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18 november 2024



global avantgarde ■ modernist typography & design 1915-1950



GLOBAL AVANTGARDE

MODERNIST TYPOGRAPHY & DESIGN

1915-1950



BUBB KUYPER

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GLOBAL AVANTGARDE
MODERNIST TYPOGRAPHY & DESIGN 1915-1950



—≡■ lot 1-307 ■≡—

to be auctioned on **MONDAY 18 NOVEMBER 2024, at 7.00 pm**

ON VIEW:

Thursday 14, Friday 15, Saturday 16 and Sunday 17 November, 10.00 am - 16.00 pm

*Schriftelijke biedingen zowel als biedingen per telefoon, fax of e-mail dienen **ZONDAG 17 NOVEMBER VÓÓR 20.00 UUR** in ons bezit te zijn van later ontvangen biedingen kunnen wij de (correcte) uitvoering niet garanderen*

*Written bids as well as bids by telephone, fax or e-mail should be in our possession **BEFORE SUNDAY 17 NOVEMBER, 8.00 pm** we cannot guarantee (proper) execution of bids received later*

BUSINESS HOURS: Monday - Friday 9.00 am - 5.00 pm

Voor het ophalen van aankopen zijn wij **tevens** geopend op zaterdag 23 november van 10.00 tot 16.00 uur (tijdens zittingen is het niet mogelijk aankopen op te halen!)

For the collecting of purchases we shall **also** be open on Saturday 23 November from 10.00 am - 4.00 pm (it is not possible to collect purchases during sessions!)

**Wij zijn GESLOTEN van donderdag 24 december t/m woensdag 1 januari
We are CLOSED from Thursday 24 December to Thursday 2 January**

WIJ VEILEN GEMIDDELD 150 tot 200 nrs. PER UUR
WE AUCTION APPROXIMATELY 150 to 200 nos. PER HOUR

cover illustration no. 29 - illustration title-page no. 217





- 1 **1aya Vseobschaya Germanskaya Khudozhestvennaya Vystavka.** Moscow/ Leningrad, Mezhrabpom, 1924, 36,(4)p., orig. wr. w. anonymous design. (100-150)
 - Wrappers sl. (water)stained and soiled.
 = Rare exhibition catalogue of the first of two retrospective exhibitions on German expressionist art in Moscow, an initiative of the *Internationale Arbeiterhilfe*.

- 2 **51. Jahresausstellung (...) mit Gedächtnis-Ausstellung Rudolf Ribarz.** Vienna, Genossenschaft der bildenden Künstler Wiens, 1930, 50,(2),(6 advert.)p., 20 fotogr. plates, orig. wr. des. by ERWIN PUCHINGER, square 8vo.
 - Lower corner sl. dogeared. = Catalogue for the exhibition at the Künstlerhaus Wien.
ADDED: Internationale Kunstausstellung. Vienna, Gesellschaft zur Förderung moderner Kunst in Wien, 1924, (16)p., 12 fotogr. plates, orig. grey wr. w. green letterpress text, square 8vo. (100-150)
 - Last 2 plates sm. repaired tear in fore-edge margin. Spine sl. dam.
 = Catalogue of the important 1924 exhibition of modern art at the Sezession, listing works by i.a. Alexander Archipenko, Max Beckmann, George Braque, Marc Chagall, André Derain, Otto Dix, Lyonel Feininger, Naum Gabo, Leo Gestel, George Grosz, Erich Heckel, Wassily Kandinsky, Paul Klee, Willem van Konijnenburg, Fernand Léger, El Lissitzky, Piet Mondriaan, Harm Kamerlingh Onnes, Max Pechstein, Pablo Picasso, George Rouault, Karl Schmidt-Rottluff, Jan Sluyters, Charley Toorop, Jan Toorop and Matthieu Wiegman.



- 3 **Ab Frühjahr 1930. Der neue wöchentliche Schnelldienst nach New York.** N.pl., Hamburg-Amerika Linie, 1930, 17p., ills., orig. wr. des. by H. KOEKE.
- Frontwrapper very vaguely waterst.; otherwise fine.
- 4 **Abonnement "Mécano"** (Anmeldingskaart Mécano). Leyden, De Stijl, n.d. (±1930), (28)p., ills., printed in black and gold, orig. wr. w. anonymous design. (80-100)
- Wrappers sl. frayed and chipped.
- 5 **Abonement "Mécano"** (Anmeldingskaart Mécano). Leyden, De Stijl, n.d. (1922), letterpress subscription card des. by THEO VAN DOESBURG, 9x14 cm., recto and verso. (300-500)
- Yellowed. = Extremely rare. Hoek 673e.
- 5 **Abov, G.** Danaky bkin. Moscow, n.publ., 1923, 54,(2)p., Armenian text, orig. wr. des. by M. MAZMYANYAN. (150-250)
- Small (water)stain on frontwr. (also affecting title-p. and next few lvs.); backstrip sl. cracking; inkstain at top of spine.
= Global Avantgarde *Russia* 20; Karapetian, *When the Book finds the Artist* p.33. Mikayel Mazmnyan was a graduate of VKHUTEMAS.

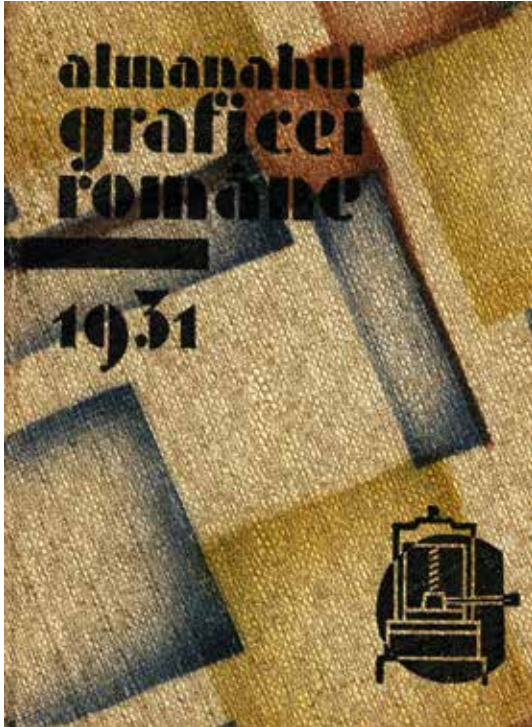


6 **Acción Femenina**. Year 6, no.5. Ed. G. Thein. Santiago, Partido Cícico Femenino, 1935, 36p., ills., orig. wr. w. anonymous design, large 8vo. (40-60)

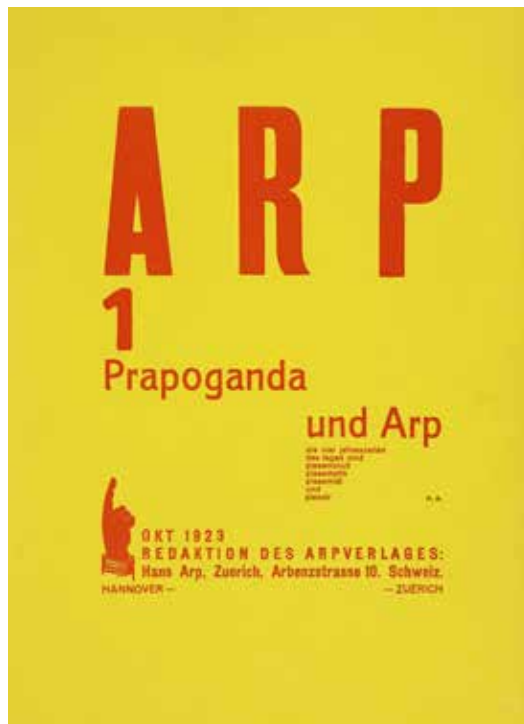
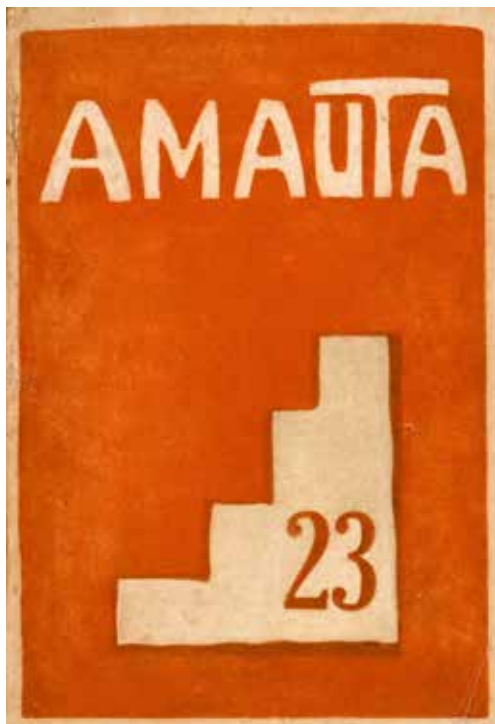
- Foot of spine chipped.
= Global Avantgarde *Chile* 16 (other issue w. diff. colours).

7 **Agustín Aguerre, J.** Voces del Alma. Montevideo, Imprenta City, 1939, 74,(1)p., orig. wr. w. anonymous des. (40-60)

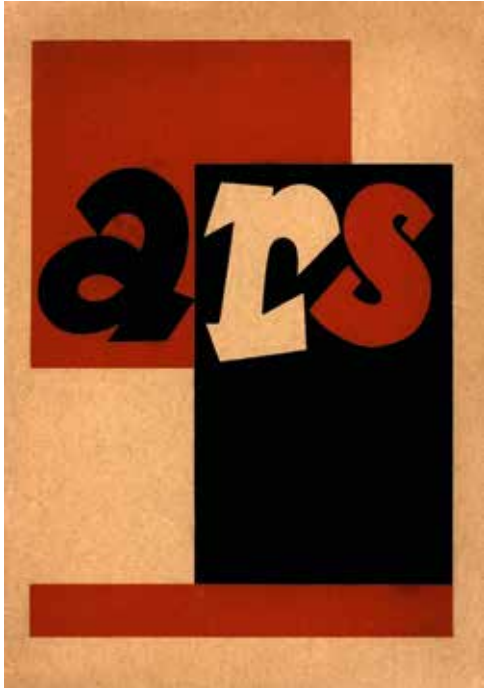
- Spine-ends sl. dam. (restored); wr. very vaguely foxed.
= Global Avantgarde *Uruguay* 30. With AUTOGRAPH SIGNED DEDICATION opposite title (w. sl. offsetting on title).



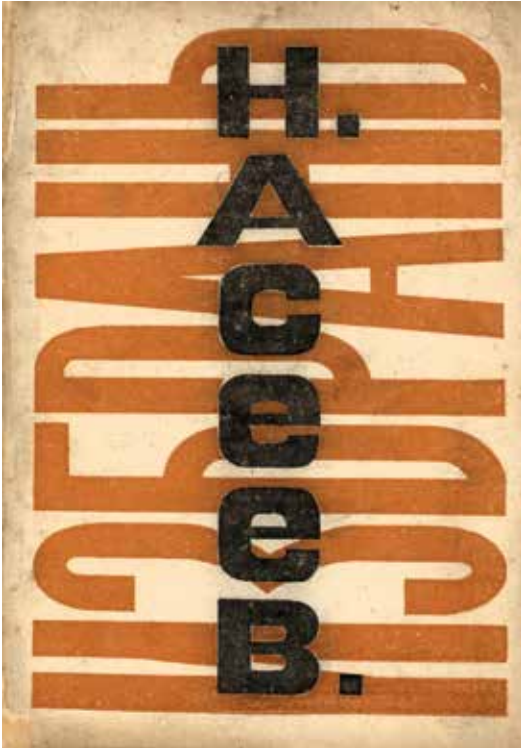
- 8 **Almanahul Graficeii Române.** Craiova, Scrisul Românesc, 1931, 207,(25)p., 4 plates, 12 vignettes to the months printed in blue, advertisements, orig. cl. w. anonymous design.
= Global Avantgarde *Romania* 42. Rare almanac of the Romanian graphic industry. (50-70)
- 9 **Almásy, P.** Ime Pest! Budapest, Phönix Nyomda, 1932, 79p., ill. and orig. wr. des. by A. KERN, large 8vo.
= Global Avantgarde *Hungary* 32. (100-150)



- 10 **Amauta**. Revista mensual de doctrina, literatura, arte, polemica. Ed. R. J.C. Mariátegui. No. 23. Lima, "Amauta", 1929, (4), 104p., ill., orig. wr. des. by JOSÉ SABOGAL, large 8vo. (700-900)
 - Yellowed and occas. foxing (hardly visible on frontwr.). Backstrip dam.; frontwr. a few tiny chips and sm. part of lower corner reattached.
 = Global Avantgarde *Peru* 7; Diagramming Modernity p.510 (other issue) and p.519 (other issue w. diff. des.); cf. Futurisms in the World p.748 (other issue w. diff. des.).
- 11 **Arp, H.** Arp 1. Propaganda und Arp. Hannover/ Zürich, Redaktion des Arpverlages, 1923, 1 letterpress leaf printed in red on yellow ground, recto only, 27,5x21,5 cm. (800-1.000)
 - Fine.
 = Probably a proof printed in red, before publishing in MERZ 6, Oct. 1923 and before the captions "Diese Zeitschrift heisst von hinten Merz. a.d. Inhalt: Arp. Tzara. Aufruf. Hirschel-Protsch. Mondrian. Neo Plasticisme. Arab. Sprüche" in upper margin. Verso w. stamp "Epreuve" and w. the collector's stamp of Emile Maeyens in red (Lugt 4178).



- 12 **Ars.** Introd. P. Gaulanė. Kaunas, Spindulio, (1932), 9p., 10 plates, orig. wr. des. by T. KULAKAUSKAS, large 8vo. (350-450)
- Very fine copy.
= Global Avantgarde *Lithuania* 34; Jankevičiūtė p.132. Rare exhibition catalogue of the Ars group of modern Lithuanian artists, which included i.a. Antanas Gudaitis, Antanas Samuolis and Viktoras Vizgirda. "The members of Ars placed a provocatively written statement in the publication that accompanied the exhibition, which effectively became the first manifesto of Lithuanian art." (National Gallery of Art, Vilnius: <http://www.ndg.lt/collection/the-permanent-exhibition/the-new-art.aspx>).
- 13 **Art in New Zealand.** Ed. C.A. Marris. Year 7, no.1. Wellington, H.H. Tombs Ltd., 1934, (4 adverts.),54,(2)p., (col.) ill., orig. wr. anonymous des. (30-50)
- Wrappers trifle foxed.
= Global Avantgarde *New Zealand* 3 (other issue w. diff. colours).



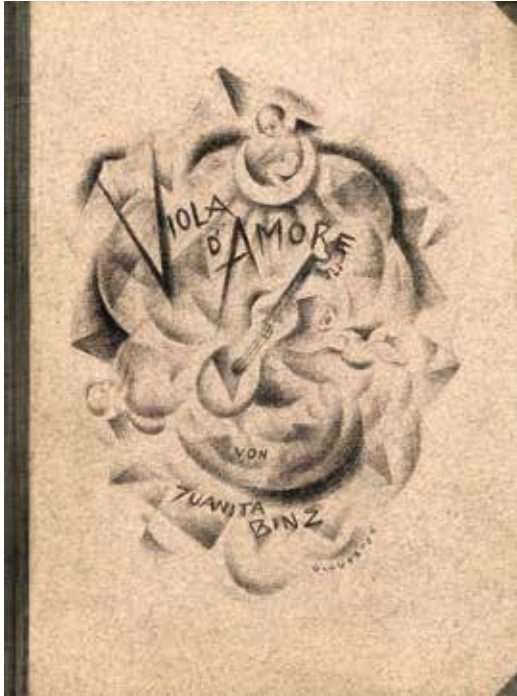
- 14 **Aseyev, N.** Izbran'. Stikhi 1912-1922. Moscow/ Petrograd, Krug, 1923, 128,(4)p., orig. wr. des. by A. RODCHENKO. (200-300)
- Backwrapper sl. fingersoiled/ stained and w. vague library stamp.
= Khan-Magomedov p.130f; Rowell/ Wye 498 and ill. p.189.
- 15 **Aseyev, N.** Izbrannye stikhi. Moscow/ Leningrad, Gos. Izd., 1930, 235,(3)p., orig. boards des. by A. RODCHENKO. (150-250)
- Boards sl. yellowed; joints and spine-ends worn.



- 16 **Auerbach, F.** *Fizika na voine*. Russian transl. and ed. L. Shtrum. Moscow/ Leningrad, Gos. Izd., 1928, 218,(2)p., ill., orig. wr. des. by N. SEDELNIKOV. (70-90)
 - Good/ fine copy.
 = Russian translation of Auerbach's *Die Physik im Kriege* (Jena, 1915).
- 17 **Barbarus, J.** *Geomeetriline inimene*. V. kogu värsse. Tallinn, Propeller, 1924, 109,(3)p., woodcut ill. and orig. wr. des. by J. VAHTRA. (700-900)
 = Global Avantgarde *Estonia* 6; *Geometrical Man* p.81; *Futurisms in the World* p.290: "A book of experimental poems that even in its title, 'Geometric Man', shows the influence of the reflections on mechanized man foreshadowed in Marinetti's manifesto *L'homme multiplié et le règne de la machine*". One of the most striking Estonian avant-garde publications.



- 18 **Barbarus, J.** Multiplitseerit inimene. VI. kogu värssse. Tallinn, Eesti Kirjanikkude Liit, 1927, 102,(1)p., orig. wr. des. by J. VAHTRA. (300-500)
 - Foot of spine chipped.
 = Global Avantgarde *Estonia* 15; Geometrical Man p.81; Futurisms in the World p.290f. The follow-up vol. to Barbarus' *Geomeetiline inimene*.
- 19 **Binkis, K.** 100 Pavasarių. Kaunas, P. Stikliaus, 1926, 2nd ed., 45p., orig. wr. des. by A. GALDIKAS. (300-500)
 - Fine copy.
 = Global Avantgarde *Lithuania* 11; Futurisms in the World p.669. The second edition of Binkis' second futurist collection of poems, the first with the wrapper design by Adomas Galdikas. "(...) it is considered his most Futurist work, and one that marked the start of the Lithuanian avant-garde" (Futurisms in the World).



- 20 **Binz, J.** *Viola d'Amore. Vier Novellen.* Berlin, Reuß & Pollack, 1923, 109,(1)p., 4 monochr. offset plates and orig. lithogr.(?) frontcover by MICHEL FINGESTEN, printed in 300 numb. copies, orig. clothbacked boards, large 8vo. (100-150)
 - Fine. = Rare.
- 21 **Blok, A.** *Dvenadcat'.* Introd. P. Suvchinsky. Sofia, Rossijsko-Bolgarskoe Knigoizdatel'stvo, (1920), 36p., modern wr. w. orig. frontwr. des. by I. MILEV laid down. (80-100)
 - Sl. creased and fingersoiled at the end.
 = Global Avantgarde *Bulgaria* 1; Jacono 3. First Bulgarian edition of Blok's famous poem about the Russian Revolution. "The cover, highly intense in colour and pattern, equally accentuating expressionist dynamics as well as constructivist stringency, was designed by Ivan Milev who abstracted Blok's central motif, the red flag of the revolutionaries carried forward by Christ, putting it in the centre of the picture and repeating it in the vignette on the backcover" (Jacono).



- 22 **Boutiques 1931.** Ed. R. Poulain. Paris, Vincent Freal et Cie., 1931, (4)p., 66 (of 67) photogr. plates, all loose as issued in orig. clothbacked board portfolio w. ties w. anonymous design on frontcover, folio. (150-250)
 - Lacks plate 52. Portfolio sl. soiled; upper joint sm. tear at foot of spine.
 = Portfolios Modernes Art Déco p.260f. Plates showing art deco shop fronts and interiors.
- 23 **Bragaglia, A.G.** El Nuevo Teatro Argentino. Hipotesis. Spanish transl. M. Rosa Oliver. Buenos Aires, Roma, 1930, 153,(4)p., orig. wr. des. by EMILIO PETTORUTI, large 8vo. (30-50)
 - Interior foxed; owner's entry on first blank. Wrappers trifle soiled; some sm. repaired tears in margin (larger repaired tear in blank backwr.); backstrip worn w. some repaired cracks; top of spine sl. dam. w. sm. piece lacking from adjacent upper corner of backwr.
 = Global Avantgarde *Argentina* 16; Libros Argentinos p.391; Diagramming Modernity p.145.



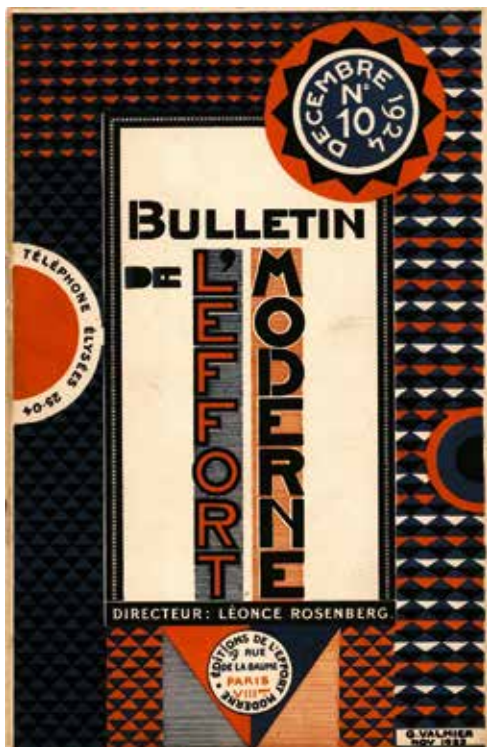
- 24 **Bredermans, A.** Oktobris. Stāsti. Rīga, Daile un Darbs, n.d. (1928), 118p., orig. wr. w. anonymous design. (80-100)
 - Title-p. and verso frontwr. trifle waterst and mouldy. Backstrip sl. worn; foot of spine chipped.
 = Global Avantgarde *Latvia* 16.
- 25 **Broom.** An International Magazine of the Arts. Ed. H.A. Loeb. Vol.2, no.3. Rome/ New York/ London, 1922, p.185-272,(2 advert.)p., 1 fotogr. plate hors-texte, 6 tipped-in fotogr. plates, orig. wr. des. by LADISLAS MEDGYES, folio. (100-150)
 - Sl. yellowed (incl. wr.). Backstrip lacking portions.
 = Global Avantgarde *Italy* 8; Le Fonds Paul Destribats 162; Riviste Futuriste p.922f; Futurisms in the World p.1045. Contains contributions by i.a. Jean Cocteau, Lipchitz, Luigi Pirandello, Gertrude Stein and Wallace Stevens.



- 26 **Broom.** An International Magazine of the Arts. Ed. H.A. Loeb. Vol.2, no.4. Rome/ New York/ London, 1922, p.273-352,(2 advert.)p., (woodcut) ill. by/ after i.a. PABLO PICASSO, GALANIS, LADISLAS MEDGYES and MODIGLIANI, orig. wr. des. by FERNAND LEGÉR, folio. (100-150)
 - Frontwr. reattached, some sm. marginal tears and 2 restored lacking portions in blank margin and backwr. 1 restored lacking portion; backstrip lacking som portions.
 = Global Avantgarde *Italy* 9; Le Fonds Paul Destribats 162; Riviste Futuriste p.922f; Futurisms in the World p.1045. Contains contributions by i.a. e.e. cummings, Paul Eluard, E. Gordon Craig and Luigi Pirandello.
- 27 **Broom.** An International Magazine of the Arts. Ed. H.A. Loeb. Vol.3, no.1. Rome/ New York/ London, 1922, 78,(1),(3 advert.)p., woodcut ill. by/ after MAX WEBER and ANDRÉ DERAIN, orig. wr. des. by LOUIS MARCOUSSIS, folio. (100-150)
 - Wrappers sl. yellowed; frontwr. 2 sm. repaired tears, backwr. 2 restored lacking portions in blank margin; backstrip dam.
 = Global Avantgarde *Italy* 11; Le Fonds Paul Destribats 162; Riviste Futuriste p.922f; Futurisms in the World p.1045. Contains contributions by i.a. Comte de Lautreamont, Luigi Pirandello and William Carlos Williams.



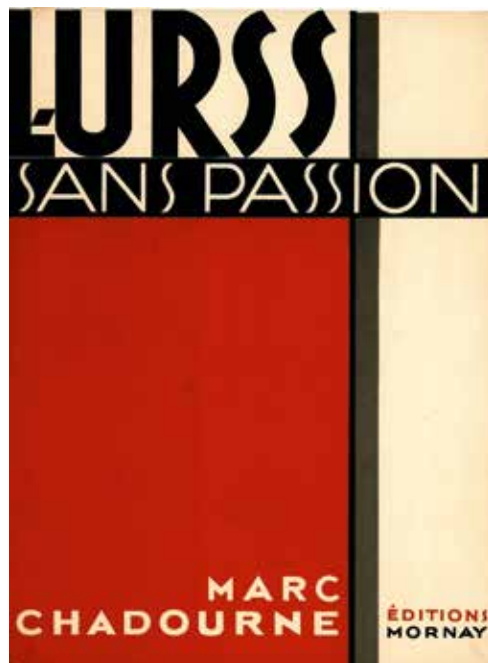
- 28 **Brukskunst**. Ed. K. Greve. Year 4. no.6. Oslo, Foreningen Brukskunst, 1933, p.73-(86), ills., orig. wr. des. by RUTH ARNESTAD and NORA GULBRANDSEN, 4to. (300-500)
 = Global Avangarde *Norway* 6 (other issue w. diff. colours). The magazine "Brukskunst" was published between 1931 and 1934 by the association of the same name. In 1932, the magazine's design profile was changed, following an anonymous competition among the association's book artists. The winning draft for the cover was designed by textile artist Ruth Arnestad (1902-1981) and ceramicist Nora Gulbrandsen (1894-1974). The cover is characteristic of the interwar period's penchant for strong color combinations and strict geometric design, and has similarities with Gulbrandsen's ceramic works (Nordenfjeldske Kunstindustrimuseum).
- 29 **Buchholz, E.** Das rote Heft. N.pl., n.publ., n.d. (Berlin, the author/ artist, 1927), (2 blank), (2)p., in orig. red wr. des. by ERICH BUCHHOLZ. (800-1.000)
 - Loose (lacks staples).
 = Ilk H12; Global Avangarde *Germany* 89. Dated "1927" in pencil at the end of the text, w. a large pencil drawing on the first blank page (w. loosely inserted flimsy w. mounted printed ticket "Ella Schrader-Buchholz (...)") and w. a few pencil annots. on the geometrical ill. on the inside of the backwr., all by the author/ artist?



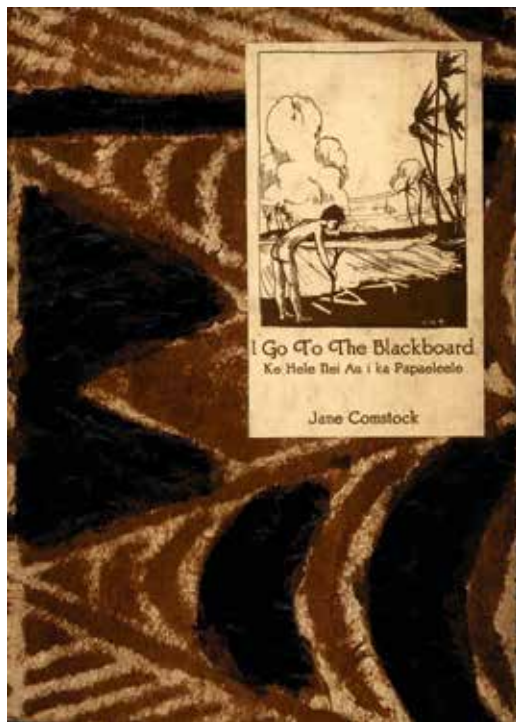
- 30 **Bulletin de "L'Effort Moderne"**. Ed. L. Rosenberg. No.10. Paris, Éditions de l'Effort Moderne, 1924, 16p., 16 monochr. plates, orig. wr. des. by GEORGES VALMIER, large 8vo.
 - Fine, unopened copy.
 = One of a total of 40 issues that were published from 1924 to 1927. Contains contributions by i.a. H. VAN DE VELDE and G. SEVERINI. The plates showing illustrations of works by Braque, De Chirico, Gromaire, Léger, Picasso etc. Gallery owner and editor Léon Rosenberg (1879-1947) was one of the first propagandists of cubist art, and started collecting works by i.a. Braque, Gris, Léger and Picasso at an early point, thus mentally and financially supporting the artists. In 1918 he opened his gallery "L'Effort Moderne" and organized exhibitions of i.a. Laurens, Léger, Braque, Gris, Picasso, Mondrian and Picabia. In 1941 he was forced to close his gallery due to the antisemitic laws. *Global Avantgarde France* 26 (other issue), *Le Fonds Paul Destribats* 259; *Baudin* p.43; *Bolliger* IV, 332: "(...) seltenen Zeitschrift der "Galerie de l'Effort Moderne" zur Propagierung moderner Kunst, insbesondere des Kubismus (...)".
Le Point. Revue artistique et littéraire. No.XVIII. Ed. P. Betz and P. Braun. Colmar, n.publ., 1938, (242-)288p., photogr. ill., orig. wr. w. anonymous design., large 8vo. (100-150)
 = Special issue on Cinema. *Le Fonds Paul Destribats* 383.
- 31 **Bunster, C.** *El niño Chileno (...)*. Vol.3 (Niñas). Santiago de Chile, n.publ., 1946, 316p., ill., orig. wr. des. by KENT. (30-50)
 - Yellowed and sl. brittle, due to the quality of the paper. Wrappers sl. soiled; frontwr. w. vague fold; lower corner of backwr. (and last few lvs.) dam.; backstrip worn/ sl. dam.
 = *Global Avantgarde Chile* 8.



