, Juan Pérez Zúñiga, Adolfo Poleró Escamilla, Leo Tolstoy, David Atwell, G. Pamplona y Serrano, Francisco Nebel, and many others. Profusely illustrated throughout with reproductions from photographs, drawings, and caricatures, many in color. Some toning throughout, chipping/edgewear, issue no. 5 with significant loss to front cover and first page. 8vo. Original colorful illustrated wrpps. Some soiling. Fragile, many issues with losses or repairs along spine or to edges of wrpps., a few issues with covers separated but present, some loose pages. Buenos Aires, 1907. (50357) \$4,500

The colorful caricatures in Jettatore include politician and playwright Gregorio de Laferrère (author of the play Jettatore!), Dr. Pedro N. Arata, stage actor Emilio Thuillier, Dr. Hilarion Larguía, architect Joseph-Antoine Bouvard, and others. Incredibly scarce; as of November 2019, WorldCat locates only a single incomplete holding in a North American library.



(John Heartfield Photomontage) - AIZ. Die Arbeiter-Illustrierte-Zeitung. Volume IX, No. 28 (1930) through Volume XIV, No. 8 (21 February 1935), plus Die Volks-Illustrierte Volume I, No. 2 (26 August 1936). Collection of 24 miscellaneous issues of the illustrated left-wing German worker's journal, published in Berlin from 1924 to March of 1933, and afterward in Prague and then Paris until 1938. Folio (14 3/4 x 10 1/2 inches). Original photo-illustrated wrappers. Some light browning throughout, occasional underlining in pencil and in blue, some light scattered marginal wear, a couple of issues with stamps, issue no. 47 with more pronounced wear, cover separated at spine but present, overall good. Berlin and Prague: Neuer Deutscher Verlag and P. Prokop, 1930-1936. (53486) \$6,500

Before AIZ began, a monthly magazine called *Sowjet Russland im Bild* (Soviet Russia in Pictures) was published by *Internationale Arbeiter-Hilfe* (Workers International Relief), a group led by Willi Münzenberg. The magazine contained reports about the recently created Russian Soviet state and the IAH, and in 1922 began reporting on the German proletariat. As the paper expanded coverage and attracted prominent contributors such as George Grosz, Käthe Kollwitz, Maxim Gorki, and George Bernard Shaw, it grew rapidly and reappeared on November 30, 1924 with the new name of AIZ and a new format. Over time it became the most widely read socialist pictorial newspaper in Germany. AIZ was an anti-Fascist and pro-Communist journal published by a Communist political activist. It was best-known for its propagandistic photomontages by German visual artist John Heartfield. The issues in this collection include 23 Heartfield photomontages.

Above all, the main focus of the journal is photography, most submitted by amateur photographers. The issues are profusely illustrated throughout with photographic illustrations. Volume XI was the last year of AIZ to be published entirely in Germany. After the Nazi ban on AIZ, Hermann Leupold (pseudonym: Karel Vanek after 1933) received instructions to continue publication of the journal in Prague.

The issues included in this collection are:

Volume IX (1930), Nos. 28, 42, 51, and 52

Volume X (1931): Nos. 13, 26, and 27

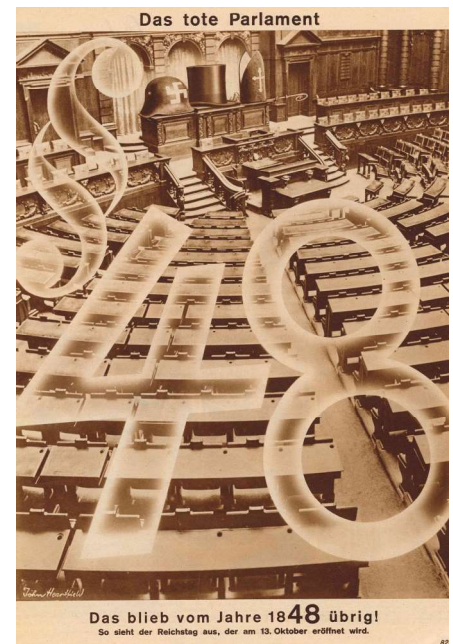
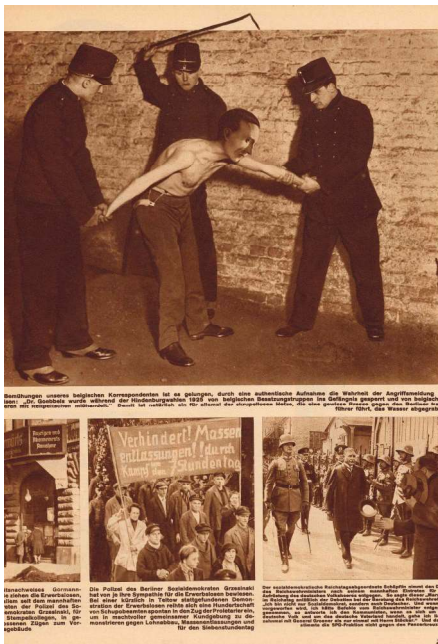
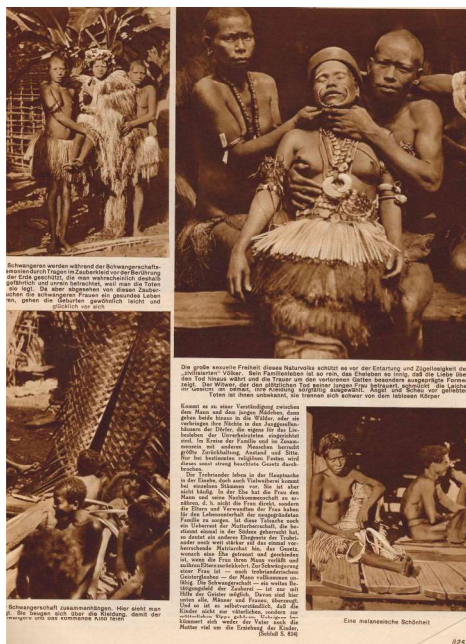
Volume XI (1932): Nos. 28, 35, 39, 44, 46, 47, and 52

Volume XII (1933): Nos. 20, 25, 26, 38, and 50

Volume XIII (1934): Nos. 6, 13, and 17

Volume XIV (1935): No. 8

Die Volks-Illustrierte, Volume I, No. 2 (1936)

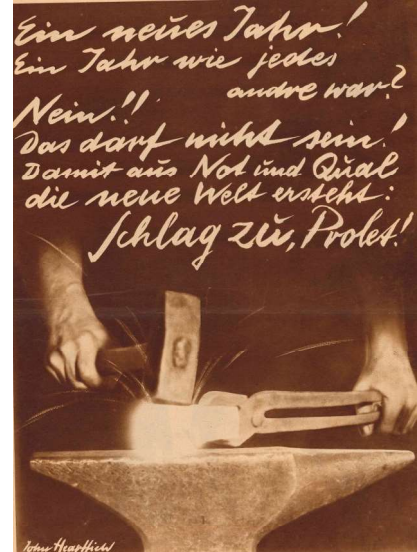
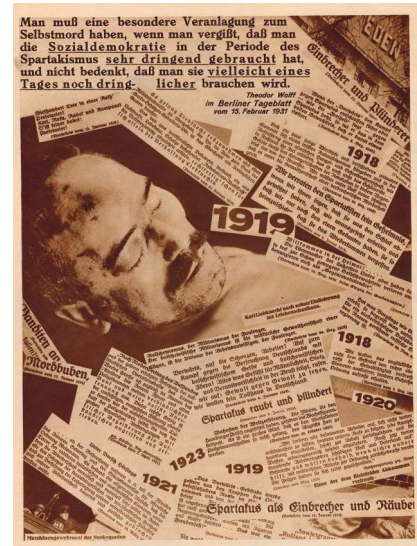


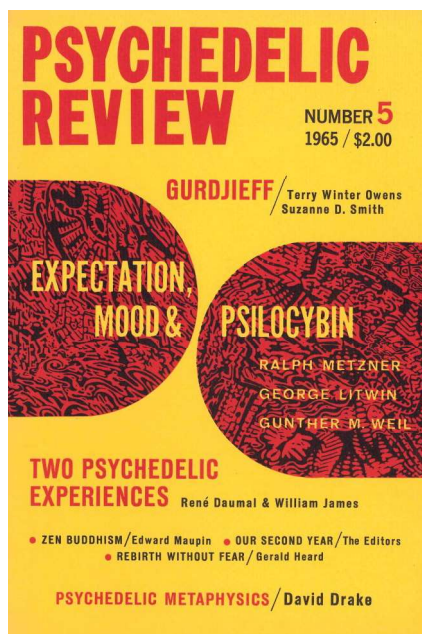
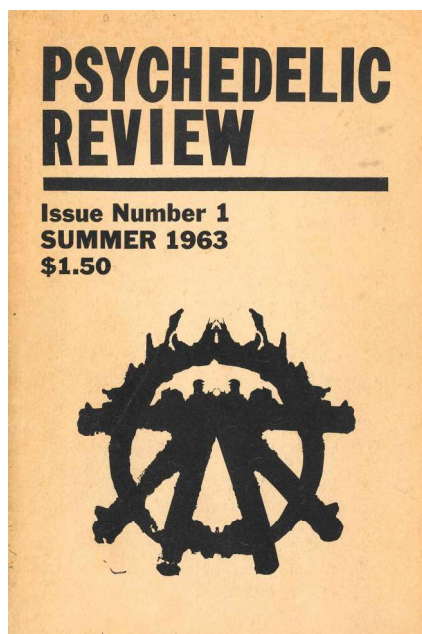
Die letzte Weisheit der SPD: „Nieder dem Marxismus!“



Sie sind verurteilt als falscher Prophet. Herr Karl Marx — wir haben nicht unsere Ketten zu verlieren, sondern unsere Futterkrippen und Ministeressel!

Heine, Heinrich: Die letzte Weisheit der SPD: „Nieder dem Marxismus!“





(Journal on Psychedelic Drugs Founded by Timothy Leary) - **Psychedelic Review. Vol. 1, No. 1 (June 1963) through No. 11 (Winter 1970/1971) (all published).** A complete collection in 11 issues of the controversial journal on psychedelic substances. Various sizes, octavo and quarto. Original wrappers, some printed, some illustrated, two side-stapled. Issue no. 1 with some light soiling and a small tear to top edge of back cover, other issues with extremely minor scattered handling wear, overall excellent. Cambridge/New Hyde Park/New York City/San Francisco: Psychedelic Review, 1963-1971. Sold together with: The Harvard Review, Vol. I No. 4 (Summer 1963), containing an essay by Timothy Leary on psychedelic substances. (53314) \$2,750

This controversial magazine was co-founded and edited by American psychologist Timothy Leary after being fired from Harvard in May 1963, following an essay which was published in the Harvard Review by Leary and his colleague, Richard Alpert (later known as Ram Dass) titled "The Politics of Consciousness Expansion." Their controversial research led to their dismissal and also helped make psychedelics better known in the aftermath of the scandal.

The first issue of the Psychedelic Review came out just one month later, and was edited over the course of its publication by Leary, Paul A. Lee, Ralph Metzner, Rolf von Eckartsberg, and Gunther Weil. The statement of purpose in the first issue reads, "Recent years have witnessed a widespread increase of interest in the alteration and expansion of consciousness. The discovery of...psychedelic substances...has been a major contributing factor in this development...The Psychedelic Review is designed to serve as a forum for the exchange of information and ideas about these issues. It will publish original research reports, scholarly and historical essays, outstanding phenomenological accounts of spontaneous or induced transcendent experiences, and reviews of relevant pharmacological and other literature."

Topics covered in the issues of this journal include hallucinogenic fungi of Mexico, pharmacology of psychedelics, LSD, psychosis, botanical sources of narcotics, psychometabolism, treating alcoholism with psychedelics or cannabis, psilocybin experiences, mescaline, the uterine stimulant effects of morning glory seeds, regulation of drugs, peyote, psychotherapy, treating female "frigidity" with LSD and Ritalin, metaphysics, Zen Buddhism, ayahuasca, transcendental experiences, a yogic experience with mescaline, how to live with schizophrenia, telepathically induced amnesia, marijuana, and the use of psychedelic drugs in prisoner rehabilitation.

A rare, complete collection of the groundbreaking journal in the field of psychedelic research.

HONGHI, MEESTER?

Not Pinkelstein

A remarkable visit to Huastla de Jimenez, encounter with the magic of the Mexican mushroom and the curandero Maria Sabina.

Huastla de la Jimenez is many things to many people. To the casual observer flying south from Mexico City it is a hazyland collection of shacks spilling over a mountain 8,000 feet high in the Sierra Madre range of Mexico. The pilot doesn't bother to announce it. It is pronounced "what la." To the tourist, if he ever heard of it, it is a place to be avoided at all costs: innumerable, squalid, possessing no hotel, no spa, no native industry, no shopping save innumerable 5 and 10 peso straw hats and has nothing to offer other than discomfort, dirt, dysentery and a non-Spanish speaking population of money grubbing Gringos haters. To the Mazatecos, it is a combination hell-ground and goldmine. It is, to him, a bastion against the encroachments of a civilization and religion he neither wants nor understands. He is besieged by an ever increasing invasion of "Meesters" who arrive on the moco-a-day bus dressed in everything from pith helmets to bandanas, business suits to chinos. Million Avenue to Delaney Street. They are all seeking one thing—Honghi. They are all carrying one thing—money. It is a goldmine for digging that money out of those pockets by charging exorbitant prices for bad food and dirty, uncomfortable lodgings on mud floors, for selling warm coca-cola and rotgut rumal and for acting as guide, too, and supplier of Huastla's only home-grown product, an improbable fungus called Teonanacatl. And so, to a host of psychologists, mystics, philosophers, scientists, visionaries, and beatniks, it is the new mecca—for Teonanacatl is the world-famous magic mushroom, the hallucinogenic plant that, for millions, has served the Central American Indian as the mediator between man and god, the key to extra-sensory perception, the repository of knowledge hidden from men in their normal minds.

It was at Huastla in 1936 that Roberto Weitkander became the first white man in



Maria Sabina and one of her practitioners, photo by Neil Pinkelstein

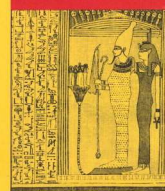
modern times to obtain or even see Teonanacatl; two years later, his daughter became the first white person to witness a mushroom rise there. Still, the mushroom remained a secret guarded by the Mazatecos and a handful of outside ethnologists and anthropologists. Since pre-Columbian times, the Indians kept the mushroom a secret hidden away from the oppressors of church and state. Led by their "curanderos" (doctor-practitioners), they gathered the mushroom, officiated the re-

ligious ceremony, healed the sick, and presided over this holy communion of man, god, and plant. The Indians kept their rites away from the discerning eyes of the outside world. Then, in 1953, R. Gordon Wasson and his wife Valentina heard of the existence of a 16th century mushroom cult near Oaxaca, Mexico and came to investigate. On June 29, 1955, Wasson and Allan Richardson, under the supervision of Maria Sabina, the

head curandero of Huastla, became the first Americans to partake of the magic mushroom. Coincidentally, in 1953, Aldous Huxley, in his not so primitive Berkeley, California, drafted a poison containing mescaline, a powerful consciousness expanding drug. In 1954, Huxley published his essay, "The Doors of Perception," recounting that experience. In 1957, the news of Wasson's work burst on the world with the publication of their book, "Mushrooms, Russia

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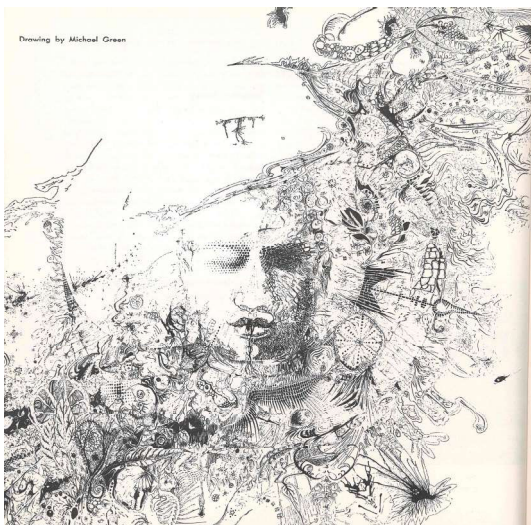
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Drawing by Michael Green



Homage to the Awe-full See-er

Timothy Leary

At each beat
In the earth's rotating dance
there is born . . .
a momentary cluster of molecules
possessing the transient ability to know-see-experience
its own place in the evolutionary spiral.

Such an organism, such an event,
senses exactly where he is
In the billion year old ballet.

He is able to trace back
the history of the decaying (neurons), wire
(of which he is both conductive element and current).
He can experience the next moment in all its meaning.
Affiance to the stillness of the moment.
Exactly that.

Some alive-seers are recognized for this unique capacity.
Those that are recognized
are called and killed by various names.
Most of them are not recognized;
they float through life
like a snow-flake retina
kissing the earth
where they land in soft explosion.
No one ever hears them murmur
"Ah there,"
at the moment of impact.

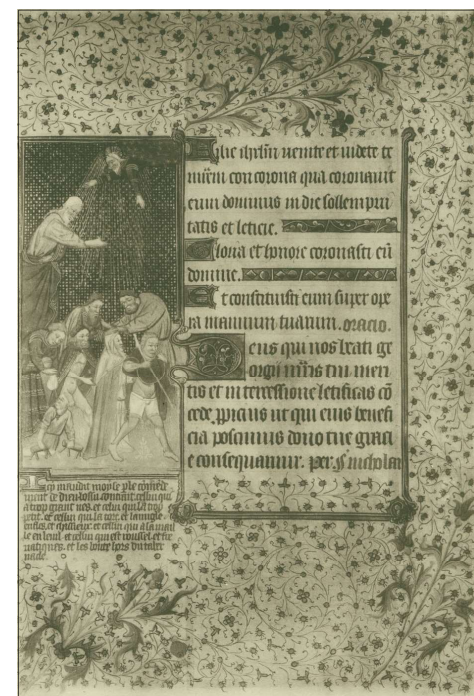
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The PSYCHEDELIC REVIEW

Vol. 1 June 1968 No. 1

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Laborde, A. de. **La Bible Moralisée Illustrée, Conservée à Oxford, Paris et Londres. Reproduction Intégrale du Manuscrit du XIIIe Siècle, Accompagnée de Planches Tirées de Bibles Similaires et d'une Notice. And: Etude sur la Bible Moralisée Illustrée.** 5 vols.: One vol. text (207 pp.), including detailed analytical essay, ext. notes with bibliographic material, indices, and 4 vols. containing 810 excellent plates (3 in colors and gold) reproducing all the illuminations. Large 4to and folio. Uniform boards portfolios. Paris 1911-1927. Privately printed for *Société Française de Reproductions de Manuscrits à Peintures*. (13337) \$3,500

The first and largest undertaking of the Society, the reproduction in toto of one of the most admirable productions of French miniature painters, which, in its diversity of content, design, and symbolical significance, has been compared to the great cathedrals.

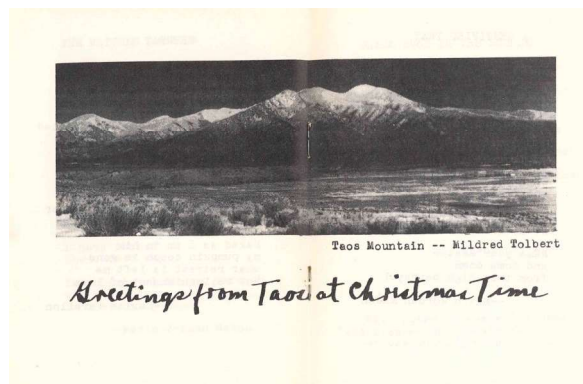
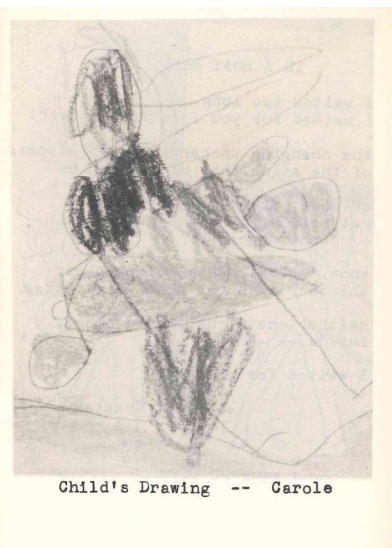
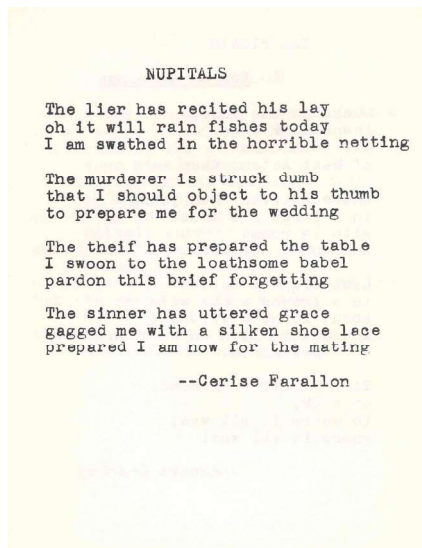
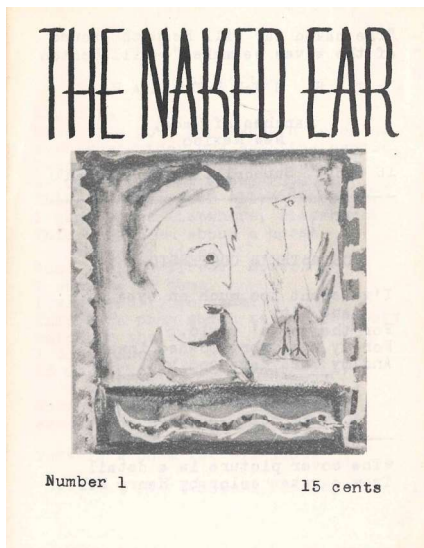


(Little American Poetry Magazine) - The Golden Goose. No. 1 (Summer 1948) through Volume 4, No. 7 (April 1954) (all published). A complete collection in 10 issues of the irregularly published American poetry magazine. Octavo (approximately 8 1/2 x 5 1/2 inches). Original colorful cardstock wrappers, some illustrated, the first four issues side-stapled. Some scattered toning and very minor soiling, edgewear, minor creasing, overall very good. Columbus, Ohio: Cronos Editions/Golden Goose Press, 1948-1954. (53282) \$1,850

The Golden Goose began publication in the summer of 1948, edited by Richard Wirtz Emerson and Frederick W. Eckman. Its first series ran for only three issues, through June 1949. Then, as is explained in the front matter or introductory texts in several of the issues, the publishers took a break from publishing the magazine to put out a series of Golden Goose Chap Books, which constituted "Series Two". After printing nine different chap books and taking a brief sabbatical, The Golden Goose returned in magazine format in 1951 with Series Three, No. 1.