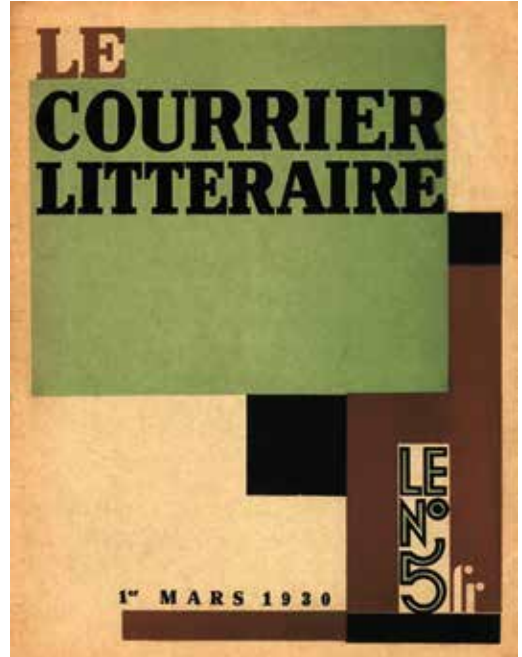
- 32 **Cáceres, E. de.** Los cielos. Cerrito y Juncal/ Montevideo, Impresora Uruguaya, 1935, 82, (5)p., orig. wr. des. by LUIS ALBERTO FAYOL. (100-150)
 - Fine copy.
 = Global Avantgarde *Uruguay* 29; *Diagramming Modernity* p.677. With extensive AUTOGRAPH SIGNED DEDICATION on first blank. Published in the series *Biblioteca "Alfar"*.
- 33 **Cavars, J.** Tērauda ziedi. Dzejoļi. Rīga, Latvijas Skolotāju Kooperātīvs, 1932, 88,(2)p., linocut ills. and orig. wr. des. by P. VANAGS. (250-350)
 - Fine copy.
 = Global Avantgarde *Latvia* 52; Fraser L403: "The greater part of the edition was confiscated because of its inflammatory poems".



- 34 **Cendrars, B.** *La Fin du Monde filmée par l'Ange N.-D.* Paris, Éditions de la Sirène, 1919, 1st ed., (59)p., (pochoir)-coloured bookdecoration by FERNAND LÉGER, printed in 1225 numb. copies (1200), orig. dec. wr., sm. folio. (1.500-2.500)
 - Last free endpaper and verso frontwr. sl. foxed; contents otherwise fine. Spine partly dam.; wrs. sl. browned and w. a few waterstains; corners bumped.
 = Monod 2395; Carteret V, p.41; Skira 197; Andel, *Avant-Garde Page Design 1900-1950* p.99-100; P. van Capelleveen a.o., *Voices and Visions. The Koopman Collection and the Art of the French Book* p.26f; Bolliger IV,249, V,78 and VI,425: "Ein Hauptwerk des frühen Cendrars, dem Léger von seinen bedeutendsten Illustrationen (Collagen und Typocollagen) widmete. Ein Markstein des modernen illustrierten Buches, in welchem Typographie und Illustration zu vollkommener Einheit verschmelzen." SEE ILLUSTRATION PLATE.
- 35 **Chadourne, M.** *L'U.R.S.S. sans passion.* Paris, Editions Mornay, 1932, (8),X,172,(5)p., fotogr. ill., printed in 2060 numb. copies (1800), orig. wr. des. by ROJAN.
 - Fine copy.
Les chroniques du jour. No.6. Ed. G. de San Lazzaro. Paris. Éditions des chroniques du jour, 1930, 30,(8)p., 8 plates, ill., adverts, orig. wr. w. anonymous design, 4to. (50-70)
 = *Global Avantgarde France* 62 (other issue w. variant wr.); Le Fonds Pauls Destribats 236.



- 36 **Ciàpa Chilù.** Numero Unico del Gruppo Universitario Fascista "Manlio Sonvio". Pavia, "edito dal *Torchio Addominale*, diretto dalla Compagnia del *Mi m'ni sghia*", 1933, (8 advert. on pink paper), (66)p. (of which 3 printed in yellow), (caricatural) ill., adverts., orig. col. wr. des. by FRANCO GRIGMANI, folio. (150-250)
 - Backstrip carefully repaired and lacking sm. portion of spine-ends.
 = Global Avantgarde *Italy* 44.
- 37 **Comstock, J.** I Go to the Blackboard. Ke Hele Nei Au i ka Papaelele. Simple, Original verse in Hawaiian with English translations. Honolulu, Honolulu Star-Bulletin, 1929, 32p., ill. by VERA TALLMAN (title-ill.) and A.S. MACLEOD, orig. Hawaiian tapa (bark) cloth wr. w. anonymous all over batik-style decoration and mounted paper title-piece w. ill., sm. 8vo. (80-100)
 - First and last page w. offsetting from wr.; bookblock loosening. Frontwr. sm. chip at upper corner.
 = Global Avantgarde *USA* 34. Rare volume of poetry on Hawaii by Jane Comstock (Mrs. Adna G. Clarke).



- 38 **Couperin, F.** Oeuvres complètes. Vol. V, Musique de clavecin IV. Ed. M. Cauchie. Paris, L'oiseau Lyre by L.B.M. Dyer, 1933, (2),3,(1),149p., scores, printed in 385 numb. copies (325), orig. cl. w. anonymous design, silver-col. dec. endpapers, folio. (100-150)
 - Frontcover w. horizontal crack; backstrip a few sm. holes.
 = Copy printed on Japon Dujardin.
- 39 **Le Courrier Littéraire.** No.5. Paris, n.publ., 1930, XII(advert.),100p., ills. (incl. photo-montages), typography and orig. wr. w. dec. in green, brown and black, des. by EUGÈNE MERLE, sm. folio. (100-150)
 = Global Avantgarde *France* 65 (other issue w. wr. in blue, red and black); Le Fonds Paul Destrobat 300. Contains i.a. a contribution on the textile designs and dresses by Sonia Delaunay and the "Troisième manifest du surréalisme" by Robert Desos.



- 40 **El Cruz del Sur**. Revista mensual de arte e ideas. Ed. A. Lasplacas and F. Lanau. No.7. Montevideo, n.publ., 1925, (4 advert.),32,(4 advert.)p., 2 (tipped-in) offset plates, woodcut ill. (2x full-p.) and vignettes, i.a. by FEDERICO LANAU, orig. wr. w. woodcut dec. on front, des. by ADA FRISCH, folio.
 - Sl. yellowed and occas. foxed; some careful repaired marginal tears and restored spots. Wrappers trifle soiled; spine worn; frontwr. w. restored corner.
 = Global Avantgarde *Uruguay* 1; Boglione p.6 (depicting no.8 w. identical wr. design).
 AND a mediocre, waterstained and partly frayed copy of. **El Cruz del Sur**, no.17 (1927, orig wr. des. by MELCHIOR MÉNDEZ MAGARINOS. Global Avantgarde *Uruguay* 2). (200-300)
- 41 **Cvirka, P.** Pirmosios mišios. Kaunas, Raides, 1928, 31p., contemp. cl., orig. wr. des. by J.J. BURBA pres. (100-150)
 - One textleaf and backwr. w. sm. stamp. = Global Avangarde *Lithuania* 20; Jankevičiūtė p.143.



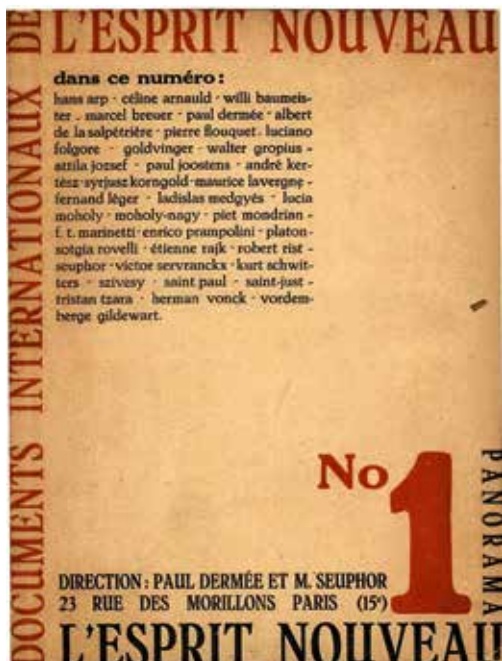
- 42 **Da Costa, A.** *Linha quebrada. Novelas.* Lisbon, Oficina Gráfica, 1935, without pagination, orig. wr. des. by MANUEL PILÓ.
 - Some (sl.) foxing. Frontwr. lacks tiny portion of corner; backwr. sm. dam. along spine; spine-ends sl. dam.
 = Global Avantgarde *Portugal* 21.
- SW Sudoeste.** Ed. A. Negreiros. No. 1. (Lisbon), Edições SW, 1935, 31,(1)p., orig. wr. w. anonymous design.
 - Foxed.
 = Global Avantgarde *Portugal* 20. The first issue of one of the most important modernist Portuguese literary periodicals, of which only 3 issues were published.
- AND 1 other similar: A. INEZ, *Oiça, António Ferro!* (Lisbon, 1933, orig. wr. w. anon. design (sl. yellowed/ foxed; Global Avantgarde *Portugal* 19). (300-500)
- 43 **Dağlarca, F.H.** *Daha. Şiirler 1940-1941.* Istanbul, Latif Dinçbaş Matbaası, 1943, 159,(1)p., orig. wr. des. by ALI SUAVI.
 - Hinges sl. weak. Foot of spine chipped. = Global Avantgarde *Turkey* 27.



- 44 **Dayosh**. No.10. Moscow, Rabochaya Moskva, 1929, (16)p., (photogr./ photomontage) ill. by i.a. A. RODCHENKO, A. DEINEKA, D. MOOR (= D. Orlov), B. IGNATOVITCH and M. DOBROKOVSKY, orig. wr. by des. A. RODCHENKO, 4to. (200-300)
 - Partly loose(ning). Spine worn.
 = Khan-Magomedov p.142f; Rowell/ Wye 852 and ill. p.237.
- 45 **De derde vijf**. Gedenkboek gewijd aan de derde vijf jaren der Amsterdamsche Grafische School Amst., Amsterdamsche Grafische School, 1933, XXIV,99,(1)p., 28 (partly tipped-in) (col.) plates, textills., orig. wr. des. by monogrammist "THK". (30-50)
 - Upper corner sl. bumped. Wrappers trifle soiled and some sl. rubbed spots at extremities; a few sm. tears in upper margin of backwr.; frontwr. a few vague folds in lower corner; both wr. lack sm. portion of upper corner.
 = Global Avantgarde *Netherlands* 48. The work was also published in a Wijdeveld-style cloth binding.



- 46 **Dessein Merlo, J.G.** Aterrizaje. Canciones. Buenos Aires, El Anteo, 1931, 127,(1),XIX,(1)p., orig. wr. des. by LUIS MACAYA.
 - Some sl. occas. foxing.
 = With AUTOGRAPH SIGNED DEDICATION, dated "Buenos Aires MCMXXXII". *Global Avantgarde Argentina* 22; *Libros Argentinos* p.264; *Diagramming Modernity* p.144.
- 47 **Disk. Internacionální moderní revue.** Prague/ Paris, Disk, (1922), advertising brochure, (4)p., frontpage. des. by KARL TEIGE.
 - Frontpage w. gluestain and some minute holes along fold; backpage w. vague narrow waterstain along fold.
 = *Global Avantgarde Czechoslovakia* 4; cf. *Le Fonds Paul Destribats* 198. Extremely rare prospectus for the periodical edited by Jaromir Krejcar, Jaroslav Seifert, Karl Teige and (for France and Germany) Iwan Goll of which only 2 issues were published between 1923 and 1925. On the frontpage of this prospectus the title and subtitle of the periodical are listed in Czech, French, German, Italian, Russian and English.



48 **Documents internationaux de l'esprit nouveau.** No.1. Ed. P. Dermée and M. Seuphor. Paris, n.publ., n.d. (1927), (64)p., ills., contemp./ sl. later hcl. w. orig. frontwr. laid down, 4to.
 - Orig. frontwr. cut sl. short, just touching the text. Binding sl. worn. (300-500)
 = Global Avantgarde *France* 40; Le Fonds Paul Destribats 359; Bolliger III, 166. All published; w. tipped-in leaflet "cette revue n'est ni la suite ni la contre-*façon* d'aucune autre (...)". Contains contributions by i.a. Tristan Tzara, F.T. Marinetti, Hans Arp, Céline Arnaud, Kurt Schwitters, Willy Baumeister, M. Seuphor and Paul Joostens, and (photogr.) ills. by/ after Kertész, Fernand Léger, Herman Vonck, Victor Servranckx, Lucia Moholy, Enrico Prampolini, Moholy-Nagy, Piet Mondriaan, Marcel Breuer and Vordemberge-Gildewart.

49 **Documents internationaux de l'esprit nouveau.** Advertising leaflet, n.pl., n.d. (1927), 23,6x19 cm., printed on recto only. (100-150)
 - Yellowed.
 = Extremely rare German language advertising leaflet for subscriptions in Germany to *Documents internationales de l'Esprit Nouveau*, "die **erste** permanente internationale zusammenarbeit aller neu-schöpferische elemente europas (...): architektur, malerei, literatur, musik, theater, film, fotografie. das organ der neue gestaltung. die manifestation der einheitlichen richtung und der mannigfaltigkeit des modernen geistes. **stets mit vielen deutschen texten.**"



50 **Drainac, R.** "Erotikon". Proof (?) of the frontwr. of the work, with on verso the printed text of the inside of the orig. backwr., recto w. an additional ORIGINAL COLLAGE design by R. DRAINAC and illegible autogr. pencil annot. ("3rd variant"?), 11,9x15,1 cm.

- Upper corner sl. knacked.

= Cf. Global Avantgarde Croatia | Serbia | Slovenia 17. Variant cover design of Rade Drainac' third vol. of poetry (Belgrade, 1923).

Idem. "Izdanja Hipnos Erotikon". ORIGINAL COLLAGE (w. use of the announcement of *Erotikon*), on verso of the frontcover of *Voz odlazi* (Belgrade, 1923), w. tipped-on the cut-out first verse from *Erotikon*, signed [in cyrillic] "Rade Drainac" and "24 XII 1923" in pencil. - AND WITH the first and final leaf from *Voz odlazi*, resp. w. an additional ORIGINAL COLLAGE design on recto and an AUTOGRAPH POEM on verso, pencil, signed [in cyrillic] "Rade Drainac" and "24 XII 1923".

(3.500-4.500)

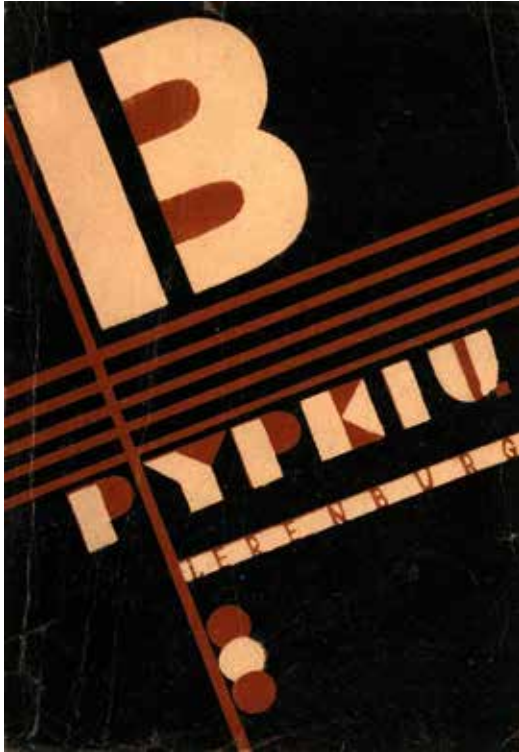
= Extremely rare ensemble of collages in connection with Drainac' poetical works.



- 51 **Drillis, R.** *Automobilis. Būve, kopšana, vadīšana.* Riga, Valtera un Rapas, 1930, 301,(1)p., fold. plate, num. ill., orig. wr. w. anonymous design. (40-60)
= Global Avantgarde *Latvia* 43 (variant in red). Rare technical car manual.
- 52 **Droga. Miesięcznik poświęcony sprawie życia Polskiego.** Year 6, no.1-3. Warsaw, n.publ., 1927, 3 issues in 1 vol. with continuous pagination, 160p., orig. wr. des. by w. STRZEMINSKI(?), sm. 4to.
= Global Avantgarde *Poland* 22 (other issue); Rypson p.142.
- Rosset, E.** *Prawa demograficzne wojny.* Łódź, n.publ., 1933, 61p., orig. wr. w. anonymous design, sm. 4to. - AND 1 other: T. PEIPER, *Szósta! Szósta! Utwór teatralny w częściach* (Kraków, 1925, modern facs. wr.). (70-90)



- 53 **Drosha. Ork'vireuli samkhat'vro-salit'erat'uro zhurnali.** Year 1923, no.2. Tbilisi, n.publ., 1923, 32p., ill., orig. wr. des. by D. KUTATELADZE, sm. folio. (1.200-1.500)
 - Spine and upper blank corner frontwr. neatly restored.
 = Global Avantgarde *Georgia* 1; Chepyzhov 20: "*Drosha* was the main artistic and literary magazine published from 1923 to 1935 (...). The design of *Drosha* changed over the years reflecting the different styles dominant in Georgian art. In the first period in 1923-24, the magazine was dominated by David Kutateladze, who designed the wrappers and the lettering - he was clearly influenced by Ilia Zdanevich's letterpress designs."
- 54 **Drosha. Ork'vireuli samkhat'vro-salit'erat'uro zhurnali.** Year 1924, no.6. Tbilisi, n.publ., 1924, 30,(2)p., ill., orig. wr. des. by D. KUTATELADZE, sm. folio. (1.200-1.500)
 - Closed tear in frontwrapper.
 = Global Avantgarde *Georgia* 16; Chepyzhov 20: "*Drosha* was the main artistic and literary magazine published from 1923 to 1935 (...). The design of *Drosha* changed over the years reflecting the different styles dominant in Georgian art. In the first period in 1923-24, the magazine was dominated by David Kutateladze, who designed the wrappers and the lettering - he was clearly influenced by Ilia Zdanevich's letterpress designs."



- 55 **Ehrenburg, I.** Trylika pypkių. Kaunas, "Naujo Žodžio" B-ve, 1932, 192p., orig. wr. w. anonymous design. (80-100)
- Owner's entry on title-p. Frontwr. creased/ sl. worn and reattached; backstrip sl. dam.
= Global Avantgarde *Lithuania* 33; Fraser R12. Lithuanian translation of Ilya Ehrenburg's widely popular *Thirteen Pipes*.
- 56 **Ehrenburg, I.** Trzyznaście fajek. Warsaw, Rój, 1927, 215,(1)p., contemp. hcl., orig. frontwr. des. by T. ŻARNOWER pres. (200-300)
- Right margin of frontwr. sl. trimmed.
= Global Avantgarde *Poland* 21; Rypson p.137.



- 57 **Ember, E.** Tömegek az új vashidakon. Budapest, Markus-Nyomda, n.d. (1928), (2),64,(2)p., orig. wr. des. by FARKAS MOLNÁR. (800-1.000)
 - Backstrip sl. worn.
 = Global Avantgarde Hungary 22. With AUTOGRAPH SIGNED DEDICATION on htitle. Very rare.
- 58 **Эпопея. Литературный язехемесыатник.** No.1. Ed. A. Belyj. Moscow/ Berlin, Helikon, 1922, 272,(15)p., orig. wr. des. by EL LISSITZKY. (300-500)
 - Yellowed. Wrappers loose(ning) and rather brittle; backstrip dam.
 = El Lissitzky Retrospektive 79; Rowell/ Wye 403; Compton, Russian Avant-Garde Books 1917-34, p.96. The first of four issues published, containing literary contributions by i.a. Andrei Belyj, Boris Pilnyak and Aleksei Remizov.



- 59 **Epstein, J.** *Bonjour Cinema*. Paris, La Sirène, 1921, 118,(9)(fold-out)p., ills., typography and orig. wr. des. by CLAUDE DALBANNE, one of 46 numb. copies (30). (400-600)
 - Sm. owner's entry on title-p. Backstrip sl. worn/ dam. (lacking approx. 3,5 cm. at the foot). Very good, untrimmed copy.
 = One of 30 copies on "Hollande Zonen Van Gelder" [sic]. Series *Collection des tracts*, no.6. Text by one of the pioneers of avant garde and modernist cinema, with design and illustrations inspired by constructivism and Dada. *Global Avantgarde France* 15; *Andel* p.294; *The Avantgarde Applied* p.227; *Futurisms in the World* p.436: "(...) containing poems, prose, reproductions of paintings, manifestos, pages with typographic compositions and a photographic portrait of the Russian actress Alle Nazimova that recalls the Photodynamism of the Bragaglia Brothers."



60 **Erasmus, D.** *Éloge de la folie*. French transl. P. de Nolhac. Paris, J. Terquem, 1927, (26),147,(2)p., 8 etched plates and 2 vignettes by C. LABORDE, handcol. by "maître enlumineur" J. SAUDÉ, printed in 1100 numb. copies (980), bound in contemp. salmon-col. full mor. by ZIPÉLIUS BRILLOUIR, w. dec. and lettering in silver and grey and w. green mor. onlay triangle on front- and backcover, both pastedowns w. silver-col. doublure within onlay green mor. border, stiff green endpapers w. silver art deco decoration, t.e.silvered, orig. wr. pres. (200-300)
 - Backstrip sl. browned and w. some rubbed spots at extremities.
 = Monod 4278.



- 61 **Erenburg, I. V** Protochnom Pereulke. Paris, Helikon, 1927, 224,(3)p., Russian text, orig. wr. des. by K. TEIGE and O. MRKVIČKA. (400-600)
 - Paper (especially first lvs.) rather brittle.
 = Global Avantgarde *France* 44; Rowell/ Wye 711; not in Vloemans. First separate edition.
- 62 **Erste Russische Kunstausstellung Berlin 1922**. Berlin, Galerie Van Diemen & Co., 1922, 31 textp., 44 monochr. plates w. 54 ill., orig. wrappers by EL LISSITZKY, w. extra loosely inserted quire (8p.) at the beginning w. Dutch text ("Eerste Russische kunsttentoonstelling") for the exhibition in the Stedelijk Museum, Amsterdam and w. letterpress stiff paper card "Algemeen Comité tot steun aan de Hongerenden in Sowjet-Rusland" and the frontwr. w. pink paper printed labels ("Amsterdam" and "Stedelijk Museum" mounted over the orig. address (as published). (1.200-1.500)
 - Textlvs. yellowed as usual. Wr. sl. browned and sl. worn along edges.
 = Lissitzky-Küppers no.65; cat. Sprengel Museum Hannover no.72; Andel p.159. The catalogue of the landmark exhibition of Russian art in Berlin and Amsterdam, an event which - along with the Der Sturm exhibition of that year - decisively introduced modern Russian art into the mainstream of Western culture. The catalogue lists all works shown at the exhibition and contains reproductions of a number of these works, i.a. by Malevich, Rodchenko and Tatlin.



- 63 **Ertatsmindeli, S.** Eshapot'i. Ajanq'eba. Kheltatmani: (Leksebi). Tbilisi, Samkhedro komisariatisa st., 1924, 95,(1)p., cubist portrait of the author on title-p. by I. GAMREKELI, 1 ill. and orig. wr. des. by D. KUTATELADZE. (250-350)
 - Frontwr. sl. yellowed and w. sm. dam./ worn spot (strengthened on verso).
 = Global Avantgarde *Georgia* 18; Chepyzhov 27.
- 64 **Experiment.** Ed. J. Bronowski and H. Sykes. No.5. Cambridge, G.F. Noxon for Experiment at Trinity College, 1930, 48,VIII(advert.)p., 1 fotogr. plate, orig. wr. des. by MISHA BLACK. (30-50)
 = Global Avantgarde *Great Britain* 20 (other issue). Rare periodical, that promoted the idea that science was as relevant to aesthetics, literary criticism, and poetry as to its own areas of inquiry. Contains contributions by i.a. the editors, E.E. Phare, John Davenport and Malcolm Lowry.



- 65 **Ferreiro, A.M.** *El hombre que se comió un autobús* (Poemas con olor a nafta). Montevideo, La Cruz del Sur, 1927, 100,(12)p., (woodcut) ill. by R. MAGARIÑOS, Señorita DE PEDILLA, M. MÉNDEZ MAGARIÑOS and G. FUREST, orig. wr. des. by M. MÉNDEZ MAGARIÑOS. (700-900)
 - Yellowed; some occas. foxing; 1 text-p. stained, hittle loosening; title-p. w. narrow waterst. in lower blank margin/corner. Backstrip sl. dam.
 = Global Avantgarde *Uruguay* 5; Diagramming Modernity p.589; Boglioni p.6; Futurisms in the World p.1190ff: "Alfredo Mario Ferreiro, described by Jorge Luis Borges as the only true Futurist poet he had ever known (...). His first book of poems was *El hombre (...)*, which tackled the theme of modern life and glorified the achievements of technology with a Marinettian emphasis laced with a heavy dose of irony (...)". With AUTOGRAPH SIGNED DEDICATION on hittle. Extremely rare; one of the most important work of Uruguayan avantgarde.
- 66 **Fingerit, M.** *Antena. 22 poemas contemporaneos*. Buenos Aires, Editorial Tor, 1929, 1st ed., 60,(4)p., orig. wr. and 8 ill., all by ADOLFO TRAVASCIO, modern giltlettered and blindst. hmor. w. decorated paper over boards by Sol Rebora. (700-900)
 = Global Avantgarde *Argentina* 15; Futurisms in the World p.30ff; Libros Argentinos p.392; Diagramming Modernity p.122.



- 67 **Friedrich, A.** Hugo Stinnes. Opyt politicheskoi kharakteristiki. Introd. K. Radek. Russian transl. V. and I. Aronovitch. Moscow, Mezhrabpom, 1924, XXV,(1),117,(2)p., fold. map, orig. wr. w. anonymous design. (250-350)
 - Wrappers sl. foxed and creased.
 = Rare publication on the wealthy German industrialist Hugo Stinnes (1870-1924), with a remarkable portrait on the frontwrapper composed of small photomontages. The foreword by Karel Radek, who fell from grace with the Soviet authorities in the 1930s, led to the book being withdrawn from circulation.
- 68 **Funke Küpper, A.J.** Ons Pinksterfeest. Amst., Arbeiders-Jeugd-Centrale, 1928, 32p., num. ills. by A.J. FUNKE KÜPPER, orig. wr. des. by FRÉ COHEN, sq. 8vo.
 - Title-p. and last p. sl. browned from offsetting of verso wr. Spine trifle worn.
 = Global Avantgarde *Netherlands* 27; not in Van Dam/ Van Praag.
- Levisson, L.** Drukken en drukwerk. The Hague, Drukkerij Levisson, (1927), 56p., 1 full-p. woodcut ill. by CHRIS LEBEAU, (col.) ills. (mainly) by HERMAN MOERKERK, orig. wr. des. by MACHIEL WILMINK, large 8vo.
 - Two pages w. traces of tape. Wr. sl. yellowed, sl. rubbed and w. traces of tape along backstrip; rebacked w. plain red cl.oth.
 = Global Avantgarde *Netherlands* 32.
- AND 1 other: OUDHEIDKUNDIGE KRING "DE VIER AMBACHTEN", Jaarboek 1930 (n.pl., (1930), ills., orig. wr. des. by monogrammist "SH", 4to. Sl. waterst. in fore-edge margin; spine sl. dam.). (50-70)



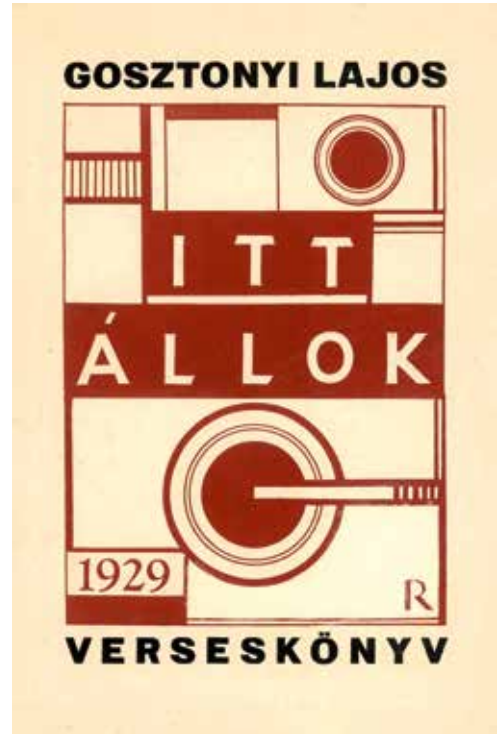
- 70 **G. Zeitschrift für elementare Gestaltung.** Ed. H. Richter. No.4. Berlin, G-Verlag, 1926, 16, (1)p., ill. by i.a. V. EGGELING and P. MONDRIAN, orig. photomontage wr. by H. RICHTER.
 - Flattened vertical fold; wr. sl. fingersoiled and loosening; backwr. w. rubbed spot and closed tear. (3.000-5.000)
 = Le Fonds Paul Destribats 203; Global Avantgarde *Germany* 79; Bolliger III, 172 (no. 1, 3 and 4); cf. idem IV, 360 (no. 1, 2 and 5/6); idem VI, 763 (no. 1-5/6). Fourth issue of this highly important and extremely rare avantgarde periodical on art, literature, architecture, film and technical sciences, of which in total 5 issues were published. Contains contributions by i.a. H. Richter ("G"), K. Malevitsch, W. Gräff and M. Raynal.
- 71 **Gallardo, L. Hombres de Máquina.** Santiago de Chile, Julio Walton, 1934, 104p., 6 photogr. ill. by MARIO VARGAS, 1 woodcut ill. by PEDRO OLMOS, orig. wr. des. by LAURA RODIG. (50-70)
 - Sl. yellowed due to the quality of the paper.
 = Global Avantgarde *Chile* 16; Diagramming Modernity p.325. With extensive autograph signed dedication to Pablo de Roka, "hombre fuerte, poeta del tamano de este siglo, humorista incomparable, hofetada en las narices de las escritores asumagados", dated 1934.



- 72 **Gan, A.** *Konstruktivizm*. Tver', Tverskoe Izdatel'stvo, 1922, 70p., orig. wr. des. by A. RODCHENKO, sm. 4to. (400-600)
 - Backwrapper creased and sl. worn along spine; backstrip lacks portions; frontwr. trifle waterst. and spotted.
 = Lavretyev, Aleksei Gan p.56ff; Rowell/ Wye 387 and ill. p.200; Lemmens/ Stommels, *Russian Book Art 1904-2005*, p.79: "In 1921, Aleksei Gan became one of the founding members of *The First Working Group of Constructivists*, with artists such as Rodchenko, Stepanova and Tatlin. In 1922 he wrote and published the book *Constructivism*. In many ways this was a crucial book because it shifted the focus from 'fine art' towards utilitarian objectives in art".
- 73 **De Gemeenschap**. *Maandschrift voor Katholieke reconstructie*. Ed. J. Engelman, H. Kuitenbrouwer, W. Maas, L. Lichtveld and C. Vos. Year 2, no. 5. Utr., De Gemeenschap, 1926, p.129-164, orig. wr. des. by S. VAN RAVESTEIJN, 4to.
 = Cf. *Global Avantgarde Netherlands 23* (other issue w. wr. des. by Van Ravesteijn).
 AND 2 other issues of *De Gemeenschap*: year 1, no.4 and year 2, no.1, both with wr. des. by W. MAAS. (60-80)
 = *Global Avantgarde Netherlands 22* and cf.21 (other issue for the same w. similar design by W. Maas).