A note from the editors printed inside the front cover of the first issue lays out the motivation for publishing The Golden Goose: "We are primarily interested in the work of the new American poet who has been able to free himself from the romantic agony which has found its ultimate form in the decadent dionysian spirit of this century. Our stress will rather be upon clarity, intensity coupled with measured restraint, infusion of style with meanings which not only define but make intelligible the significant experiences of our times. Aside from this, our choice of material will be largely eclectic...And although emphasis is on the new American writer, we will not ignore translations of distinguished foreign language poetry, nor the new work of established poets."

Contributors to The Golden Goose included William Carlos Williams, Peter Viereck, Norman Macleod, Lee Byron Jennings, Robert Thom, Lorine Niedecker, David Ignatow, Louis Zukofsky, Carrol Coates, Philip Murray, Gabriel Pradal, Thomas Cole, John Gould Fletcher, Willard Marsh, Kenneth Patchen, Federico Garcia Lorca, Robert Creeley, Scott Greer, Ernest Kroll, Leslie Woolf Hedley, Stanley Rosen, and many other new American poets.



THE NAKED EAR
The naked ear
I fear
Is bound to hear
The thoughts of time
Of yours and mine
Set to rise
Of sex and sadness
Things like madness
Maybe gladness
Of passion's pinnacle
Thrust in pinnacle
Nothing cynical
Names like Hyacinthe
Cerise and Absinthe
Could be Corinthe
My gimbels are arrear
I fear
And naked as an ear
--Tom Dryce



(Little American Poetry Magazine) - The Naked Ear. Number 1 (n.d., Winter 1956) through 11 (n.d., January 1959) (all published). A complete run of the small American poetry magazine, illustrated. 16mo (5 1/2 x 4 1/4 inches). Original side-stapled illustrated wrappers. Very light scattered yellowing, no. 2 with a detached image mounted scrapbook-style with discoloration and old glue residue, overall excellent. Ranches of Taos, New Mexico: Motive Press, 1956-1959. (53286) \$2,500

A complete collection in 11 issues of the little poetry magazine edited by American poet Judson Crews (1917-2010) and published by his small press, Motive Bookshop/Motive Press. Crews first opened Motive in Waco, Texas, where he was born and raised, and in 1947 he moved both businesses to Taos, New Mexico, and married photographer Mildred Tolbert. The Naked Ear was printed in a relatively small edition, with a circulation of between 100 and 200 copies per issue, which were distributed amongst poets, editors, and other associates.

The issues featured poetry contributions by Robert Creeley, Wolcott Ely, Crews, Max Finstein, Hyacinthe Hill, Cerise Farallon, Wendell Anderson, Jacqueline Borgermill, Mason Jordan Mason, Carl Larsen, William Heaton, Donn Cantonwine, Alfred Morang, John Benton, Willard Emory Betis, Muriel Loran, Joe Wheeler Drennan, Stuart Perkoff, Vincent Ferrini, Tom Dryce, Trumbull Drachler, Rockwell Schaefer, Norman Macleod, Larry Eigner, William Newberry, Byron Chew, Charles Bukowski, Mike McClure, Agnes Martin, LeRoi Jones, Elizabeth Bartlett, Diane DiPrima, and others.

There are also scattered illustrations and reproductions of works by Hyacinthe Hill, Mildred Tolbert, Patrocino Barela, Cordray Hearne, Emil White, Wiley Buckwyler, Herbert Shaw, Ted Egri, Wolcott Ely, Bryson Borroughs, Henry Miller, Bill Heaton, John McKinney, and Didi Kinzinger, including a number of works of erotica.

A scarce complete collection of this little poetry magazine.

And after that?
And after that?

Operator, operator, operator--trace
that call! Okey?
Okey--okey--okey! And after
that? And after that?

--Jacqueline Borgermill

MODEL-T LOVE

Love is the crank I coughed
the world with
Twisted its tail til it almost ran
But I slipped in the phlegm
And my turn gave out
And the rubber ground me in.

--Wolcott Ely



Jacqueline Borgermill
Photograph by Cordray Hearne

THE NAKED EAR



Number 9

20 cents

THE NAKED EAR



Number 10

20 cents

of shortcuts fed by a suckerlist
a mile long

--Joe Wheeler Drennan

BANANAS

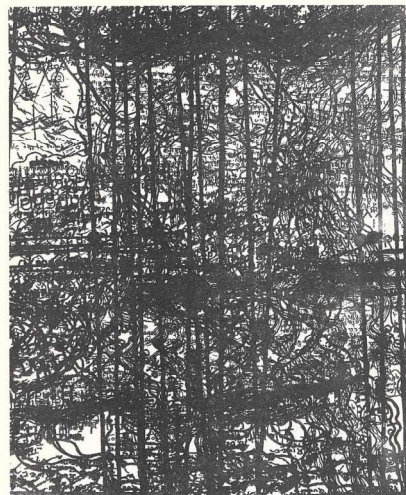
Ladies in bunches
Dressed in leopard-spotted coats
Tantalize my taste.

Hunched together
They speak of parties
And picnics they attended.

Their laughter is loud
On the counter when
I try to single out a few --

"We've been around," they say,
Then closer up I see they are
Sophisticated, all in black. . .

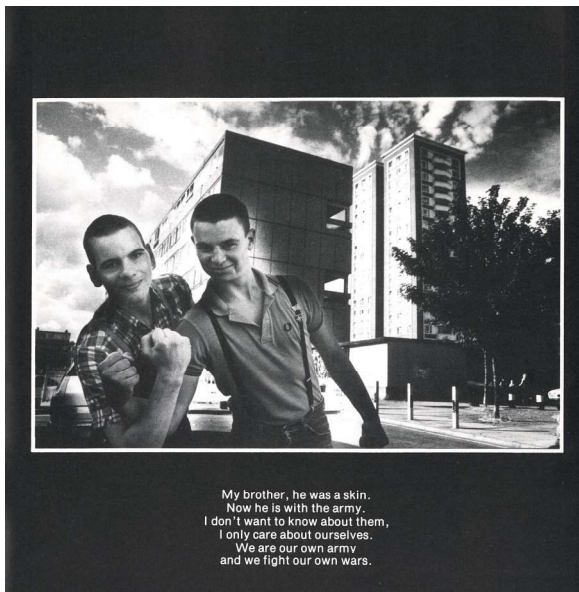
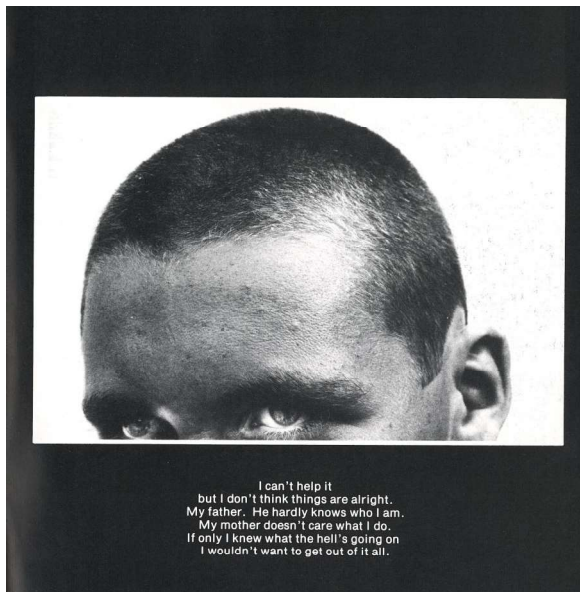
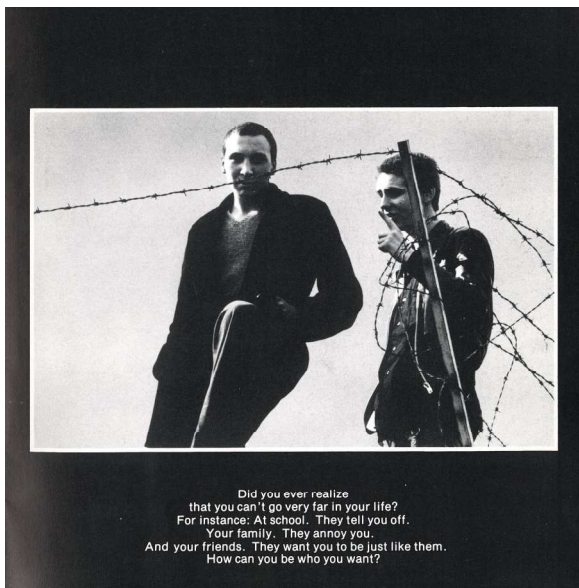
--Marion Schoeberlein



Project for a Mural -- Herbert Shaw



Lo Noy de la Mare. Year 1, No., 1 (June 1866) through Year 2, No. 33 (January 1867) (all published). A complete run of all 33 issues of the rare satirical Catalan serial, bound in one volume, each issue circa 4 pp., the highlight of each issue being the full-page (sometimes double-page) caricatures and cartoons depicting the political climate and social mores of the time, also including epigrams, poems, and dialogues in addition to full-length articles. All issues show evidence of being folded in half, a few issues sl. browned, a few worms holes here and there. 4to. Self-wrpps. Later cloth. Barcelona 1866-1867. (43402) \$2,500



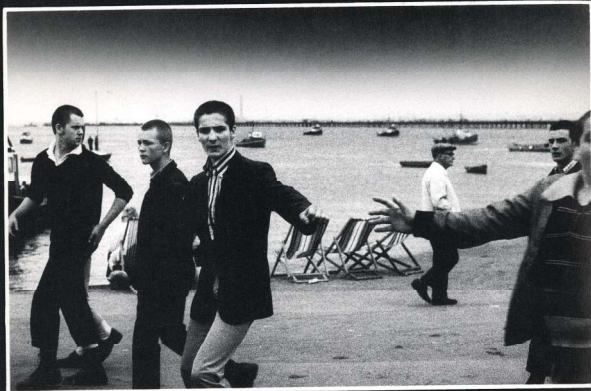
(London Skinhead Counterculture Photozine) - McKell, iain. **Sub Culture**. Unpaginated (12 pp.) zine containing photographs taken of the London skinhead culture in 1979, with photographs by iain McKell and texts by Klaus Fabricius. Square octavo (8 3/8 x 8 3/8 inches). Original photographic side-stapled 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 January 2025, OCLC locates only two holdings of this zine in North America.



Friends are only those who are lonely.
Lovers are always those with luck.
Sometimes I like to think
of myself as a popstar:
I would be able to live the way I wanted.
But then: What would happen to my friends?



Love is one of those things.
My mother says she loves me.
But I don't really know who she is.
And my boyfriend says he likes me a lot.
But he spends more time with his bike than with me.
I'm not even sure I love myself.

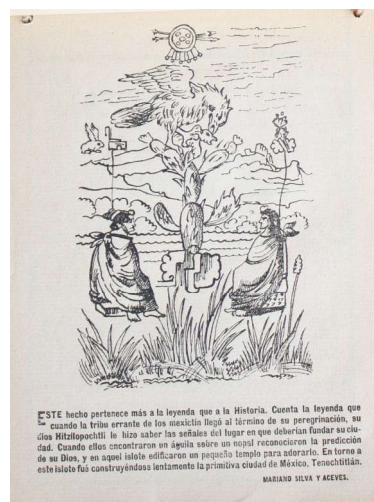
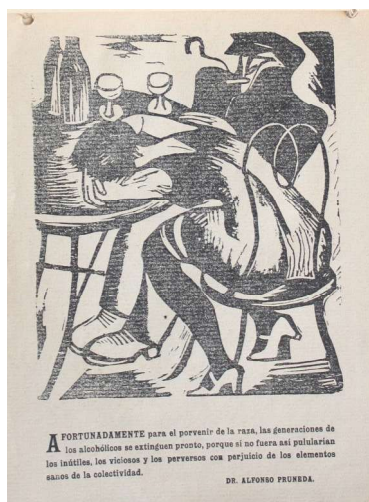
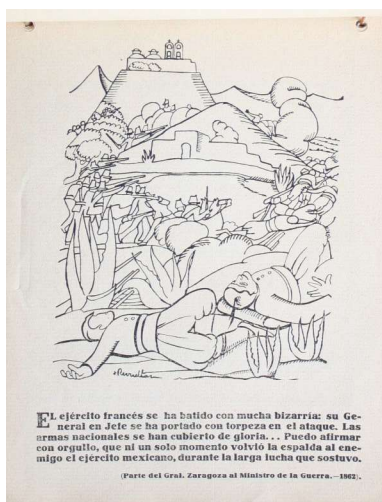
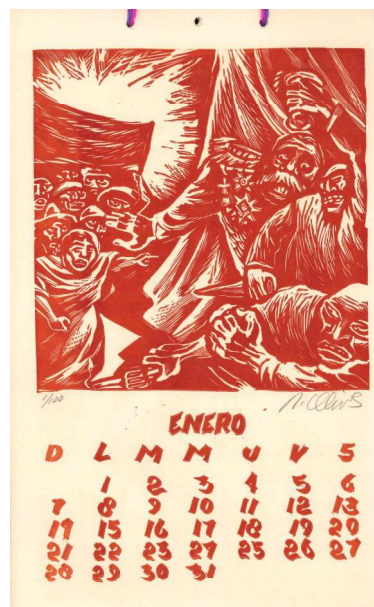


Martin, F.R. (Fredrik Robert). **A History of Oriental Carpets Before 1800**. 159 pp. scholarly text containing a comprehensive history of oriental carpets, with information on carpets and related art from 1200 years of history, including the Caliphate, Mongol, Timurid, Turkoman, Safavid, Khorasan, Herat, and Akbar periods, and covering various regions in Asia Minor, Eastern Europe, the Middle East, and Southeast Asia, with mentions of influences on European art and carpet design, extensive notes including bibliographic information, index of names, profusely illustrated throughout with 393 text illustrations, including 15 tipped-in chromolithographs, of carpets and related artwork including pottery, metalwork, stonework, furniture, paintings, miniatures, and bookbinding, and 33 full-page plates after photographs of carpets, comprised of 2 black-and-white, 9 in brilliant colors, and 22 black-and-white with colored overlays. Elephant folio. 3/4 calf with raised spine and stamped gilt decoration, some losses and rubbing to spine and edges. Vienna (The I. and R. State and Court Printing Office) 1908. Ex-libris copy with bookplate for J. Pierpont Morgan affixed to the inside front cover. (48320) \$4,000

A beautiful and historically important text often referenced in scholarly articles and comprehensive bibliographies on carpet history and design and Islamic art.







(Mexican Art Collective Printing Workshop) - Two Mexican Calendars Affiliated with the Taller de Gráfica Popular, 1930 and 1979. The two calendars included are:

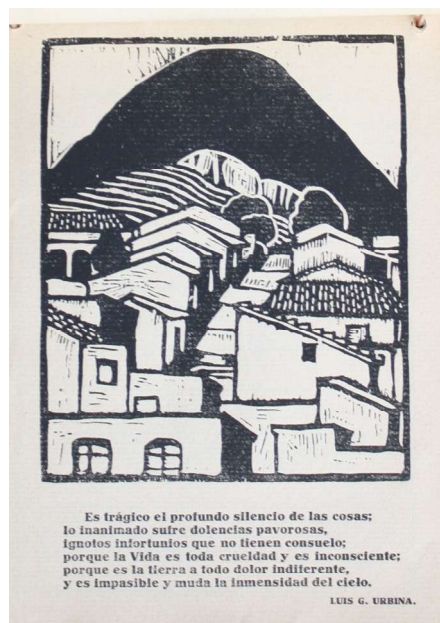
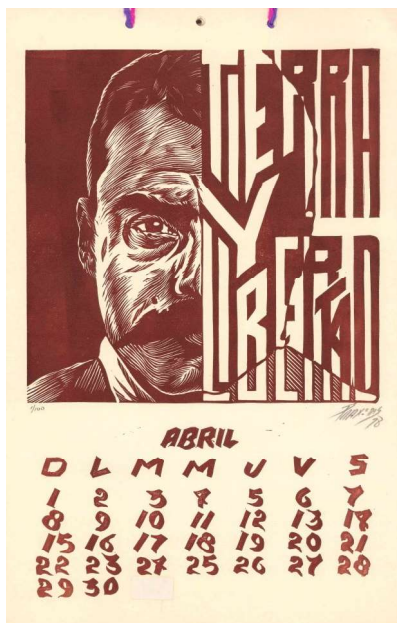
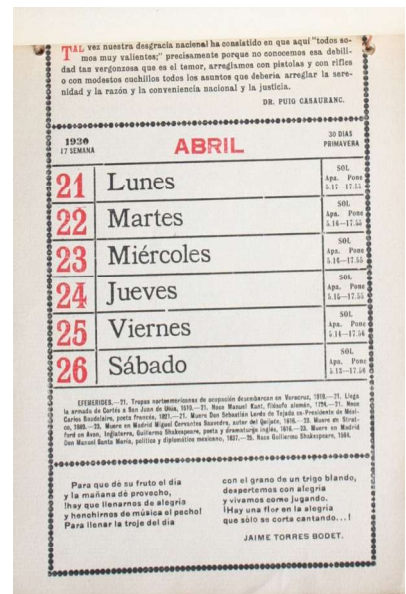
- Calendario Civico Mexicano, 1930. 109 unnumbered pages comprising a page for each week of the year with the times of sunrise and sunset, lists of important dates, and quotes from Mexican writers, alternating with woodcuts and drawings from notable Mexican artists, many of whom were members of the Taller de Gráfica Popular. The contributing artists include Fernando Leal, Antonio Gutierrez, Tamiji Kitagawa, Ramon Alva de la Canal, Codice Duran, Leopoldo Mendez, Guadalupe Posada, Fermin Revueltas, Diego Rivera, Isabel Villaseñor y Ruiz, Carlos Orozco, Carlos Merida, and others. Octavo (8 3/4 x 6 3/8 inches). String-tied with illustrated cover and cardstock backer. Cover badly torn with significant paper loss, first few leaves chipped, most of the images in excellent condition. Mexico City: Departamento del Distrito Federal, 1929.

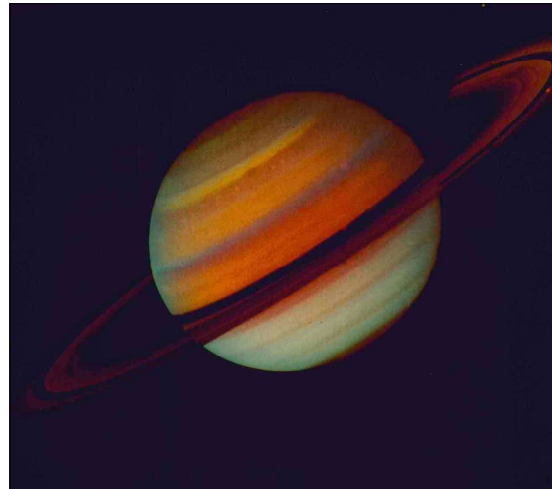
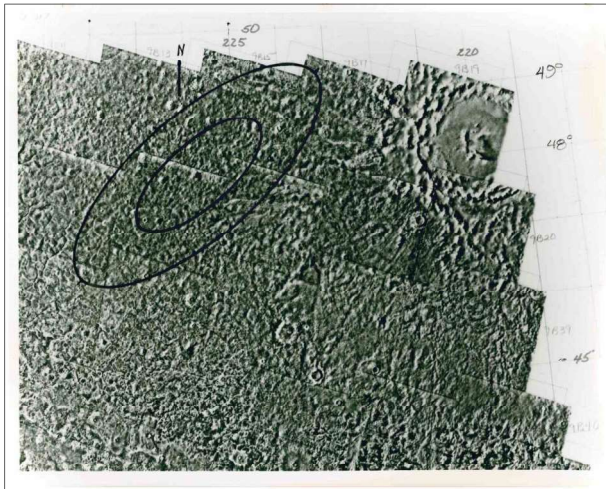
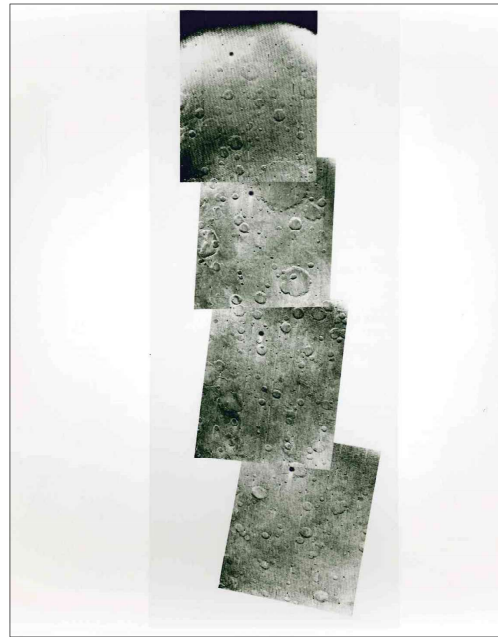
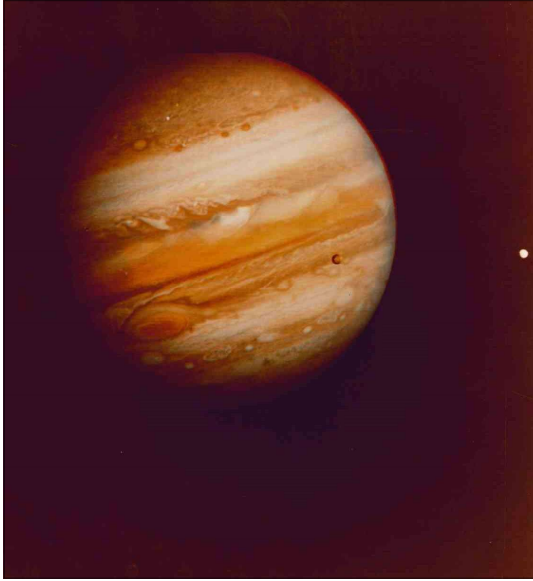
- Calendario, 1979. 12 monthly pages plus table of contents, each month with a single-color reproduction by a TGP artist, cover and each of the 12 images hand-numbered 1/100 in pencil and signed by the artist. The contributing artists include Leopoldo M. Praxedis, Reinaldo Olivares, Alfredo Morales, Roberto Ferreyra, Ricardo Palacios, and Luis Chacón. Small folio (14 x 9 inches). Cardstock self-wrappers with pictorial cover, tied with colorful yarn, all pages hole-punched in the top margin. Excellent overall. Mexico City: Taller de Gráfica Popular, 1979. Limited edition of 100 copies. (53246) \$2,500

The Taller de Grafica Popular (The People's Print Workshop or TGP) was founded in Mexico City in 1937 following the dissolution of the Liga de Escritores y Artistas Revolucionarios, as a collective center for the creation of art to advance revolutionary social and political causes. Sharing the post-revolutionary idealism of the Mexican muralists like Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros, the TGP also followed the printmaking traditions established by the famous Mexican broadside illustrator, José Guadalupe Posada.

The TGP aimed to reach a broad audience, mostly through the dissemination of inexpensive prints. The workshop put out posters, prints, portfolios, broadsides, and other illustrations, from ephemeral handbills to advertising posters to printed books. Their declaration of principles read, "The TGP believes that, in order to serve the people, art must reflect the social reality of the times and have unity in content and form." Many of the works created by the TGP artists reflect poverty, rural life, workers, Mexican history and culture, political satire, and the current political climate. Works were created for groups spanning the leftist and progressive political spectrum, such as the government of Lázaro Cárdenas, the Mexican Communist party, trade unions, and antifascist groups.

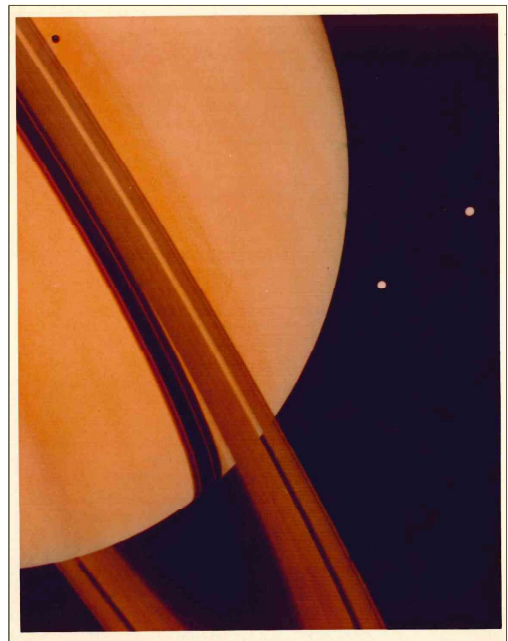
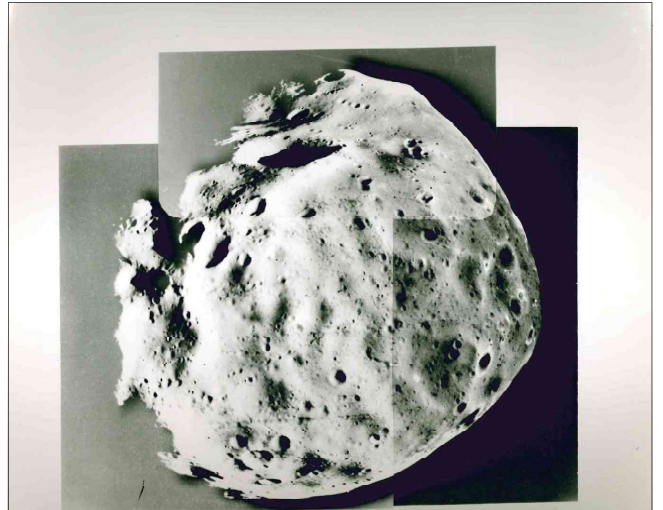
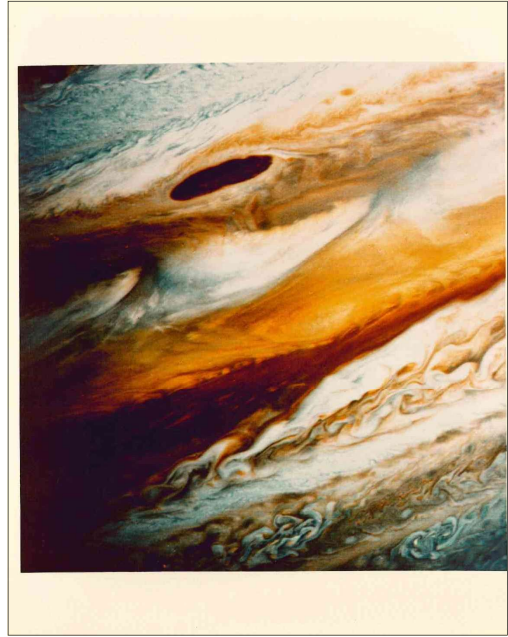
As of August 2024, OCLC locates six holdings in North America of the calendar from 1930 and only a single holding of the 1979 calendar.





(NASA Photographs) - Collection of Official NASA Space Exploration Photographs. Two groups totaling 61 photographs, including a collection of 38 vintage gelatin silver prints from various missions to Mars including Mariner 4 (1965), Mariner 7 (1969), Mariner 9 (1971-72), and the Viking Orbiter and Lander (1976-78); and 23 vintage chromogenic prints of the Voyager 1 and 2 missions to Jupiter and Saturn (1977-1980), comprising 7 views of Jupiter, 3 of Jupiter's moons, 8 views of Saturn, and 5 of Saturn's moons, many of the photographs with detailed official NASA captions on reverse. Various sizes, most 8" x 10". Housed in two contemporary three-ring binders. Washington, D.C./Pasadena (NASA/Jet Propulsion Laboratory) 1965-1980. (48637) \$7,500

The Mariner program was designed to investigate Mars, Venus, and Mercury and was responsible for a number of firsts in American space exploration. Mariner 4 was the first successful flyby of Mars and gave us the first close-up view of Mars. Mariner 9 became the first artificial satellite of Mars, and is expected to continue to orbit the planet until at least 2022. An enlarged version of Mariner 9, Viking 1 became the first spacecraft to land successfully on Mars on July 20, 1976, and held the record for longest Mars surface mission until 2010. The Voyager program was designed to study the outer Solar System, with the two probes launching in August and September of 1977. Voyager 2 is the only spacecraft to have visited Uranus and Neptune, while Voyager 1 was the first spacecraft to enter interstellar space and is currently the farthest spacecraft (and man-made object) from Earth.





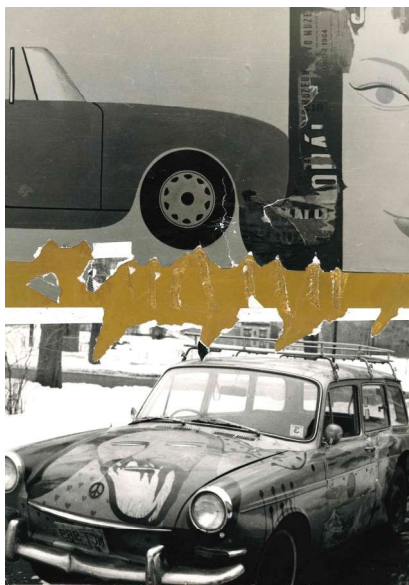
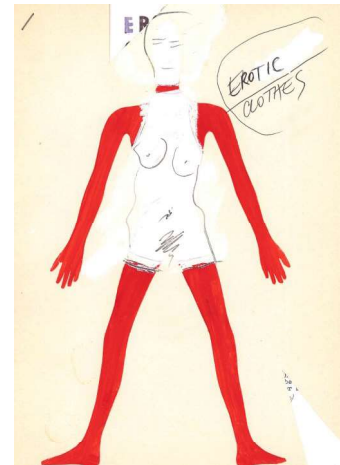
(Non-Newtonian Color Wheel) - Hiler, Hilaire. **Hiler Color System.** Tri-fold thick paper portfolio with text printed to side flaps and color wheel with rotating volvelle mounted to center, and list of colors printed beneath the wheel. 13 3/4 x 10 7/8 inches with flaps closed. Title printed to cover in gray and black, housed in paper envelope. Some wear, foxing, tears to envelope, extremely minor edgewear and bumping to corners of chart, light brown-ing, overall excellent. San Francisco: Velvetone Poster Company, 1937. (53431) \$1,500

Hilaire Hiler (1898-1966) was an American artist, psychologist, and color theoretician active during the mid-20th century. He was best known for combining his artistic and psychoanalytical training to form an original perspective on color. Traditional color wheels represent red, blue, and yellow as the primary colors and green, orange, and violet as their complimentary colors. By contrast, Hiler's color spectrum is based on ten different color groups: yellow, orange, orange-red, red, purple, blue, turquoise, sea green, green, and leaf green.

The present color chart contains 24 color cards arranged in a wheel, with a revolving "color harmony indicator" in the center. This device shows how to obtain various color harmonies, including complementary, analogous, and triadic color combinations. The introduction to the color chart reads, "The Hiler color chart consists of a series of carefully chosen colors, which are called HUES. It is claimed that there are thousands of different colors in the world, but psychologists have found that only a limited number are readily distinguishable by the normal naked eye. The theory involved in this conclusion is called THE THRESHOLD THEORY. In actual practice, however, the thirty colors on this chart, and black and white, represent a complete outline of the world of color sufficient for all practical purposes."

The text accompanying the color wheel contains many additional sections, including "Why Hues Are Arranged in a Circle", "The Primaries", "The Gray Scale", "How to Use the Color Harmony Indicator", a glossary of color harmony terms, "Psychological Primaries", and "Reference for Future Study".

A scarce and interesting color wheel based on different principles than the traditional Newton color disc; as of February 2025, OCLC locates four copies of this particular version in North American libraries.

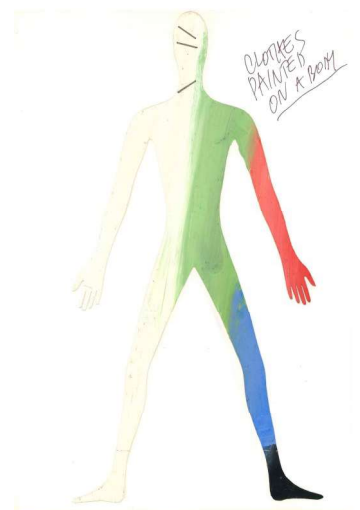
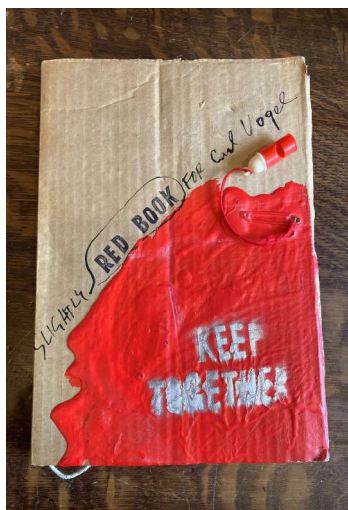
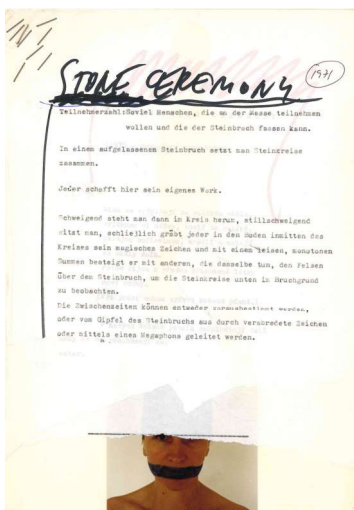
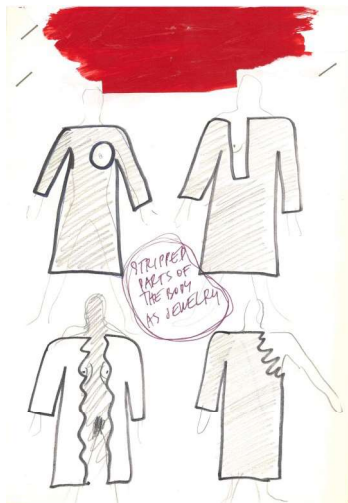
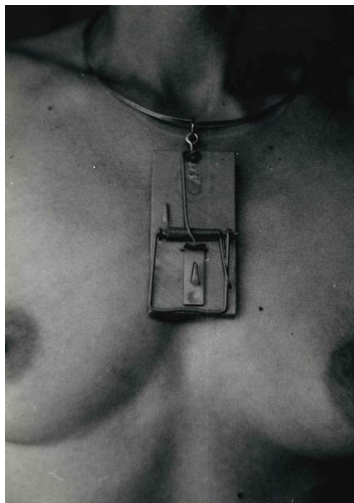
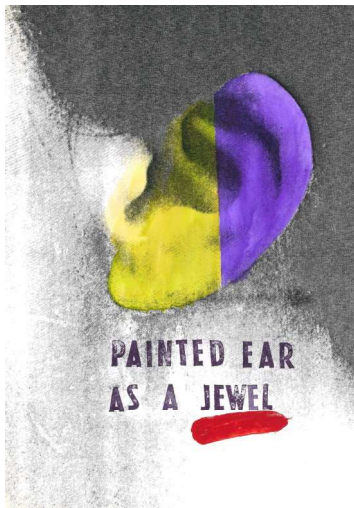


(Original Artwork from a Leader in the Fluxus Movement) - Knizak, Milan. Slightly Red Book for Carl Vogel. Keep Together. Few Flashes Out of My Documentary 62-83. Unique portfolio of works from the collection of the artists, compiled for Carl Vogel, including numerous works of original artwork, texts, photographs, etc. Quarto (12 1/4 x 9 1/4 inches). Original hand-painted corrugated cardboard cover, title hand-written and stamped, with a small plastic whistle tied to a safety pin affixed to cover, contents loose as issued. Light scattered handling wear, old adhesive coming loose on some pieces, overall very good. N.p.: Knizak, n.d. (circa 1983). (53475) \$9,500

Unique and apparently unpublished artist's book created and compiled specially by Milan Knizak (b. 1940) for Carl Bogel (1923-2006), art collector and president of the Hamburg Academy of Fine Arts. Knizak is a Czech performance artist, sculptor, musician, installation artist, graphic artist, art theorist, and dissident. Knizak studied at the Pedagogical University and the Academy of Fine Arts in Prague, before abandoning formal education in early 1962 and founding the "Actual Art" group (Aktuální umění, later shortened to AKTUAL). He created his first happenings, installations, and art environments in the streets and plazas of Prague beginning in the early 1960s and also became a member of the international Fluxus movement. In 1965 he became the director of Fluxus East, and organized and performed numerous happenings and concerts in Czechoslovakia, as well as festivals in Vilnius, Prague, Budapest, and Poznan in the late 1960s and early 1970s. Knizak was able to come to the United States for a brief period at the end of the 1960s, during the time of the Prague Spring, but in 1970 returned to Czechoslovakia where he was under permanent police surveillance, often being arrested and detained but never giving up on his artistic activities.

This portfolio contains approximately 35 total works across 65 sheets including drawings, reworked illustrations and photographs, texts, music, collages, etc. Relevant to the title, many of the works contain applied swatches of red paint. A handful of other works also include safety pins. Some of the titles include "Clothes Painted on a Body", "Both Sided Hat", "How to Make Clothing Aktual", "Erotic Clothes", "Scars as Jewelry", "The Process of Creation", "Destroyed Music", "Stone Ceremony", "Painted Ear as a Jewel", "TV Earing [sic]", and "Sense of Flying".

A unique portfolio of original works from an important and influential contemporary artist.

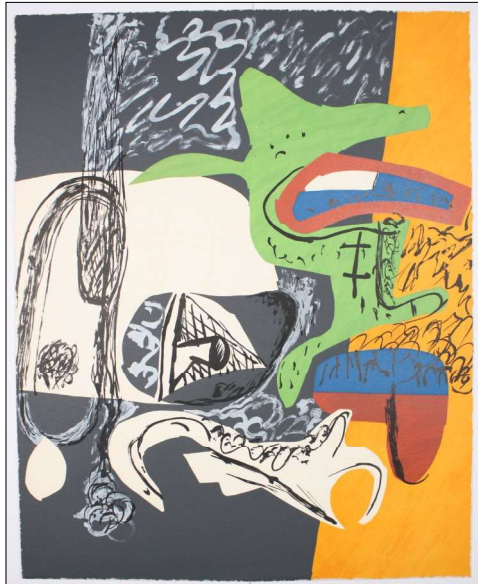


Original Le Corbusier Lithographs

Le Poème de l'Angle Droit - Lithographies Originales

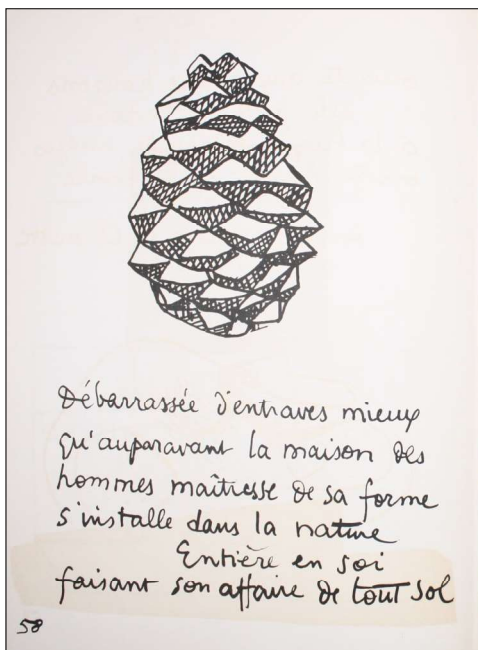


BERNETT RARE BOOKS
ARTS AND VISUAL CULTURE



L'horloge et le calendrier
solaires ont apporté à
l'architecture le "brise-soleil"
installé devant les vitrages des
édifices modernes. Une
symphonie architecturale

67



(Original Le Corbusier Lithographs) - Le Corbusier. Le Poème de l'Angle Droit. Lithographies originales. Paris: Tériade, 1955. Folio (44 × 32 cm). Original lithographic wrappers in glassine wrapper, housed in original portfolio and slipcase, contents loose as issued; 154 pp. total including 19 hors texte chromolithographs. Some scattered toning/image transfer on the pages facing the lithographs; overall very good. Copy 118 of a limited edition of 250 copies on Arches woven paper, signed by Le Corbusier in pencil to the justification page. (52570) \$40,000

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

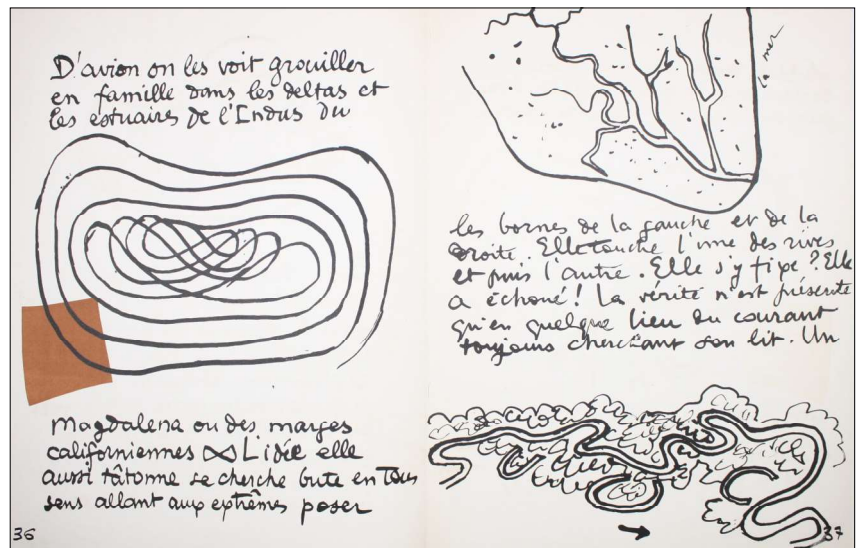
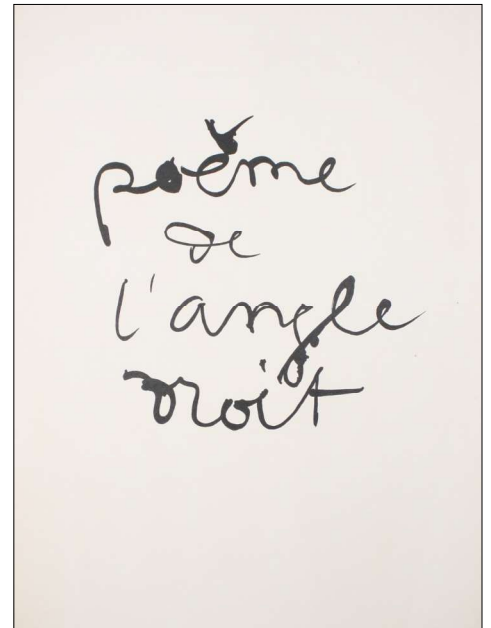
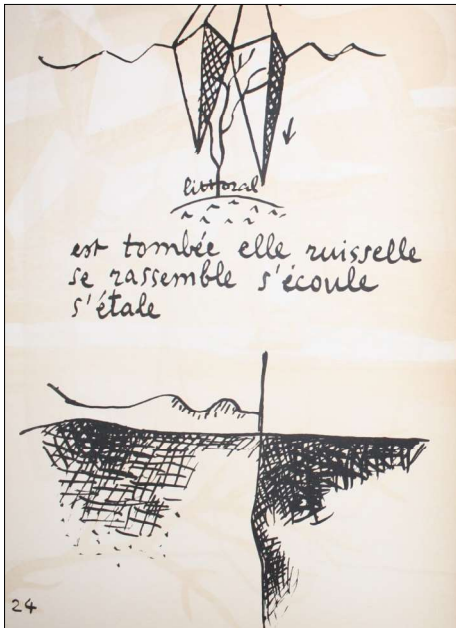
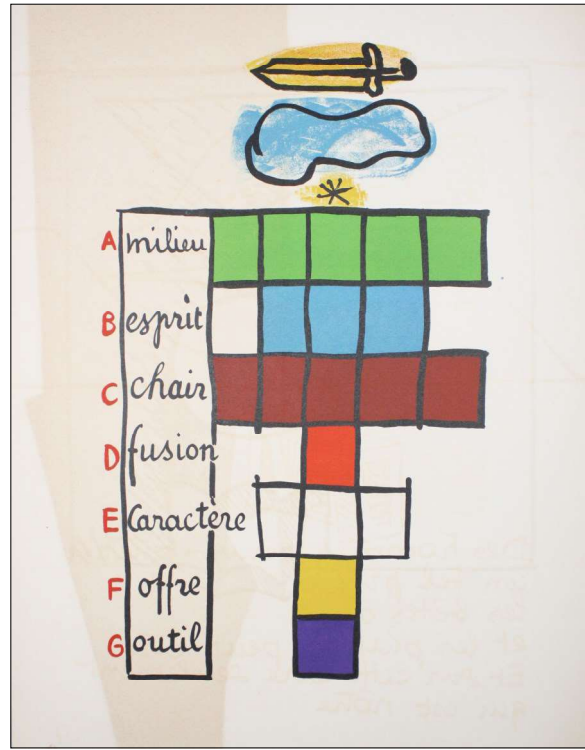
Le Corbusier worked on the work for eight years. In the period from 1947 to 1955, hundreds of pages of sketches and drafts were created. The history of the work's reception, however, fills considerably more pages, with extensive proposals for interpretation published in monographs and essays. The question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