- 74 **De Gemeenschap**. Ed. J. Engelman, Hendrik Kuitenbrouwer, Willem Maas, Lou Lichtveld and C. Vos. Year 3, no.5/6. Utr., De Gemeenschap, n.d. (1930), 145-204p., orig. wr. designed by GERRIT RIETVELD, 4to.
 - Wrappers sl. faded and some soiling; backstrip worn. = Global Avantgarde *Netherlands* 24, p.286.
 AND 1 other issue of De Gemeenschap, year 6, no.6 w. orig. wr. design by Paul SCHUITEMA (spine worn). (70-90)
- 75 **German, P.** Mne nichego ne nado. Kiev, Kievskoe Muzykal'noe Predpriyatie, n.d. (1924), 3, (1)p., scores, orig. col. lithogr. wr. des. by G. BERKOVICH, folio.
 - A few sm. closed tears and one sm. neatly restored dam. spot.
 = Global Avantgarde *Ukraine* 6. Music by Zinovya Maiman.
- Orlansky, S.** Moi "Johnny". Fox-Trot. Moscow, the author, 1926, 3,(1)p., scores, orig. wr. w. anonymous design, folio. (80-100)
 - Some weak spots along central fold strengthened w. tape on inside.
 = Global Avantgarde *Russia* 45.



76 **Gonzalez Barbé, T.M.** Campo verde (Cuentos gauchos). Montevideo, Palacio del Libro, 1931, 159p., portrait, orig. wr. w. des. by TOTASAUS. (80-100)

- Some sl. occas. foxing. Top of spine sl. dam; foot of spine chipped.

= Global Avantgarde *Uruguay* 17. With AUTOGRAPH SIGNED DEDICATION below the portrait.

77 **Gosztonyi, L.** Itt állók. Budapest, Amicus, 1929, 78p., orig. wr. des. by L. REITER. (150-250)

= Global Avantgarde *Hungary* 28.



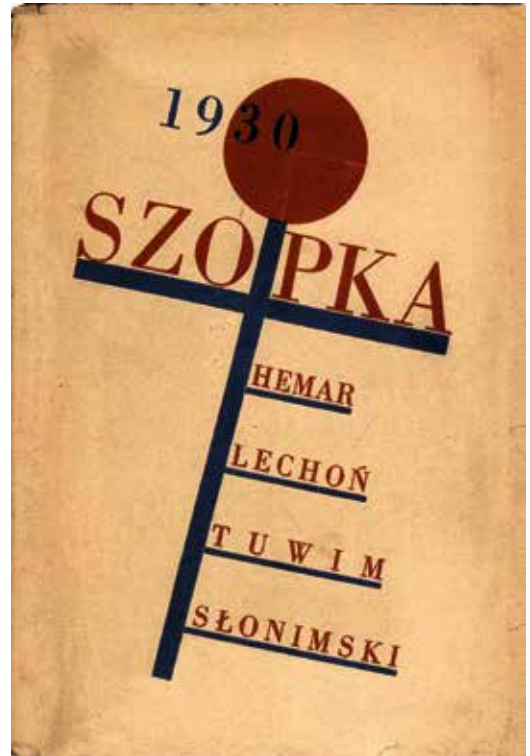
- 78 **Grdemli. Ork'vireuli suratebiani zhurnali.** No.2. Tbilisi, (Central Committee of the Communist Party of Georgia), 1923, 32p., ills., orig. wr. des. by I. GAMREKELI, sm. folio. (1.200-1.500)
 = Global Avantgarde *Georgia* 7; Chepyzhov 19. Bimonthly illustrated literary journal of which only seven issues were published before it was closed down. "Extremely scarce" (Chepyzhov).
- 79 **Ha-Kumkum.** Tel-Aviv, A. Hammeiri, 1928, (4)p., orig. wr. des. by PESACH IR-SHAY (= I. Irsai), sm. 8vo. (150-250)
 = Global Avantgarde *Palestina | Israel* 7. Programme booklet of Hebrew satirical theatre *Ha-Kumkum* (The Kettle), founded by Hungarian born author and playwright Avigdor Hammeiri.



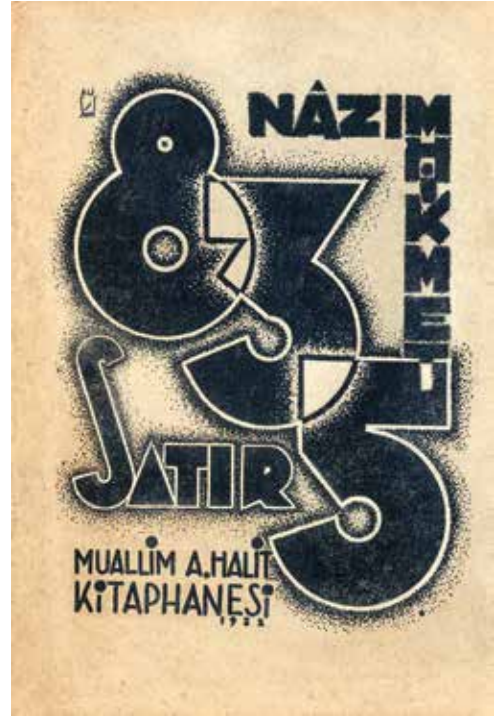
- 80 **Ha-Mahar**. No.6. Ed. A. Hameiri. Tel Aviv/ New York, A. Hameiri, 1928, 31,(1)p., portrait on title-p., orig. wr. by PESACH IR-SHAI (= I. Irsai). (200-300)
 = Global Avantgarde *Palestina* | *Israel* 5. Published under the motto [in Hebrew:] "Freedom of speech is not a permission but a duty".
- 81 **Ha-Mata'te**. No.2. Sefer hapizmonim. Tel Aviv, Haaretz Press, 1928, 10p., orig. wr. by PESACH IR-SHAI (= I. Irsai). (400-600)
 - Sl. creased and foxed.
 = Global Avantgarde *Palestina* | *Israel* 4. Program booklet of the satirical theatre *The Broom*, established in 1928 in Tel Aviv. Most of its content was written by Emanuel Harusi and Avraham Shlonsky.



- 82 **Hajnt. 1908 1928.** Warsaw, Hajnt, 1928, 200,(18)p., ill., advertisements, contemp./ sl. later hcl., orig. wr. w. anonymous design pres., folio.
 - Frontwr. waterst., very brittle and torn/ dam.; yellowed.
 = Twenty year jubilee book of *Hajnt*, one of Poland's most famous and popular Yiddish language newspapers. Most of the contributors perished in the holocaust. (50-70)
- 83 **Hart, L. (words) and Rodgers, R. (music).** Dancing On The Ceiling. New York, Rodart Music Corporation, (1931), (4)p. (incl. wr.), scores, orig. frontwr. des. by BEN HARRIS, sm. folio.
 - Score inside w. sellotape(?) stains. (30-50)
 = Global Avantgarde USA 46. "Released from the sensational London success "Evergreen" by courtesy of C.B. Cochran".



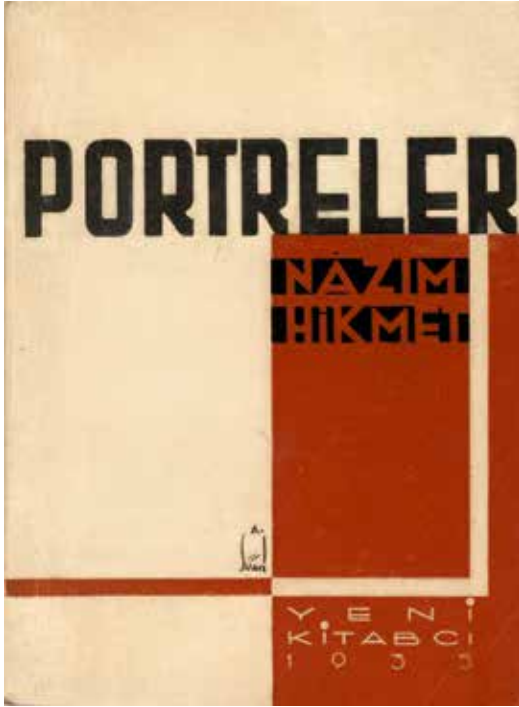
- 84 **Hellaakoski, A.** *Jääpeili*. Helsinki, Otava, 1928, 64,(4)p., orig. wr. des. by T. VIKSTEDT. (150-250)
 - Spine-ends sl. dam. Otherwise a fine, unopened copy.
 = Global Avantgarde *Finland* 6; Futurisms in the World p.314: "A pioneer of literary modernism in Finland, Aaro Hellaakoski became a teacher of geography, but published volumes of poems whose metrical structure differed from the norm. With the collection *Jääpeili* he reached the peak of his first poetic phase, in which he was influenced by the expressive and visual typography launched by F.T. Marinetti."
- 85 **Hemar, M. a.o.** *Szopka Polityczna 1930*. Warsaw, Cyrulik Warszawski, 1930, 64p., orig. wr. (80-100)
 w. anonymous design, sm. 8vo.
 = Global Avantgarde *Poland* 42. Rare satirical almanac.



- 86 **Hiir, E.** Meeri-Maria-Mari. Tartu, J. Mallõ, 1926, 79,(1)p., orig. wr. des. by J. VAHTRA. (200-300)
= Global Avantgarde *Estonia* 14; Geometrical Man p.80f: "Erni Hiir also resumed publishing poetry in 1924, with the avant-garde collections *Arlekinaad* (1924) and *Meeri-Maria-Mari* (1926). Here we find expressionistic scenes from the life of hookers and drinking orgies, which recall the caricaturist world of Georg Grosz".
- 87 **Hikmet, N.** 835 Satir. Istanbul, M. Ahmet, 1932, 48p., orig. wr. des. by ALI SUAVI. (200-300)
- Backwrapper trifle foxed. Fine copy.
= Global Avantgarde *Turkey* 8 (variant in pink).



- 88 **Hikmet, N.** Benerci kendini niçin öldürdü? (Istanbul), Sühulet Kütüphanesi, 1932, 116,(12 publ. cat.)p., 1 ill., orig. wr. des. by ALI SUAVI. (200-300)
- Backstrip trifle worn.
= Global Avantgarde *Turkey* 14 (variant).
- 89 **Hikmet, N.** Kafatası. Facia 3 Kısım 15 Bap. N.pl. (Istanbul), S. Lütfü, 1932, 103,(9 publ. cat.)p., orig. wr. des. by ALI SUAVI. (200-300)
- Backstrip lacks sm. portion at foot of spine.
= Global Avantgarde *Turkey* 9.



- 90 **Hikmet, N.** Portreler. N.pl., Yeni Kitabçı, 1935, 62p., orig. wr. des. by ALI SUAVI. (200-300)
- Owner's entry on htitle.
= Global Avantgarde *Turkey* 22.
- 91 **Hikmet, N.** Taranta Babu'ya mektublar. İstanbul, n.publ., (1935), 61,(2)p., orig. wr. des. by ALI SUAVI. (100-150)
- Lacks title-p.(?); upper hinge broken.



92 **Hinojosa, R.** El Tabasco que you he vista. Mexico, n.publ., 1935, 2nd ed., 150p., (photogr.) ills., orig. wr. w. anonymous des. (300-500)
 = Global Avantgarde Mexico 32; Diagramming Modernity p.672.

93 **Iskusstvo v massy.** Year 1 and year 2, no.1. Moscow, Assotsiatsia Khudozhnikov Revolyutsii, 1929-1930, 9 parts in 5 vols., (col.) ills., plates, orig. wr. des. by i.a. В. ТИТОВ, 4to. (250-350)
 - Wrappers partly (sl.) stained/ soiled, loose(ning) and sl. dam.
 = Periodical devoted to Soviet and Western art, published by the Association of Artists of the Revolution (AKhR). In 1938, several members of the editorial board were executed as trotskyist counter-revolutionaries.



- 94 **Jakobson, A.** Kolme vaeva tee (Heleene lingi elu ja surm). Romaan. Tartu, Noor-Eesti Kirjastus, 1930, 486p., contemp. hmor., orig. frontwr. des. by R. KIVIT pres. (100-150)
- Bookblock (nearly) broken. Binding sl. rubbed along edges.
= Global Avantgarde *Estonia* 33.
- 95 **Jakubenas, K.** Mieganti žemė. Kaunas, n.publ., 1929, 46p., orig. wr. des. by M. BULAKA, 12mo. (100-150)
- Stamp on title-p. Frontwr. sl. scratched, creased and w. some closed tears.
= Global Avantgarde *Lithuania* 21.



- 96 **Julsam and Soutter, R. de (text)**. *Petronille-Java! ou: Elle dansait la Java!!!* Paris, L. Conдини, F. Galifer and Julsam, n.d. (±1935), (4)p., scores by Géo Koger, orig. frontpage des. by monogrammist "TK", narrow 4to.
 - Carefully retouched rubbed/ stained spot on frontp.
Impero Latino. *La fondazione de l'Impero*, 9 Maggio 1936-XIV. Milan, Sezione Lombarda, 1936, 32p., ills., adverts., orig. wr. des. by GODENZI, folio. (40-60)
- 97 **Kadro. Aylık fikir mecmuasi**. No.7. Ankara, Y. Kadri, 1932, 48p., orig. wr. w. anonymous design, 4to.
 = Global Avantgarde Turkey 15 (other issue). Monthly newsmagazine.
 AND 2 other issues of Turkish periodicals: CEM, no.34 (Istanbul, 1928, ills., orig. wr. w. anonymous design, 4to) and ALKIM, no.15 (Balıkesir, 1932, orig. wr. des. by NEBAHAT, 4to. Balıkesir school newspaper). (250-350)
 = Three important Turkish avantgarde periodicals.



- 98 **Kamensky, V.** Yunost' Mayakovskogo. Tbilisi, Zakkniga, 1931, 84p., orig. col. lithogr. boards
 des. by BOR R. (= K. RAMENSKY?). (250-350)
 - Bookblock and binding trifle warped.
 = Rowell/ Wye 951 and p.217; Compton, Russian Avant-Garde Books p.152.
- 99 **Kassák, L.** Világanyám. Vienna, Bán-Verlag, 1921, 145,(3)p., orig. pres. frontwr. (reading
 "Versek 1914-1921") des. by SÁNDOR BORTNYIK, rebound in full mor. (150-250)
 - Lacks general title ("Osszes versei"); orig. wr. sl. cut short and laid down. Binding sl. dried and rubbed.
 = Global Avantgarde *Austria* 3; Futurisms in the World p.1170ff, also depicting some pages w. the interesting free
 typography, "(...) typographic illustrations that are derived from Futurist words in freedom".



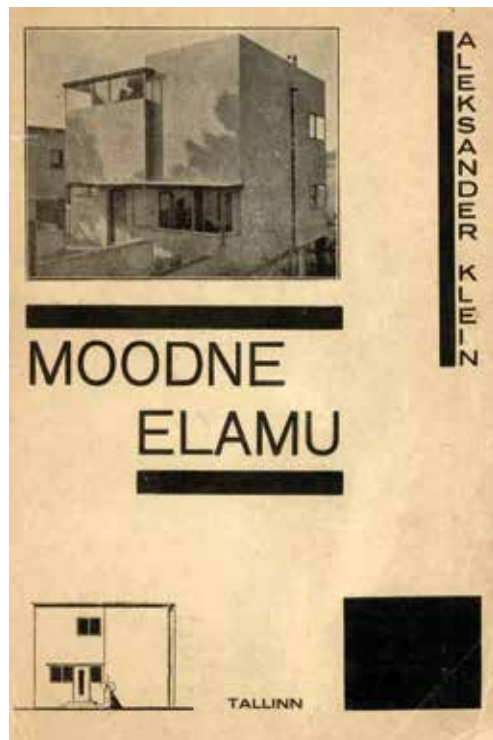
- 100 **Katalog knig, vyshedshikh v izdani izdatel'stva "Novaya Moskva"**. Moscow, Moskovskij Rabochij, 1926, 24,(6)p., orig. wr. w. anonymous design.
 - Backstrip sl. worn. = Catalogue of books published by *Novaya Moskva* (New Moscow).
- Gosudarstvennoe Izdatel'stvo za pyat' let**. Ibid., Gos. Izd., 1924, 172,(3)p., 2 portraits, (col.) plates (incl. facs. print samples), orig. wr. des. by BORIS TITOV.
 - Trifle worn along extremities.
 = Illustrated history of the first five years of the Soviet State Publishing House. Contains i.a. examples of title-pages and frontcovers (i.a. by A. Rodchenko).
- Zhurnaly. Byulleten' no.1**. Ibid., idem, 1927, 32p., ills., orig. wr. w. anonymous design.
 (150-250)
- 101 **Keér, D. Mi lesz?** Budapest, V.J. Társaság, 1927, 47,(1)p., orig. wr. des. by J. REPCZE, large 8vo.
 (60-80)
 - Wrappers professionally restored in margins.
 = Dezső Keér was a Hungarian Jewish poet, who most likely didn't survive the holocaust. Rare.



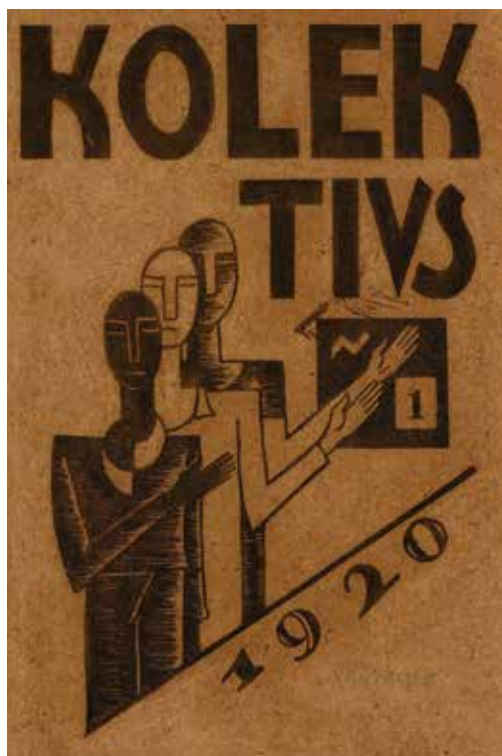
- 102 **Kikuts, P.** *Asie Lūzumi. Dzejoļi.* Rīga, Sirenas, 1928, 78,(1)p., orig. wr. des. by R. MAZJĀNIS.
- Blotted out owner's entry(?) on title-p. (150-250)
= Global Avantgarde *Latvia* 17.
- 103 **Kikuts, P.** *Mašīna. Poēma.* Rīga, Jaunās Slides, 1930, 29p., orig. wr. des. by R. SUTA.
- Owner's entry on title-p. (200-300)
= Global Avantgarde *Latvia* 41; Fraser L336.



- 104 **Kino-Nedelya.** Year 1, no.42; year 2, no.11. Leningrad/ Moscow/ Berlin, n.publ., 1924/ 1925, 2 vols., 26; 20p., ills., orig. unif. wr. w. anonymous design, folio. (80-100)
= Year 2, no.11 w. portrait of Douglas Fairbanks from *The Thief of Bagdad* tipped onto frontwr.
- 105 **Kino. Zhurnal Ukrainskoi Kinematografii.** Year 3, no.10. Kiev, n.publ., 1928, 20p., orig. wr. w. anonymous photomontage design, 4to. (200-300)
- A few lvs. sl. dogeared. Otherwise fine.
= Rare Ukrainian periodical devoted to cinema.



- 106 **Klaxon. Mensario de arte moderna.** No. 3. Ed. M. de Andrade. São Paulo, n.publ., 1922, 16p., 1 loosely inserted plate, orig. wr. des. by GUILHERME DE ALMEIDA, 4to. (1.000-1.500)
 - Sl. yellowed and sl. occas. foxing. Spine sl. worn; wrappers a few tiny chips in fore-edge. Fine.
 = Global Avantgarde *Brazil* 1; Diagramming Modernity p.188 and 191; Les Fonds Paul Destribats 169; Futurisms in the World p.154f (all incl. other issues w. diff. colours). Issue of the rare and most important Brazilian avantgarde periodical of which in total 9 issues (in 8 vols.) of the periodical were published in 1922-1923.
- 107 **Klein, A. Moodne elamu.** Tallinn, n.publ., 1932, (4),160p., ill., advertisements, orig. wr. w. anonymous design. (70-90)
 - Backstrip sl. worn; wr. trifle fingersoiled.
 = Global Avantgarde *Estonia* 38. Work on modern architecture.



- 108 **Kniga i oborona SSSR.** No.13. Moscow, Gos. Voyennoe Izd., 1931, 31,(1)p., orig. wr. w. anonymous design printed in red and black. (100-150)
 - Spine-ends sl. worm/ splitting.
 = Bimonthly periodical devoted to the publications of the State Military Publishing House. Wrapper design possibly by Solomon Telingater.
- 109 **Kolektiŭs.** No.1 (all publ.). Riga, n.publ., 1920, 64p., orig. wr. des. by N. STRUNKE, sm. 4to. (500-700)
 - Small stamp on title-p. and frontwr.
 = Global Avantgarde *Latvia 2*; Fraser L97: "Another periodical with an even shorter life [than the periodical *Taurētājs*] was the single-issue *Kolektiŭs* (The Collective, September 1920), a social-democratic art and literature effort edited by Kārlis Dzelziņis, a lawyer, parliamentary deputy, and veteran of the Russian Imperial Army. The Strunke-designed cover image appears to be a version of yet another example of Latvian graphic cubism (...)"



- 110 **Kontakt.** Ed. C.E. Englund. No. 1. Stockholm, Bokförlaget Brandt, (1931), 15,(1)p. [incl. wr.], 1 ill., orig. frontwr. w. anonymous des., bound in modern boards, 4to. (500-700)
 - All but two lvs. strengthened/ repaired w. tape on (weak/ torn) horizontal middle fold; strengthened w. tape in inner margin; first and last leaf sl. creased; first leaf strengthened along upper margin and last leaf lacks sm. portion from upper margin.
 = Global Avantgarde *Sweden* 20. The only issue published of this rare avantgarde periodical (monoskop.org); not in Le Fonds Paul Destribats.
- 111 **Krasnyj Student.** Year 2, no.8-9. Leningrad, Priboi, 1924, 48p., orig. wr. des. by I. ПОПОВ-ВОРОНЕЖСКИЙ, 4to. (300-500)
 - Margins of wrappers restored/ strengthened; closed tear in frontwr.
 = Global Avantgarde *Russia* 26.



- 112 **Kreisā Fronte.** Year 2, no.1. Ed. L. Laicens. Riga, n.publ., 1929, 45,(1)p., (photogr.) ills., orig. wr. des. by E. KĀLIS. (200-300)
 = Global Avantgarde *Latvia* 29; cf. Fraser L262. *Kreisā Fronte* (Left Front) was one of the first Latvian-language socialist periodicals. "Olga Laicena and Jūlijs Ķipers recall a meeting in the Laicens' apartment, choosing the name of the journal and following the concept of Vladimir Mayakovsky's *LEF* (1923-1925). Although by the time that *Kreisā Fronte* began, it was more likely inspired by the design and content of *Novyj LEF* (The New LEF, 1927-1928)" (Fraser).
- 113 **Kreisā Fronte.** Year 2, no.2. Ed. L. Laicens. Riga, n.publ., 1929, 47,(1)p., (photogr.) ills., orig. wr. des. by E. KĀLIS. (200-300)
 = Global Avantgarde *Latvia* 30; cf. Fraser L262. *Kreisā Fronte* (Left Front) was one of the first Latvian-language socialist periodicals. [See annotation to the preceding lot].



- 114 **Kreisā Fronte.** Year 2, no.3. Ed. L. Laicens. Riga, n.publ., 1929, 47,(1)p., (photogr.) ill., orig. (200-300)
 wr. des. by E. KĀLIS.
 = Global Avantgarde *Latvia* 31; cf. Fraser L262. *Kreisā Fronte* (Left Front) was one of the first Latvian-language socialist periodicals. [See annotation to lot no.112].
- 115 **Kreisā Fronte.** Year 2, no.4. Ed. L. Laicens. Riga, n.publ., 1929, 47,(1)p., (photogr.) ill., orig. (200-300)
 wr. by E. KĀLIS.
 = Global Avantgarde *Latvia* 32; cf. Fraser L262. *Kreisā Fronte* (Left Front) was one of the first Latvian-language socialist periodicals. [See annotation to lot no.112].



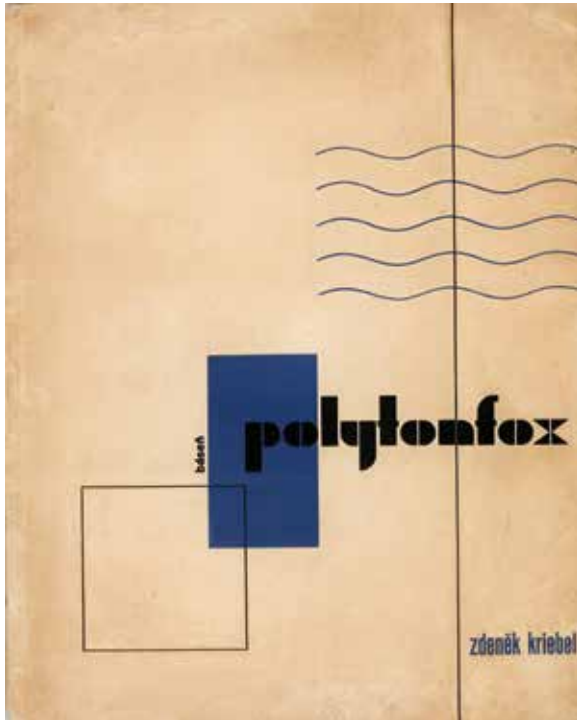
- 116 **Kreisā Fronte.** Year 2, no.5. Ed. L. Laicens. Riga, n.publ., 1929, 47,(1)p., (photogr.) ill., orig. (200-300)
wr. by E. KĀLIS.

- Very vaguely waterst. in lower blank margin.

= Global Avantgarde *Latvia* 33; cf. Fraser L262. *Kreisā Fronte* (Left Front) was one of the first Latvian-language socialist periodicals. [See annotation to lot no.112].

- 117 **Kreisā Fronte.** Year 2, no.6. Ed. L. Laicens. Riga, n.publ., 1929, 47,(1)p., (photogr.) ill., orig. (200-300)
wr. by ERIKS KĀLIS.

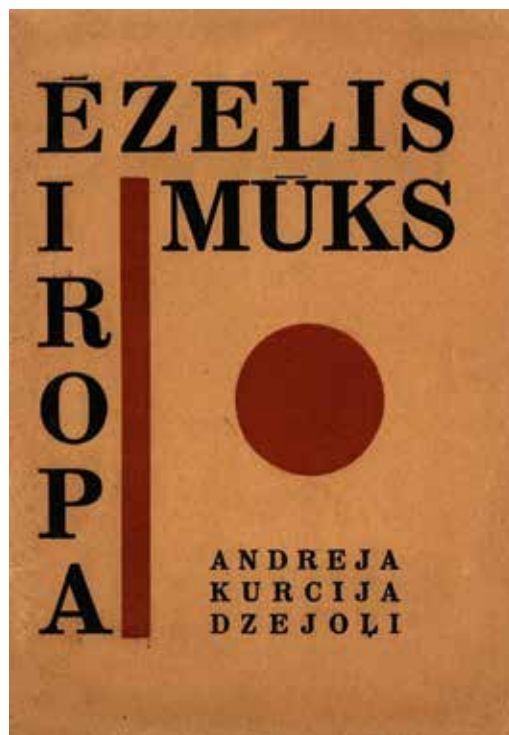
= Global Avantgarde *Latvia* 34; cf. Fraser L262. *Kreisā Fronte* (Left Front) was one of the first Latvian-language socialist periodicals. [See annotation to lot no.112].



- 118 **Kriebel, Z.** Polytonfox. Brno, Literární Středisko (Literature Centre), 1932, 1st ed., (30)p., orig. wr. des. by ZDENĚK KRIEBEL, 4to. (70-90)
 - Loose in wrappers. Wrappers sl. yellowed; frontwr. very vague waterst. in upper and lower margin; backwr. sl. worn/dam. in upper corner; spine-ends trifle dam. and backstrip some tiny imperfections.
 = Global Avantgarde *Czechoslovakia* 63 (variant colours).
- 119 **Kruchonykh, A.** Chetyre foneticheskikh romana. Moscow, the author, 1927, 38p., 6 full-p. lithogr. ills. by M. SINKYAKOVA, orig. wr. des. by G. KLUCIS, sm. 4to. (400-600)
 - This copy without the illustration by Klucis on backwrapper. Final textleaf w. some brownish offsetting (also sl. affecting backwr.). Spine restored.
 = Rowell/ Wye 700 and ill. p.204; Gaßner/ Nachtigäller V, 62.



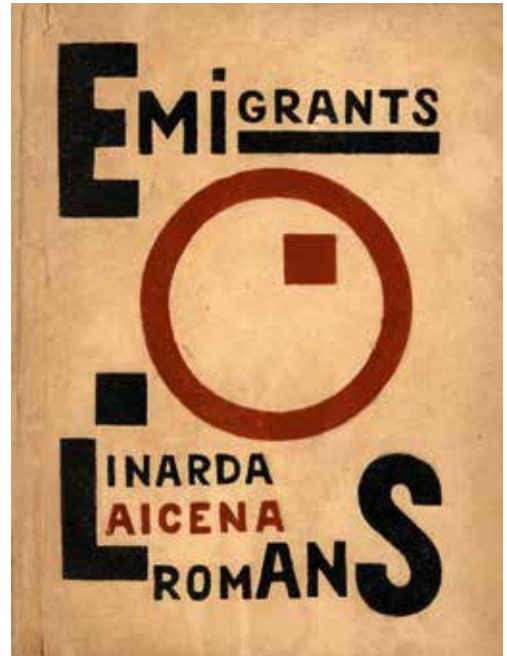
- 120 **Kruchonykh, A.** *Dun'ka-Rubikha*. Moscow, the author, 1926, 12p., printed in 500 copies, orig. wr. des. by G. KLUCIS. (200-300)
 - Some gluestains on backwrapper along spine.
 = Offprint from Kruchonykh's *Na Bor'bu s khuliganstvom v Literature* (Against hooliganism in literature). Cf. Rowell/ Wye 645 and ill. p.204; Gaßner/ Nachtigäller V, 55.
- 121 **Kuchava, Sh.** *Nivtebis Rok'va*. Tbilisi, n.publ., 1928, 62,(1)p., orig. wr. w. anonymous design. (150-250)
 - Owner's entry(?) on title-p. Backstrip worn; frontwr. creased and restored in upper corner.
 = Global Avantgarde *Georgia* 35.