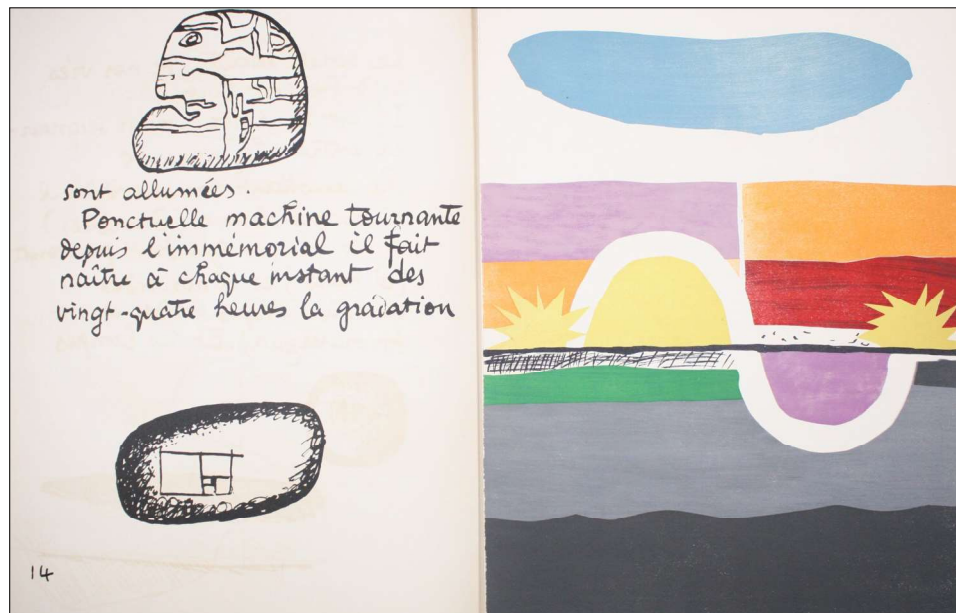
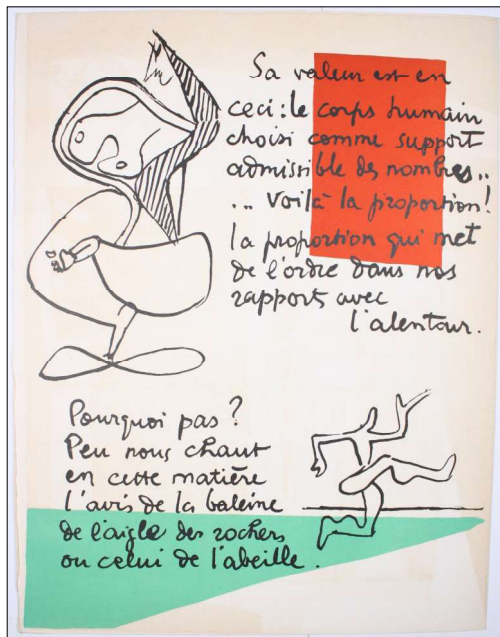
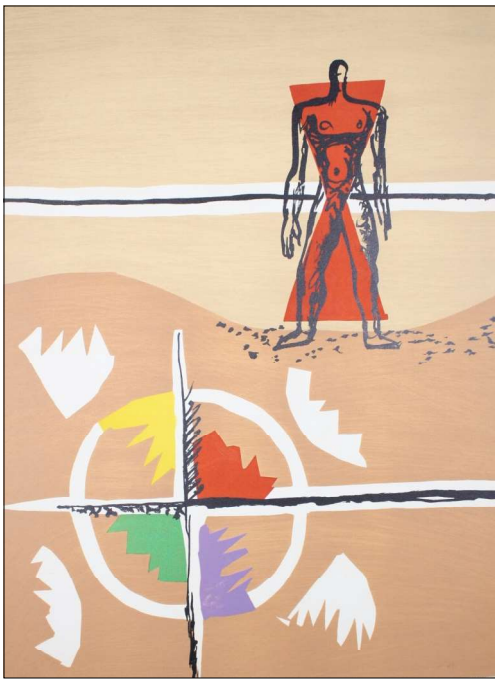
Independent of his publisher, he sent circulars and a brochure to architects, artists, collectors, and intellectuals around the globe. When the book was finally printed, it appeared just as he was completing his chapel in Ronchamp, considered a manifesto of modern sacred architecture. In addition, at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

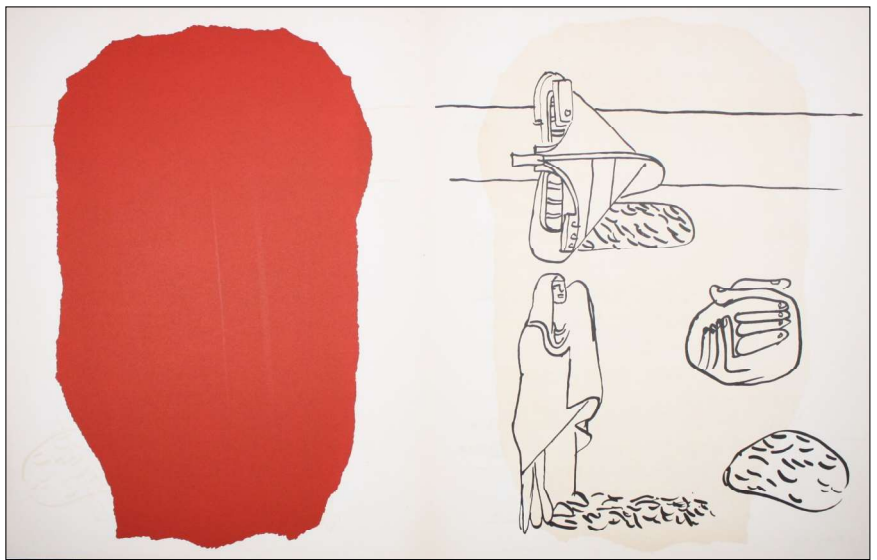
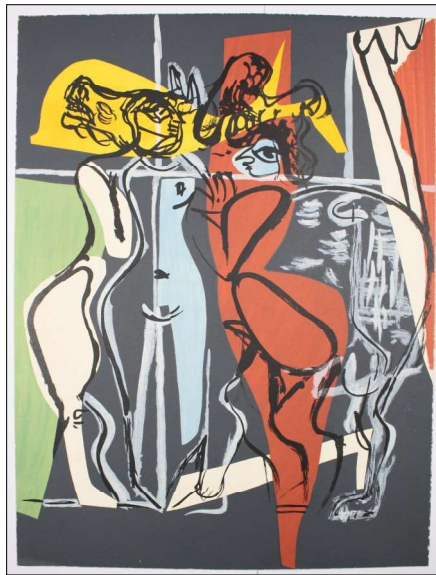
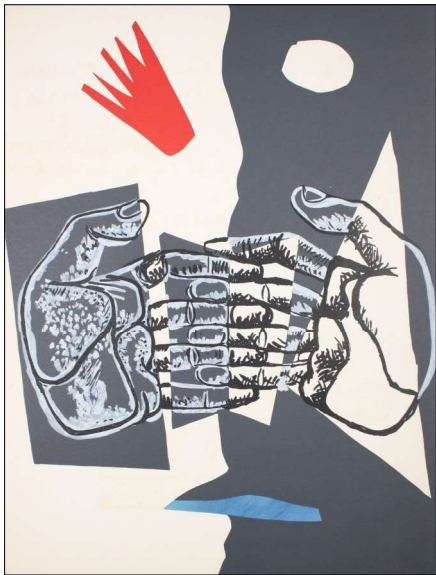
Remarkably, Le Corbusier had already published an essay entitled "L'Angle Droit" in the journal *L'Esprit Nouveau* in 1924, in which he used the right angle as a metaphor for his conception of art and architecture beyond pure geometry. He was concerned with a symbolic charging of geometric figures and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

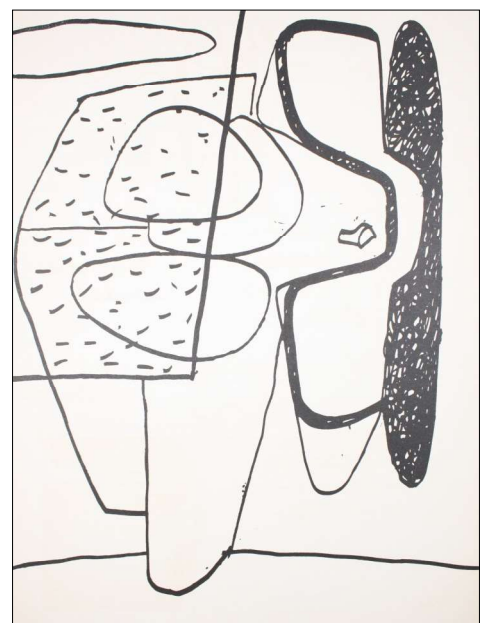
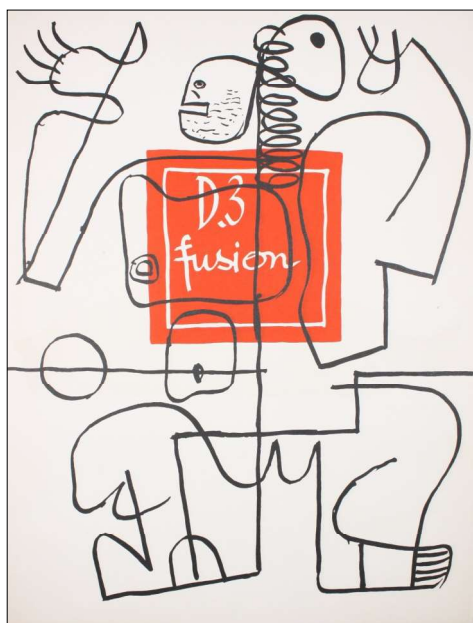
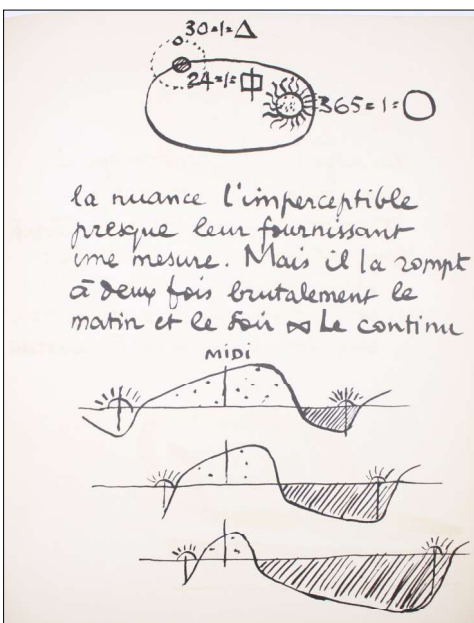
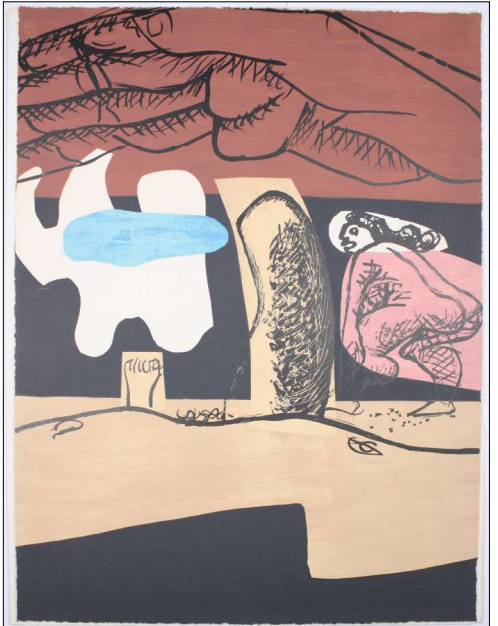
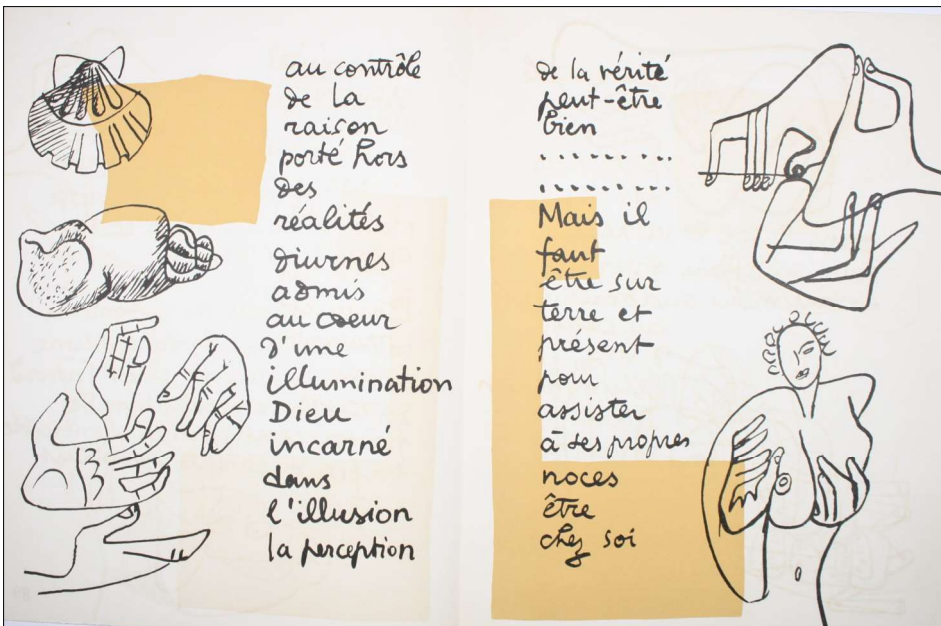
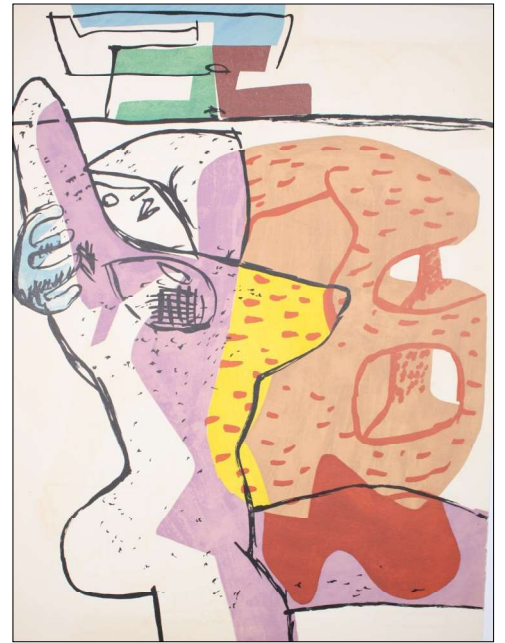
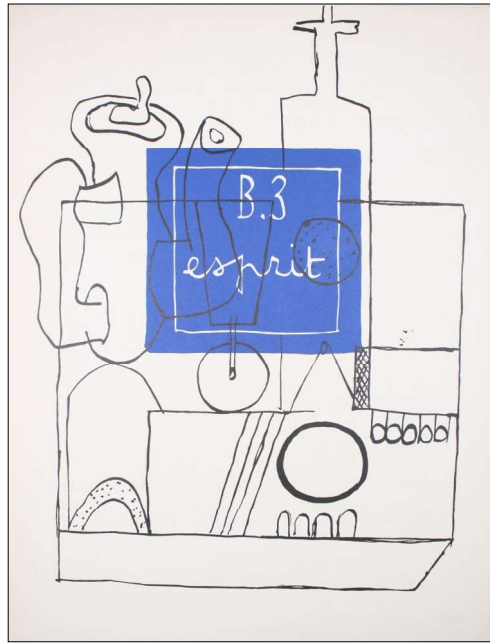
Efstratios Tériade began his publishing career as artistic director of the journal *Cahiers d'art*. By 1937 he had started *Verve*, his own art magazine. Both under *Verve* and on his own, Tériade published several volumes specializing in large, colorful prints, including works by Juan Gris and Fernand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

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









alignement des poissons
des chevaux des amazones
la constance la droiture la
patience l'attente le désir
et la vigilance.

Apparaîtront je le sens
la splendeur du béton brut
et la grandeur qu'il y aura
eu à penser le mariage
des lignes
à peser les formes
A peser....



qu'il serait fondamental de
mettre en présence chacun
hélas bien aveugle ne voyant
pas ce qu'il tient d'ineffable
à bout de bras. Inerte!



138



Des hommes peuvent tenir
un tel propos.
les bêtes aussi
et les plantes peut-être
Et sur cette terre seulement
qui est nôtre

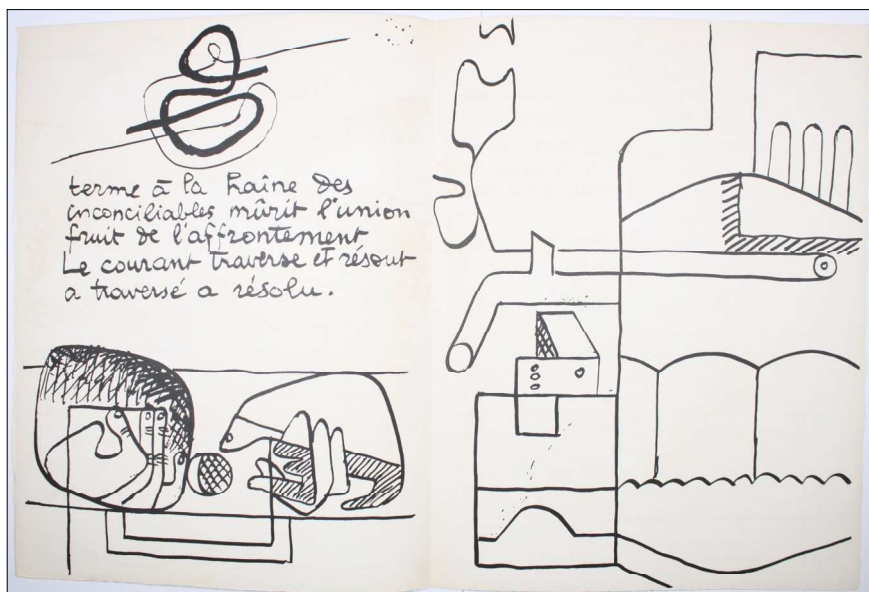
9



Rais solaires brume triturée
condensation nuées nuages
poids variables l'un s'élève et
l'autre s'enfonce glissant
l'un sur l'autre frottés l'un
contre l'autre poussés
verticalement horizontalement
La mobilité s'est emparée

de l'amorphe
Et de l'Equateur bouillotte
planétaire les nuées envolées
puis parties groupées
enrégimentées dressées
rencontrées se sont heurtées...
l'orage éclate.
Elles ont crevé l'eau

22





(Rare French Historical Card Set) - Charte Constitutionnelle en Action. Lithographed cardstock box containing a set of 24 engraved cards dedicated to the Constitutional Charter established by Louis XVIII on June 4, 1814. Cards 4 3/16 x 2 3/4 inches, box 3 3/8 x 4 3/4 inches. Cardboard box with engraved and hand-colored vignette affixed to lid depicting the King giving the charter to the French people, cards loose as issued. Some light warping and foxing to box, minor soiling "cards" formed of three sheets of paper pasted together, a couple of sheets coming lightly unglued, very light scattered soiling, foxing, and handling wear to cards, overall very good. N.p. (Paris?), n.d. (circa 1814). (53382) \$4,500

The Charter of 1814 was a constitutional text granted by King Louis XVIII shortly after the Bourbon Restoration. The Congress of Vienna demanded that Louis enact a constitution of some form before he took the throne. He refused the originally constitution proposed by the provisional government and the Sénat conservateur, instead bestowing a different constitutional Charter on June 4, 1814.

The Charter restores the dynasty of the Bourbons, establishes a limited monarchy with a regime dominated by the King as Head of State, and preserves some of the gains of the French Revolution. The opening twelve articles are similar to a Bill of Rights, containing measures such as a declaration of equality before the law, property rights, religious tolerance, and freedom of the press. The full Charter contains a total of 76 articles.

The cards in this set each contain an engraved illustration above several lines of text detailing 2 to 4 of the articles from the Charter, with all 76 articles contained across the 24 cards. This type of series was distributed by the "Marchands de Nouveautés", a generic name given to a group of print dealers in Paris who usually printed more popular stories such as Robinson Crusoe or Don Quixote. A set of cards such as this one was intended to help eliminate Napoleonic fervor and unite France under a renewed sympathy for and belief in the monarchy.

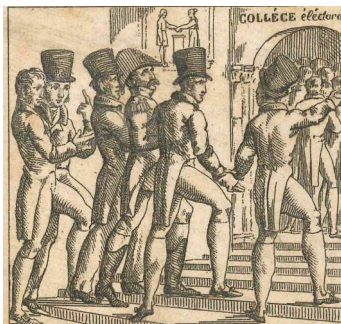
A very scarce set of cards preserved in its original box. As of January 2025, we could not find this set listed anywhere on OCLC.



4. Leur liberté individuelle est également garantie, personne ne pouvant être poursuivi ni arrêté que dans les cas prévus par la loi, et dans la forme qu'elle prescrit.

5. Chacun professe sa religion avec une égale liberté et obtient pour son culte la même protection.

6. Cependant la religion catholique, apostolique et romaine est la religion de l'état.

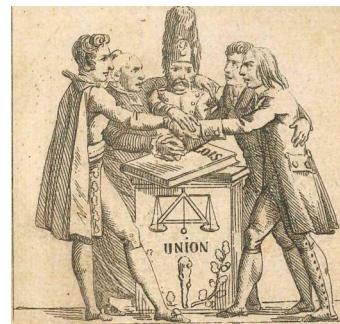


De la chambre des Députés de Départemens.

53. La chambre des députés sera composée des députés élus par les collèges électoraux, dont l'organisation sera déterminée par des lois.

56. Chaque département aura le même nombre de députés qu'il a eu jusqu'à présent.

57. Les députés seront élus pour cinq ans, et de manière que la chambre soit renouvelée chaque année par un cinquième.



Droit public des Français.

ART. 17.

Les Français sont égaux devant la loi, quels que soient d'ailleurs leurs titres et leurs rangs.

2. Ils contribuent indistinctement dans la proportion de leur fortune aux charges de l'état.

3. Ils sont tous également admissibles aux emplois civils et militaires.



73. Les colonies seront régies par des lois et des réglemens particuliers.

74. Le Roi et ses gouverneurs, n'ont point de prérogative de leur sacre, d'observer par conséquent la présente charte comme loi fondamentale.

Articles transitoires.

75. Les députés des départemens de France qui se présenteront au corps législatif lors du premier appellement continué, auront droit de voter et de proposer.

76. Les députés des départemens de France qui se présenteront au corps législatif lors du premier appellement continué, auront droit de voter et de proposer.



7. Les ministres de la religion catholique, apostolique et romaine, et ceux des autres cultes chrétiens reçoivent seuls des traitemens du trésor public.

8. Les Français ont le droit de publier et de faire imprimer leurs opinions, en se conformant aux lois qui doivent réprimer les abus de cette liberté.

9. Toutes les propriétés sont inviolables, sans aucune exception de celles qui ont appartenu aux nationaux, la loi ne mettant aucune différence entre elles.

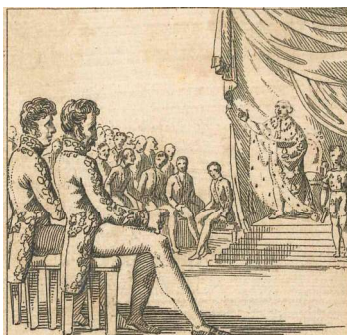


Normes du Gouvernement du Roi.

13. La personne du Roi est inviolable et sacrée, ses ministres sont responsables. Au Roi seul appartient la puissance exécutive.

14. Le Roi est le chef suprême de l'état, commande les forces de terre et de mer, déclare la guerre, fait les traités de paix, d'alliance et de commerce, nomme à tous les emplois de l'administration publique, et fait les réglemens et ordonnances nécessaires pour l'exécution des lois.

15. La puissance législative s'exerce collectivement par le Roi, la chambre des Pairs et la chambre des Députés des Départemens.

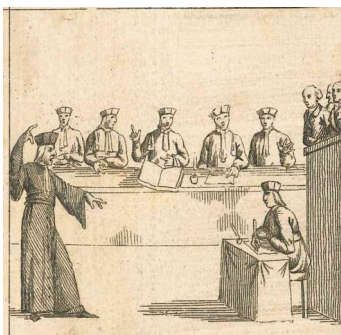


De la Chambre des Pairs.

24. La chambre des Pairs est une portion essentielle de la puissance législative.

25. Elle est convoquée par le Roi, en même temps que la chambre des Députés des départemens. La session de l'une commence et finit en même temps que celle de l'autre.

26. Toute assemblée de la chambre des Pairs qui serait tenue hors du lieu de la session de la chambre des Députés ou qui ne serait pas convoquée par le Roi, est illégale et nulle de plein droit.



De l'ordre judiciaire.

37. Toute justice émane du Roi; elle s'administre en son nom par des juges qu'il nomme et qu'il institue.

38. Les juges nommés par le Roi sont inamovibles.

39. Les cours et tribunaux ordinaires actuellement existans, sont maintenus, il n'y sera rien changé qu'en vertu d'une loi.

60. L'institution actuelle des juges de commerce est conservée.



66. La peine de la confiscation des biens est abolie, et ne pourra pas être rétablie.

67. Le Roi a le droit de faire grâce et celui de commuer les peines.

68. Le code civil et les lois existantes, actuellement, qui ne sont pas contraires à la présente Charte, restent en vigueur, jusqu'à ce qu'il y soit légalement dérogé.



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

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

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

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



И чуждъ ему булыжники звончй,
Хасмбшанвйкй живой болтунъ,
Гудящй подъ вагономъ хончм,
Охрывшй въ рельсахъ тайку ктрукъ.

Онъ возлюбилъ слово гвожоду
И свой изстреланный нррадъ,
Онъ вбрыи погтавшихъ нрроду
Кекогрушимыхъ баррихадъ.

Но третй хамень мёртвъ и хованъ,
Ханъ лёдъ, кевозмумо ктрозъ,
Ханъ зёрдало, оуполированъ
Милыкомъ равнодушныхъ ногъ.

Гладитъ, морщинхами изрытый,
Ихонхо хорчагъ подъ ногой,
Всёгда, ханъ гробовыхъ плитъ,
Толодний, мрачный и нбмой...

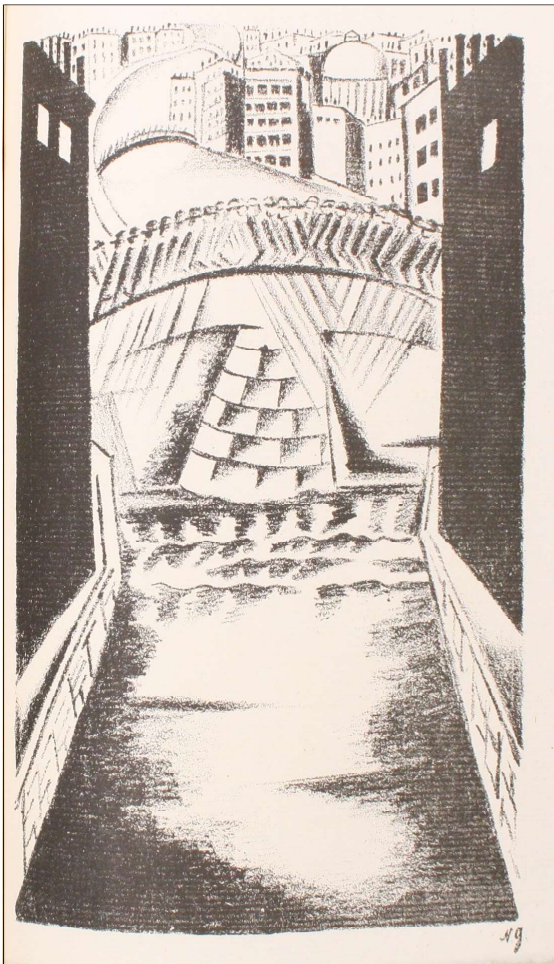


Ганжж...

Городъ шумный и вёсёлый, въ дымахъ
Я любилъ твои изломы, тврий чамекъ
Но въ томнотельныхъ оковахъ рожденья
Я забывалъ слова вогторга и слова любви
Забывалъ.

Ты на холмъхъ ламели выгнала дёву-
шею кезубанъ,
Ихъ дешёвымъ глалоктраземъ ты раз-
блалъ мой утробъ,
И дыханъемъ ихъ 'лыбонъ, равнодушномъ
Огравилъ, ханъ знойнымъ вбромъ, збч-
но праздничныхъ булаваръ.

Вдругъ меня онъ смбюгъ и кинутъ ба-
лоу зыбонъ,
И брохаютъ въ желтый сумракъ армо-
алые цвббъ,
И зовутъ меня тахой жж, да, тахой жж
Ханъ звала меня когда то, ханъ звала
меня и ты...





(Scarce Dreyfus Affair Posters) - Collection of Six Historical Documents and Broadsides Related to the Dreyfus Affair and the Third Republic. Six assorted broadsides and posters dating to the Dreyfus Affair, depicting the events of the affair from various sides and perspectives. Assorted sizes, small to large folio. All loose as issued. Varying conditions, see below. Paris, circa 1898-1904. (53254) \$6,500

The Dreyfus Affair was a political scandal that divided the Third French Republic from 1894 until its resolution in 1906, with the pro-Army primarily Catholic "anti-Dreyfusards" on one side and the pro-republican Dreyfusards on the other. It remains today one of the most notable examples of wrongful conviction, with notable influence coming from the press and public opinion. In December 1894, Captain Alfred Dreyfus was convicted of treason and sentenced to life imprisonment for allegedly communicating French military secrets to the German Embassy in Paris. In 1896, evidence came to light identifying a different French Army officer, Major Ferdinand Walsin Esterházy, as the true culprit. High-ranking officers suppressed the evidence, and Esterházy was acquitted. Dreyfus was instead accused of additional charges based on falsified documents. Word of the cover-up spread, mainly owing to Zola's story in *L'Aurore*, and activists subsequently put pressure on the government to reopen the case. Finally, in 1906, Dreyfus was exonerated and reinstated as a major in the French Army. Ephemeral paper toys and broadsides such as the ones in this collection were distributed to help influence public opinion during the time of the Dreyfus Affair and helped contribute to the social and political divide in France at the time.

This collection comprises the following items:

- *Jeu de l'Affaire Dreyfus et de la Vérité*. Chromolithographed board game on paper in the style of the Game of the Goose, with the 63 gameboard spaces occupied by personalities and events related to the Affair, the geese replaced by "Wells of Truth" with a nude woman standing atop the well. Sheet size approximately 18 3/4 x 25 inches. Two repaired tears to left-hand margin, small hole along central fold line, old creasing, light toning, overall very good. Paris: Imprimerie Charaire, n.d. (circa 1898). As of July 2024, OCLC locates four holdings of this game in North American libraries.

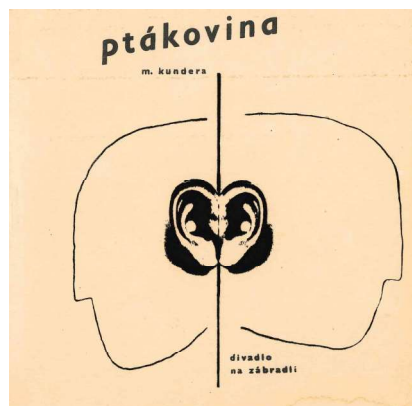
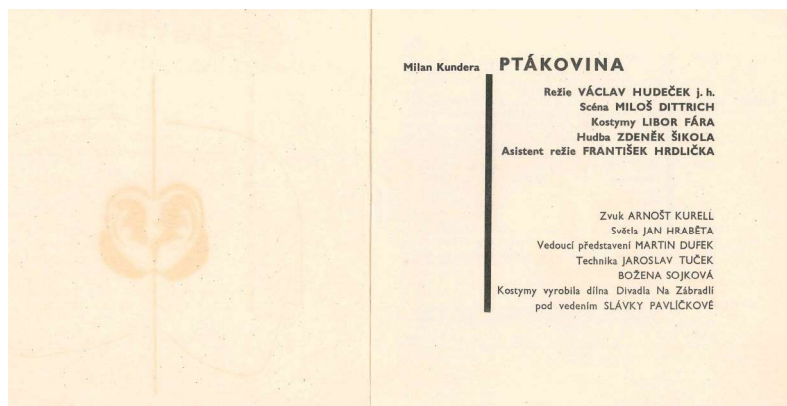
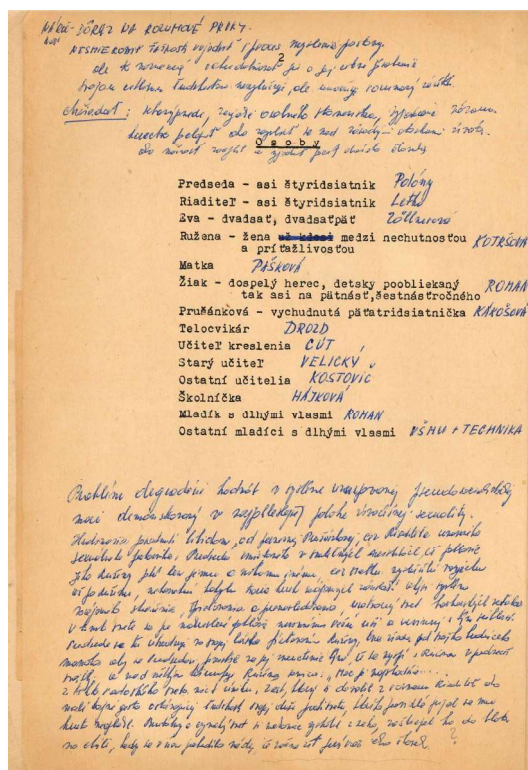
- *Histoire d'un traître*. Color-illustrated poster, printed by the newspaper *Libre Parole*, depicting the most essential scenes from the story of Captain Alfred Dreyfus, told with an anti-Semitic and anti-Freemason slant, each cartoon with a lengthy caption. Sheet size 24 3/4 x 18 inches. Light edgewear small area of minor paper loss to lower right corner, old creasing, overall very good. Paris: Imprimerie Spéciale de la Libre Parole, n.d. (circa 1904). As of July 2024, OCLC locates two holdings of this broadside in North America.

- *Histoire d'un innocent*. Chromolithograph comic strip poster, published by the Dreyfusards who fought to prove Dreyfus' innocence, depicting key events of the Dreyfus Affair including Dreyfus being framed, his trial, imprisonment, and ending with his imagined acquittal, each cartoon captioned beneath. Sheet size 15 x 11 inches. Light creasing, overall excellent. Paris: Imprimerie Pochy, n.d. (circa 1898). As of July 2024, OCLC locates four holdings of this small poster in North American institutions.

- *Élections Législatives de 1902 - Si vous êtes un vrai Français...* Chromolithograph propaganda poster published on the occasion of the elections in 1902, urging voters, if they consider themselves "real Frenchmen", to not vote for Dreyfusard candidates, among others, with seven illustrations with captions providing detailed instructions for the elections. Sheet size 15 1/2 x 11 1/2 inches. Toning, old creasing, very light staining to a couple of spots along margins and to verso, overall very good. Paris: GLUCQ, *Propagande Politique et Industrielle par l'Image populaire*, 1902. As of July 2024, OCLC could only find a single holding of this poster in North America.

- *Vive l'armée!* Small chromolithograph poster celebrating the glory of the French army and celebrating all of its qualities and actions, including "La Grande Muette", a reference to the French military's general policy to stay out of politics and the current political climate, with sixteen captioned illustrations, and text to verso regarding the sale of the image. Sheet size 15 3/4 x 12 1/8 inches. Old creasing, light soiling, some edgewear and chipping especially along left margin, a couple of small areas of paper loss, a few small pinholes, light scattered foxing, overall good. Paris: Didier & Méricant, 1898. As of July 2024, OCLC could only find a single holding of this poster in North America.

- *Le retour de l'île du diable*. *Entrée triomphale à Paris*. Chromolithograph broadside telling a satirical story of Dreyfus's return to Paris after his release from imprisonment in the penal colony on Devil's Island of the coast of French Guiana. Sheet size 22 x 15 inches. Old creasing, some tears along old folds, shipping and edgewear, some small paper losses at edges and corners, old damp-staining at upper left corner, overall good. Paris: Imprimerie Molière, n.d. (1899). As of July 2024, OCLC only finds one holding of this broadside in a North American library.



(Script for Planned Production of Banned Milan Kundera Play) - Kundera, Milan. *Dve uši, dve svadby./ Vtákovina. Divadelna hra. (Dve use dve svatby./Ptákovina. Divadelní hra.) [Two Ears, Two Weddings. Theater Play]*. 58 pp. mimeographed typescript comprising a Slovakian translation of Kundera's 1968 Czech play, translated into Slovak by Gabriel Rapos, and with hand-written stage directions throughout, together with four hand-written pages of notes, two copies of a typed review of a play, and a program for the May 12, 1969 premiere of Kundera's "Ptákovina", the later or alternate title of this play, directed by Václav Hudecek at the Na Zábřadlí Theater in Prague, with credits and excerpts. Quarto (11 1/4 x 8 inches). Original printed wrappers. Some light soiling and spotting to covers, light consistent toning throughout, many handwritten annotations to interior and to front cover, overall very good. Bratislava: Slovenské Divaldené a Literárne Zastupitel'stvo/DILIZA [Slovak Theater and Literary Council], 1969. (53348) \$9,500

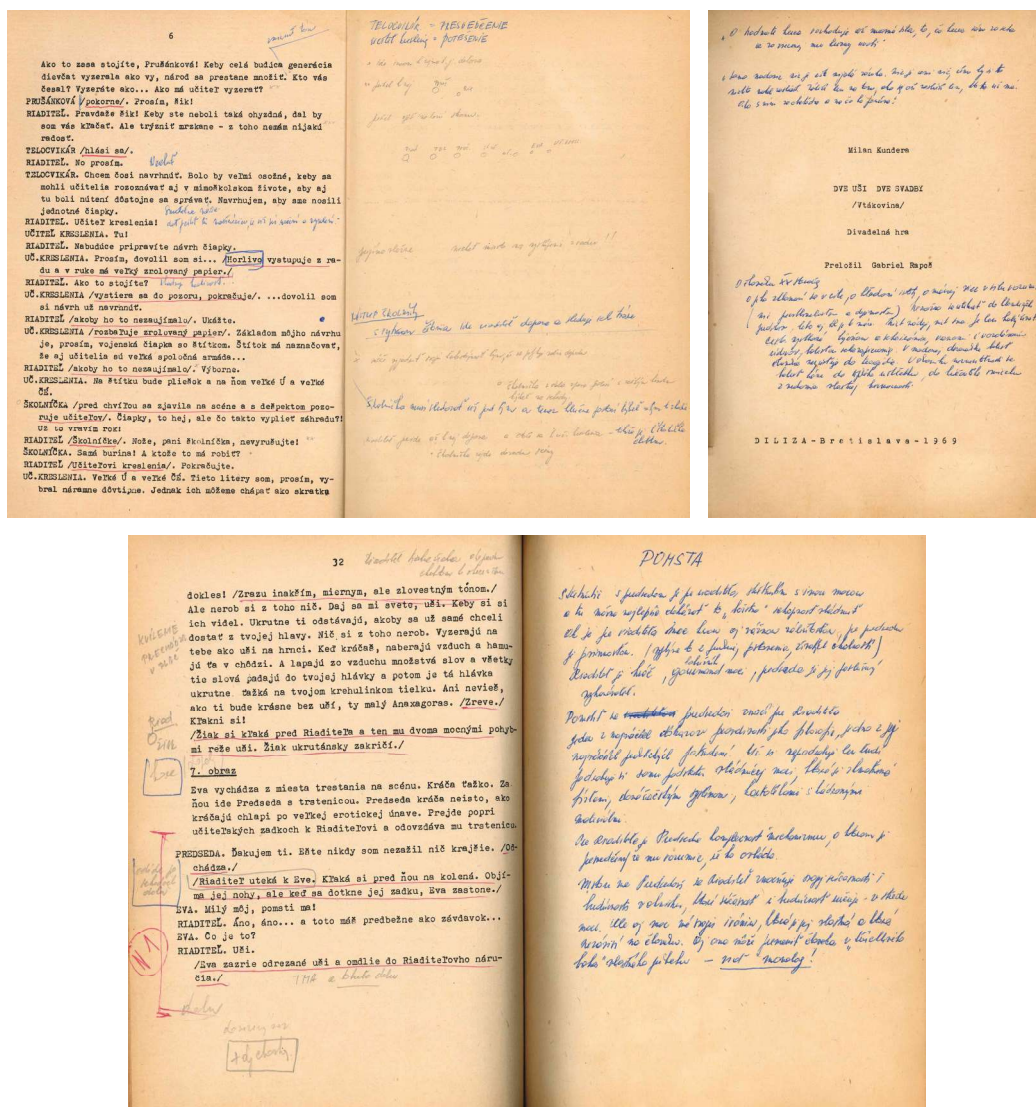
Kundera authored this play, originally titled *Dve use dve svatby* [Two Ears, Two Weddings] and later titled *Ptákovina* [The Blunder], in 1968. It was Kundera's second theatrical work. It premiered in May 1969 and had several performances in the Czech Republic - in Liberec, Ostrava, and Prague - before being banned by the regime in July 1969.

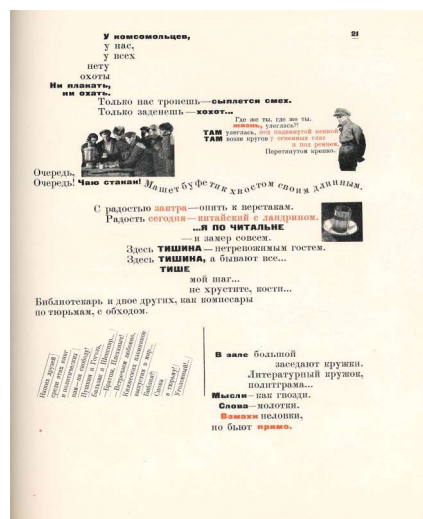
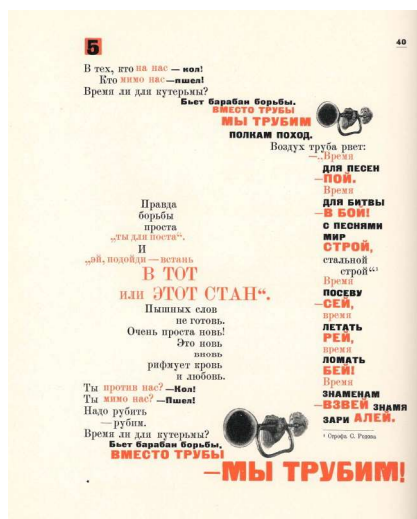
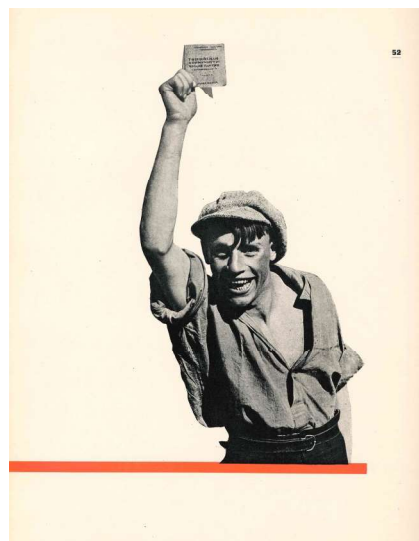
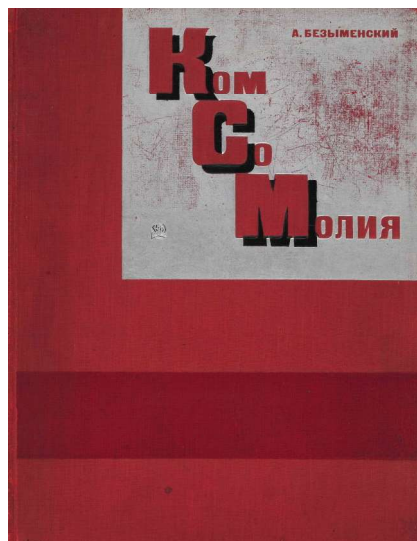
This unusual manuscript comprises a Slovak translation of Kundera's play. The translation was done by Gabriel Rapos, a publicist, dramaturg, and translator who at various times worked as editor of a Slovak newspaper, secretary and dramaturg of Slovak Radio, program director of the Czech-Slovak radio in Bratislava and Kosice, editor of the Tatran publishing house, and head of the press center of the Slovak National Theater in Bratislava. During his career he translated many novels, short stories, theater and radio plays, and articles from Czech to Slovak.

As this manuscript is an officially published document, it seems likely that a Slovak production of the play was planned before Kundera's work was banned. Every page of the script is heavily underlined and annotated, with the blank facing pages full of handwritten notes. It appears that all of the stage directions are underlined in red throughout the script. The dramatis personae has a handwritten name in blue ink listed next to each character's name, presumably the casting for the show. The justification page also states the work was produced by DILIZA in July 1969, and contains additional credits beyond just the translation. This script was edited by Ladislav Jánsky, corrected by E. Ilurínska, and transcribed by L. Masarovicová. The back cover copyright information states that the rights to produce the play were given only to the Slovak Theater in Bratislava.