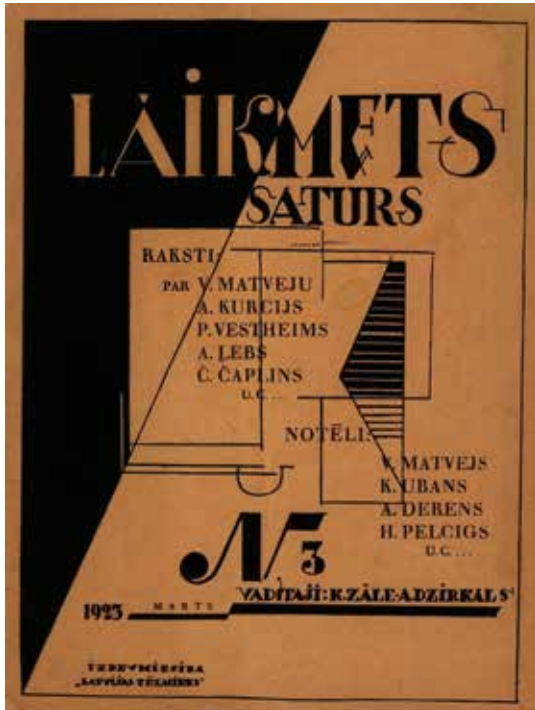
- 122 **Kulev, T., Kozhukharov, T. and Brâshlyanov, Ts. (ed.)**. *Nova Bâlgaria*. Year 1, no.7. Sofia, n.publ., 1935, 24p., 1 ill., orig. wr. w. anonymous design, sm. 4to. (100-150)
 - Paper ticket on frontwr.; sm. stain on backwr.
 = Global Avantgarde *Bulgaria* 34. Periodical dealing with culture and politics. After 1944 it was denounced as "pro-fascist" and many copies were seized and destroyed.
- 123 **Kurcijs, A.** *Ēzelis, mŭks, Eiropa*. Riga, Latvju Kultura, 1927, 27,(4)p., orig. wr. w. anonymous design, sm. 8vo. (150-250)
 = With AUTOGRAPH DEDICATION on htitle. Global Avantgarde *Latvia* 14; Fraser L316. "This title suffered a confiscation fate like that of the publisher's other titles. No designer is given, although it has an "Ernests Kālis look"". (Fraser).



- 124 **KUT. Művészeti folyóirat.** Year 2, no.4/5. Ed. Rózsa Miklós. Budapest, n.publ., 1927, 22p., ills., orig. wr. w. anonymous design, large 4to. (200-300)
 - First leaf sl. frayed and waterst. in lower margin; bookblock and wr. vertically knacked; backwr. w. sm. restored spot.
 = Global Avantgarde *Hungary* 15 (other issue). KUT is an acronym of *Képzőművészeti Új Társaság* (New Society of Artists).
- 125 **Kvitko, L.** 1919. Berlin, Idisher Literarisher Farlag, 1923, 163,(5)p., Yiddish text, contemp. hcl., orig. wr. des. by J. TCHAIKOV pres.
 = Von Hülsen-Esch/ Aptroot 21.
Karman, E. (ed.). Brenendike Briken. Ibid., idem, 1923, 158p., Yiddish text, contemp. hcl. (unif. w. the preceding), vignettes and orig. wr. des. by A. MINTCHINE pres. (150-250)
 - A few scattered stamps and annots.; sl. foxed at the beginning.
 = Von Hülsen-Esch/ Aptroot 26. Anthology of revolutionary poetry by Jewish poets in Ukraine, written during the years of Revolution and civil war.



- 126 **L'Arc-en-ciel**. No.3. Ed. G. Lévis-Mano. Paris, Ceux qui viennent, (1927), (12)p., ill. and vignettes by FRANCOISE NICOLE, orig. wr. by FERNAND GAMPERT, 4to.
 = One of 4 issues that were published. Contains contributions by i.a. G. Lévi-Mano, E. Caen, H. Izdebska, A. Biely and M. Tsvetaeva. Global Avantgarde *France* 43; Le Fonds Paul Destribats 256.
- Point et Virgule**. No.4. Ed. J.-D. Maublanck. Bois-Colombes, n.publ., 1928, 32p., 1 woodcut ill. by JEAN LUGNIER, orig. wr. by M. LE ROY. (80-100)
 - Wrappers w. vague waterstain along spine.
 = Between 1927 and 1929 14 issues were published. Le Fonds Paul Destribats 990.
- 127 **Laicens, L. Emigrants**. Riga, Kulturas Balss, n.d. (1926), 236,(4)p., orig. wr. des. by E. KĀLIS. (150-250)
 - Bookblock sl. warped. Backstrip renewed and wrappers reattached.
 = Global Avantgarde *Latvia* 13.



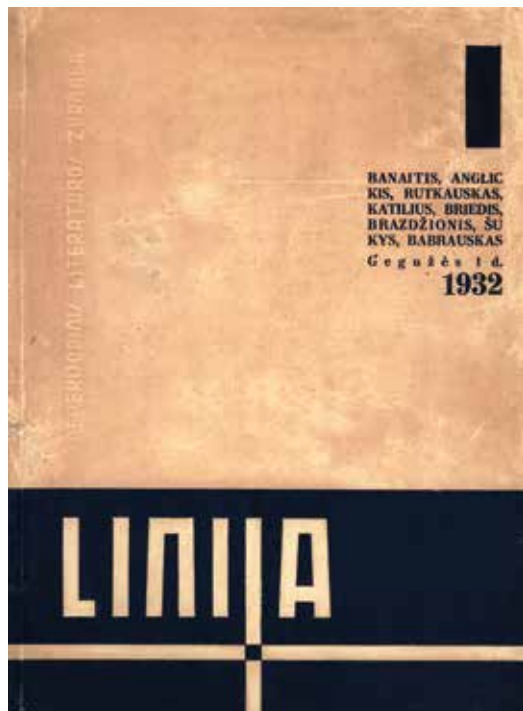
- 128 **Laikmets**. No.3. Ed. K. Zāle and A. Dzirkalis. Berlin, G. Kiepenheuer, 1923, (2),51-69,(3)p., ill., orig. wr. w. anonymous design, 4to. (500-700)
 - Bookblock loose.
 = Global Avantgarde *Germany* 37 (other issue); Geometrical Man p.30 (and passim); Le Fonds Paul Destribats 194.
 First Latvian language periodical focusing on the avant-garde.
- 129 **Laxness, H.K.** Í Austurvegi. Reykjavik, Sovétvinafélag Íslands, 1933, 175p., orig. wr. with anonymous design.
 - Owner's stamp on first blank. Upper joint splitting at foot of spine.
 = Global Avantgarde *Iceland* 4. The author's account of his 2-month journey to the Soviet Union in 1932.
Magnússon, A.B. Marxisminn. Ibid., Heimskringla, 1937, 84p., orig. wr. with anonymous design. (50-70)
 = Global Avantgarde *Iceland* 8.



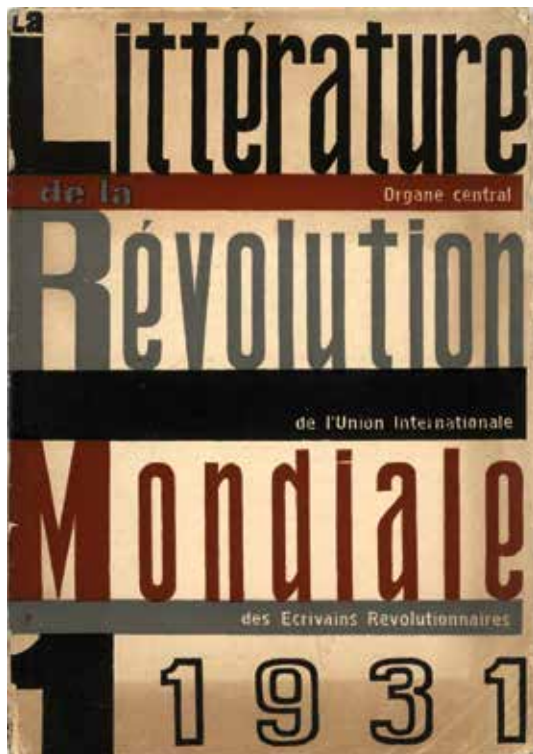
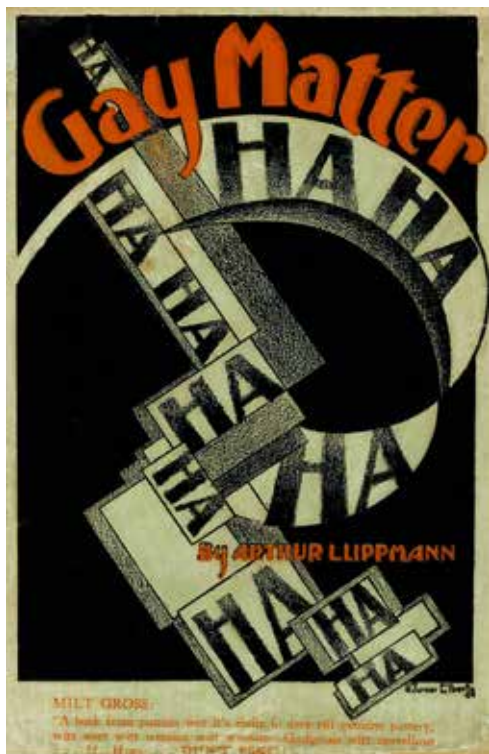
- 130 **LEF. Zhurnal levogo fronta iskusstv.** No.3 (June-July 1923). Ed. V.V. Mayakovsky. Moscow, LEF, 1923, 186,(6)p., ills., orig. photomontage wr. des. by A. RODCHENKO. (400-600) - Wrappers sl. yellowed, creased and fingersoiled and w. some restored spots at spine-ends. = Global Avantgarde *Russia* 17 (other issue); Khan-Magomedov p.135; Rowell/ Wye p.209; Bowl/ Hernad p.135; Andel p.166. Important periodical of the early Russian avantgardist movement. Only 7 issues were published between 1923 and 1924. This issue with the first publication of Sergei Eisenstein's "Montage of Attractions" theory.
- 131 **LEF. Zhurnal levogo fronta iskusstv.** Year 2, no.1. Ed. V. Mayakovsky. Moscow/ Leningrad, Gos. Izd., 1924, 159,(1)p., ills., orig. wr. des. by A. RODCHENKO. (250-350) - Without the often lacking p.3/4 containing Mayakovsky's article *Ne torguyte Leninym* ("Don't sell out Lenin") which was censored shortly after publication. Frontwr. reattached, sl. yellowed/ dustsoiled and chipped. = Global Avantgarde *Russia* 17 (other issue); Khan-Magomedov p.135; Rowell/ Wye p.209; Bowl/ Hernad p.135; Andel p.166. Important periodical of the early Russian avantgardist movement. Only 7 issues were published between 1923 and 1924.



- 132 **Le leggi e le opere.** Rassegna fascista. Ed. G. Orioli. Year 1, no.2. Roma, La Dolina, (1934), p.(65)-128, orig. wr. des. by TATO (= Guglielmo Sansoni). large 8vo. (70-90)
 - Sl. yellowed; upper and lower blank corner of most pages (and lower corner of backwr.) (sl.) nibbled. Backstrip restored (sm. dam. at foot).
 = Global Avantgarde *Italy* 49 (other issue w. diff. colours). With loosely inserted typescript letter to the editor Giuseppe Orioli by E. Melchiori of *Il Commissaria per il Turismo in Libia* (2 lvs. w. orig. envelope).
- 133 **Levisson, L.** Drukken en drukwerk. The Hague, Drukkerij Levisson, (1927), 56p., 1 full-p. woodcut ill. by CHRIS LEBEAU, (col.) ill. (mainly) by HERMAN MOERKERK, orig. wr. des. by MACHIEL WILMINK, large 8vo. (30-50)
 - Wr. yellowed and some vague foxing; overlapping parts of both wr. frayed; backstrip dam.
 = Global Avantgarde *Netherlands* 32.



- 134 **Lima, J. de.** *Poemas escolhidos* (1925 a 1930). Rio de Janeiro, Adersen Editores, 1932, 184, (8)p., printed in 5000 copies, orig. wr. des. by MANOEL BANDEIRA.
 - Sl. yellowed/ foxed; stamp and inventory no. on verso title-p. Neatly rebacked w. plain paper; wr. a few retouched spots.
 = Global Avantgarde *Brazil* 11.
- Fontes, M.** *Fantastica*. São Paulo, J. Fagundes, 1937, 204p., orig. wr. w. anonymous des. (80-100)
 - Owner's entry on first blank; yellowed/ foxed. Frontcover a few vaguely rubbed spots; backstrip browned and sl. cracked; spine-ends chipped.
 = Global Avantgarde *Brazil* 23.
- 135 **Linija. Neperijodinis Literatūros Žurnalas.** No.1. Kaunas, Linija, 1932, 40p., orig. wr. w. anonymous design, folio.
 - Owner's entry and annots. on first leaf. Backstrip dam.; wr. sl. stained. = Global Avantgarde *Lithuania* 35.
- Lietuviškas baras. Vilniaus krašto lietuvių kultūros žurnalas.** No.2. Vilnius, n.publ., 1933, 50p., orig. wr. (monogrammed "B.M."(?)), 4to.
 = Global Avantgarde *Lithuania* 40.
- AND 1 other: **KNYGŲ KATALOGAS 7** (Kaunas, 1933, orig. wr. w. anonymous design, sm. 8vo. (200-300)
 Global Avantgarde *Lithuania* 37).



- 136 **Lippmann, A.L.** Gay matter. Good-Natured Verse. New York, Albert & Charles Boni, 1927, XII, 142p., orig. clothbacked boards w. dustwr. des. by H. TURNER ELBERTY. (50-70)
 - Dustwr. frayed and dam. at spine, but carefully restored and strengthened on verso.
 = Global Avantgarde USA 21.
- 137 **Littérature de la Révolution Mondiale. Organe Central de l'Union des Écrivains Révolutionnaires.** No.1. Moscow/ Leningrad, Éditions d'État, 1931, 126,(2)p., plates (1x col. by A. DEINEKA), ills., orig. wr. w. anonymous design. (100-150)
 - Inner flap of frontwr. loose(ning); frontwr. discoloured/ dustsoiled along edges; spine-ends chipped.
 = With contributions by i.a. Louis Aragon, whose poem *Le Front Rouge* led to his prosecution by the French authorities.



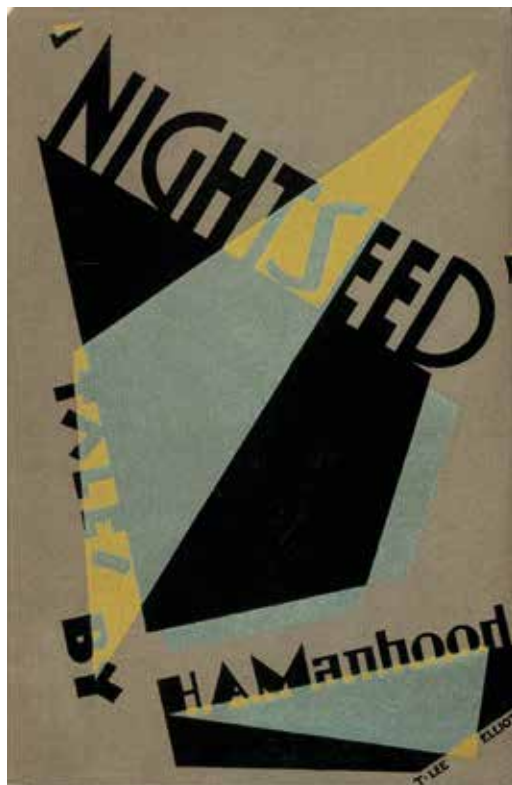
- 138 **Litvakov, M.** Finf yor melukhisher yidisher kamer-teatr: 1919-1924 Moscow, Shul un Bukh, 1924, 138,(3)p., Yiddish text, orig. wr. des. by M. EPSTEIN. (200-300)
 - Final lvs. sl. waterst. in upper corner. Backstrip and portion of backwr. browned.
 = Global Avantgarde *Russia* 29. Illustrated overview of the first 5 years of the Moscow State Jewish Chamber Theatre (*Moskovskij GOSEKT*).
- 139 **López Velarde, R.** El son del corazón. Poemas. Mexico, Crisol, 1932, 119p., fotogr. portr. of the author, ill. and dustwr. des. by FERMÍN REVUELTAS, orig. letterpress wr. (700-900)
 - Dustwr. some sl. soiling and with restored/ strengthened spots/ pieces/ marginal tears on verso, rubbed on folds; some retouches.
 = Global Avantgarde *Mexico* 21; Diagramming Modernity p.477; The Avant-garde Applied p.293 (L219). Rare.



- 140 **Lugovsky, V.** Stradania moikh družej. Moscow, Federacija, 1930, 123,(4)p., orig. cl. w. dustwr. des. by V. TITOV. (100-150)
 - Owner's entry on first free endpaper. Dustwr. sl. soiled and waterst.
 = Rowell/ Wye 915.
- 141 **LUK. Literatúra Umenie Kritika.** Year I, no.9-10. Ed. J. Vanović a.o. Bratislava, Sváz Slovenského Študentstva, 1930, 137-160,(6)p., 1 monochr. plate, orig. wr. des. by LUDOVIT FULLA, 4to. (80-100)
 - Fine. = Global Avantgarde Czechoslovakia 52 (other issue).



- 142 **Lunacharsky, S.** Teatr dlia detei kak orudie kommunisticheskogo vospitania. Moscow/ Leningrad, Gos. Izd., 1931, 99,(1)p., orig. wr. w. anonymous design. (50-70)
 - Some underlining in col. pencil. Wr. sl. foxed and creased; backstrip worn.
- 143 **Luongo, G.** Fiaccole accese. Romanzo. Naples, Editrice C.L.E.T., 1933, 1st ed., 164,(4)p., orig. wr. des. by RICARDO MANZI.
 - Wrappers and edges sl. foxed. Otherwise fine.
 = Global Avantgarde *Italy* 46.
Index. Appendice all'Annata VI delle Cronache d'Attualità. Ed. A.G. Bragaglia. No.107, Fascicolo dedicata al teatro stagione. Rome, Casa d'Arte Bragaglia, 1929, (32)p. (incl. wr.), (photogr.) ill., orig. wr. des. by MEDIN, sm. 8vo. (60-80)
 - Spine splitting at foot.
 = Rivisti Futuriste p.1006-1017; Le Fonds Paul Destribats 277. The last issue that was published of this periodical.



- 144 **Mainzer Bühnen-Jahrbuch 1926/27.** Ed. W. Umminger. Year 2. Mainz, Genossenschaft Deutscher Bühnen-Angehöriger, (1927), 80p., (photogr.) ill., adverts., title-p. and orig. wr. des. by TORSTEN HECHT.
 = Global Avantgarde *Germany* 84. After his dismissal as head of set design at the Baden State Theater in 1933, the Jewish stage designer Torsten Hecht (1903-1974) joined the French Resistance and took French citizenship under the name Alex Brochet. After the war, he returned to Germany.
- Funk.** Die Wochenschrift des Funkwesens. Ed. L. Kapeller. Year 5, no.1. Berlin, Weidmannsche Buchhandlung and Julius Springer, 1928, 4 parts in 1 vol., ill., adverts., orig. wr. des. by ERICH METZOLDT, 4to. (100-150)
 - Yellowed and loose in wrappers. Backstrip rubbed. Otherwise good/ fine.
 = Global Avantgarde *Germany* 100.
- 145 **Manhood, H.A.** Nightseed. London, Jonathan Cape, 1928, 1st ed., 320p., orig. gilded green cl., dustwr. des. by THEYRE LEE-ELLIOT. (150-250)
 - Dustwr. w. tiny chips on upper corners and on joints at top of spine. Otherwise fine.
 = Global Avantgarde *Great Britain* 19.



- 146 **Manomètre.** No.3. Ed. E. Malespine. Lyon, n.publ., 1924, p.33-48, woodcut frontisp. by JACQUES LAPLACE, 3 full-p. woodcut ill. by LUDWIG KASSAK, EMILE DIDIER and NORAH BORGES, orig. wr. by EMILE MALESPINE. (200-300)
 - Sl. yellowed. Small tear in blank fore-edge; tiny dam. in upper corner frontwr. near spine.
 = Rare periodical of which 9 issues were published between 1922-1928. Contains contributions by i.a. L. Kassak and T. Tzara and advertisements for i.a. *Der Sturm*, *De Stijl*, *Mécano* and *MA*. Global Avantgarde *France* 21; Le Fonds Paul Desbriats 186; Futurisms in the World p.493ff; The Avantgarde Applied p.248.
- 147 **Marinetti, F.T.** 8 Anime in una bomba. Romanzo esplosivo. Milan, Edizioni Futuriste di "Poesia", 1919, 6th thousand, 135,(7),(2 advert.)p., 1 full-p. ill. and orig. wr. des. by F.T. MARINETTI. (150-250)
 - Sl. yellowed; first few lvs. (water)stained in upper blank margin. Wrappers soiled/ stained; frontwr. loosening; backwr. sm. tear in upper margin; backstrip dam. and w. ms. title in pen and ink.
 = Salaris, Bibliografia del Futurismo p.48; Hulten, Futurism & Futurisms p.514: "With his "explosive novel" *8 Anime in una bomba* (*8 Souls in a Bomb*, 1919), Marinetti used his own free-word theory for a more complex literary composition. He was now able to accept what he had earlier rejected: sentimental and narrative contents, psychology, and a swift, springy syntax that allows for metaphors, analogies, colours - here Marinetti's poetic inspiration reaches its highest peak." With AUTOGRAPH SIGNED DEDICATION on first blank: "a Decima[?] De Angelis/ con viva/ simpatia/ F.T. Marinetti/ Corso Venezia 61/ Milano".



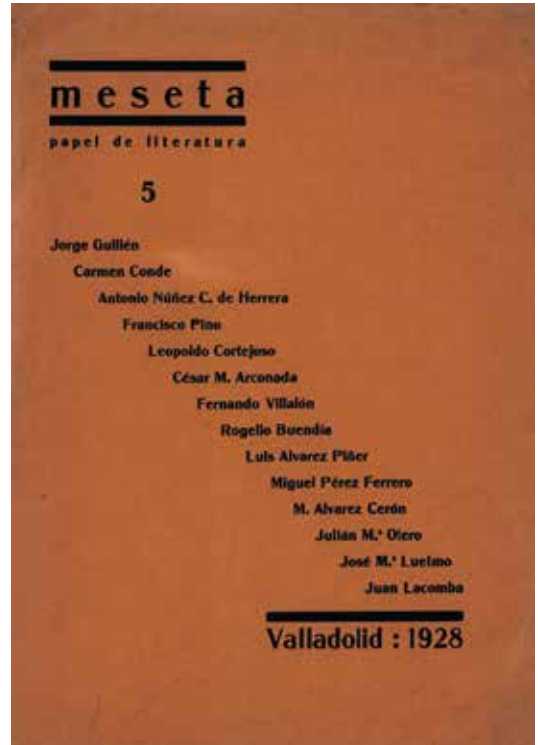
- 148 **Marinetti, F.T., Prampolini, E. and Celesia, A.** Stazione per aeroporto civile. Padiglione del movimento futurista alla Triennale. Milan, "Natura", 1933, 12p., photogr. ill., orig. wr. w. anonymous design, folio. (60-80)
 - Horizontal middle fold; sm. bump/ dam. in upper blank margin throughout; spine dam.
 = Special issue (year XI, no.6) of the periodical *Natura*, devoted to the Pavilion of the Futurist Movement at the Triennale designed by Enrico Prampolini.
- 149 **Masterstvo teatra. Vremennik kamernogo teatra.** No.1. (Moscow), Russkoe Teatral'noe Obschestvo, 1922, 111,(1)p., ill., orig. wr. w. anonymous design. (50-70)
 - Spine-ends chipped; backwr. vaguely waterst.
 = Rare periodical on experimental theatre. Only two issues were published.



- 150 **Mayakovsky, V.** Mayakovskaya gallereya (Te kogo ya nikogda ne videl). Moscow, Krasnaya Nov', 1923, 63p., ills. and orig. wr. des. by V. MAYAKOVSKY. (400-600)
 - Small tear in frontwrapper. Otherwise fine.
 = Rowell/ Wye 482 and p.164; Lemmens/ Stommels, Russian Book Art 1904-2005, p.58. Contains caricatures of Raymond Poincaré, Mussolini, George Curzon, Józef Piłsudski, Hugo Stinnes, Samuel Gompers and Emile Vandervelde, accompanied by satirical verse.
- 151 **Mayakovsky, V.** Parizh. Moscow, Moskovskij Rabochij, 1925, 40p., orig. photomontage wr. des. by A. RODCHENKO. (250-350)
 - Spine renewed; front- and backwr. reattached and w. some creases and restored spots (first 3 letters of the author's name on frontwr. neatly reproduced).
 = Rowell/ Wye 617. Cycle of poems written during the author's stay in Paris (1924-1925).



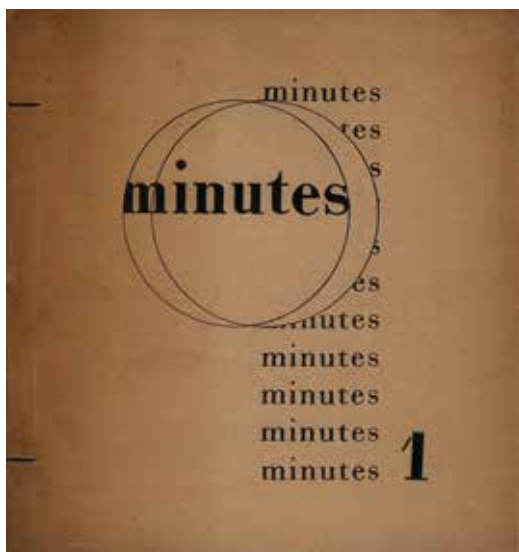
- 152 **Mayakovsky, V.** Pro Eto. Moscow/ Petrograd, Gos. Izd., 1923, 1st ed., 43p., 8 photomontage plates and orig. (front)wr. des. by A. RODCHENKO. (1.500-2.500)
 - Frontwrapper neatly restored along margins (tiny portions lacking at upper edge) and reattached; backwr. and spine renewed; bookplate on verso frontwr.
 = Rowell/ Wye 505 and ill. p.210f; Compton, Russian Avant-Garde Books 1917-34, p.85; Khan-Magomedov p.118f: "In 1923 Mayakovsky's poem Pro Eto was published, with illustrations by Rodchenko which are today regarded as a seminal work of photomontage. In fact, it could be claimed that the painter was the co-author of this work, since he had not limited himself to illustrating the poem in order to render its meaning clearer, but had created a series of artistic compositions, capable of conjuring up profound associations of meaning."
- 153 **Mayakovsky, V.** Slony v Komsomole. (Moscow), Molodaya Gvardia, 1931, 2nd ed., 94,(2)p., orig. wr. des. by N. ILYIN, sm. 8vo. (400-600)
 - Vague sm. stamps and annot. on backwr.; spine-ends sl. worn.
 = Rowell/ Wye 803; Krichevsky, Nikolai Ilyin p.49.



- 154 **Merrekhi**. Vol. 1. Tbilisi, (publ. unread), 1924, 189,(3)p., orig. wr. des. by I. GAMREKELI, large 8vo. (300-500)
 - Backstrip dam./ partly lacking.
 = Global Avantgarde *Georgia* 24. Rare publication with wrapper design by one of Georgia's most prolific avantgarde artists.
- 155 **Meseta. Papel de literatura**. No.5. Valladolid, n.publ., 1928, 8p., loose in orig. orange paper wr. w. (anonymous) typographical design. (100-150)
 = Literary avantgarde periodical edited by J.M. Luelmo, F. Pino and M. Martín y Gómez, of which 6 issues were published, January 1928 to April 1929.



- 156 **Metsanurk, M.** Jäljetu haud. Tartu, Noor-Eesti Kirjastus, 1926, 261p., orig. wr. des. by M. LAARMAN.
= Global Avantgarde *Estonia* 12.
- Vettik, T.** 4 Segakoori laulu. A capella. Tallinn, Ühisela, 1928, 16p., scores, orig. wr. des. by M. LAARMAN. (100-150)
= Global Avantgarde *Estonia* 25. Märt Laarman was a prominent theoretician of the EKR (*Eesti Kunstnikkude Rühm* - The Group of Estonian Artists).
- 157 **Mihail.** Agonia. Stihuri. Craiova, Scrisul Românesc, 1929, 58,(6)p., orig. wr. w. anonymous design. (100-150)
= Global Avantgarde *Romania* 34.



- 158 **Minutes.** No.1. Ed. G. Lévis-Mano. Paris, GLM, 1934, without pagination, 3 fotogr./
 photomontage plates by i.a. BUSCAR and RAYMOND GID, ills., orig. wr. des. by G. LÉVIS-MANO,
 square 8vo. (80-100)
 - Yellowed, but fine.
 = The first and only issue published in the new series (a first series of 6 issues was publ. 1930-32). Contains
 contributions by i.a. V. Majakowski, G. Lévis-Mano and H. Grégoire. Le Fonds Paul Destibrats 383.
- 159 **Mitteilungen aus der "Erziehungswissenschaftlichen Anstalt der Thüringisches Lan-
 desuniversität" zu Jena.** Ed. P. Petersen. No.4 Rhythmik und Rhythmische Gymnastik.
 Weimar, Hermann Bählaus Nachfolger, 1926, 23,(5 advert.)p., orig. wr. des by CHR. NATTER
 (?), sm. 4to. (100-150)
 - Fine.
 = Contrary to the information on the backwr., the design is often attributed to WALTER DEXEL (see i.a. [www.moma.org/
 collection/works/7508](http://www.moma.org/collection/works/7508)).



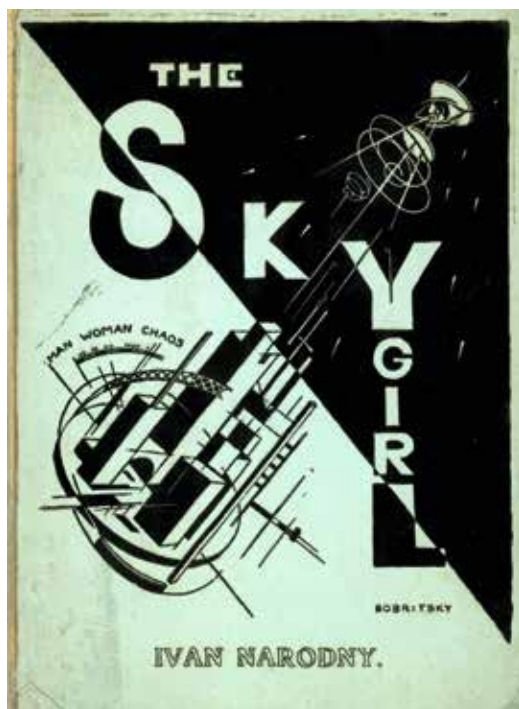
- 160 **Modra ptica**. Year 1, no.6. Ljubljana, Modra ptica, 1930, (2 advert.),121-152,(2 advert.)p., 1 ill., orig. wr. w. anonymous design, large 8vo. (70-90)
 - Frontwr. some vague vertical creases/ folds.
 = Global Avantgarde *Croatia* | *Serbia* | *Slovenia* 27 (other issue).
- 161 **Modra ptica**. Year 2, no.5. Ljubljana, Modra ptica, 1931, 129-160p., adverts., orig. wr. w. anonymous design, large 8vo. (70-90)
 - Frontwr. lacks tiny blank portion from lower right corner.
 = Global Avantgarde *Croatia* | *Serbia* | *Slovenia* 28 (other issue).