The play itself is about a double marriage and a punishment for an indecent drawing which appears on a school blackboard one day. It touches on relationship misunderstandings, existential questions, and identity crises of the individual and specifically the European.

A fascinating manuscript from an important twentieth-century author, which dates to a time of political upheaval in then-Czechoslovakia and the strict censorship regulations of the Communist Party which were further enforced following the USSR invasion of 1968. As of January 2025, we could not find any other examples of the Slovak translation of this work.





(Soviet Constructivist Typography and Design) - Bezymenskii (Bezymensky), Aleksandr & Solomon Telingater. **Komsomoliia: stranitsy epoei. [Of the Komsomol: Pages of an Epic].** 52 pp. avant-garde typographical poem from an important Soviet Constructivist artist and designer. Small folio (13 1/2 x 10 1/4 inches). Original Constructivist-design full red cloth with embossed and silver accents. Slightly rubbed and soiled, ink notation to front flyleaf, overall excellent. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo (GIZ), 1928. (53192) \$12,500

Aleksandr Ilyich Bezymensky/Bezymenskii (1898-1973) was a Soviet poet, screenwriter, and journalist. He was born in Zhytomyr, Ukraine, to a middle-class Jewish family. He participated in the October Revolution of 1917 and began editing newspapers and journals that year, and publishing his own poetry the following year. In 1918 he was delegated to the First Congress of the Komsomol in Moscow, otherwise known as the All-Union Leninist Young Communist League, and was elected to the Central Committee. In 1921, he was called to Moscow to serve as an editor for the Komsomol's main newspaper, "Krasnaya Molodezh [Red Youth]". In the following years, he helped create the literary groups Young Guard and October/Oktyabr, and wrote numerous poems, songs, and satires in various genres including epigrams, caricature captions, and plays in verse.

One of his poems, "Komsomoliia", was a best-seller of the time. Originally published in 1924, it was published in separate editions 10 different times with varying layouts, for a total of 400,000 copies.

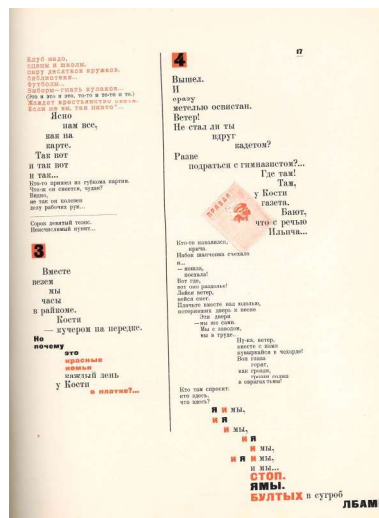
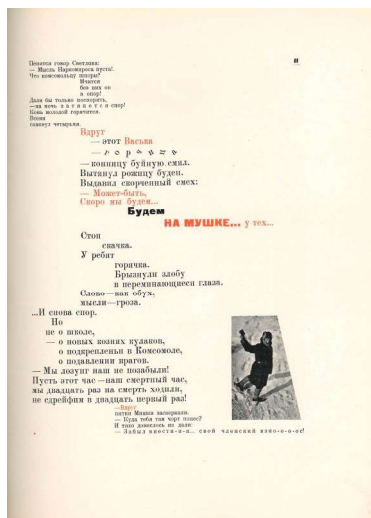
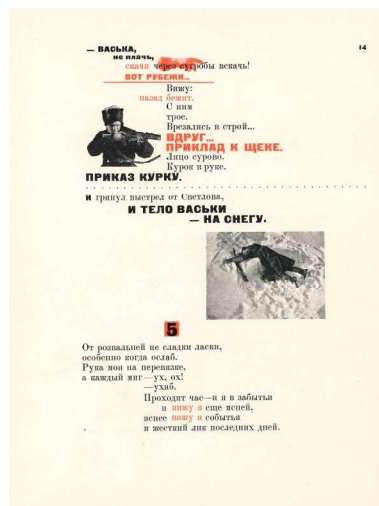
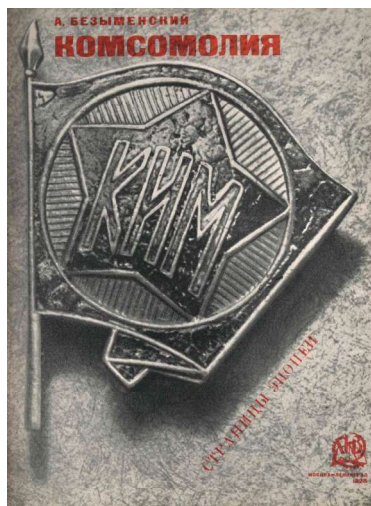
To commemorate the 10th anniversary of the Komsomol in 1928, Soviet graphic artist, illustrator, book designer, and typographer Solomon Telingater (1903-1969) decided to redesign "Komsomoliia" as a special typographic and illustrated edition. Telingater, along with Rodchenko, El Lissitzky, and others, was a founding member of the Constructivist artist group October, and those influences are clearly visible in this work.

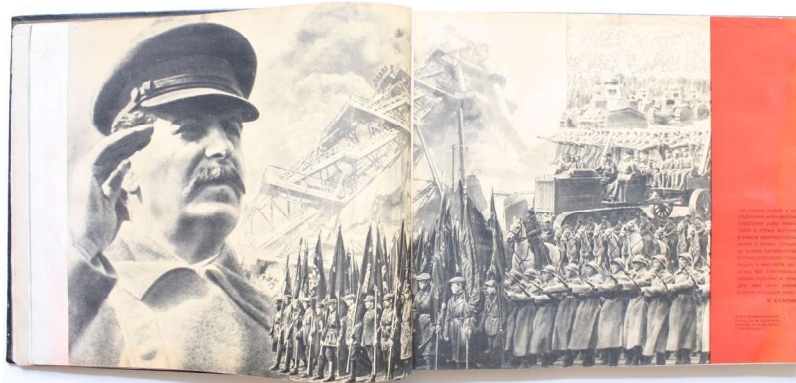
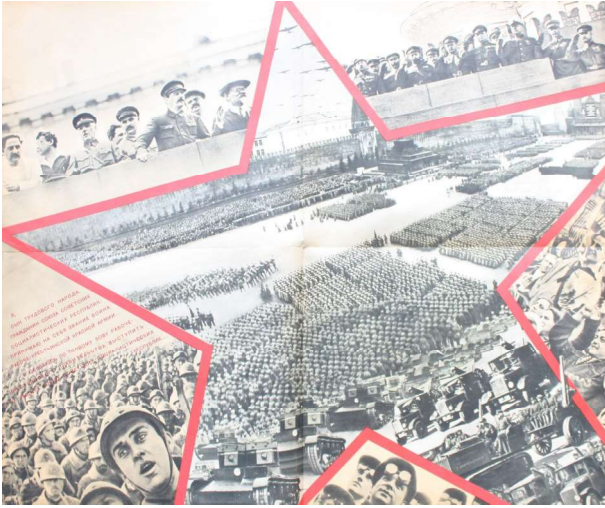
This volume combines elements of typography, drawn graphics and illustrations, experimental typesetting, and photography, and its production was a joint work of students working at the 1st Exemplary Printing House of Gosizdat and employees of the 1st Sovkino Film Factory. It became the earliest Soviet film-book to flourish in the 1930s.

Telingater used typesetting in blocks, stairs, waves, and multi-column layouts. Some pages have an avant-garde aesthetic, with letters laid on their sides, words turned at an angle, or letters gradually increasing in size over the course of a single word. The text is printed in black and red.

Photographs are used to illustrate some pages, and were taken by K. Otian with the exception of the title page image, which was taken by Safonov. The selection of photos was done by the "director of illustrations", E. Kokhanova. Page 37 also contains a photomontage composition by Telingater, created by exposing several negatives together. It is considered to be the only instance of a such a complex photographic work in contemporary Soviet photomontage. The final image in the volume is of a boy holding a Komsomol card raised above his head, which was used in multiple editions of the poem.

This poem is a scarce and eye-catching example of 1920's Soviet Constructivist design by a forerunner in the artistic movement. As of May 2024, OCLC locates only 4 copies of this commemorative edition of Bezymenskii's poem in North American libraries.





(Soviet Propaganda with El Lissitzky Photomontage) - Raboche-Krest'ianskaia Krasnaia Armia. [Red Army of Workers and Peasants]. Soviet propaganda volume illustrated throughout with photomontages by El Lissitzky, 104 pp. (including one double-folded panorama). Oblong folio (11 3/4 x 13 3/4 inches.) Black blind-stamped original cloth binding. Some abrasions and wear to covers, small split along spine, old repaired tear to front flyleaf, some old toning and damp-staining, a few pages with red staining/bleeding from red ink on adjacent page, overall very good. Moscow: Izogiz, 1934. (53441) \$16,500

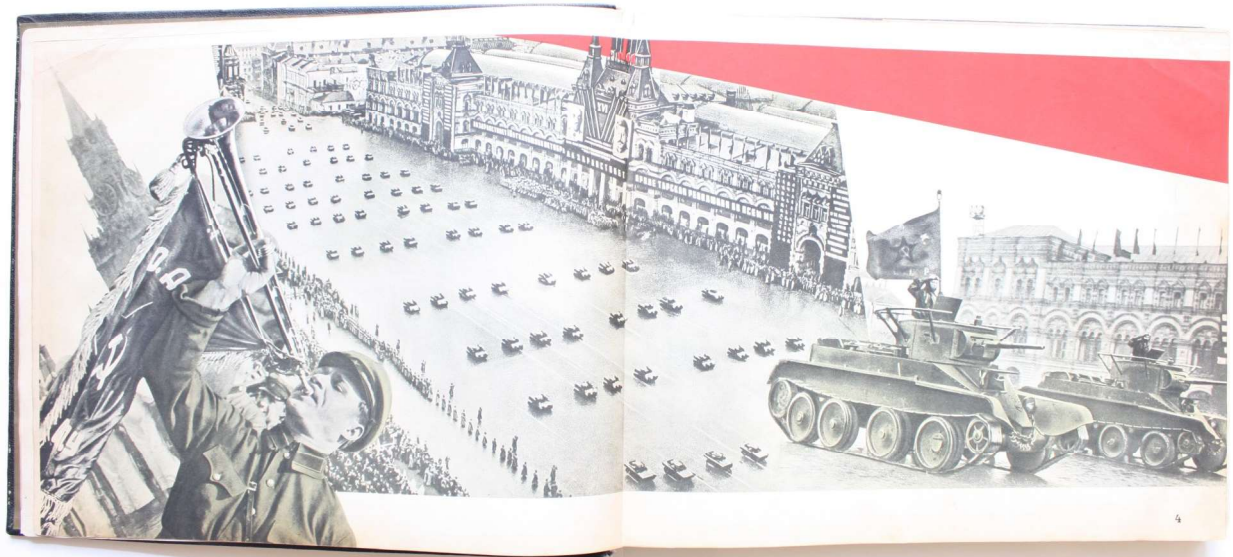
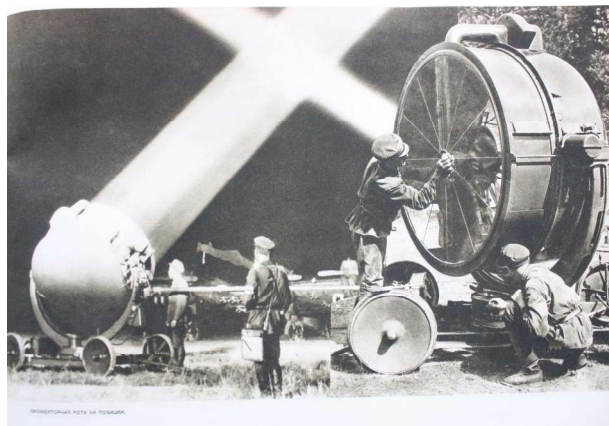
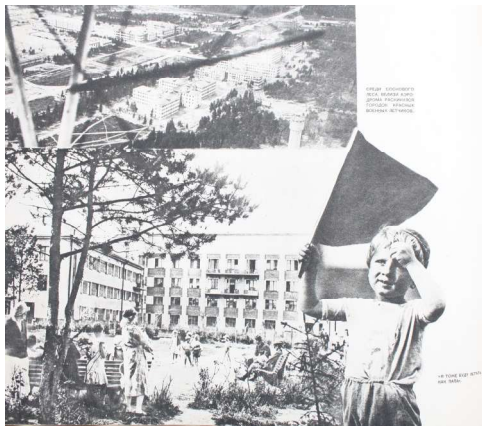
This striking book of Soviet propaganda illustrates a May Day parade in Red Square, which celebrated and showcased the strength of the Red Army. It was published for the 15th anniversary of the establishment of the Army. It features a layout and photomontages by El Lissitzky, including a large folding photomontage of Stalin and his troops. There are also illustrations by several prominent photographers, including A. Shajhet, G. Zel'manovich, G. Debabov, G. Petrusov, A. Shagin, and others. Some pages are printed in two colors.

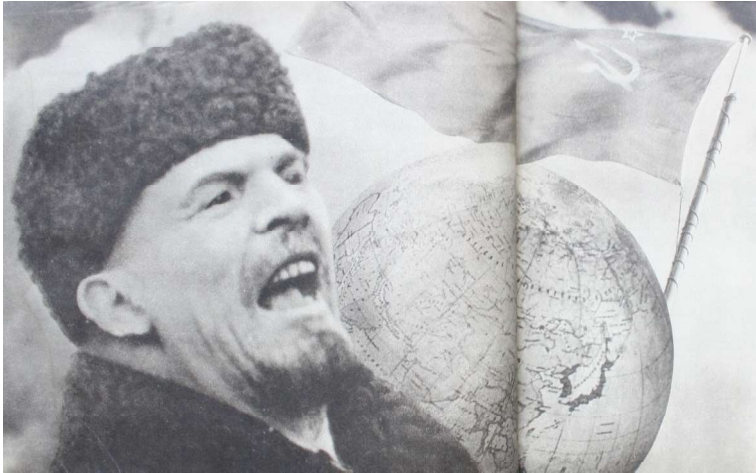
In his 2004 work, "The Photobook", Martin Parr writes: "His [Lissitzky's] photographic layout is as lively as one might expect from one so well versed in Constructivist angles and the complex layerings of the photomontage. The book's 'coup de théâtre' comes at the beginning, with a fold-out coloured montage that features Stalin, the red star and the troops in one of Lissitzky's most bravura pieces of propaganda collage."

This volume, present here complete and uncensored, is quite rare, especially when it includes the illustrations of the "Enemies of the People". This work became the subject of censorship following the Great Purge, in which several of the officers depicted in this book were executed.

Paradnaia kniga strany sovetov, pp. 163-169; MoMA, The Russian Avant-Garde Book, 1044; The Photobook, Vol. I, pp. 170-173; Iskustvo ubezhdai', pp. 74.

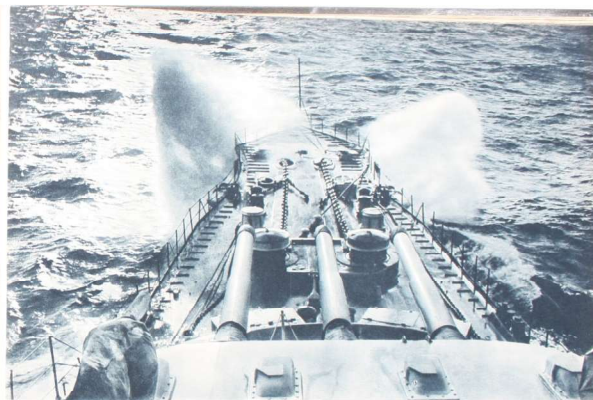
A striking chronicle of 1930s Soviet propaganda and a fascinating example of El Lissitzky's work.



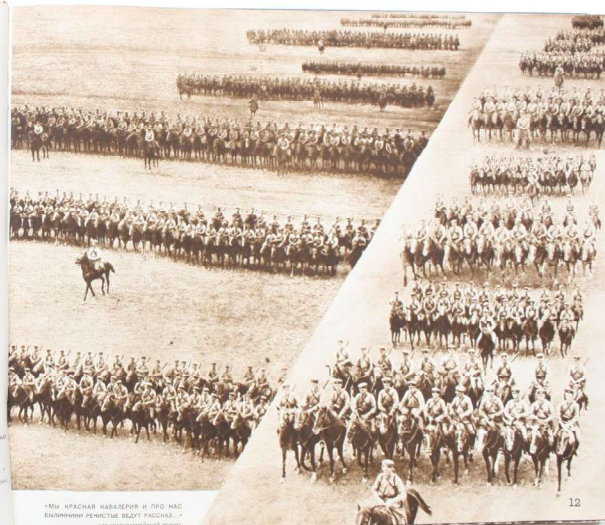




БАЛТИЙСКИЙ КРАСНОБОРОДЦЫ И ПОДВОДНОЙ ЛОДКИ
КРАСНОГО МОРОСНОГО ВОСТА И КРАСНОГО



«...ТАН ПУСТЬ НЕ КРАСНА
СЖИМАЕТ ВЛАСТНО
СВОЙ ШТЫК
МОЗОЛИСТОЙ РУКОЙ»

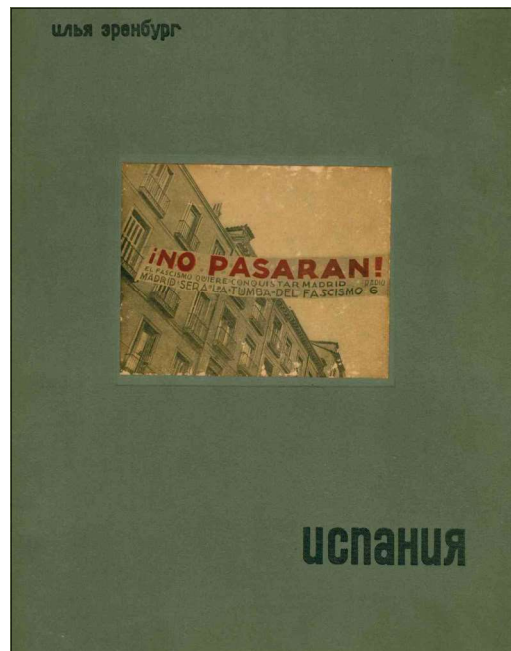
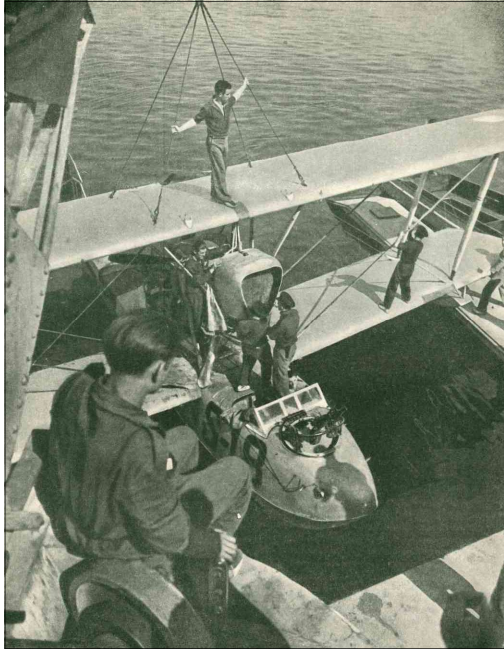


«МЫ КРАСНАЯ КАВАЛЕРИЯ И ПРО НАС
БЫЛИННИКИ РЕЧУШЬЕ ВЕДУТ РАССКАЗ...



АВИАЦИЯ



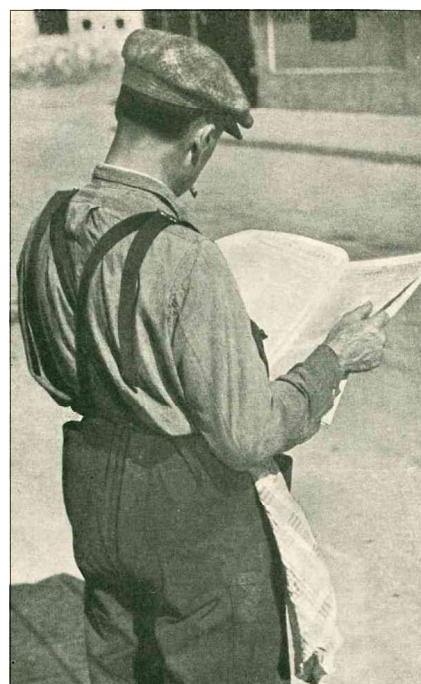
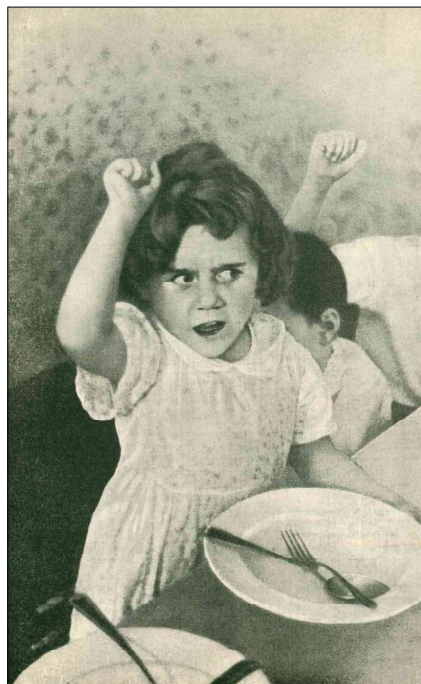
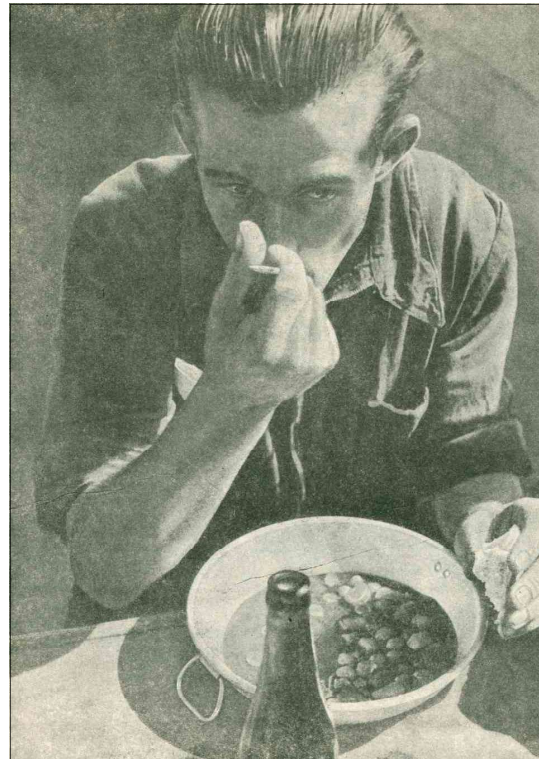


(Spanish Civil War) - Ehrenburg, Ilya. (Erenburg, Il'ia.). **Ispaniia**. 2 volumes (102, 151 pp.), subtitled "UHP - Do 18 liulia 1936 Goda" (Until July 18, 1936) and "No Pasaran! - Grazhdanskaia Voina, liul'-Dekabr'" (The Civil War, July-December), profusely illustrated throughout. Large quarto (12 1/8 x 8 7/8 inches). Original embossed cloth, volume 2 with mounted title illustration. Some light rubbing and minor soiling to clovers, cover illustration to volume 2 slightly browned and rubbed, light toning and foxing throughout, a few spots of minor marginal damp-staining, first volume with handwritten inscription to front flyleaf, overall very good. Moscow and Leningrad: IZOGIZ/State Publishing House for Fine Arts, 1937. (53443) \$8,500

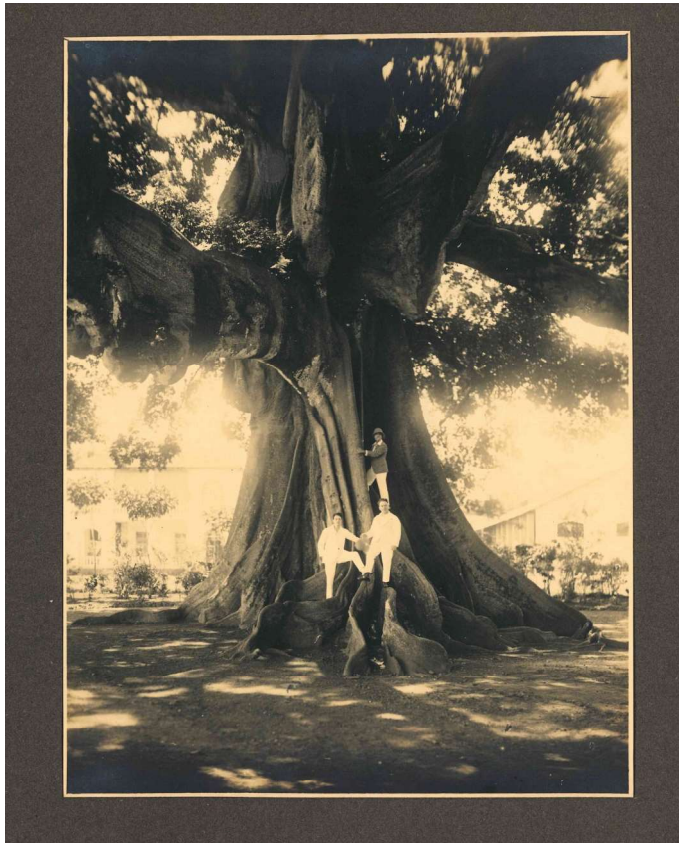
Ilya Ehrenburg (1891-1967) was a prolific Soviet writer, journalist, translator, revolutionary, and prominent member of the Jewish Anti-Fascist Committee, who became first known for his reporting during WWI, WWII, and the Spanish Civil War. During the Spanish Civil War, he became directly involved in the military activities of the Republican camp and often accompanied the Republican army as a reporter for the newspaper Izvestiya. He was also frequently allowed by Stalin to visit Europe to help campaign for peace and socialism.

These two volumes together comprise a pictorial history of the Spanish Civil War, devoted to the Spanish people's struggle for independence. Each volume contains numerous black-and-white journalistic photographs and illustrations depicting daily village life, families, soldiers, meetings and gatherings, propaganda, war damage, with some graphic images of the dead and wounded. Each of the images is captioned in Cyrillic, many with paragraphs of descriptive text. There are several photographs by noted photographers such as Eli Lotar, Robert Capa, Oples, Reisner, and Chim (David Seymour). Alongside the photographs, the second volume also contains a John Hartfield photomontage and reproductions of numerous political posters. The covers of Volume 1 were designed by Eugene Golyahovsky, and Volume 2 was designed by El Lissitzky and Sophie Lissitzky-Küppers.

Scarce institutionally.







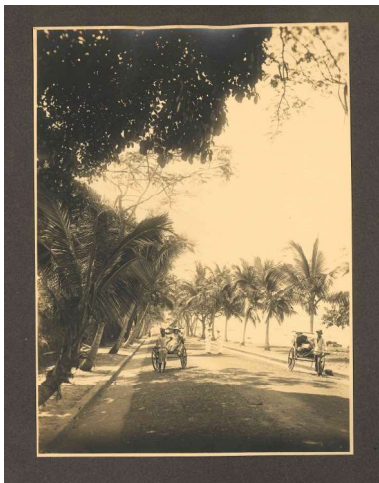
(Stunning Photographs from French Colonial Africa) - Deschacht, A. **Conakry - la Perle de l'A.O.F.** Large photo album containing 87 total silver-gelatin photographs in various formats and sizes, including 8 1/2 x 7 inches rectangular photos and round photos with an approximately 6-inch diameter. Album size folio (11 1/2 x 15 1/2 inches). Post-bound album with covers bound Japanese-style in patterned abstract floral fabric, with title stamped to cover. Album covers with wear along edges, soiling, and staining, some splitting to cloth along spine, images themselves in overall bright and excellent condition. Some mountings have been professionally rebound, photographs separated by original spiderweb-pattern tissue paper leaves, many with some shattering and foxing. Overall an excellent example. Conakry, Guinea: n.p., circa 1910-1915. (53368) \$7,500

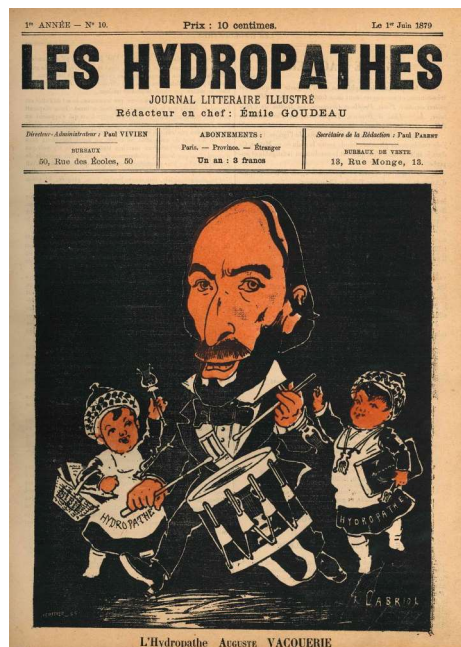
Conakry is the capital city of the African country of Guinea, formerly known as French Guinea. Conakry is a port city and was founded after Britain ceded the small Tombo Island to France in 1887. It became the capital of French Guinea in 1904 and prospered as a port city, especially after a railway opened and connected the coastal city to the interior of the country. As the city grew, it also expanded up the neighboring Kaloum Peninsula.

This fascinating photograph album contains over 80 original photographs depicting daily life in and around the city of Conakry. The images include street scenes showcasing the city's colonial architecture including the Public Works and Mines building, the Chargeurs Reunis building, the Hopital Ballay, and the Grand Hotel; the railway; parks, fountains, and statues; Guinean landscapes and waterfalls; churches; the port with boats and ships; a lighthouse; rickshaws; scenes of prayer; portraits of native peoples; and village huts.

Not much is known about the photographer, A. Deschacht. Our research found that he was an early European photographer, based in Conakry, who took very intimate and intentional portraits of Guinean women.

A beautiful collection of photographs from colonial French Guinea at a time of extreme growth and development in the African nation. Very scarce; as of December 2024, our research turns up only two holdings worldwide of this or a very similar photo album, at Harvard and UC Santa Barbara.





(Third Republic Bohemian French Literary Journal) - L'Hydropathe. Année 1, No. 1 (22 Janvier 1879) through Année 2, No. 8 (12 Mai 1880) (all published). Bound with: Tout-Paris, Hebdomadaire Illustré, the successor to L'Hydropathe. Année 2, No. 9 (23 Mai 1880) through No. 12 (13 Juin 1880). 32 issues total comprising a complete run of L'Hydropathe together with the 4 issues of Tout-Paris which followed L'Hydropathe, each issue 4 pp. Large quarto (12 1/2 x 9 1/4 inches). Leather-backed boards with raised spine, original issues bound in. Some splitting along spine, bumping to corners and edgewear, a few leaves restored or repaired, overall good. Paris: Imprimerie Laloux fils & Guillot, 1879-1880. With handwritten name to front flyleaf of Paul Vivien, and accompanying card dated January 19, 1932 from Serena Vivien. (53326) \$9,500

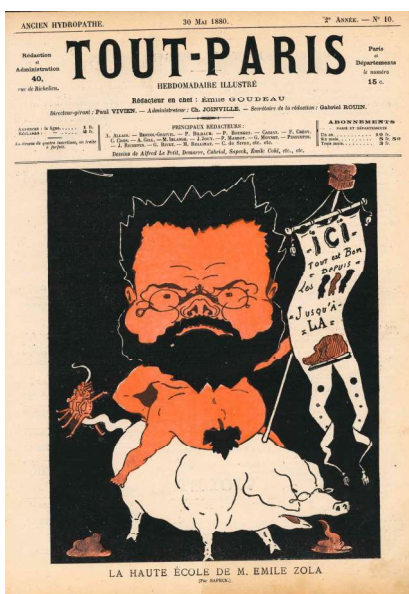
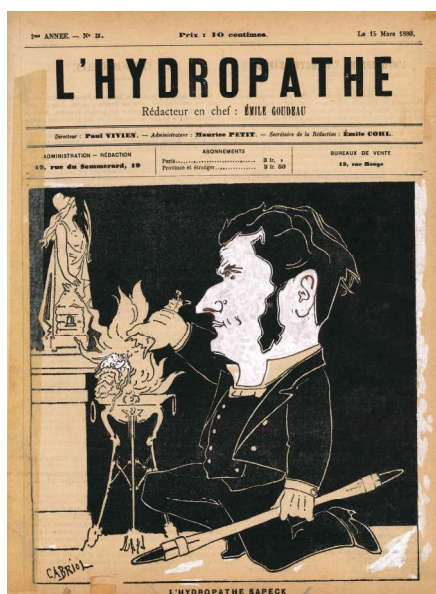
A rare complete collection of the eponymous publication of the Cercle des Hydropathes. Les Hydropathes was a Parisian literary club active during the early Third Republic, founded by poet and novelist Émile Goudeau in 1878. After the War of 1870, many literary clubs were created in Paris, and Les Hydropathes was among the most important based on its participants. The goal of the club was to celebrate literature, and in particular poetry, and some of their meetings or get-togethers had over 300 attendees.

In January 1879, approximately two months after the first Hydropathe meeting, Goudeau and his colleagues started the journal L'Hydropathe. Goudeau served as editor in chief, with administrative assistance from Paul Vivien, Alce d'Alis, Jules Jouy, Paul Allais, Émile Cohl, and Maurice Petit. Each issue contained a mixture of poetry and prose, and each cover bore a caricature portrait of a Hydropathe member drawn by Georges Lorin under the pseudonym Cabriol, including caricatures of André Gill, Felicien Champsaur, Coquelin Cadet, Charles Cros, Sarah Bernhardt, Charles Lomon, Alfred Le Petit, August Vacquerie, Luigi Loir, Raul Fauve, Georges Moynet, Alphonse Lafitte, Gustave Rivet, Maurice Petit, Charles Leroy, and others.

In a brief article in the first issue, Chief Administrator Paul Vivien writes about the creation of the Cercle des Hydropathes and the appointment of Goudeau as its head. "Nous éions, en ce temps là, un groupe jeune, composé d'artistes, de poètes, d'étudiants. On se réunissait chaque soir au premier étage d'un café du Quartier latin, on faisait de la musique, on récitait des vers. Mais la musique ne plaît pas à tout le monde, on n'aime pas toujours, lorsqu'on fait une partie de piquet ou d'échecs, à entendre changer derrière soi, le chanteur fût-il excellent. Nous gênions souvent et nous étions gênés. Il nous fallait absolument un local à nous. De l'idée d'un local à l'idée d'un cercle, il n'y avait qu'un pas. Il fut fait, et le Cercle des Hydropathes était fondé. La création en était due surtout à l'activité d'Émile Goudeau. Il était juste qu'il en fût nommé Président."

After only eighteen months, the group stated in their final issue that the idea of the "Hydropathe" had now grown old, and the circle's leaders moved north of the Seine and rebranded their journal as "Tout-Paris". However, in June 1880, after just a few issues, publication of Tout-Paris ended along with the Hydropathe "séances". According to Bénédict Didier in his 2009 work, 'Petites Revues et esprit bohème à la fin du XIXe siècle', "The Hydropathes were undoubtedly indicators of the rupture between two eras, as well as between two literary periods. They were born of a profound sense of disappointment with both ideas and ideals. The chaos provoked by the events of 1870 left a deep imprint on the mentalities of the youth of 1880. For Emile Goudeau, the Hydropathes wanted to mark the beginning of bohemian novelty. The circle was quickly created in response to its incredible success. The newspaper became the voice of these bohemians and their advertising tool."

A scarce complete collection of an important Third Republic bohemian publication. Grand-Carteret, p. 582 ; Collection André Vasseur, p.52 ; Watelet, Presse illustrée en France 1814-1914, VII, 42.



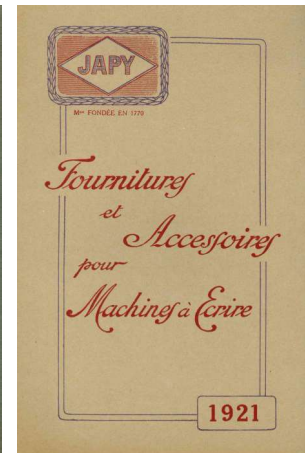
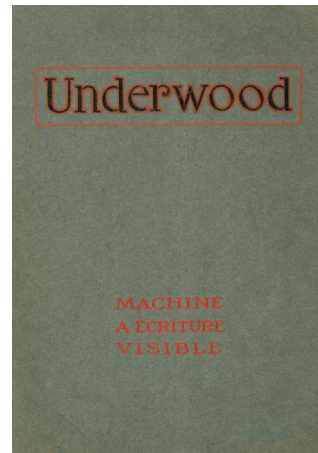
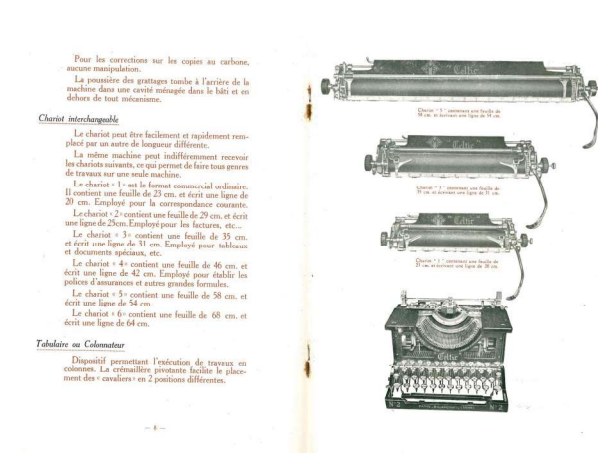
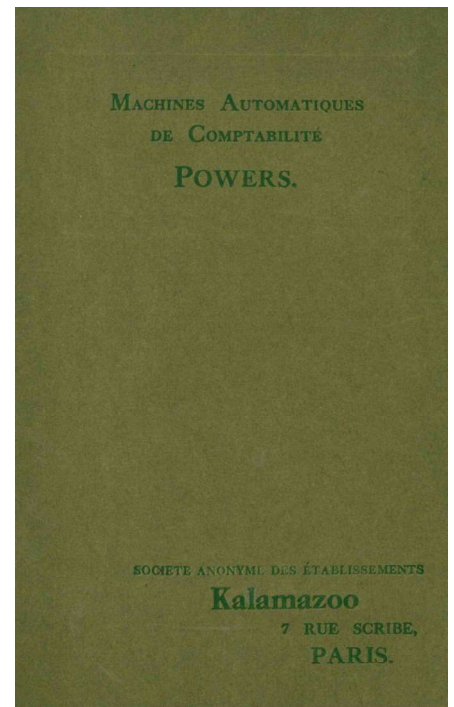
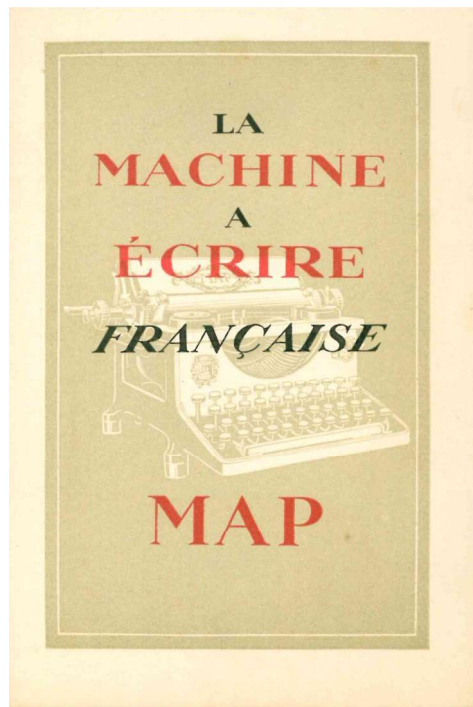
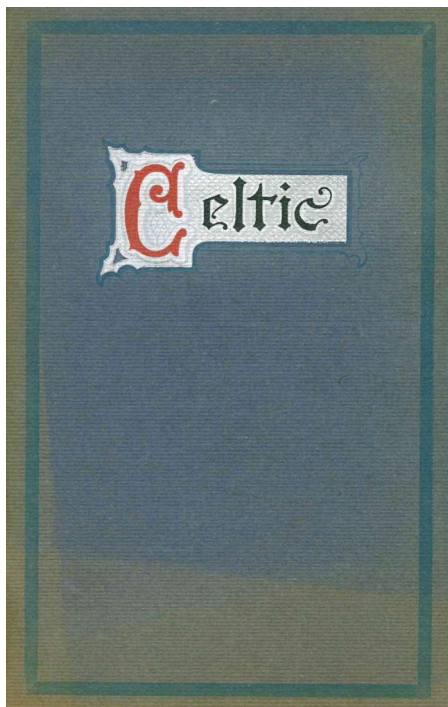
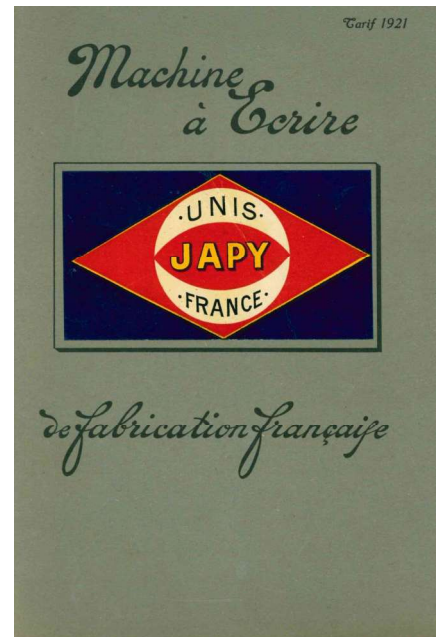
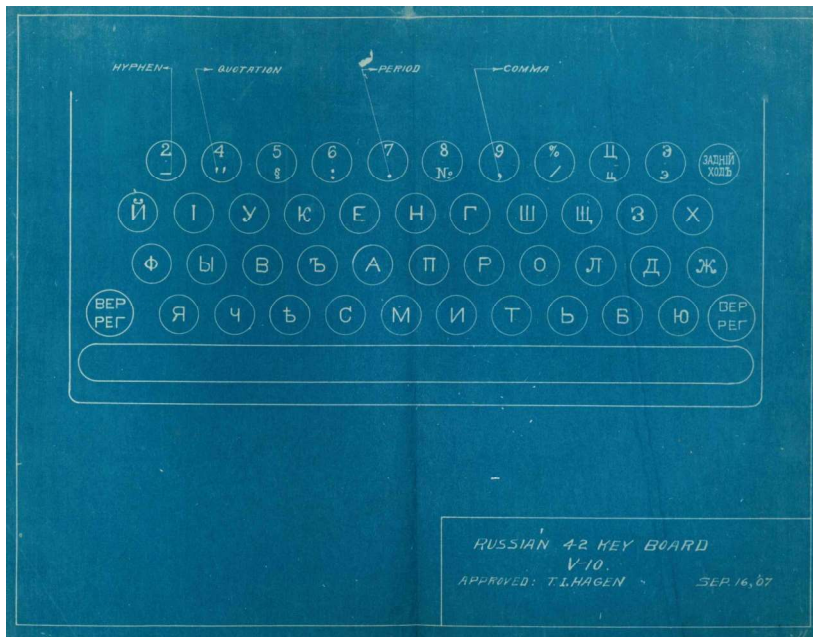


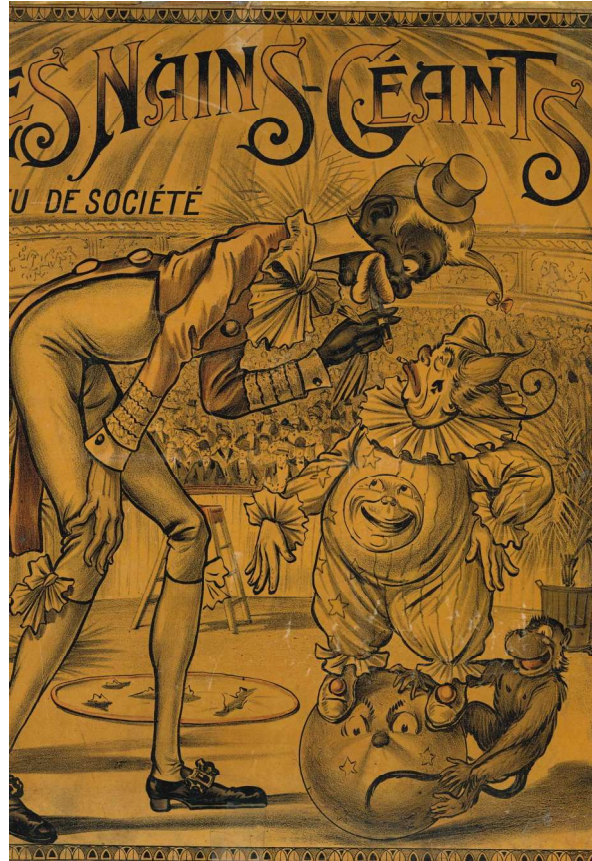
(Trade Catalogs) - Collection of Eight Early 20th Century Typewriter Catalogs. Various cities, mostly Paris; circa 1910 - circa 1922. Various sizes, most quarto (16 x 10.7 cm to 24.5 x 15.5 cm). Original printed paper and card-stock wrappers, seven of the eight side-stapled; 12-24 pp. each. Most illustrated. One catalogue with the covers detached and a large split running almost the entire length of the spine, all contents present, the group overall very good. (52495) \$550

Eight mostly French typewriter catalogs dating to the first quarter of the twentieth century, plus six assorted documents and pamphlets. The catalogs discuss the mechanics of typewriters, highlight the benefits of using a typewriter, display various models, demonstrate different typewriter fonts, and in some cases illustrate women properly using typewriters.