- 162 **Modra ptica.** Year 3, no.10. Ljubljana, Modra ptica, 1932, 289-320p., adverts., orig. wr. w. anonymous design, large 8vo. (70-90)
 = Global Avantgarde *Croatia* | *Serbia* | *Slovenia* 31 (other issue).
- 163 **Moholy-Nagy, L.** 60 Fotos. 60 photos. 60 photographies. Ed. F. Roh. Berlin, Klinkhardt & Biermann, (1930), 1st ed., 11,(5)textp., German/ English/ French text, 60 full-p. fotogr. ill. by L. MOHOLY-NAGY, orig. wr., large 8vo. (200-300)
 - Spine-ends sl. worn; 2 (1x vague) scratches on frontwr.; backwrapper sl. duststained. A good/ fine copy.
 = Incl. some nice photo-montages. Fototek 1. Bolliger VI, 307.



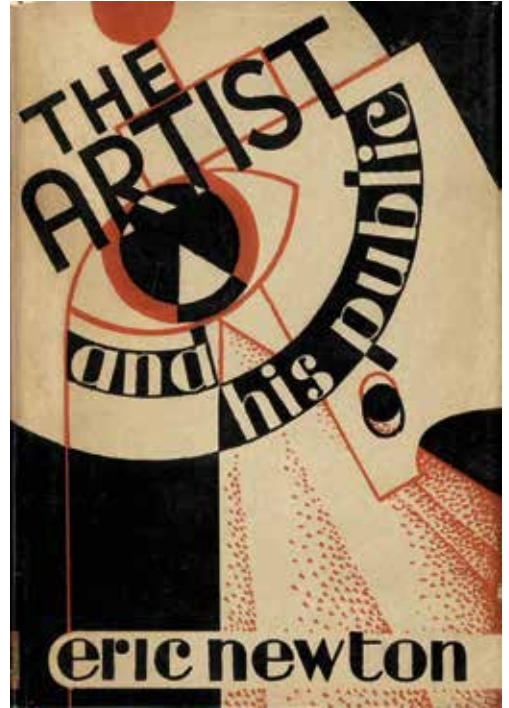
- 164 **Moholy-Nagy, L.** Zhivopis' ili Fotografija (Painting or Photography). Russian transl. A.N. Teleshev. Moscow, Ogonyok, 1929, 87p., 33 photogr. ill. by i.a. L. MOHOLY-NAGY, A. RENGERTPATZCH, A. STIEGLITZ and MAN RAY, orig. wr. w. anonymous design, sm. 4to. (200-300)
 - Backstrip and backwrapper w. some restorations; wr. sl. fingersoiled and stained; sm. tear in backwrapper.
 = The rare Russian edition of *Malerei, Fotografie, Film* (Munich, 1925; Bauhausbücher 8) with a different cover design. Parr/ Badger I, p.92; Rowell/ Wye 851.
- 165 **Mortari, V.** Musica per i bimbi. Sei pezzettini facilli per pianoforte. Milan, Carisch, 1938, 15, (1)p. (incl. wr.), scores, 6 col. ill. and orig. wr. des. by ACQUA VIA, folio. (80-100)
 - Paper yellowed and brittle (occas. frayed/ chipped). Frontwr. sl. rubbed and w. sm. imperfections along spine; sm. stamp and sm. ticket on frontwr.



- 166 **Nakos, L.** *Parastratimenoi*. Athens, Govostis, 1935, 423p., orig. wr. w. anonymous design.
 - Backstrip lacks portion at foot.
 = *Global Avantgarde Greece* 11.
- Golétas, P.** *Pónou Kravgés*. Patras, n.publ., 1934, 80,(1)p., orig. wr. des. by V. ANAGNOSTOPOULO.
 - (Rust)stains from staples at hinges, also affecting spine.
 = *Global Avantgarde Greece* 7. (50-70)
- 167 **Narodny, I.** *The Skygirl. A Mimodrama in Three Acts on a Star, Prologue & Epilogue on the Earth. Dramatic Episodes of a Life Fifty Thousand Years Ahead of Ours.* Foreword J.D. Williams. London/ New York, The Britons, n.d. (1925), 103p., 12 plates and 2 full-p. ill. of scenes and costumes by DAVID BURLIUK, VLADIMIR BOBRITSKY, CONSTANTINE ALADJALOV and N. CICKOVSKY, orig. dec. boards by VLADIMIR BOBRITSKY, 4to. (500-700)
 - Recased. Backstrip restored; covers worn (w. restorations) at extremities.
 = *Global Avantgarde USA* 12; Lemmens/ Stommels, *Russian Book Art 1904-2005*, 108: "The cover (...) shows skyscrapers diagonally placed with a towering antenna, looking prophetically like satellite. The design relates to the content of the story, an early example of a science fiction tale for the theatre. Bobritsky combines elements from linear constructivism with the technical fascination of Lozowick's machine drawing." (p.151).



- 168 **Naš glas.** Year 3, no.7. Ed. R. Pahor. Trieste, R. Pahor, 1927, (1),210-240p., orig. wr. des. by F. GORŠE, sm. 4to. (70-90)
 - Trifle foxed.
 = Global Avantgarde *Italy* 21. Slovenian literary and art periodical, with contributions by i.a. France Bevk.
- 169 **Nehajev, M.** Knjiga Eseja. Zagreb, Matice Hrvatske, 1936, XV,(1),170p., orig. yellow cl. w. anonymous design.
 - Gilt dec. on spine sl. defective.
 = Global Avantgarde *Croatia* | *Serbia* | *Slovenia* 41 (greenish cloth).
Gorki, M. Trije Ljudje. Transl. J. Vidmar. Ljubljana, Modra Ptica, 1934, 346,(1)p., orig. binding des. by IVO SPINČIČ. (70-90)
 - Some scattered libr. stamps; some foxing and thumbing; upper hinge weak. Gilding on spine sl. defective; otherwise binding fine.
 = Global Avantgarde *Croatia* | *Serbia* | *Slovenia* 39.



- 170 **New Masses**. Ed. M. Gold and H. Gellert. Vol. 4, no.3. New York, New Masses Inc., 1928, 24p. (incl. wr.), ill. by i.a. OTTO SOGLOW, FEIGA BLUMBERG, LAURA SONDAĞ, J.L. WELLS, WILLIAM SIEGEL and PHILIP REISSMAN, adverts., orig. wr. des. by LOUIS LOZOWICK, 4to. (500-700)
 - Vague vertical fold throughout; yellowed, but fine.
 = Global Avantgarde USA 26.
- 171 **Newton, E.** The Artist and his Public. New York/ London, Greenberg/ George Allen & Unwin Ltd., 1935, 1st ed., 227,(1)p., 16 plates, 6 ill., orig. cl. w. dustwr. des. by ERIC NEWTON. (60-80)
 - Remnants of sm. ticket at foot of spine of dustwr. Otherwise fine.
 = Global Avantgarde USA 58.



- 172 **Nord Magazine**. No.8. Paris, Compagnie du Chemin de Fer du Nord, 1928, 47,(1)p., ills., adverts. (incl. 3 by A.M. CASSANDRE (2 full-p.) and several by PIERRE FIX MASSEAU), orig. wr. w. dec. in salmon-pink and black, des. by A.M. CASSANDRE, folio. (40-60)
 = Global Avantgarde *France* 51 (other issue w. wr. in blue and black); Mouron p.40 (wr.) and 37, 39 and 61 (adverts.).
- 173 **Novák, R.L.** Lyrika. Prague, Olymp, 1927, 62,(3)p., frontisp. portrait, printed in 550 numb. copies on Japanese, orig. wr. des. by J. HLAVÁČEK. (150-250)
 - Wrappers sl. dustsoiled.
 = Edice Olymp sv. 9. Vloemans 100; Primus, Tschechische Avantgarde p.58.



- 174 **Novyj LEF**. Year 1927, no.1. Ed. V. Mayakovski. Moscow, Gosizdat, 1927, 47,(1)p., double-p. fotogr. plate (printed on recto and verso), orig. wr. des. by A. RODCHENKO. (150-250)
 - Wrappers sl. creased and w. some stamps and markings.
 = Khan-Magomedov p.135ff; Rowell/ Wye 715; Compton, Russian avant-garde books 1917-34 p.60. The continuation of *LEF. Zhurnal levogo fronta iskusstv*. This issue with i.a. images of the cardboard puppets constructed and photographed by Stepanova and Rodchenko for S. Tretyakov's children's book *Samozveri* (1926).
- 175 **Novyj LEF**. Year 1927, no.6. Ed. V. Mayakovsky. Moscow, Gosizdat, 1927, 48p., 2 fotogr. plates (printed on recto and verso) and orig. wr. des. by A. RODCHENKO. (120-150)
 - Bookblock and wr. sl. trimmed.
 = Khan-Magomedov p.135ff; Rowell/ Wye 715; Compton, Russian avant-garde books 1917-34 p.60. The continuation of *LEF. Zhurnal levogo fronta iskusstv*.

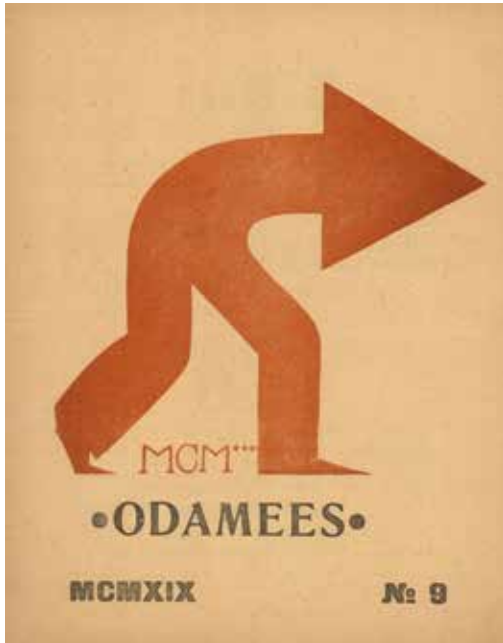


- 176 **Novyj LEF**. Year 1928, no.8. Ed. S. Tretyakov. Moscow/ Leningrad, Gosizdat, 1928, 47,(1)p., 2 fotogr. plates, orig. photomontage wr. by A. RODCHENKO. (120-150)
 - Sl. yellowed; owner's entry on frontwr.; spine splitting.
 = Khan-Magomedov p.135ff; Rowell/ Wye 715; Compton, Russian avant-garde books 1917-34 p.60. The continuation of *LEF. Zhurnal levogo fronta iskusstv.*
- 177 **Odamees**. No.2. Ed. A. Alle and C. Sarap. Tartu, n.publ., 1919, 16p., ill., orig. wr. des. by PEET AREN, 4to. (150-250)
 = Global Avantgarde *Estonia* 1 (other issue). Rare satirical periodical. In fact three Estonian periodicals were published under the name *Odamees* ("Spearman") between 1919 and 1922, this being the second of which 10 issues were published with August Alle as its chief editor.



178 **Odamees**. No.3/4. Ed. A. Alle and C. Sarap. Tartu, n.publ., 1919, 32p., ills., orig. wr. des. by PEET AREN, 4to. (150-250)
= Global Avantgarde *Estonia* 1 (other issue). Rare satirical periodical. [See annotation to the preceding lot].

179 **Odamees**. No.5. Ed. A. Alle and C. Sarap. Tartu, n.publ., 1919, 16p., ills., orig. wr. des. by PEET AREN, 4to. (150-250)
- Very vaguely waterst. in upper inner corner.
= Global Avantgarde *Estonia* 1. Rare satirical periodical. [See annotation to lot no.177].

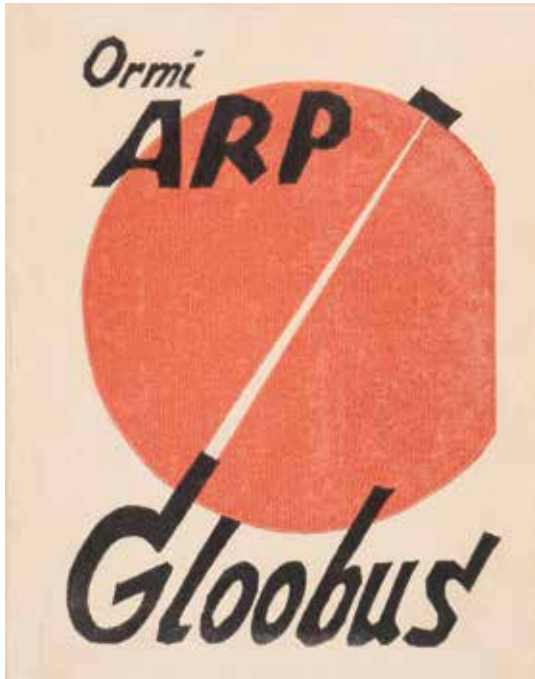


180 **Odamees**. No.9. Ed. A. Alle and C. Sarap. Tartu, n.publ., 1919, 16p., ills., orig. wr. des. by PEET AREN, 4to. (150-250)
 = Global Avantgarde *Estonia* 1 (other issue). Rare satirical periodical. [See annotation to lot no.177].

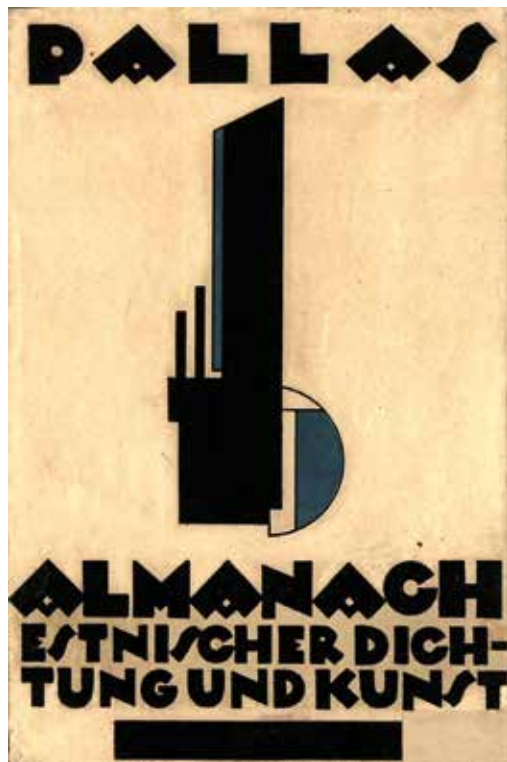
181 **Odamees**. No.10. Ed. A. Alle and C. Sarap. Tartu, n.publ., 1919, 15,(1)p., ills., orig. wr. des. by PEET AREN, 4to. (150-250)
 - Final 2 lvs. w. whitish stain. Tiny hole in frontwr.
 = Global Avantgarde *Estonia* 1 (other issue). Rare satirical periodical. [See annotation to lot no.177]



- 182 **Olsson, H.** På Kanaanexpressen. Stockholm, Hoger Schildt, 1929, 231,(1)p., fotogr. ill., orig. wr. des. by OLAVI PAAVOLAINEN. (150-250)
 - Front- and backwr. lack sm. portion of lower corner. Otherwise fine.
 = Global Avantgarde *Sweden* 8. First edition of this important Scandinavian avant-garde novel.
- 183 **Orientaciones.** Year 1, no.1. Ed. J. Real J. Valparaíso, Federación de Estudiantes de Valparaíso, 1929, 56,(2 advert.)p., orig. wr. w. anonymous design, large 8vo. (40-60)
 - Frontwr. some careful repairs and strengthened/ extended on verso along upper and lower margin.
 = Global Avantgarde *Chile* 4.



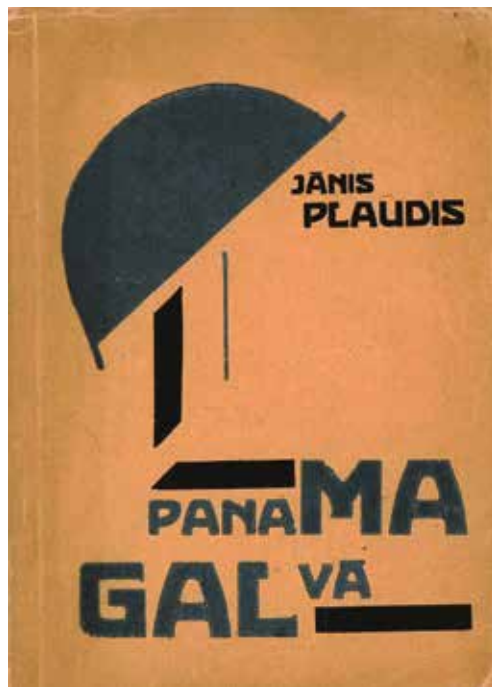
- 184 **Ormi Arp (= N. Andresen)**. *Gloobus*. Tartu, Aktsioon, 1927, 31p., 7 full-p. woodcut ill. and orig. wr. des. by M. LAARMAN, sm. 8vo. (700-900)
 = *Global Avantgarde Estonia* 17; *Geometrical Man* p.45: "The illustrations for the Ormi Arp (Nigol Andresen) poetry collection *Gloobus* show Laarman's preparedness to go along with the rhythm of the songs of the time: Arp's proclamatory agit message about the parade of world collectivism is accompanied by Laarman's posterized woodcuts, where inscriptions and large numerals set the tone (...)"
 Märt Laarman was a prominent theoretician of the EKR (*Eesti Kunstnikkude Rühm* - The Group of Estonian Artists).
- 185 **Osorgin, M.** *Svidetel' istorii*. Roman. Paris, n.publ., 1932, 269,(3)p., Russian text, contemp. hleather, orig. wr. by F. ROZHANKOVSKY pres. (70-90)
 - Wrappers cut sl. short.



- 186 **Pahare (= H. Petrosian).** Gyugheri kanchy. Tbilisi, n.publ., 1925, 62,(2)p., portrait, Armenian text, orig. wr. des. by H. KARALIAN. (250-350)
 - Backstrip worn; upper joint splitting.
 = Global Avantgarde *Georgia* 28. Hayk Petrosian was an Armenian born poet who moved to Tbilisi with his family at an early age.
- 187 **Pallas. Almanach estnischer Dichtung und Kunst.** Tartu, Pallas-Verlag, 1927, 120,(2)p., 16 monochr. plates, title and orig. wr. des. by J. WAHTRA. (300-500)
 - Wrappers trifle rubbed (not affecting decoration); frontwr. 2 restored spots in lower blank margin; spine-ends sl. dam. (backstrip lacking 1,5 cm. at the top).
 = Global Avantgarde *Estonia* 16 (variant w. dec. in black and orange instead of black and blue); Graphic Modernism p.44.



- 188 **Les parallèles.** No.3. Paris, n.publ., 1926, 32p., ills. by HALICKA and ROBERT LOTIRON, orig. wr. des. by ANDRÉ LÉVEILLÉ, printed in 156 numb. copies (150).
 - Lacks the plates by Robert Lotiron and Roger de Valério. = Rare.
- La ligne de coeur.** No.1. Ed. J. Lanoë. Nantes, n.publ., 1925, 72,(4 advert.)p., title-vignette by J.-E. LABOUREUR, orig. wr. w. an anonymous design. (50-70)
 = Le Fonds Paul Destribats 1017 (erroneously attrib. the wrapper design to Laboureur). Contains i.a. a poem by Jean Cocteau.
- 189 **Përpjekja Shqiptare.** Revistë e Përmuajshme Kulturele. No.11-12. Ed. B. Marxhani. Tirana, "Tirana", 1937, IV,207-282p., orig. wr. w. anonymous design. (30-50)
 - Yellowed. Backstrip repaired and lacking portions at spine-ends.
 = Global Avantgarde *Albania* 1. Monthly magazine of which 27 issues were published 1936-1939 and which is said to have been of great influence on the modernization of cultural life in pre-war Albania.



- 190 **Photo-Ciné.** Revue mensuelle de la photographie et de la cinématographie. Ed. J. Bayart. No.1 Paris, Éditions Alsace, 1927, (2 advert.),16,(2) advert., 16 fotogr. plates printed in brown and blue, ill. (incl. adverts.), vignettes and orig. wr., all des. by JEAN DRÉVILLE, sm. folio. (70-90)

- Trifle yellowed; spine (incl. part of blank margin frontwr.) restored.

= Global Avantgarde *France* 48 (other issue w. wr. printed in black and red). "Jean Dréville (1906-1997) was the director of some forty feature films (...). In his youth, between the age of twenty and twenty-five, Jean Dréville experienced an intense creative period as photographer, graphic artist, assistant, magazine editor, critic, cameraman and director. A friend of the avant-garde (...) he developed a cinematic-photographic language between Pictorialism and Constructivism (...)" (www.mindseye.fr).

- 191 **Plaudis, J.** Panama galvā. (Rīga, Tagadne, 1930), 60,(4)p., orig. wr. des. by G. STUBA (= E. KĀLIS), sm. 8vo. (250-350)

- Lacks title-p. Wr. sl. yellowed.

= Global Avantgarde *Latvia* 38. Fraser L294. One of the first publications of the Tagadne (*Our Time*) publishing house. "The cover designs (...) were certainly vanguard for Latvia and would have been noticed in any design competition of "late-flowering, constructivist design" appearing at that time in Moscow, Prague, or Berlin" (Fraser).

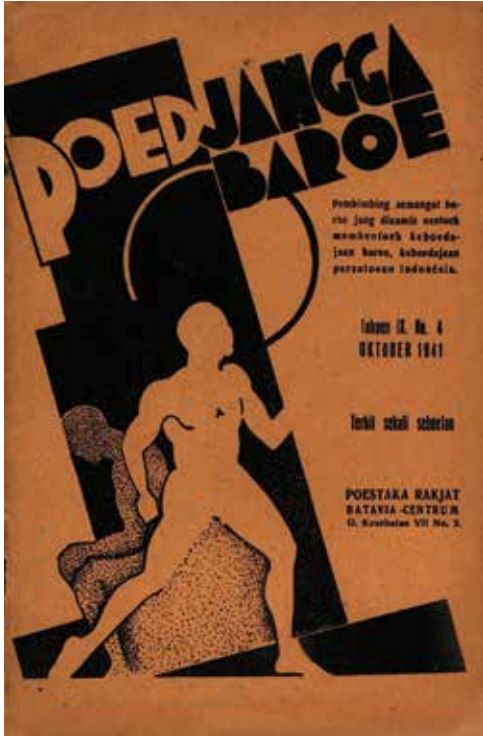


192 **La Pluma.** Revista mensual de ciencias, artes y letras. Ed. O. Bertani. No.16. Montevideo, n.publ., 1930, (2 advert.),164p., 1 tipped-in portrait, ill., adverts., orig. wr. w. anonymous des., folio. (200-300)

- Some sl. foxing. Wrappers trifle soiled; frontwr. lacks tiny portion from lower corner. Backstrip dam. (restored).
= Global Avantgarde *Uruguay* 20 (other issue w. variant wr.). Rare.

193 **La Pluma.** Revista mensual de ciencias, artes y letras. Ed. O. Bertani. No.17. Montevideo, n.publ., 1931, (4 advert.),144p., ill., adverts., orig. wr. w. anonymous des., folio. (200-300)

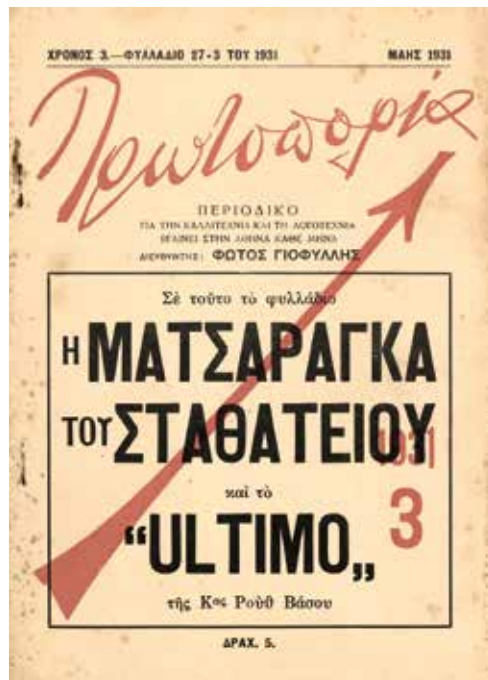
- Some sl. foxing. Wrappers trifle soiled. Backstrip dam. (restored).
= Global Avantgarde *Uruguay* 20. Rare.



- 194 **Poedjangga Baroe**. Year IX, no.4. Batavia, Poestaka Rakjat, 1941, (1),98-128p., orig. wr. w. anonymous design, large 8vo. (30-50)
 = Global Avantgarde *Indonesia* 1 (other issue). Indonesian avant-garde literary periodical published from 1933 to 1942.
- 195 **Poluyanov, P.** Gibel' Teatra i Torzhestvo Kino. Nizhny Novgorod, the author, 1925, 47,(1)p., printed in 1500 copies, 5 lithogr. plates in black and red and orig. photomontage boards des. by NIKOLAI ILYIN, sm. 8vo. (800-1.000)
 - Partly trifle foxed. Otherwise fine.
 = Rare publication promoting cinema as the superior art form over the obsolete, old art of theatre. With fine constructivist plates. Krichevsky, Nikolai Ilyin p.26ff ("the most radical leftwing publication ever illustrated by Ilyin").



- 196 **Preobrazhensky, A. (introd. and ed.)**. 1905 god v Nizhegorodskoi gubernii. Nizhnyj Novgorod, Ogiz, 1931, 245,(2)p., plates, orig. wr. des. by N. ILYIN.
 - Stamps on title-p. Some rubbed spots on frontwr.
 = Collection of articles on the events that took place in Nizhnyj Novgorod surrounding the 1905 Revolution.
 AND 1 other: I. NECHAEV, Revolyutsia 1905 goda v Nizhegorodskom kraje (ibid., 1931, plates, orig. boards w. anonymous design). (100-150)
- 197 **Proizvodstvennyj zhurnal**. Year 2, no.6, 12, 14, 15, 17, 18, 23 and 24; year 3, no.24. Ed. O. Goltzman. Moscow, Gos. Izd., 1928-1929, 9 vols., ills., orig. unif. wr. w. anonymous (photomontage) design, 4to.
 - Partly cut sl. short; spines sl. worn. (300-500)



- 198 **Proletarskij Sport**. No.1-4. Moscow, n.publ., 1925, 4 issues, ills., orig. (unif.) wr. w. anonymous design, 4to.
 - Stamps on title-p. 1st issue. Spines sl. worn.
- Nauka i Tekhnika**. Year 8, no.61. Leningrad, Krasnaya Gazeta, 1930, 24p., ills., orig. wr. w. anonymous photomontage design, 4to.
 - Yellowed; partly waterst. Spine dam.; wr. yellowed and frayed. Rather worn copy.
- AND 1 other: AMERIKANSKAYA TEKHNIKA I PROMYSHLENNOST'. AMERICAN ENGINEERING AND INDUSTRY. No.9 (New York, 1932, ills., orig. wr., folio). (100-150)
- 199 **Protoporia (Vanguard)**. Year 3, no.3. Ed. F. Yofyllis. Athens, Spyros N. Moussouris, 1931, (1),68-88p., 1 plate, orig. wr. w. anonymous design, large 8vo.
 - Frontwr. foxed along edges. = Global Avantgarde Greece 3 (other issue).
- To 3° máti**. No.4-6. Ibid., Trito Máti, 1936, 3 issues in 1 vol., no pagination, ills., orig. wr. w. anonymous design, 4to. (70-90)
 - Partly trifle foxed. = Global Avantgarde Greece 15 (other issue).



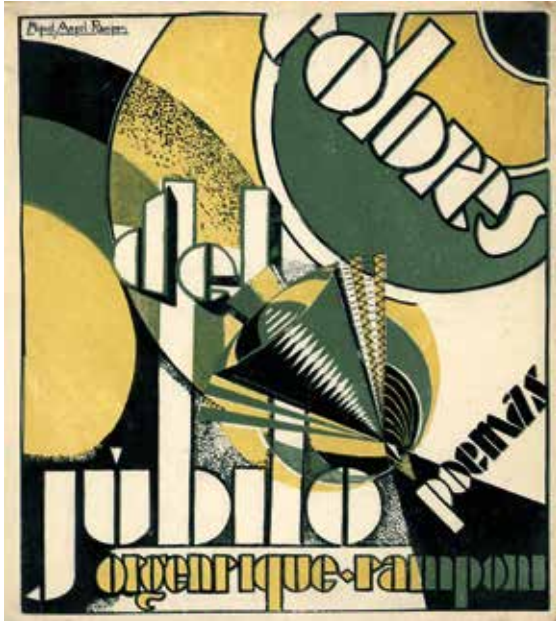
- 200 **Proverbe**. No.3. Ed. P. Eluard. Paris, n.publ., 1920, (4)p., printed in red on cream paper.
 - Vague horizontal middle fold. (200-300)
 = Rare. Of this periodical 6 issues were published 1920-1921. Le Fonds Paul Destribats 139; Bolliger II 538f, III 212f and IV 389: "(...) einer der seltesten und für die sprachliche Entwicklung der französischen Dadaismus und Surrealismus wichtigsten Zeitschriften." Contains contributions by i.a. Francis Picabia, Louis Aragon, Isadora Duncan, Jean Cocteau and Tristan Tzara.
- 201 **Pudovchin, V.** Il soggetto cinematografico. Preface, transl. and annots. U. Barbaro. Roma, Le Edizioni d'Italia, 1932, 106,(10)p., 8 fotogr. plates, orig. wr. des. by VINICIO PALADINI.
 - Inside yellowed and sl. brittle. Wrappers trifle foxed; backstrip restored. (150-250)
 = Global Avantgarde *Italy* 41. Published as vol.1 in the series *Collezione "Documenti"*.