The contents include:

- La machine à écrire française MAP, a color-illustrated leporello-style catalogue. Paris, n.d. (circa 1920).
- The Hooven Automatic Typewriter. The Machine You Have Been Waiting For. Hamilton, Ohio, n.d. (circa 1920).
- Underwood: Machine à écriture visible. Paris: n.d. (circa 1912).
- Instructions pour le maniement de la Machine à Écrire "Remington" No. 7. Paris, n.d. (circa 1910).
- Machines Automatiques de Comptabilité et de Statistique Powers. Paris, n.d. (circa 1919).
- Fournitures et Accessoires pour Machines à Écrire. JAPY. Paris, 1921.
- Machine à Écrire de fabrication française. JAPY Unis France. Paris, 1921.
- La Machine à Écrire Française "Celtic". Paris, n.d. (circa 1920). Together with three small pamphlets or flyers from the Celtic company and a bookmark.
- Seven documents from the JAPY company, including two confidential tariffs for export, two small pamphlets, a typed document displaying a Cyrillic alphabet, and two blueprints for Russian keyboards dated September 16, 1907.



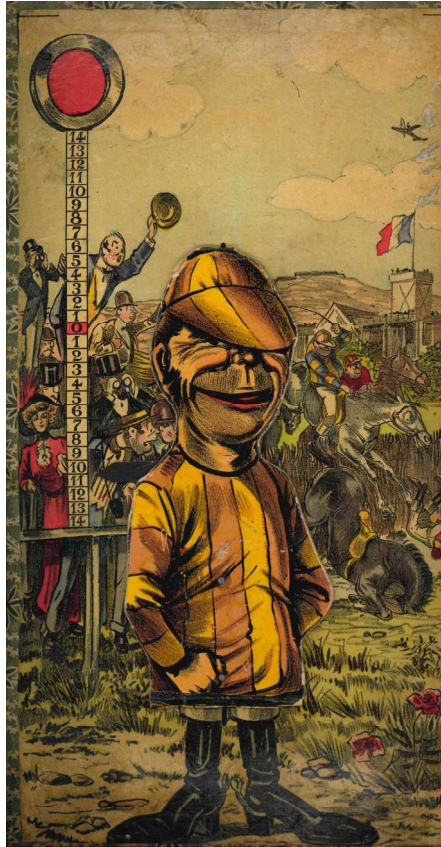


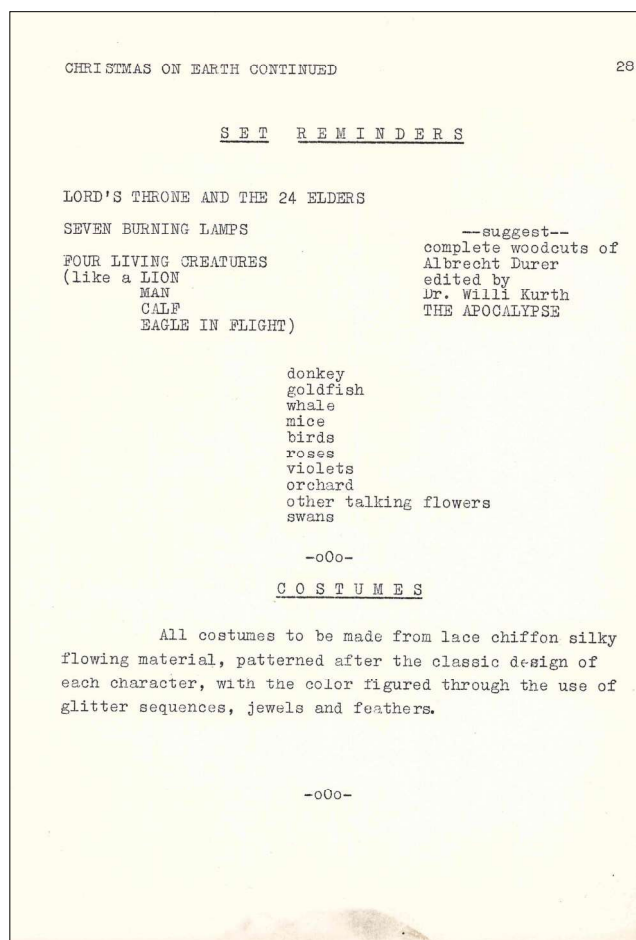
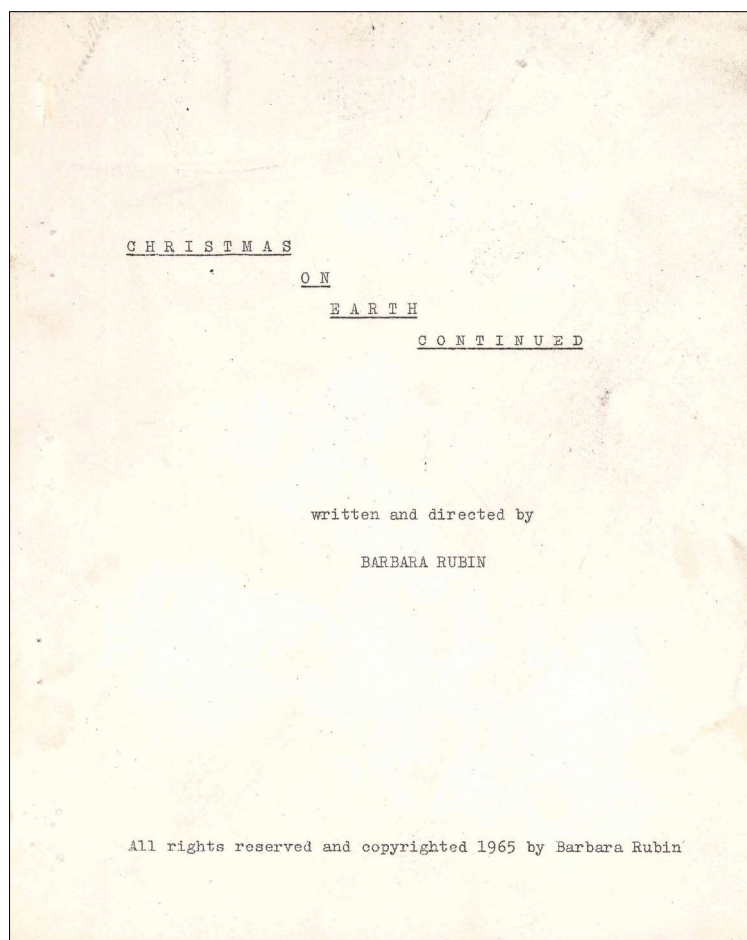
(Turn-of-the-Century Board Game with Racial Stereotype) - Les Nains-Géants, Jeu de Société. Turn-of-the-century humorous game of chance comprised of six large chromolithographed caricature-style figures which slide up and down along a scoring track, two brown cardboard dice cups, a bag of small cardboard 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.





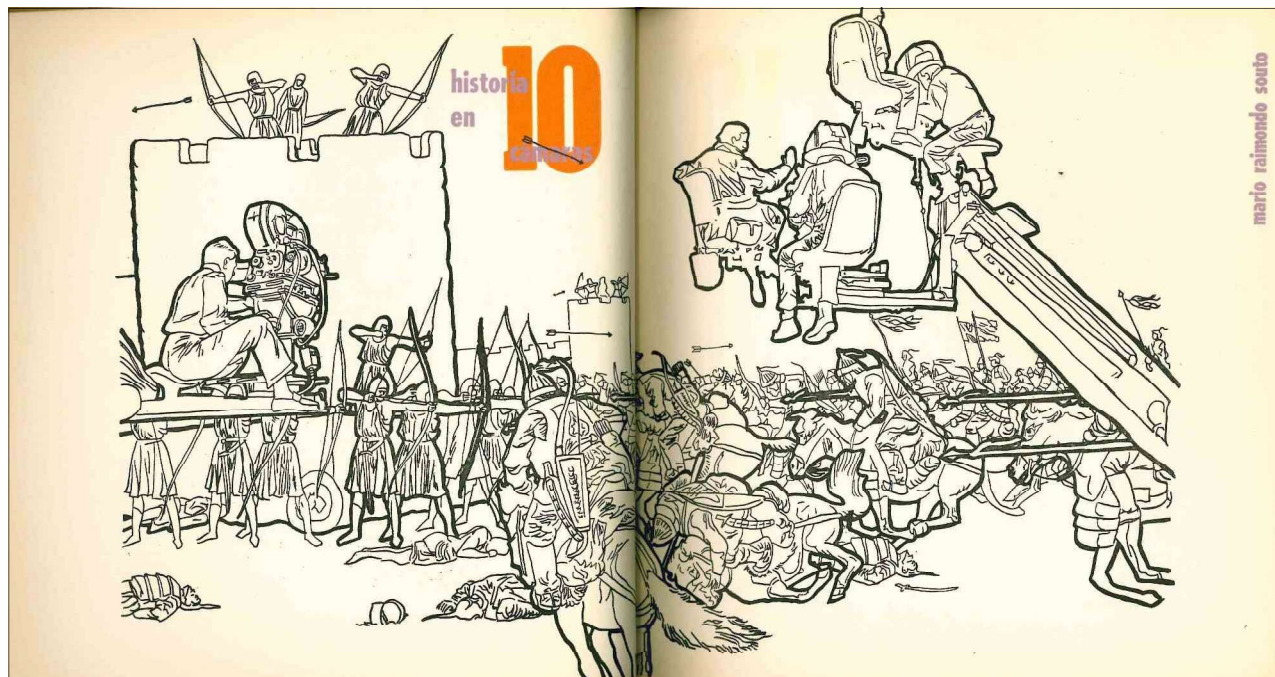
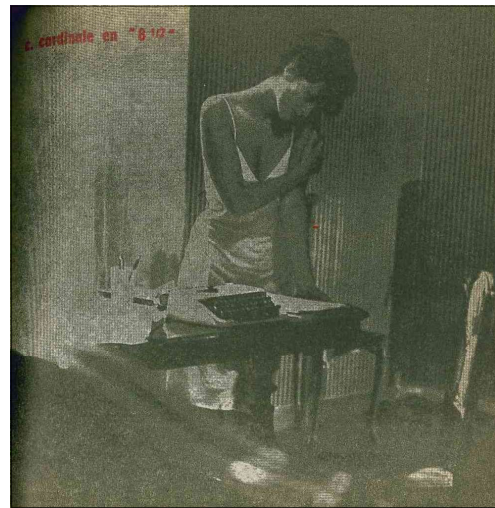
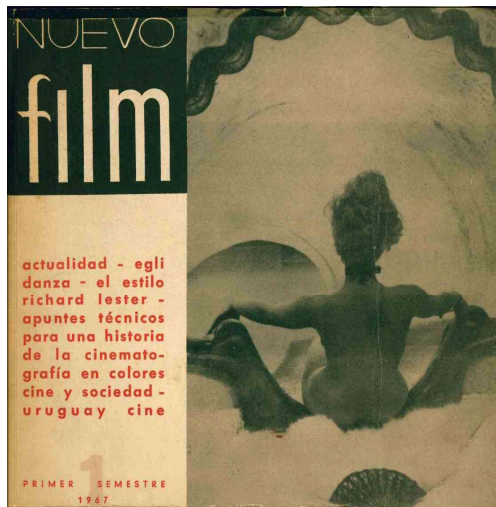
(Unproduced Screenplay from a Radical American Female Filmmaker) - Rubin, Barbara. **Christmas on Earth Continued.** Typescript screenplay, 30 leaves. Small quarto (9 7/8 x 8 inches). Loose leaves, originally stapled, staples missing. Some soiling to first and last pages, light creasing and handling 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.

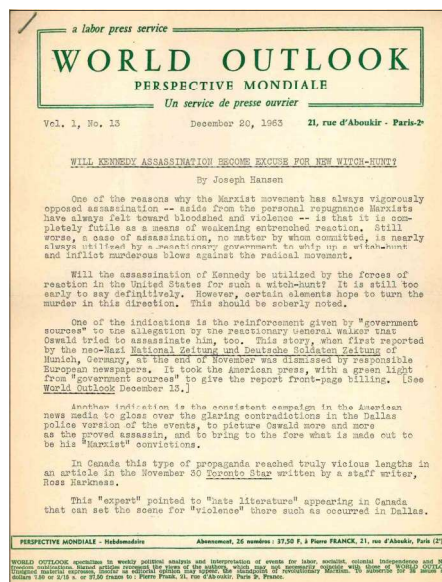
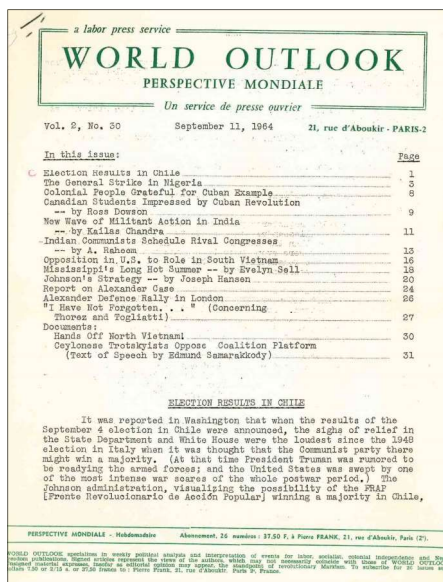
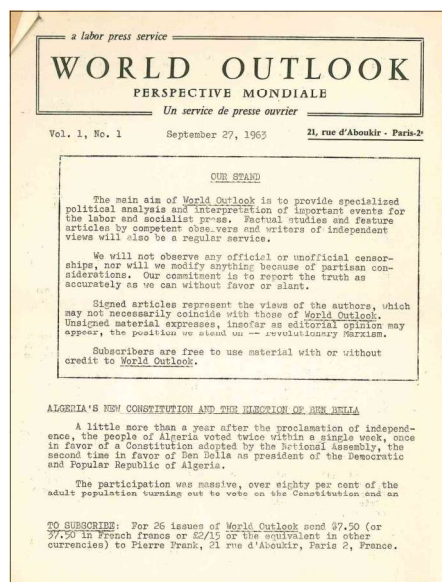
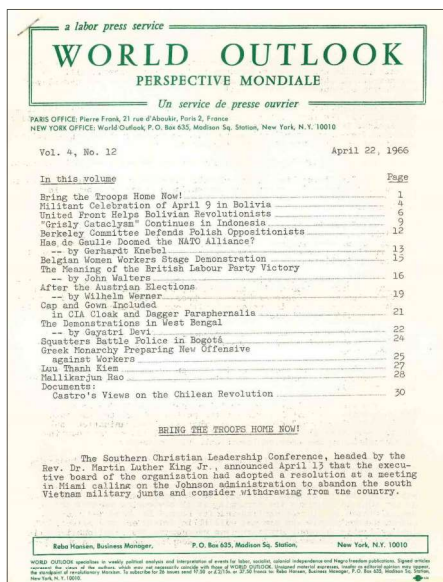
Christmas on Earth Continued was never produced. This screenplay provides a valuable insight into the mind of a radical American filmmaker. As of March 2025, OCLC locates seven holdings of this work in North American libraries.

<u>CHRISTMAS ON EARTH CONTINUED</u> Personae: One cut some out You sitting in your head Only up like the eyes of love Can our dreams be put to bed THIS IS OUR STORY the situation ----- "Lord's Museum" an exact replica of "God's Temple" (the actualisation known only in Heaven) It's History began hearing the approach of "THIS COMING and PARADISE" Fairy City New Jerusalem, Heaven then together we came and gave history a Name "MUSEUM NONE OF UNPAID REPRODUCTIONS" Highlighting "THE LORD GOD'S THRONES AND THE 24 ELDERS"	CHRISTMAS ON EARTH CONTINUED 15 DESIRED STARS & HEROES, HEROINES my mother and father and to all those I have not yet realized Please Come JOHN & CYNTHIA LENTON PAUL MC CARTHY RIMMO & MAGGERS STARR BONITA HARRISON BRIAN EUSTICE JIMMY BROS MARION HASTO BOB FRAZAR FRANK SUTHERA BOB DYLAN TINY TIM SAMMY DAVIS JR. JONAS MEKAS AL MEKAS REIDITT'S BARROT JACK SMITH ARTH WARELO ALLEN CUPPERNO OMERUS MELANEA PETER CRADOCKY TINA KUPFERBERG ED MARSHES CYNTHIA MC ADAMS STAN BLAKESLEY STELLA WILLIAM HERRSCHNER GEMORY MARKPOLOLOS MAGNET BRITISH MR. BOWNEY DAVID BRITIS LISA ANITA PIVELLE GERTIE BARBO FRAN GERRY ROSLINE STONES DAVID WOODS BARBARA STONE TOMY BACON ELLIOT STEIN HARRY FAIRLIGHT GARY AND SHARON HURLEY DEBBE BRADDO LAUREN BACALL NORBERT GRAY JOEL MANHART JIMMY SMITH JERRY JOFFEN LESLIE THORPHELL JANET PINE LOUIS BRICARIS STORM DE HILDESO LOUIS BRICARIS JULIUS CRADOCKY TINA BRITIS PELLINI RUTHA JOHNS P. ADAMS GUNNEY NANCY PAVIS MARIO MONTEZ CHARLES CHAPMAN HELMERDO ALTON & PALCOS GEORGE ANDREJ.3 # 9 CHILDREN JOAN RALE ALLAN MACKLOW DIANE DI PRIMA DAVIDY CHITON RICHARD HERTON FRANK WORMAN ALAN BRON TOMY BACON KORY CONRAD JOYF RANDOT CARLOS DAVID PAOLO LIOMNI JOHN FLESS KATHLEEN LEMER BOB BROWN JACQUELINE ALBERTOIANI PIRMO & KATE HELICZER JILL WELSH STEPHANIE JANE LOVELACE JASON IMAN YOUNG JAMES HERRERS JR. GABRIELLA BERTHIA CALPO JAMES BALDWIN SALVADOR BALI ROBERT BALLOS ROBERT & MARY PLANK SERVY BLAND AL KELLER RICHARD TAY GRANT JACK & KEN LUDERS WEDMAN & THE HERMITS JESSE & THE HERMANS MARION PATRICK RAY CHARLES JENNIFER STEIN JASPER JOHNS MICHAEL MC CLEME ALAN GILES GROBERT CORNO JOHN GILES OLIVER CRILMAN JACK BIRNIE ROLAND FINE JOHN GILES LOU BERN	CHRISTMAS ON EARTH CONTINUED 16 PETER PAN Peter Pan Huckle Bell Tiger Lily MURPHY Benny Wicket crocodile Captain Cook THE WIZARD OF OS The Os as a Humberg the Os costume will contain significant head dress bearing his head the head The Fairy The Beast The Fire Tin Man Lion Scarecrow Good Witch Glinda from the North The Wicked Witch of the West Dorothy ALICE IN WONDERLAND Red Queen Red King Tweddledee Tweddledum White Rabbit March Hare Knave of Hearts Dumpty Dumpty Cheshire Cat White Queen White King Queen of Hearts Caterpillar Alice Mad Hatter
CHRISTMAS ON EARTH CONTINUED 21 SANTA CLAUS Sean Genet Rudolph the Red-Nosed Reindeer JESUS Jesus GOD (SPARKLERS) WALT DISNEY Dumbo Donald Duck Mighty Mouse Comedy Team Laurel Hardy Chico Groucho Zeppo Harpo BABAR THE ELEPHANT Babar Elephants CASPER THE FRIENDLY GHOST Casper Nightmare (Friendly Horse Ghost)	CHRISTMAS ON EARTH CONTINUED 17 CHARACTERS THE BIBLE Messenger Angel The Angel with the Little Book The Dragon The Gorgeous Mother of Evil The Locusts - - 24 Elders - PINOCCHIO Pinocchio Jiminy Cricket Blue Fairy SNOW WHITE Snow White Sleepy Grumpy Doc Sneezy Happy Bashful Dopey Prince Charming CINDERELLA Cinderella Fairy Godmother Prince Charming	CHRISTMAS ON EARTH CONTINUED 18



(Uruguayan Film Journal) - Nuevo Film [New Film], no. 1 (1967) through no. 4 (1969) (all published). A complete run in four issues (151, 203, 147, 135) of the Uruguayan film journal, under the editorial direction of Luis Elbert and A. Sanjurjo Toucon, containing essays and interviews on topics including the history of color film, Fellini, the directorial style of Richard Lester, Uruguayan film, the future of the cinema, camera history, Antonioni, westerns, animation, narrative cinematography, Luis Buñuel, Ingmar Bergman, silent Italian films, and many other subjects. Profusely illustrated throughout. Square 12mo. Photographic wrpps. Some wear along edges, minor creasing and soiling. Montevideo (Départamento de Publicaciones de Cine Universitario del Uruguay) 1967-1969. (51051) \$2,500

A scarce periodical from an important decade in film around the world; as of November 2024, locates only three holdings in North America.



World Outlook: Perspective Mondiale. Un Service de Presse Ouvrier/A Labor Press Service. Vol. I, No. 1 (27 September 1963) through Vol. VI, No. 16 (26 April 1968) (all published). A complete run in 189 issues (lacking only 2 issues: Vol. I, No. 8 and Vol. II, No. 37) of the international Trotskyist political journal before its name changed to Intercontinental Press, under the editorial direction of Joseph Hansen, Pierre Frank, Livia Maitan, and George Novack, published under the auspices of the United Secretariat of the Fourth International and covering world political struggles and major events including the Cuban Missile Crisis, the 1968 uprisings, the Vietnam War, the coup in Indonesia, the Algerian revolution, guerrilla warfare, and many others, with a combination of original reporting and reprints and translations from local radical journals. Very few illustrations. 4to. Stapled self-wrpps., some with illustrated covers. Some minor handling wear, a few detached pages, minor rust residue around some staples, overall excellent. Paris (later New York) 1963-1968. (48652) \$2,500

A mission statement on the aims of World Outlook reads: "World Outlook specializes in weekly political analysis and interpretation of events for publications of the labor, socialist, colonial independence and black liberation movements." The first issue also carries a declaration "Our Stand" which goes on to say, "We will not observe any official or unofficial censorships, nor will we modify anything because of partisan considerations. Our commitment is to report the truth as accurately as we can without favor or slant...Unsigned material expresses, insofar as editorial opinion may appear, the position we stand on - revolutionary Marxism."