- 202 **Puig Casauranc, J.M.** Los Juan López, Sánchez López y López Sánchez de López. Mexico, (the author), 1933, 212,(7)p., printed in 2000 copies (1900), ills. and orig. wr. by JULIO PRIETO, dustwr. des. by ÁNGEL CHAPERÓ, sm. 4to. (150-250)
 - Spine professionally restored; dustwr. some restored/ strengthened spots/ pieces on verso (especially backstrip), rubbed on folds, some marginal creases and some retouches.
 = Global Avantgarde *Mexico* 24; Diagramming Modernity p.678-679.
- 203 **Punin, N.** Pervyi tsikl leksii chitannykh na kratkosrochnykh kursakh dlia uchitelei risovania. Petrograd, n.publ., 1920, 84p., orig. pink lithogr. wr. des. by K. MALEVICH. (1.000-1.500)
 - Extensive underlining and annots. (incl. on verso frontwr.); waterst. in upper margin at the beginning; sm. bookplate on verso frontwr. Lower corner frontwr. restored; wrappers rubbed and sl. worn.
 = Global Avantgarde *Russia* 2; Rowell/ Wye 306 and p.151 (illustration). First edition, with the original cover by Malevich. One of the few examples of colour lithography by the Suprematist artist, composed while he was at UNOVIS, where Lissitzky was working on his Proun images. Punin's essay calls for a renewal of Russian art, putting forward a more dynamic avant garde.



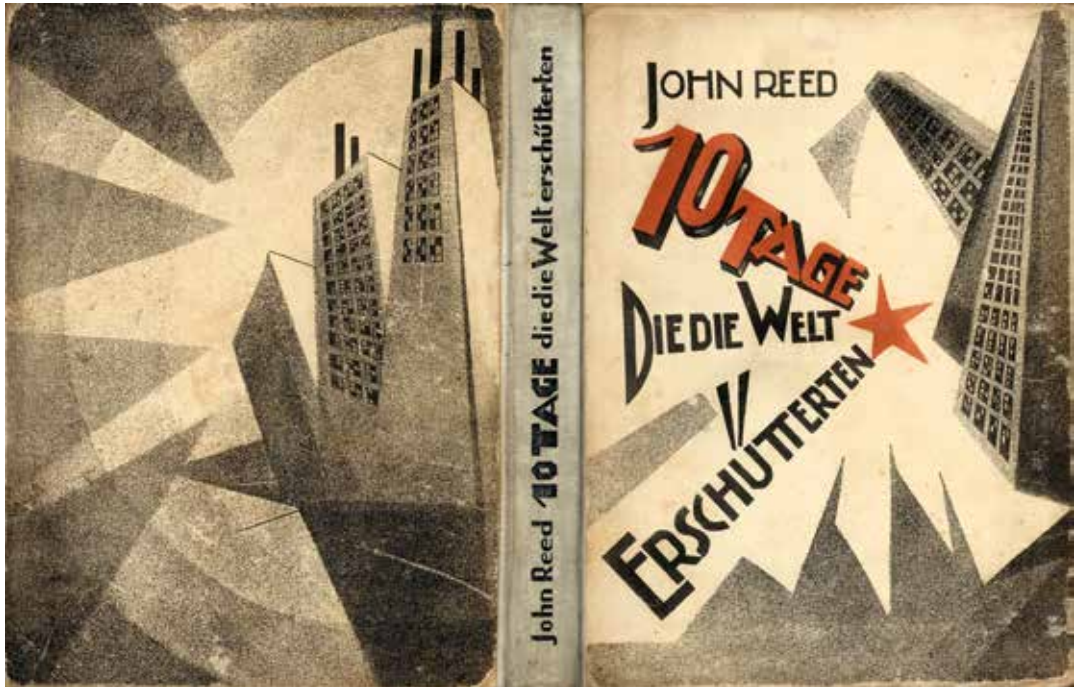
- 204 **Put' k Leninu. Sistematiceskij sbornik tsitat iz proizvedenij V.I. Lenina.** Ed. V. Adoratsky a.o. Moscow/ Leningrad, Moskovskij Rabochij, 1926, 4 vols., orig. unif. wr. by des. В. ТИТОВ(?), sm. 8vo. (300-500)
 - Wrappers sl. fingersoiled; frontwr. vol. 2 lacks slim portion of lower corner.
- 205 **Radetsky, P.** Chto takoe kino? Ot scenaria k ekranu. Moscow, Kinopechat', 1927, 95,(1)p., orig. wr. w. anonymous design.
 - Wrappers sl. frayed.
Boltyansky, G. Kino-khronika i kak ee snimat'. Ibid., idem, 1926, 75,(5)p., ills., orig. wr. w. anonymous design, sm. 8vo. (100-150)
 - Backstrip partly worn off.
 = Grigori Boltyansky directed footage of i.a. the October Revolution and Lenin's funeral.



- 206 **Ramponi, J.E.** Colores del Jubilo. Poemas. Mendoz, Almafuerite, 1933, (104)p., orig. wr. des. by MIGUEL ANGEL RAMPONI, square 8vo. (150-250)
- Yellowed; spine-ends sl. dam.; overlapping wr. w. inevitable tiny tears in blank margins.
= Global Avantgarde *Argentina* 32; Libros Argentinos p.175; Diagramming Modernity p.144.
- 207 **Raudsepp, H.** Kohtumõistja Simson. Tartu, Noor-Eesti Kirjastus, 1927, 77p., orig. wr. des. by M. LAARMAN. (150-250)
- Stamp on htitle.
= Global Avantgarde *Estonia* 20. Märt Laarman was a prominent theoretician of the EKR (*Eesti Kunstnikkude Rühm* - The Group of Estonian Artists).



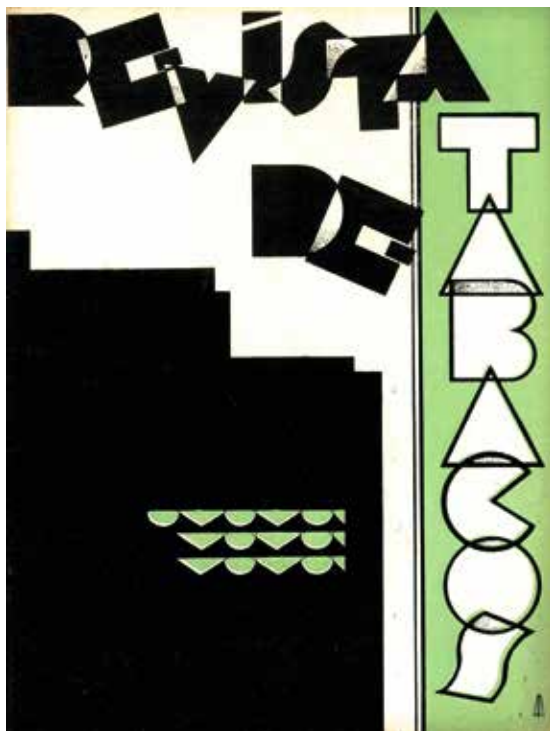
- 208 **Raudsepp, H.** Põrunud aru õnnistus. Tartu, Noor-Eesti Kirjastus, 1931, 131,(1)p., orig. wr. in blue, red and silver des. by P. AREN. (150-250)
 - Bookplate on verso frontwr. Frontwr. trifle foxed.
 = Global Avantgarde *Estonia* 36.
- 209 **Razumovsky, A.** Wallace Beery. Moscow/ Leningrad, Kinopechat', 1928, 15,(1)p., orig. wr. des. by A. DOMBROVSKY, sm. 8vo. - AND 15 others similar publ. by (Tea-)Kinopechat', ±1926-1930, ills., orig. wr., sm. 8vo/ 12mo. (150-250)



- 210 **Reed, J.** Zehn Tage, die die Welt erschütterten. N.pl., Verlag der Kommunistischen Internationale (Auslieferungsstelle für Deutschland: amb., Carl Hoym Nachf. (...) Hamburg), 1922, 243,(1)p., 6 fotogr. plates, orig. cl. w. orig. wr. des by JOLÁN SZILÁGYI laid down on covers (as published?). (50-70)

- A few occas. owner's stamps; sl. yellowed. Wrappers sl. rubbed at edges.

= Global Avantgarde *Germany* 11. Famous first hand account of the 1917 Russian October Revolution by the American socialist journalist John Reed (1887-1920).



- 211 **Remzi, N.** *Kâattan dūnya*. N.pl., Şafak Kitab Evi, 1935, 80p., orig. wr. des. by ALI SUAVI, sm. 8vo.
 - Backstrip restored and chipped at top of spine.
 = Global Avantgarde *Turkey* 21. (150-250)
- 212 **Revista de Tabacos.** *Organo de los Ensayos del Cultivo del Tabaco en España*. No.5. Madrid, n.publ., 1951, 20,(4)p., ills., adverts., orig. wr. des. by MONOGRAMMIST "AA" [?], 4to.
 = Global Avantgarde *Spain* 44.
- Rotary.** *Órgano Oficial de los Rotary Clubs de España*. Year 6, no.61. Barcelona, n.publ., 1933, (8 advert.),22,(6 advert.)p., ills., orig. wr. des. by WILL FABER, 4to.
 - Frontwr. cut sl. short in lower margin (as issued).
 = Global Avantgarde *Spain* 52 (other issue w. diff. colours).
- Garcia Guardiola, C.** *Mallorquinas*. Ibid., Talleres Gráficos Hostench, 1929, 132,(2)p., 22 plates, ills. and orig. wr. by FERNANDO MANCHÓN AZCONA.
 = Global Avantgarde *Spain* 16.
- AND 1 other: EXPOSICION DE BARCELONA (...) *Temporada de grandes revistas*. Programa oficial (Barcelona, 1930, ills., orig. wr. des. by FRANCESC FONTANALS. Global Avantgarde *Spain* 25). (100-150)



213 **Rifki, F.** *Yeni Rusya*. Ankara, n.publ., 1931, 172,(3)p., orig. wr. w. anonymous design.

(50-70)

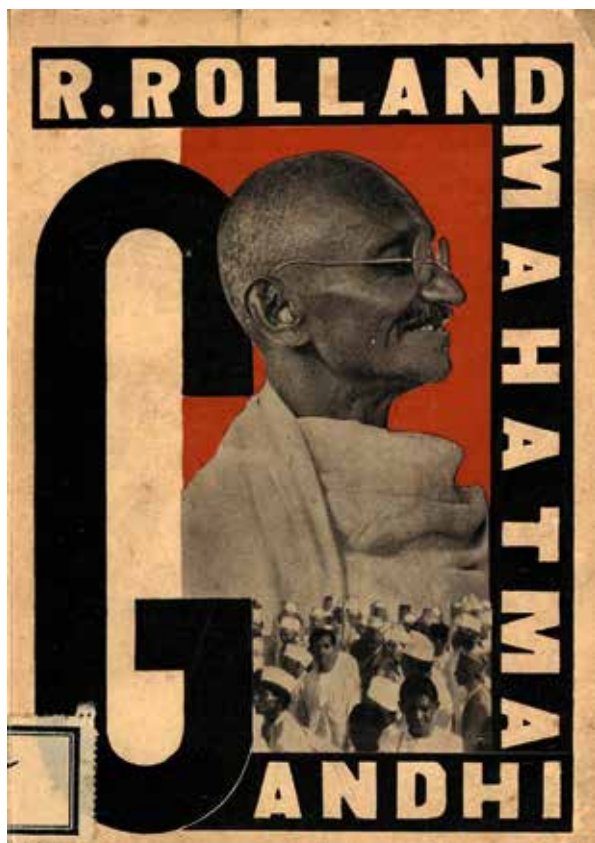
- Title-p. sl. foxed and sticking to frontwr. at upper corner. Backstrip sl. worn and chipped at spine-ends and w. title written in ballpoint.

= *Global Avantgarde Turkey* 5.

214 **Rimydis, A.** *Knyga be vardo*. Kaunas, J. Steponavičius, 1926, 45,(2)p., orig. wr. des. by v. KOPYLOVAS, sm. 8vo.

(700-900)

= *Global Avantgarde Lithuania* 9; *Futurisms in the World* p.673; *Jankevičiūtė* p.140.



- 215 **Rolland, R.** Mahatma Gandhi. Powieść o proroku Indji. Warsaw, Biblioteka Groszowa, n.d. (1930), (4), 240p., orig. wr. des. by M. BERMAN. (70-90)
 - Paper shelf ticket at foot of spine; backwr. sl. creased.
 = Rypson p.98f; Kurc-Maj p.302.
- 216 **Ruben, S.** Putevoditel' po Leningradu. Leningrad, Gubkompom, 1924, 64p., fold. col. plan, num. advertisements, orig. wr. w. anonymous design, narrow 8vo. (70-90)
 - The plan torn in two; loose(ning) and brittle. Sold w.a.f.
 = Visitor's guide to Leningrad published shortly after the renaming of the city. Probably the first such publication using the new name.



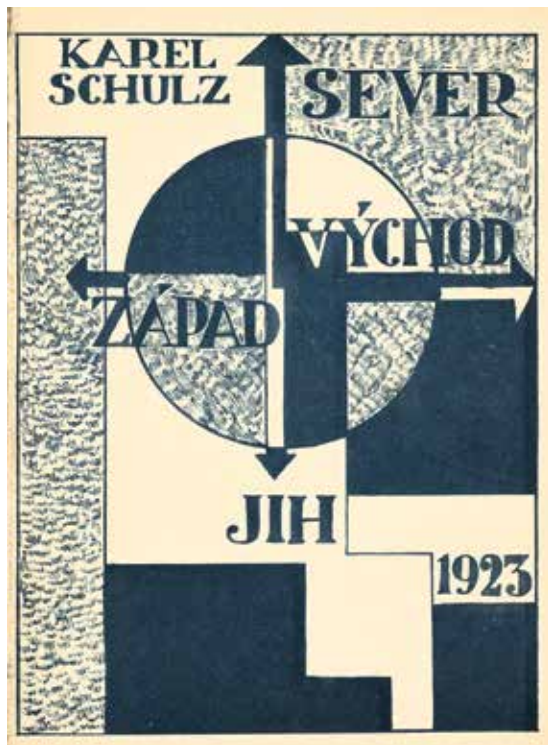
- 217 **Rulli, D. (music) and Bruno, C. (lyrics).** Reclame! Rome, C. Franchi (Casa della Canzone), (1927), (6)p. (incl. wr.), scores, col. frontwr. des. by MONNI, folio. (50-70)
 - Sl. yellowed; some sm. (repaired) tears in margins.
- 218 **SA. Sovremennaya Arkhitektura (Modern Architecture).** No.6. Dneprostroy. Ed. M. Ginzburg. Moscow/ Leningrad, Gos. Izd., 1929, 165-216p., (photogr.) ill., layout and orig. wr. des. by V. STEPANOVA, 4to. (150-250)
 - Wrapper dustsoiled and sl. mouldy/ stained along edges and in corners (also sl. affecting interior); sm. stamp and annot. on frontwr.
 = Rowell/ Wye 834. Important periodical of the OSA (Obyedinenie Sovremennykh Arkhitektov - Union of Modern Architects), founded by members of constructivist artists' collective LEF. This issue devoted to the construction of the large Hydroelectric Station on the Dniepr river.



- 219 **Şafak Kütüphanesi. Kitap Kataloğu 1932.** Istanbul, Şafak Kütüphanesi, 1932, 55p., orig. wr. des. by ALI SUAVI. (100-150)
 - Some markings/ annots. in pencil and pen; title-p. and first lvs. sl. waterst. in margins; final lvs. trifle mouldy. Wr. sl. creased and worn; pink stain on backwr.
 = Global Avantgarde *Turkey* 13.
- 220 **Sanchez, L.A. Don Manuel.** Lima, F. and E. Rosay, 1930, 1st ed., 266,(1)p., printed in 1225 copies (200), modern plain boards, orig. frontwr. des. by JOSÉ SABOGAL pres. (30-50)
 - Orig. frontwr. soiled, frayed and some rubbed spots and (repaired) tears.
 = Global Avantgarde *Peru* 10; Diagramming Modernity p.546. One of 200 copies printed on Tamar paper, SIGNED and "Ejemplar: Ch." by the author and w. AUTOGRAPH SIGNED DEDICATION on htitle.



- 221 **Satie, E.** Rag-Time Parade. Extrait de Parade, ballet réaliste. Piano adapt. H. Ourdine. Paris, Rouart Lerolle et Cie., (1919), (8)p. (incl. wr.), scores, orig. wr. des. by GEORGES DOLA, folio. (250-350)
- Inner leaf some handling creases. Spine strengthened on inside.
= Global Avantgarde France 3.

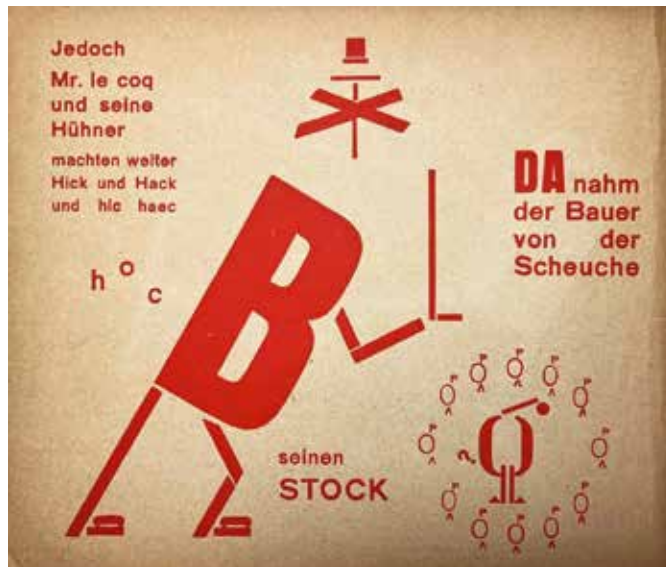


- 222 **Die schiefe Ebene.** Hannover, Akademischen Architekten-Verein, n.d. (1927), folding invitation card, (4)p., typography and des. by HERMANN NITZSCHKE, sm. 8vo. (800-1.000)
 - With manuscript entry.
 = Global Avantgarde *Germany* 86. Extremely rare. "Kommen Sie am 4 Februar auf "Die schiefe Ebene"? Das Winterfest des Akademischen Architekten-Vereins Hannover! Das Fest ohne Attraktionen! Aber: Licht. Farbe. Raum. Tempo! Bauhaus-Kapelle-Dessau! (...) Nicht wahr? Sie Kommen! (...)".
- 223 **Schulz, K. Sever - Jih - Západ - Východ.** Prague, V. Vortel and R. Rejman, 1923, 1st ed., 137,(6)p., orig. wr. des. by KARL TEIGE and JAROMIR KREJCAR. (60-80)
 - Partly w. some pencil annotations and underlings. Fine copy.
 = Global Avantgarde *Czechoslovakia* 6; *Avantgarda* 22; *Futurisms in the World* p.184f: "Linked to themes and places typical of modernity (transatlantic liners, aeroplanes, the wireless telegraph, radio, electricity, jazz bands, New York, cocktails, the music-hall, advertising etc.), it echoes the experimentation of the Futurist words on many pages, with blank spaces, a variety of typefaces, collages of adverts, onomatopoeias, etc."

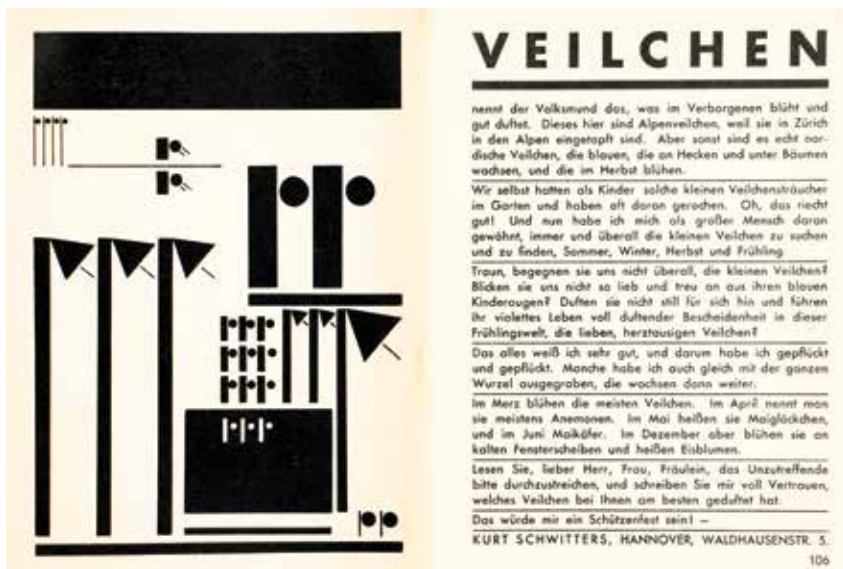


224 Schwitters, K. and Lissitzky, El (ed.). Merz 8/9. Nasci. Hannover, Merzverlag, 1924, (1 introd. leaf printed in blue, recto only), p.74-89, ills., orig. wr. printed in blue and red, folio. (4.000-6.000)

- Vertical fold throughout; sl. worn and thumbled. Wrappers foxed and soiled; sm. tear in upper blank margin frontwr. and fore-edge margin backwr.; spine-ends split. Cut-out advert (on blue paper) for *Nasci* ("Sie können hier zum erste Male aus der Zukunft zurückblocken in unsere Gegenwart") and *Hahnepeter* mounted on inside frontwr.
 = Rattemeyer/ Helms 19; Schmalenbach p.53; Global Avantgarde *Germany* 57; Le Fonds Paul Destribats 204; Bolliger I, 421; II, 524; Schwarz 91. Typography by EL LISSITZKY, with an introduction by the same and illustrations of works by Malewitsch, El Lissitzky, Mondriaan, Schwitters, Archipenko, Arp, Oud, Mies van der Rohe, Tatlin, Braque and Man Ray, each w. a short commentary in German and French. "Das Heft is ein Versuch, unter dem Motto "Natur von lat. NASCI" die "internationale Kunstproduktion der Gegenwart" aufzuzeigen und auf Analogien von natürlichen und geschaffenen Formen hinzuweisen." (Rattemeyer/ Helms).



- 225 **Schwitters, K.** Merz 14/15. Die Scheuche. Hannover, Apossvverlag, 1925, (12)p., printed in various colours, typography by KURT SCHWITTERS, KÄTE STEINITZ and THEO VAN DOESBURG, orig. wr., obl. 4to. (1.200-1.500)
 - Sl. yellowed as usual; annot. "G. Rietveld" on verso frontwr.; last 2 lvs. sl. dam. in inner blank margin from staples; 1 leaf loose; annot. on verso frontwr. Wrappers trifle (damp)soiled; frontwr. lacks sm. portion of lower right corner; spine sl. dam./ lacks sm. portion at foot.
 = Helms p.27 and no.27c; Schmalenbach p.179; Hoek 749; Schwarz 91; Bolliger II, 71: "Neue Wege gehende Gestaltung eines Kinderbuches. Von Schwitters, Steinitz und Van Doesburg mit rein typografischen Mitteln illustriertes Märchen. Sehr reizvoll, besonders für "grosse Kinder" und sehr selten". This is one of 300 copies with "Märchen" on the frontwr. replaced by "Merz 14/15".



- 226 **Schwitters, K.** Merz 21. Erstes Veilchen-Heft. Eine kleine Sammlung van Merz-Dichtungen aller Art. Hannover, Merz-Verlag, 1931, 12 lvs. (numb. 106-117), printed on one side only, 2 ill. (1 typogr. composition and 1 collage), orig. wr. printed in black and red, all des. by KURT SCHWITTERS, obl. 4to. (2.500-3.500)
 - Vertical middle fold throughout. Frontwr. sl. yellowed and browned along (worn and partly splitting) middle fold (first 2 lvs. also yellowed along middle fold).
 = Rattemeyer/ Helms p.23 (full-p. ill.) and no.57; Le Fonds Paul Destribats 204; Schmalenbach p.187; Bolliger III, 191 and 193 and IV, 380. Contains i.a. the highly important programmatic text "Ich und meine Ziele".



- 227 **Sel'vinsky, I.** Komandarm 2. Moscow/ Leningrad, Gos. Izd., 1930, 159,(1)p., frontisp. portrait, orig. boards des. by A. SURIKOV. (80-100)
 - Spine-ends and top edge of covers sl. worn.
 = Global Avantgarde *Russia* 59; Rowell/ Wye 910.
- 228 **Sel'vinsky, I.** Zapiski poeta. Moscow/ Leningrad, Gos. Izd., 1928, 91,(3)p., fold. letterpress leaf, orig. photomontage wr. des. by EL LISSITZKY, sm. 8vo. (300-500)
 - The fold. leaf stained and partly torn; bookplate and owner's entry (of poet and literary critic Konstantin Pozdnyaev) on upper pastedown/ first free endpaper. Wr. trifle worn along extremities.
 = With the often lacking fold. supplemental leaf. Lissitzky-Küppers 121 and p.93; El Lissitzky, *Retrospektive* 217; Compton, *Russian avant-garde books* p.93; Rowell/ Wye 750 and p.215. For the frontcover Lissitzky used his photographic double-portrait of Hans Arp.



- 229 **Šemerys, S.** Granata krūtinėj. Kaunas, Keturi Vėjai, 1924, 30,(1)p., orig. wr. des. by J. PETRĖNAS. (700-900)
 - Fine copy.
 = Global Avantgarde *Lithuania* 4; Jankevičiūtė p.139. Publication of the *Keturi Vėjai* (Four Winds) futurist group.
- 230 **Serge (= M. Feaudière).** 50 dessins des Clowns, des Girls, du Cinéma. Paris, J. Snell et Cie., 1927, orig. frontwr. dec. in black and pink, title, 3 divis. titles (2x in black and pink), 3 headpieces and 50 plates, all by SERGE, printed in 307 numb. copies (275), 4to.
 - Wrappers sl. yellowed, mainly along margins.
 = This title not in Carteret and Monod. Contains short introd. texts to the sections by André Wamod ("Le cirque"), Louis Léon-Martin ("Music-hall") and Léon Moussinac ("Cinéma").
- Vaillat, L.** Le visage français du Maroc. Paris, Horizons de France, 1931, 116,(3)p., 83 plates w. photogr. ill. (also incl. a few maps), orig. wr. w. anonymous des. in black and green, 4to. (150-250)



- 231 **Seuphor, M.** Carnet bric à brac. Antw., Het Overzicht, (1924), 1st ed., (24)p., printed on blue paper, orig. wr. design ("Typografiese omslagschikking") by JOZEF PEETERS. (500-700)
 - Trifle age-toned. (Very) fine copy.
 = Global Avantgarde *Belgium* 21; Henkels p.40. The first edition of the second publication by Seuphor (pseudonym of Louis Berckelaers).
- 232 **Shats-Anin, M.** Krizis fun der burzshuazer kultur. Riga, n.publ., 1932, 87,(1)p., Yiddish text, contemp. hcl., orig. frontwr. des. by E. KĀLIS(?) pres. (150-250)
 - Retored spot in frontwr.; upper hinge weak.
 = Global Avantgarde *Latvia* 51; Fraser Y33 and p.260ff. Mark Shats-Anin was a prolific Jewish publisher and author in (Soviet) Latvia.



- 233 **Shklovsky, V.** Zoo ili pis'ma ne o lyubvi. Leningrad, Atenei, 1924, 96p., orig. wr. des. by EL LISSITZKY. (150-250)
 - Loose(ning); backstrip worn off; backwr. renewed.
 = Lissitzky-Küppers p.25.
- 234 **Shlonsky, A.** Devai: shete po'emot dramatiyot. Tel Aviv, Hedim, 1924, (136)p., 2 mounted plates, Hebrew text, contemp. cl., orig. frontwr. des. by P. LITVINOVSKY pres. (50-70)
 - One plate torn and loosening; bookplates and tickets on pastedowns; blindstamp in orig. frontwr.



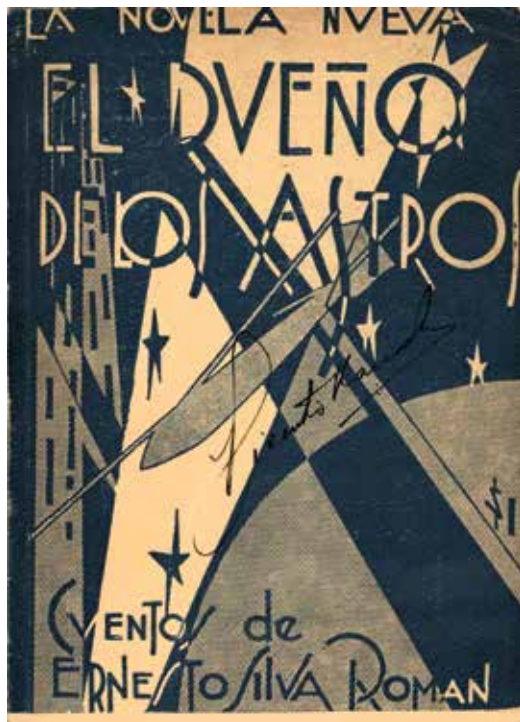
- 235 **Signāls**. Year 1, no.1. Rīga, n.publ., 1928, 32p., orig. linocut wr. by E. ZANDERSONE. (200-300)
 = Global Avantgarde *Latvia* 18; Fraser L297. Left-leaning periodical published between 1928-1930. "The first two years of *Signāls* were characterized by plodding content but out-of-the-ordinary covers by different hands (...). Zandersone's color linocut design for the first issue echoed the Czech Devětsil-style in its linocut typography - a commendable start toward introducing a fresh, although short-lived, design concept." (Fraser).
- 236 **Signāls**. Year 1, no.3. Rīga, n.publ., 1928, 65-96p., orig. wr. by V. LEIMANIS. (200-300)
 - Flattened out horizontal knack in frontwr.
 = Global Avantgarde *Latvia* 19; Fraser L296. Left-leaning periodical published between 1928-1930. "The first two years of *Signāls* were characterized by plodding content but out-of-the-ordinary covers by different hands, e.g., V. Leimanis (...)" (Fraser).



- 237 **Signāls**. Year 1, no.4. Riga, n.publ., 1929, 97-128p., orig. wr. by A. GIRDOVIN. (200-300)
 - Backstrip w. ruststains and sl. weak spots from staples.
 = Global Avantgarde *Latvia* 21; cf. Fraser L296-304. [See annotation to the preceding lot].
- 238 **Signāls**. Year 2, no.2. Riga, n.publ., 1929, 33-64p., ills., orig. wr. by A. GRIGELIS. (200-300)
 - Small owner's entry on frontwrapper.
 = Global Avantgarde *Latvia* 23; cf. Fraser L296-304. Left-leaning periodical published between 1928-1930. "The first two years of *Signāls* were characterized by plodding content but out-of-the-ordinary covers by different hands (...). By February 1929 the 24-year-old Andrejs Grigelis began designing covers, bringing some degree of mainstream European vanguard style to these issues." (Fraser).



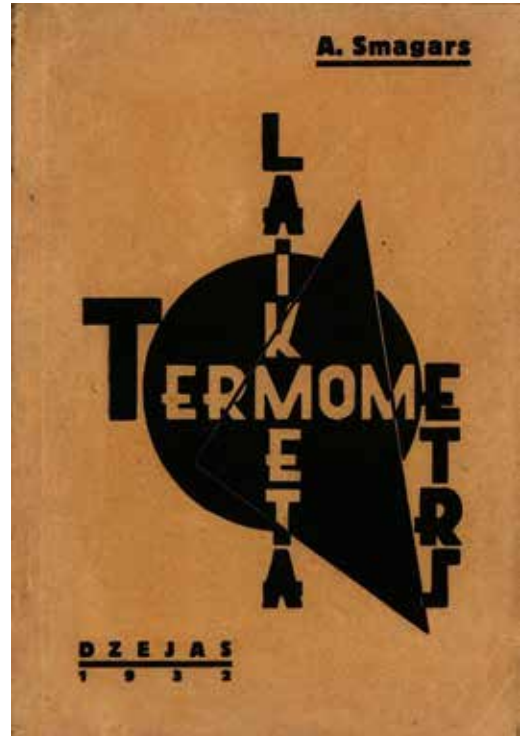
- 239 **Signāls**. Year 2, no.8. Riga, n.publ., 1929, 225-276,(8)p., orig. wr. by A. GRIGELIS. (200-300)
 - Yellowed; first lvs. and frontwr. trifle waterst. in outer margin; frontwr. w. some strengthened/ restored spots.
 = Global Avantgarde *Latvia* 24; Fraser L300. [See annotation to lot no.238].
- 240 **Signāls**. Year 3, no.4/5. Riga, n.publ., 1930, 97-192,(8)p., (full-p.) wood- /linocut ill. by i.a. A. GRIGELIS and A. JUNKER, photogr. ill., orig. wr. by A. GRIGELIS. (200-300)
 - Owner's entry on first leaf; occas. sl. waterst.; a few lvs. at the end trifle mouldy in lower corner. Frontwr. sl. finger-soiled.
 = Global Avantgarde *Latvia* 27; Fraser L301. [See annotation to lot no.238].



- 241 **Signāls**. Year 3, no.6. Riga, n.publ., 1930, 201-248p., ills., orig. wr. by A. GRIGELIS. (200-300)
= Global Avantgarde *Latvia* 28; cf. Fraser L296-304. [See annotation to lot no.238].
- 242 **Silva Román, E.** El dueño de los astros. Santiago de Chile, La Novela Nueva, 1929, 59,(4)p.,
3 full-p. ills. (incl. a portrait of the author), vignettes, headpieces and orig. wr. (printed in blue),
all by HUELÉN (= J.F. González). (150-250)
- Yellowed and sl. brittle, due to the quality of the paper; owner's entry in pen on frontwr. and htitle; scribbling in red pencil on htitle (causing a sm. tear).
= Global Avantgarde *Chile* 5; Diagramming Modernity p.322. "(...) Huelén was associated with La Novela Nueva publishers between the years 1929 and 1930. This collaboration marked the beginning of a long career as a cover designer, during which he produced at least nine volumes. (...) The series of works opens with the attractive cover of *Cap Polonio*, by Joaquin Edwards Bello, followed by perhaps the most striking, that of *El dueño de los astros*, by Ernesto Silva Román (...). Indeed, a Futurist cover that included the silhouette of an airplane and skyscrapers, along with other elements that are combined with the titles, were followed by more advanced illustrations (...)" (Diagramming Modernity p.285f.)



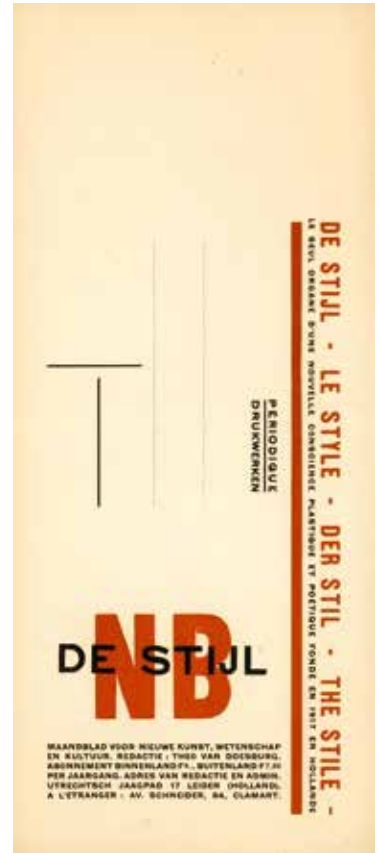
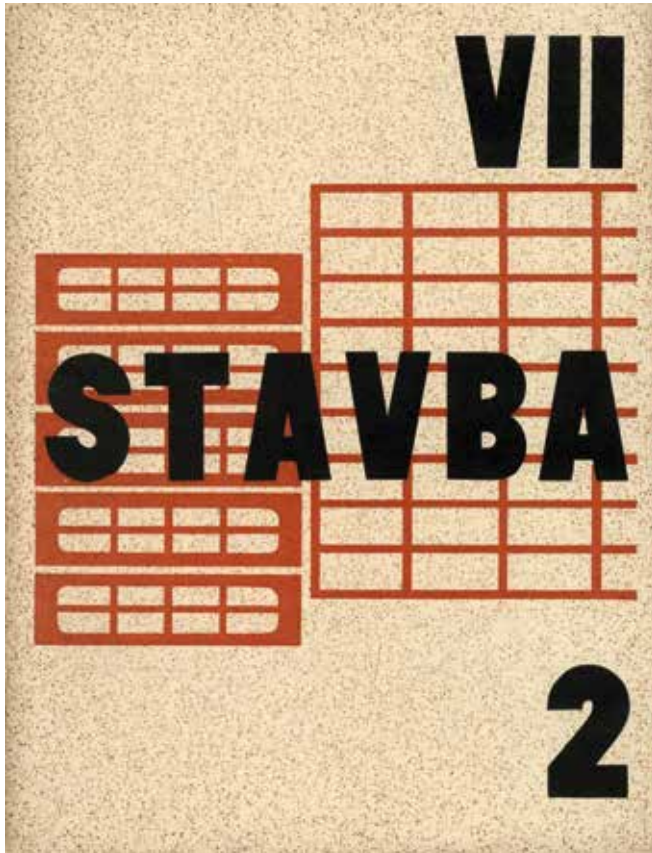
- 243 **Šimkus, J.** Pasakos iš cemento. Kaunas, Kooperatinė "Raidės", 1929, 47p., orig. wr. des. by J.J. BURBA. (300-500)
 - Backstrip worn; frontwr. sl. chipped in lower corner at foot of spine.
 = Global Avantgarde *Lithuania* 22; Futurisms in the World p.674: "[Šimkus] declared his love of Futurism and that he had a programme cast from steel. He wrote poems filled with revolutionary enthusiasm in which he tackled the urban theme and the setting of the modern world, like the ones collected in the volume *Pasakos iš cemento*."
- 244 **Sirijos Gira, V.** Golas į ateitį. Klaipėda, Ryto, 1931, 40p., orig. wr. des. by V.K. JONYNAS, large 8vo. (700-900)
 = Global Avantgarde *Lithuania* 31; Jankevičiūtė p.152; Futurisms in the World p.670: "In 1931 the poet, novelist and translator, Vytautas Sirijos Gira (Vilnius, 1911-97), published his first book of poems *Golas į ateitį*, whose modernist spirit found expression in the choice of themes like the aeroplane, the cinema, the city, dynamite etc. These found a fitting counterpart in the graphics of the cover, designed by Vytautas Kazimieras Jonynas, one of the most famous Lithuanian illustrators of the 20th century."



- 245 **Skobeleski, N. (ed.)**. 3000 Nemski izrazi. No.3. Sofia, Linginstitut, 1936, 32p., ill., orig. wr. des. by E. YONOV. (100-150)
 - Fine copy.
 = Global Avantgarde *Bulgaria* 40 (other issue). Monthly published German language tutorial.
- 246 **Smagars, A.** Laikmeta termometri. Riga, A. Ancāna and the author, 1932, 94,(2)p., orig. wr. des. by P. VANAGS(?). (80-100)
 - Two textlvs. lower corner torn off (w. slight loss of text). Backstrip w. some weak/ dam. spots.
 = Global Avantgarde *Latvia* 53 (variant in red).



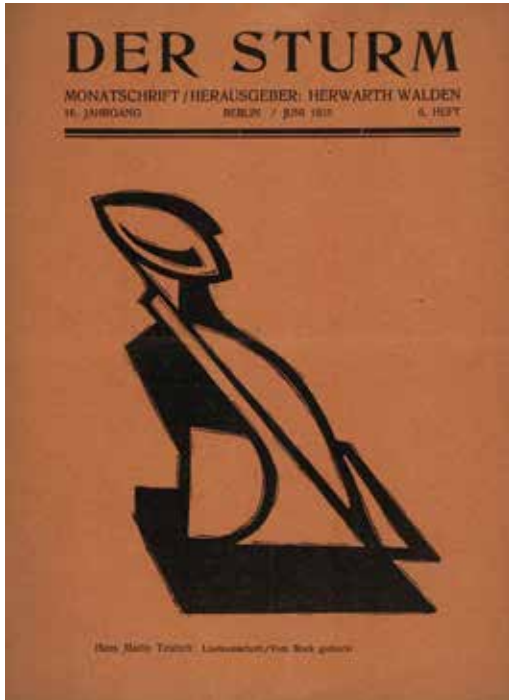
- 247 **Sovremennyy Zapad. Zhurnal literatury, nauki i iskusstva.** No.4. Moscow/ Petrograd, Vsemirnaya Literatura, 1923, orig. wr. des. by YURI ANNENKOV, sm. 4to. (100-150)
 - Backstrip dam.; wr. sl. foxed.
 = Global Avantgarde *Russia* 6 (other issue). Periodical containing many first Russian translations of (fragments of) western works. A total of 6 issues was published.
- 248 **Spaudos Menas.** No.1. Klaipeda, Ryto, 1934, 24p., ill., contemp./ sl. later giltlettered rexine, orig. wr. des. by J.J. BURBA pres., folio.
 - Wrappers reattached to paper stub; backwr. sl. foxed and stained; edges creased.
 = Global Avantgarde *Lithuania* 39. Journal on the Lithuanian printing industry.
Menas ir Literatūra. No.1. Vilnius, Ruch, 1934, 102,(1)p., (tinted woodcut) plates, orig. wr. (monogrammed "B.M."). (200-300)
 = Global Avantgarde *Lithuania* 38.



- 249 **Stavba. Měsíčník pro stavební umění.** Year VII, no.2. Ed. O. Starý. Prague, Klub Architektů v Praze, 1928, (8 advert.),17-32,(8 advert.)p., ills., orig. wr. des. by OLDŘICH TYL, 4to.
 - Fine.
 = Global Avantgarde *Czechoslovakia* 36 (other issue w. diff. colours); Baudin p.70 (other issue); Primus p.151 ill. 295 (other issue). Contains i.a. contributions by Mart Stam (*Contre les décorateurs du logement*) and Karl Teige (the 2nd and final part of his *La théorie du constructivisme*) (both Czech text).
- 250 **De Stijl - Le Style - Der Stil - The Stile.** Le seul organe d'une nouvelle conscience plastique et poétique fondé en 1917 en Hollande. Original address wrap-around band, (1926), 15,7x36,9 cm., printed in black and red on recto only, typography by THEO VAN DOESBURG.
 - Trifle creased and yellowed as usual.
 = Hoek 659b3; Purvis/ De Jong p.79.



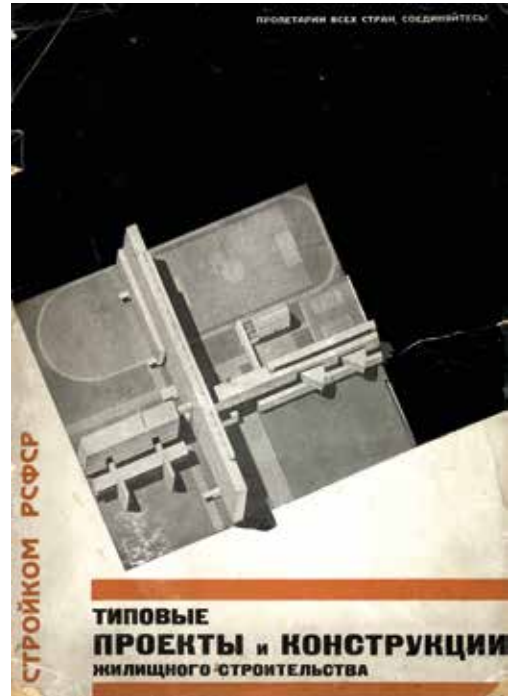
- 251 **De Stijl. Maandblad voor de beeldende vakken.** Ed. Th. van Doesburg. Year 1, no.4. Delft, X. Harms Tiepen, 1917, p.25-36, 1 loosely inserted col. plate and vignette on frontwr. des. by Vilmos HUSZAR, orig. wr., large 8vo. (200-300)
 - Contents sl. browned/ foxed; the plate frayed and some dustsoiling. Wr. sl. discoloured and (dust)soiled.
 = Global Avantgarde *Netherlands* 1; Ex/ Hoek p.36. Original fourth issue of the first year of one of the most important and influential modernist periodicals of the 20th cent. Contains i.a. contributions by J.J.P. Oud ("Kunst en machine"), P. Mondriaan ("De nieuwe beelding in de schilderkunst") and V. Huszar ("Aesthetische beschouwingen").
- 252 **Stream.** Year 1, no.1. Ed. C. Pearl. Melbourne, Leonardo Art Shop, 1931, 48p., adverts., orig. wr. des. by JACK MAUGHAM, large 8vo.
 - Sl. dogeared; first few lvs. w. sm. waterstain, mainly in blank inner margin. Wrappers worn, sl. soiled and w. restored spots and retouches.
 = Global Avantgarde *Australia* 4 (other issue w. diff. colours). First issue of the 3 that were published.
Ink! No.1. Ed. C. Robertson. Sydney, The Society of Women Writers of N.S.W., 1932, 96, XXIV(advert.)p., ills., orig. wr. w. anonymous des., 4to. (150-250)
 - Foxed. Backstrip lacks sm. portion at spine-ends.
 = Global Avantgarde *Australia* 6.



- 253 **Der Sturm**. Monatschrift. Year 16, no.6. Ed. H. Walden. Berlin, Der Sturm, 1925, p.81-96, 2 full-p. linocut ill. by HANS MATTIS TEUTSCH (1x repeated on frontwr.) and 1 full-p. linocut ill. by OTO NEBEL, 2 plates, orig. wr., folio. (100-150)
 - Loose, yellowed. Spine neatly split; backwr. some chips: lacks sm. portion from blank upper corner and a few sm. pieces along foot of spine.
 = Global Avantgarde *Germany* 66.
- 254 **Suchockis, V.** Roboto daina. Kaunas, "Varpo" Spaustuvė, 1930, 46p., orig. wr. des. by A. ČEPO. (200-300)
 - Title-p. foxed; mouldy stain in upper corner almost throughout.
 = Global Avantgarde *Lithuania* 25; Futurisms in the World p.675.



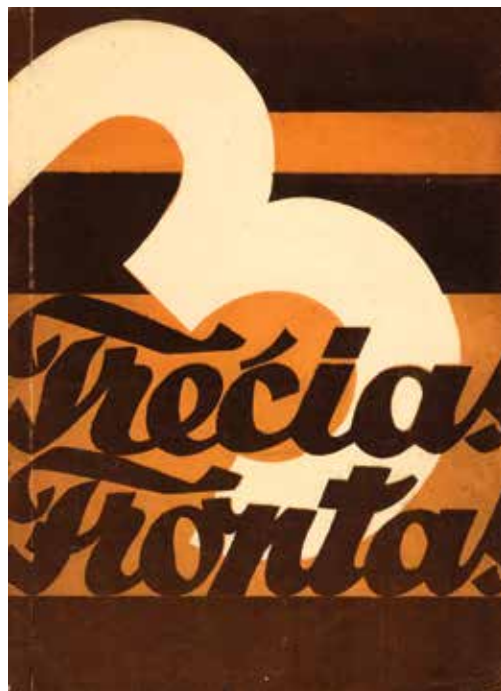
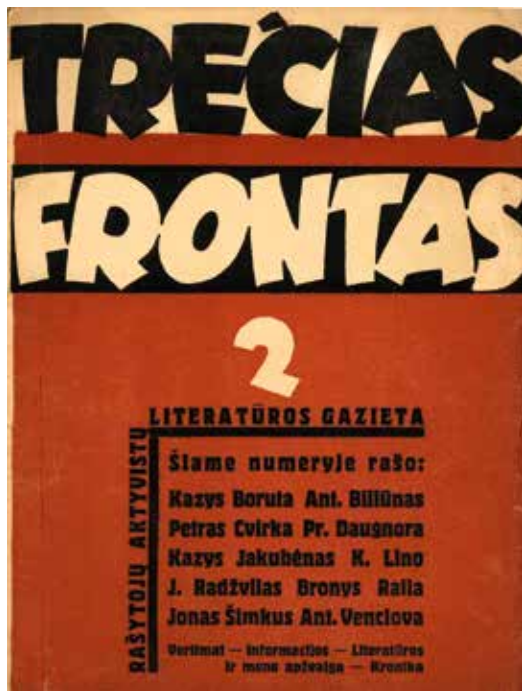
- 255 **Tabidze, G.** Epokha. Tbilisi, Sakhelbami, 1930, 215p., orig. wr. w. anonymous design.
 - Spine-ends trifle worn. A good/ fine copy. = Global Avantgarde Georgia 42.
 AND 1 other publ. by the same (1929) w. similar wrapper design prob. by the same unidentified artist (Global Avantgarde Georgia 38). (500-700)
 = Both very rare.
- 256 **Tabidze, G.** Jon Ridi: P'oema. Tbilisi, n.publ., 1924, 32p., orig. wr. des. by I. GAMREKELI, sm. 4to. (250-350)
 - Htitle w. some restorations; sl. yellowed. Wrapper sl. creased.
 = Global Avantgarde Georgia 22; Chepyzhov 26. Leading Georgian symbolist Galaktion Tabidze was among the few Georgians to have witnessed the Russian Revolution first-hand. There he fell under the spell of John Reed, American journalist and author of "Ten Days That Shook The World", to whom this poem is dedicated. Very rare.



- 257 **Tilvytis, T.** Išpardavimas dūšios (poema). Kaunas, Keturi vėjai, 1928, 43,(3)p., orig. wr. by J. PETRENAS(?), sm. 8vo. (200-300)
 - Owner's stamp in title-p.
 = Global Avantgarde *Lithuania* 18; Futurisms in the World p.677. Publication of the *Keturi Vėjai* (Four Winds) futurist group. Very rare.
- 258 **Tipovye proekty i konstruksii zhilischnogo stroitelstva.** Ed. V.I. Vel'man. Moscow, Gos. Tekhnicheskoe Izd., 1930, 2nd ed., 155,(1)p., (photogr.) ill., layout and orig. wr. des. by E.N. NEKRASOV, folio. (200-300)
 - Lacks backwr.; frontwr. creased and chipped; backstrip for the larger part worn off.
 = Publication on civil architecture. With (text) contributions by i.a. El Lissitzky.



- 259 **Tirado Fuentes, R.** Umbral. Mexico, (the author), 1931, 54,(1)p., title-vignette and 5 plates by FERMÍN REVUELTAS, contemp. marbled hleather w. 2 conrasing mor. letterpieces. (150-250)
 - Without the orig. wr. (identical to the title-page, but printed in blue). One letterpiece sl. rubbed.
 = Global Avantgarde *Mexico* 19; México *Illustrado* p.168-169; *Diagramming Modernity* p.476. Rare.
- 260 **Trečias frontas.** No.1. Kaunas, "Raides", 1930, 32p., orig. wr. w. anonymous design, folio.
 - Lower (blank) margin sl. waterwrinkled; backstrip trifle worn. (200-300)
 = Global Avantgarde *Lithuania* 26; Jankevičiūtė p.144f; *Futurisms in the World* p.683ff. Five issues were published between 1930 and 1931. "The editorial-manifesto [in this issue], made up according to Futurist-Constructivist typographic principles, spoke of a Futurist dominance of literature" (*Futurisms in the World*).



- 261 **Trečias frontas**. No.2. Kaunas, "Raides", 1930, 40p., orig. wr. des. by T. KULAKAUSKAS, folio.
 - Trifle waterwinkled in upper corner. (200-300)
 = Global Avantgarde *Lithuania* 27; Jankevičiūtė p.144f; Futurisms in the World p.683ff. Five issues were published between 1930 and 1931.
- 262 **Trečias frontas**. No.3. Kaunas, "Raides", 1930, 55,(1)p., orig. wr. des. by T. KULAKAUSKAS, folio.
 - Backstrip trifle worn; edges of wrappers sl. creased. (200-300)
 = Global Avantgarde *Lithuania* 28; Jankevičiūtė p.144f; Futurisms in the World p.683ff. Five issues were published between 1930 and 1931.



263 **Trečias frontas**. No.4. Kaunas, "Raides", 1931, 51,(1)p., orig. wr. des. by T. KULAKAUSKAS, folio. (200-300)

- Owner's entry in col. pencil on first leaf; trifle foxed at the beginning and end (backwr. sl. worse). Backstrip dam.

= Global Avantgarde *Lithuania* 29; Jankevičiūtė p.144f; Futurisms in the World p.683ff. Five issues were published between 1930 and 1931.

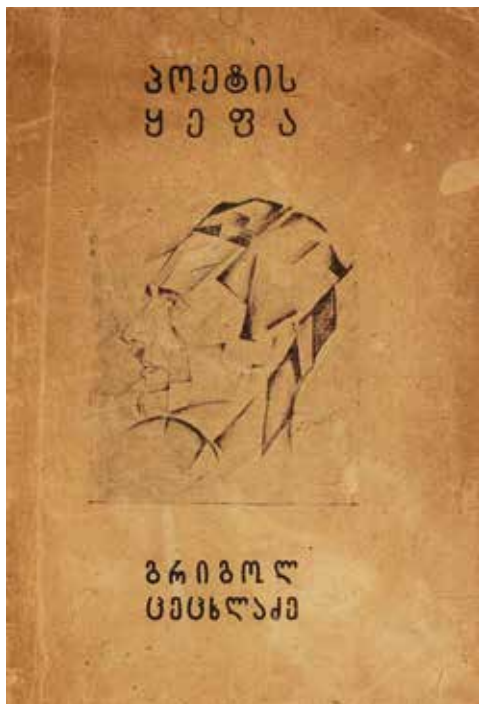
264 **Trečias frontas**. No.5. Kaunas, "Raides", 1931, 45,(5)p., ills., orig. wr. des. by T. KULAKAUSKAS, folio. (200-300)

- Backstrip dam.

= Global Avantgarde *Lithuania* 30; Jankevičiūtė p.144f; Futurisms in the World p.683ff. Five issues were published between 1930 and 1931.



- 265 **Trezvost i Kultura**. Year 1, no.2. Sofia, n.publ., 1935, (1),30-52p., 1 ill. by A. DEINEKA, loose (as issued?) in orig. wr. w. anonymous design. (80-100)
 - Annot. and postal stamp on backwr.
 = Global Avantgarde *Bulgaria* 39. Monthly periodical promoting sobriety and a cultivated lifestyle.
- 266 **Tsakas, K.** Oi sunetairismoi. Athens, n.publ., 1933, 182p., orig. wr. w. anonymous design.
 - Bookblock sl. warped; partly loosening.
 = Global Avantgarde *Greece* 6. Warranted by the author on verso title-p.
Lountemis, M. Ta ploia den araxan... (Ibid.), Govostis, (1931), 133p., contemp./ later cl., orig. frontwr. w. anonymous design pres. (50-70)
 - Frontwr. trimmed.
 = Global Avantgarde *Greece* 4 (other work with the same design).



- 267 **Tsetskhladze, G.** P'oet'is Q'epa. Ts'. 1. Tbilisi, Stamba samkhedro komisaritisa, 1924, 31, (1)p., orig. wr. des. by I. GAMREKELI. (250-350)
 - Dedication/ owner's entry on title-p.; sl. yellowed. Upper corner backcover chipped.
 = Chepyzhov 23: "This is one of the first collections of Georgian Dadaistic poems which established Grigol Tsetskhladze's role as the main representative of Dadaist ideas in Georgian literature."
- 268 **Tucholsky, K.** Deutschland, Deutschland ueber alles. Berlin, Neuer Deutscher Verlag, (1929), 1st ed., 231,(5)p., num. fotogr. ill. w. photomontages and orig. dec. cl. des. by JOHN HEARTFIELD, 4to. (100-150)
 - Spine worn; upper corner of backcover restored.
 = Herzfelde 33; Pachnicke/ Honnef 60-69 and cat. 329-339.



- 269 **Tuschinski Programma (Oct.-Nov. 1926)**. (Amst.), Theater Tuschinski, 1926, (8)p., advertisements, orig. lithogr. wr. in colours and gold des. by JAC. JONGERT (backwr. w. advert for Van Nelle's tobacco). (60-80)
 - One quire loose; wr. w. old vertical fold.
 = Jac. Jongert 1883-1942, 'proeven is koopen', p.94.

- 270 **Týml, J. Kříž na rozcestí. Básně**. Prague, Rudof Rejman, 1927, 1st ed., 36,(3)p. (1.000-1.500)
 = One of 20 copies (of a total of 50 numb. copies on Japanese) bound in full vellum, with handpainted decoration in colours and gold on frontcover by JAROSLAV KRÁTKÝ, purple silk pastedowns, a.e.g., SIGNED by the artist in the colophon. Global Avantgarde *Czechoslovakia* 26 (other copy).



- 271 **UdSSR im Bau.** No.9-10-11-12. XX Jahre Grosse Sozialistische Oktoberrevolution. Moscow, Isogis, 1937, no pagination, (tipped-in) plates, (photomontage) ill., layout and orig. wr. des. by EL LISSITZKY, folio. (150-250)

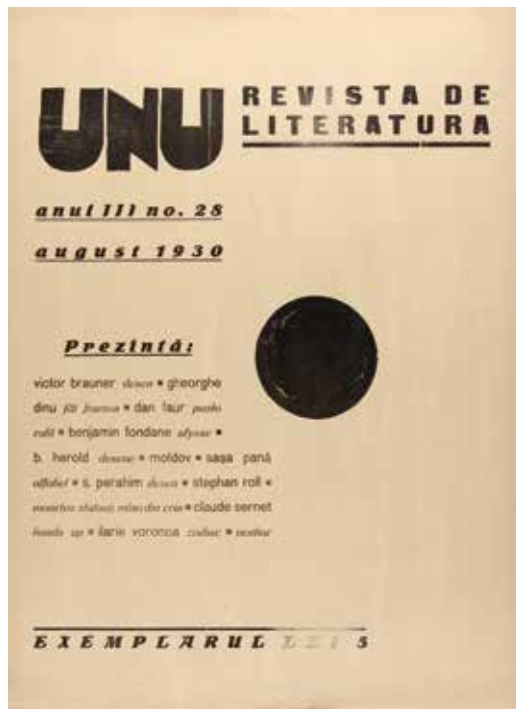
- Frontwrapper loose; backstrip worn off; backwr. loosening.

= El Lissitzky Retrospektive 260f; Lissitzky-Küppers p.96ff; Parr/ Badger p.148-149: "Any discussion of the soviet propaganda photobook of the 1930s must begin not with an individual book, but with a magazine. Between 1930 and 1940, *USSR in Construction* employed the best Soviet photojournalists and graphic designers. (...) They were undoubtedly the best in their field, and the very nature of the magazine, a lavishly produced monthly published in four separate editions - Russian, English, German and French (and later, Spanish) - ensured that the magazine's editorial offices became a hothouse of ideas."

- 272 **Ugari.** Year 1, no.6/7. Shumen, L. Târgovski, (1931), (1),74-96p., 1 woodcut portrait, orig. wr. des. by N. BLAGOEV. (500-700)

- Waterst. in upper inner margin.

= *Global Avantgarde Bulgaria* 19; Jacono 40. Literary monthly founded by Simeon Marinov. "Ugari's modernist agenda is reflected in the illustrations, particularly, however, in partly constructivist cover designs. (...) The cover of issue 6-7 by Nikola Blagoev, with an intersection of converging geometrical elements and title lettering, is reminiscent of Lissitzky's Berlin magazine *Vesch'*" (Jacono). Very rare.



273 **UNU. (Poster for no. 25).** Letterpress poster, Bucharest, May 1930, 65x46,5 cm., linocut title by VICTOR BRAUNER, printed in black and brown on sand-col. paper. (1.500-2.500)
- Fine, unfolded condition.

= Extremely rare. The avantgarde periodical *UNU* was published between 1928-1932 and edited by Romanian poet Sacha PANA (1902-1981), who also supported it by his financial means. *UNU* became one of the most important periodicals of Romanian avantgarde with collaborators like Tristan Tzara, Victor Brauner, Geo Bogza, and others.

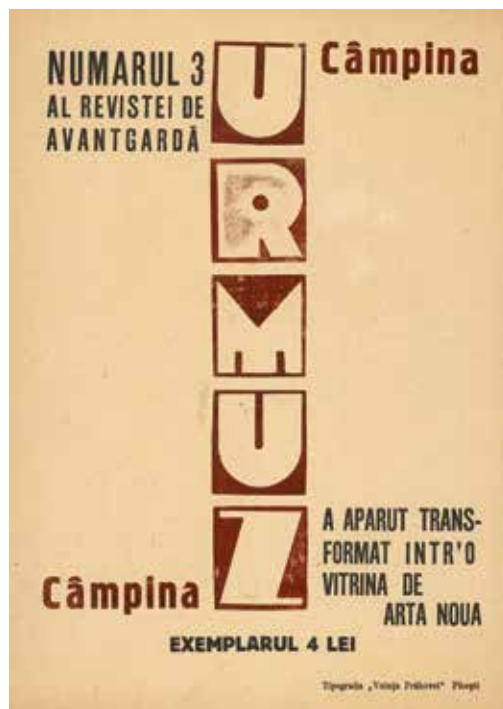
Ilk, *Mișcarea de la UNU* p.61; Ilk, *Brancusi, Tzara und die Rumänische Avantgarde* K409: "Mit der Ankündigung des Buches PRIVILISTI von Fundoianu. Wortspiel (mit dem Wort UNU), abgeleitet von FUNDOIANU: F. UNU DOIA UNU." Provenance: Sasche PANA Collection.

274 **UNU. (Poster for no. 28).** Letterpress poster, Bucharest, August 1930, 65x48 cm., linocut title by VICTOR BRAUNER, printed on sand-col. paper. (1.500-2.500)
- Fine, unfolded condition.

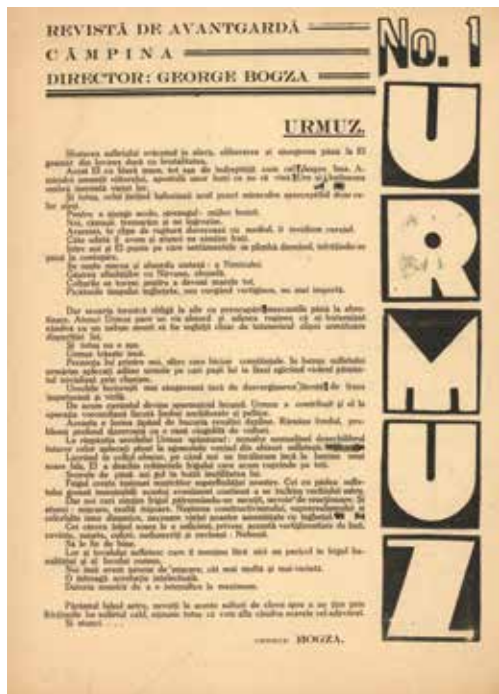
= Extremely rare. Ilk, *Mișcarea de la UNU* p.67; Ilk, *Brancusi, Tzara und die Rumänische Avantgarde* K412: [text] "*UNU, die literarische Zeitschrift*". Provenance: Sascha PANA Collection.



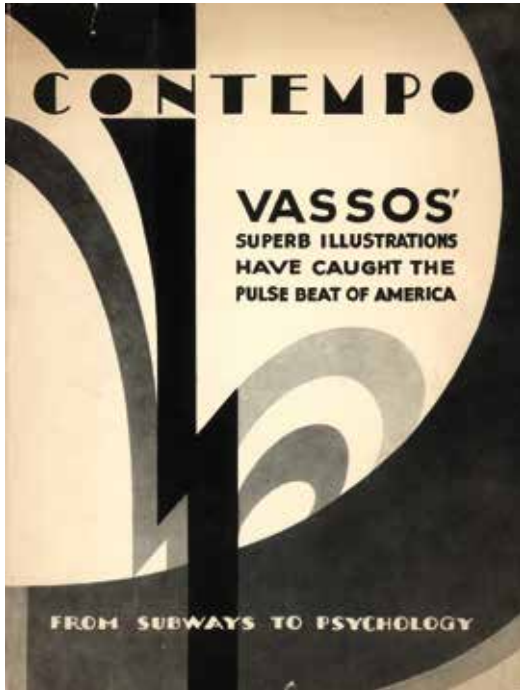
- 275 **UNU. (Poster for no. 29).** Letterpress poster, Bucharest, September 1930, 65x47,5 cm., ill. by PERAHIM, linocut title by VICTOR BRAUNER, printed on pink paper. (1.500-2.500)
 - Fine, unfolded condition.
 = Extremely rare. Ilk, *Mișcarea de la UNU* p.69; Ilk, *Brancusi, Tzara und die Rumänische Avantgarde* K413: [text] "UNU, Literatur und Zeichnung". Provenance: Sascha PANA Collection.
- 276 **UNU. (Poster for no. 34).** Letterpress poster, Bucharest, March 1931, 58x42,5 cm., ill. by MIHAILESCU, linocut title by VICTOR BRAUNER, printed on green paper. (1.500-2.500)
 - Fine, unfolded condition.
 = Extremely rare. Ilk, *Mișcarea de la UNU* p.79; Ilk, *Brancusi, Tzara und die Rumänische Avantgarde* K418: [text] "UBI UNU IBI BENE (Dort ist gut, wo es UNU gibt)". Provenance: Sascha PANA Collection.



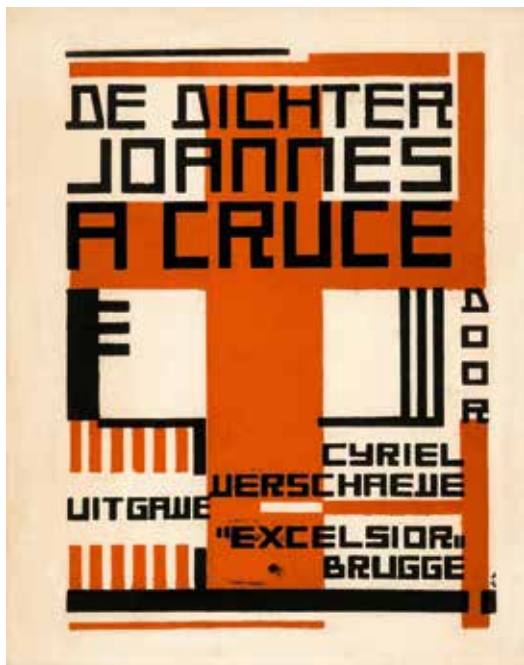
- 277 **UNU. (Poster for no. 45).** Letterpress poster, Bucharest, May 1932, 64x47,5 cm., ill. by JEAN DAVID, printed on orange paper. (1.500-2.500)
 - Pinholes along outer left blank margin. Fine, unfolded condition.
 = Extremely rare. Ilk, *Mișcarea de la UNU* p.101; Ilk, *Brancusi, Tzara und die Rumänische Avantgarde* K428: "Mit Ankündigung des Buches *Das romanhafte Leben des Lieben Gottes* von Pana (...)". Provenance: Sascha PANA Collection.
- 278 **Urmuz. Numarul 3 al Revistei de Avantgardă.** Letterpress and linocut poster printed in black and red, 32,5x24 cm., 1928. (1.000-1.500)
 - Sl. yellowed; one tiny tear in upper margin. Fine, unfolded condition.
 = Extremely rare announcement poster for the 3rd issue of the Romanian dadaist periodical. With linocut logo des. by V. BRAUNER. Very rare. Provenance: Geo Bogza collection.



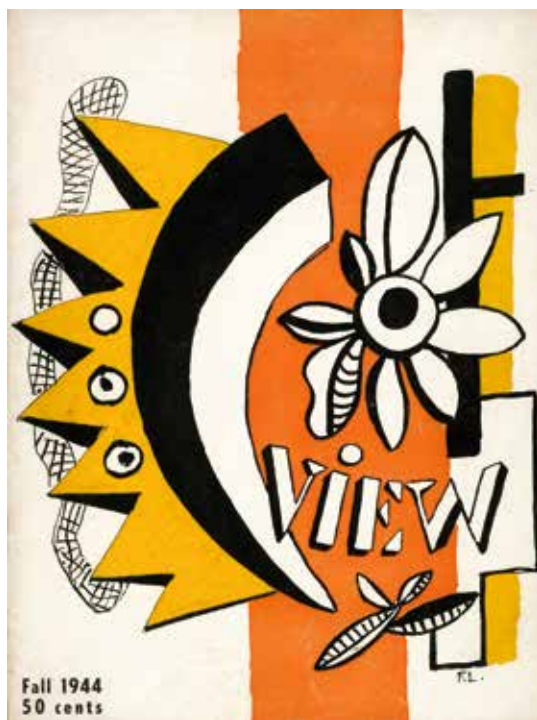
- 279 **Urmuz. Revistă de Avantgardă. No.1.** Ed. G. Bogza. Câmpina, G. Bogza, 1928, (4)p. (fold. leaf), linocut title by V. BRAUNER. (700-900)
 = Extremely rare. Ilk, *Brancusi, Tzara und die Rumänische Avantgarde* K315; Le Fonds Paul Destribats 271 (other issue). Romanian dadaist periodical, named after the pseudonym of poet Demetru Dem. Five issues were published between January and July 1928, edited by Geo Bogza and (from no.3 onwards) Alexandru Tudor-Miu. This issue with poems by i.a. Paul Eluard and Marinetti. Provenance: Geo Bogza collection.
- 280 **Urmuz. Vitrină de arta nouă. No.3.** Câmpina, G. Bogza, 1928, (8)p. (incl. wr.), ills. by G. GOGZA and M. CHAGALL (portrait of Ilarie Voronca), orig. wr. w. linocut title by V. BRAUNER, 4to. (700-900)
 = Extremely rare. Ilk, *Brancusi, Tzara und die Rumänische Avantgarde* K317; Le Fonds Paul Destribats 271 (other issue). Romanian dadaist periodical, named after the pseudonym of poet Demetru Dem. Five issues were published between January and July 1928, edited by Geo Bogza and (from no.3 onwards) Alexandru Tudor-Miu. Provenance: Geo Bogza collection.



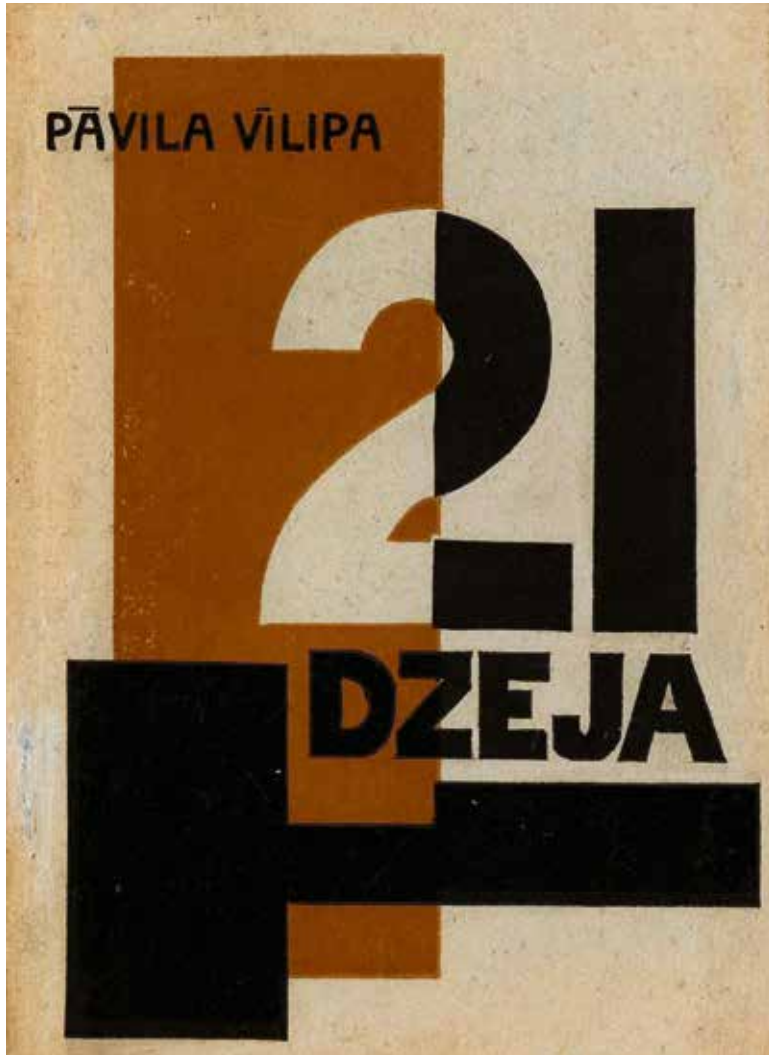
- 281 **Vassos, R.** *Contempo*. This American Tempo. New York, E.P. Dutton & Company Inc., 1929, 1st ed., (95)p., 23 full-p. ills. and orig. silver decorated cl. w. dustwr., all des. by JOHN VASSOS, sm. folio. (80-100)
 - Owner's entry on first free endpaper. Dustwr. frayed; binding and contents otherwise fine.
 = Global Avantgarde USA 30. Contains the striking art deco style illustrations by John Vassos, with accompanying text, all on aspects of modern (American) life, i.a. Electricity, Advertising, Skyscrapers, The Subway, Prohibition, Radio, Commercialism, Sports, The Movies, The Tabloids and Religion.
- 282 **Vassos, R.** *Ultimo*. An imaginative narration of life under the earth with projections by John Vassos and the text by Ruth Vassos. New York, E.P. Dutton & Company Inc., 1930, 1st ed., (95)p., 22 full-p. ills. and orig. gilt and decorated cl. des. by JOHN VASSOS, 4to. (80-100)
 = Global Avantgarde USA 43.



- 283 **Verschaeve, C.** De dichter Joannes a Cruce. Bruges/ Ghent, "Excelsior"/ Karmelietenklooster, 1926, 56p., frontisp., orig. wr. des. by JOS LEONARD, sm. 4to. (30-50)
 - Stamp and inventory no. on title; upper corner vaguely bumped throughout. Backstrip sl. rubbed/ worn. Good/ fine copy.
 = Global Avantgarde *Belgium* 30.
- 284 **Vesch. Objet. Gegenstand. Revue internationale de l'art moderne.** Year 1, no. 1/2. Ed. El Lissitzky and E. Ehrenburg. Berlin, Scythen, 1922, 32p., ill., orig. wr. des. by EL LISSITZKY, 4to. (2.000-3.000)
 - A few lvs. margins restored; one leaf w. professionally closed tear; first leaf lower corner restored. Spine strengthened; wr. trifle stained; backwr. lacks tiny chip in upper margin.
 = Rowell/ Wye 410 and p.196; Compton, *Russian Avant-Garde Books 1917-34*, p52 and passim; Lissitzky-Küppers p.24: "At the beginning of 1922, Lissitzky collaborated with Ehrenburg in producing the first pro-Soviet periodical, *Veshch* ('Objet'), published by the Skythen-Verlag. Here Lissitzky could make his new typographical ideas become concrete facts - thanks to highly-developed printing techniques. (...) The pages of the journal were architectonically arranged, and all the resources of the type-case were employed to catch the reader's eye and to give emphasis to the contents. The striking effect made by the typographic composition of the cover (a floating Proun in red) is created by the colossal tension in which the letters are held counterpoised on the coloured background. Few cover designs produced since then bear comparison with these first fruits of Lissitzky's typographical genius." Bolliger III, 242: "Zeitschrift der russischen und europäischen avantgarde, die sich zur Aufgabe setzte: 'Die in Russland Schaffenden mit der neuesten westeuropäischen Kunst bekanntzumachen und 2. Westeuropa über die russische Kunst und Literatur zu informieren'." Only 2 issues were published (no.1/2 and 3), although a fourth and a fifth were announced.



- 285 **Vestnik inostranoi literatury. Revue de la littérature étrangère (...).** Year 1929, no.6. Moscow, Gos. Izd., 1929, 254,(2)p., portraits, orig. wr. des. by S. TELINGATER. (100-150)
 - Bookblock sl. warped. Backstrip worn; sm. stamps/ annots. and a few stains on backwr.
- 286 **View.** Ed. C.H. Ford. Series IV, no.3 (Fall 1944). New York, View Inc., 1944, (71)-102p., ills., adverts., orig. wr. des. by FERNAND LEGER, sm. folio. (50-70)
 - Wrappers trifle dustsoiled.
 = Global Avantgarde USA 72; Le Fonds Paul Destribats 420. Contains i.a. a contribution by G. DE CHIRICO, "Hebdomeros" (p.80-82, w. ills.), translated by PAUL BOWLES.



287 **Vilips, P.** 21 Dzeja. Cikls. Rīga, Tagadne, 1930, 56,(8)p., orig. wr. des. by E. KĀLIS, sm. 8vo. (300-500)

= Global Avantgarde *Latvia* 39. Fraser L292. One of the first publications of the Tagadne (*Our Time*) publishing house. "The cover designs (...) were certainly vanguard for Latvia and would have been noticed in any design competition of "late-flowering, constructivist design" appearing at that time in Moscow, Prague, or Berlin" (Fraser).



- 288 **Vilips, P.** Romantika Autobusa. Rīga, Tagadne, 1930, 48,(8)p., orig. wr. by E. KĀLIS, sm. 8vo. (300-500)
= Global Avantgarde *Latvia* 37; Fraser L293; Futurisms in the World p.665. One of the first publications of the Tagadne (*Our Time*) publishing house. "The cover designs (...) were certainly vanguard for Latvia and would have been noticed in any design competition of "late-flowering, constructivist design" appearing at that time in Moscow, Prague, or Berlin" (Fraser).
- 289 **Visnapuu, E.** Jakob Heitleb. Nāidend kolmes vaatuses. Tallinn, n.publ., 1937, 123p., orig. wr. w. anonymous design, sm. 8vo. (80-100)
- Trifle stained in lower corner at the beginning.
= Global Avantgarde *Estonia* 48.



- 290 **Waltari, M. and Lauri, O.** Valtatieet. Helsinki, Otava, 1928, (62)p., div. titles and orig. wr. des. by S. KUNNAS. (200-300)

- Fine, unopened copy.

= Global Avantgarde *Finland* 5; Futurisms in the World p.319: "[Mika Waltari and Olavi Pavolainen] belonged to the Tulenkatajat ("Torchbearers") group which, formed in 1920 and active until 1930, tried to take Finland towards a modernization along European lines. (...) Pavolainen in particular sang the praise of roaring automobiles and modern life in accents that have been compared with those of F.T. Marinetti. In 1928, under the penname of Olavi Lauri, he and Waltari published the volume *Valtatieet* ("Highways") in which, taking his inspiration from Marinetti's fascination with motoring, he imagined driving through the countries of Europe in a red Fiat car, which then exploded like a star in the Sahara Desert".

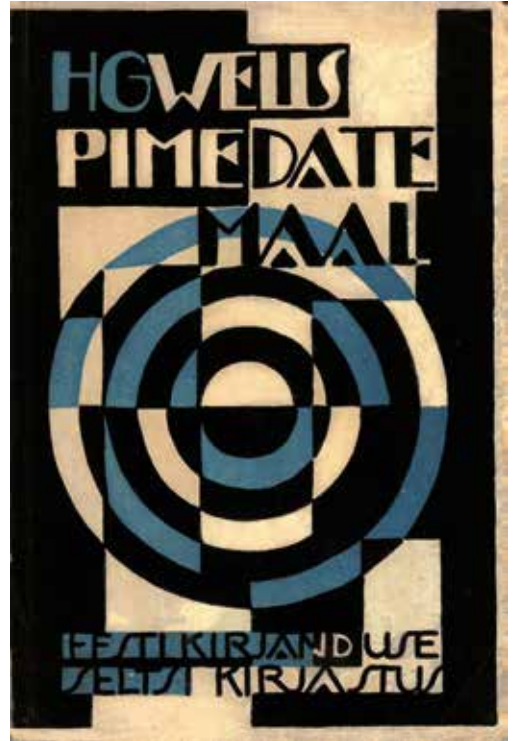
- 291 **Weicher, M. (ed.)**. Yiddish Theater. Kwartal-Buch. Year 1. Warsaw/ Vilnius, B. Kletskin, 1928, (4),381,(3)p., Yiddish text, plates, orig. cl. des. by H. BERLEWI.

- Lower hinge broken; title-p. and first lvs. sl. brittle. = Global Avantgarde *Poland* 26 (variant in white).

Mozer, B. Beny (Kinder-roman). New York, Umparteishe yidishe arbeter-kinder-shuln, 1930, 156,(2)p., ill. by Y. ZELDIN, orig. cl. des. by B. ARONSON. (100-150)

- Several scattered stamps; lower hinge (nearly) broken; bookblock shaken; sl. fingersoiled. Binding worn along edges. Used copy.

= Global Avantgarde *USA* 44; Von Hülsen-Esch/ Aptroot 41.



- 292 **Wells, H.G.** *The Open Conspiracy. Blue Prints For a World Revolution.* London, Victor Gollancz Ltd., 1928, 1st ed., 156p., orig. black cl. w. orange lettering on spine, orig. dustwr. des. by E. McKNIGHT KAUFFER. (100-150)
 - First and last few pages some sl. foxing. Dustwr. yellowed at spine and chipped at top. Otherwise fine.
 = Global Avantgarde *Great Britain* 21; Powers p.45.
- 293 **Wells, H.G.** *Pimedate Maal ja teisi jutte.* Tartu, Eesti Kirjanduse Seltsi Kirjastus, 1929, 179, (1)p., frontisp. portrait, orig. wr. w. anonymous design. (150-250)
 = Global Avantgarde *Estonia* 28. Estonian translation of *The Country of the Blind and Other Stories*, the first of Wells' works ever translated into Estonian.



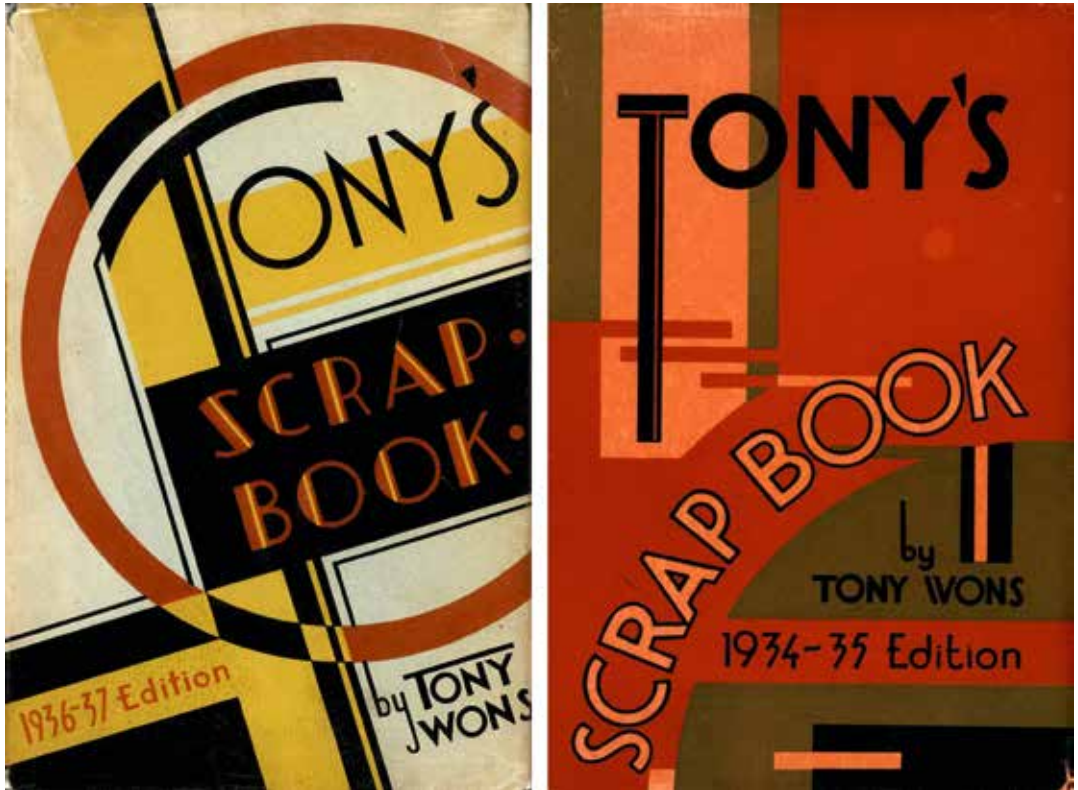
294 **Wendingen**. Year 4, no.11 (H.P. Berlage on Frank Lloyd Wright). Amst., De Hooze Brug, (1922), 38p., ills., orig. lithogr. boards des. by EL LISSITZKY, bound as a blockbook, large 4to. (1.000-1.500)

- Contents sl. yellowed and part of the pages split on outer fold. Covers sl. duststained and sl. yellowed; backcover yellowed (esp. in upper margin); spine and corner sl. rubbed.

= One of ±125 copies of the hardcover "Luxe uitgave". Global Avantgarde *Netherlands* 9; Le Coultre 4 - 11D; Lissitzky-Küppers 70; Purvis 3-6.



- 295 **Wendingen**. Year 5, no.3. High Buildings in the Commercial Centres of Europe. Amst., De Hooze Brug, 1923, 20,(1)p., ills., English text, orig. lithogr. boards des. by J. POLET, bound as a blockbook, large 4to. (100-150)
- Backcover has a few tiny chafed spots; spine-ends worn; otherwise very fine.
= Copy of the rare DELUXE edition. Le Coulre 5-3E (±50 copies).



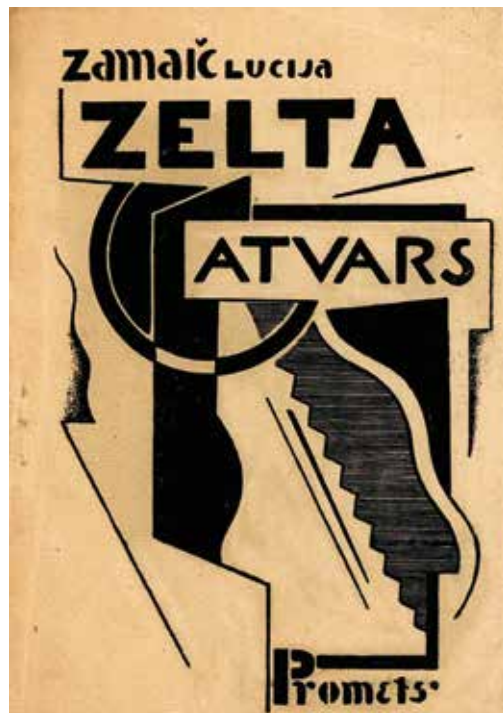
- 296 **Wons, A.** Tony's Scrap Book. 1934-35 Edition./ 1936-37 Edition. Chicago, The Reilly & Lee Co., (1934)/ (1936), 2 vols., 112; 123p., 2 diff. fotogr. frontisp. portraits, orig. diff. dec. cl. w. dustwr. w. a diff. anonymous design. (60-80)
- Ad 1. Dustwr. strengthened on verso at top of spine; corners sl. worn. Ad 2. Dustwr. chipped at top of spine and sl. worn at corners. Both fine.
= Global Avantgarde USA 55 and 60.



- 297 **Le XXeme Salon des Artistes Decorateurs.** Ed. M. Chappey. Paris, Vincent Freal et Cie., 1930, 2 parts in 1 vol., (12); (8)p., 48/ 27 (of 29) photogr. plates, all loose as issued in orig. clothbacked board portfolio w. ties w. anonymous design on frontcover, folio. (100-150)
 - Second part lacks plate 8 and 25; sl. yellowed and brittle (a few lvs. w. small marginal tear or chip), occas. foxed in blank margins. Portfolio soiled and sl. rubbed.
 = Portfolios Modernes Art Deço p.496. The first part shows interiors, i.a. designed by Walter Gropius (3x) and Marcel Breuer (3x) with furniture by Thonet; the second part shows furniture, objects etc., incl. 2 plates (incl. 1 double-p.) showing graphic design and bookbindings.
- 298 **Yagov, V.** Programmy i ustavy vazhneishikh partii II Internationala. (Moscow), Gos. Izd., 1929, 240p., orig. wr. des. by S. TELINGATER. (80-100)
 - Title-p. and frontwr. reattached; backstrip dam. and strengthened w. restoration tape; without orig. backwr.(?).



- 299 **Yav'. Stikhi.** N.pl., Yav', 1919, 69p., printed on thick brown paper, orig. wr. des. by A. LENTULOV, sm. 4to.
 - Owner's entry on title-p. Wrappers loosening, sl. frayed and spotted; backstrip sl. dam.
 = Rowell/ Wye 228; Compton, *Russian Avant-Garde Books 1917-34*, p.18 (and illustration on frontcover): "Through his friendship with Kamensky, he [Lentulov] was invited in 1919 to make a cover for *Reality. Verses* for which he produced an elaborate topical design showing workers, factories and red flags. This anthology brought together a motley group of poets: as well as Kamensky, there was the Futurist sympathiser, Boris Pasternak, the Symbolist Andrei Bely, the independant 'Ruralist' Sergei Esenin, and Riurik Ivnev, Anatoly Mariengof and Vadim Shershenevich."
- 300 **Yleisradio. Radiokuuntelijain viikkolehti.** Year 3, no.30. (Helsinki), Suomen Yleisradio, 1929, (1),446-454p., ill., orig. wr. des. by BJÖRNSTRÖM, 4to.
 = *Global Avantgarde Finland 7* (other issue). Periodical of the Finnish National Broadcasting Company.
Palotorvi. Year 3, no.3. Ibid., n.publ., 1934, (1),34-47,(1)p., ill., advertisements, orig. wr. w. anonymous design, large 8vo. (40-60)
 = *Global Avantgarde Finland 18* (other issue). Organ of the Finnish Firefighters Society.



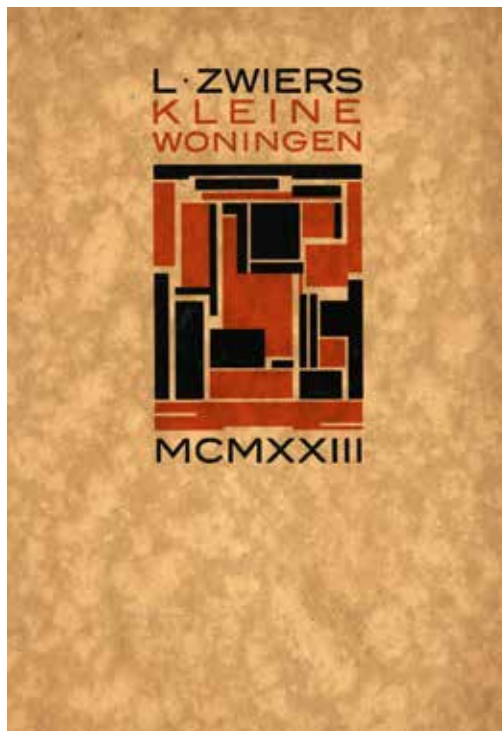
- 301 **Zamaic, L.** 69° 33' 11". Zeemeļu Platuma. Riga, Promets, n.d. (1923), 32p., orig. wr. des. by N. STRUNKE, sm. 8vo. (200-300)
 = Global Avantgarde *Latvia* 5. Provocative poetry by female avant-garde poet and women's rights activist Lucija Zamaič.
- 302 **Zamaic, L.** Zelta Atvars. Riga, Promets, n.d. (1924), 46,(2)p., orig. wr. des. by N. STRUNKE, sm. 8vo. (200-300)
 = Global Avantgarde *Latvia* 8. Provocative poetry by female avant-garde poet and women's rights activist Lucija Zamaič.



303 **Zenit. Istok → Zapad HUUUUURRRRAAAA!** (...). Advertising leaflet, (1921), 21,3x13,7 cm., printed in black on cream paper, recto only. (700-900)
 = Global Avantgarde *Croatia* | *Serbia* | *Slovenia* 10 (printed on pink paper). Extremely rare advertising leaflet for no.10 of the Croation avant-garde periodical *Zenit* (cf. Le Fonds Paul Destribats 165). The text reading: "Zenit/ East → West HUUUUURRRRAAAA! Read! Number 10 Zenit Read! Don't be stupid. You have to become a Zenitist (...)"



- 304 **"Zes zeer Goede en Goedkope Boeken smaakvol uitgevoerd"**. Amst., A. Blitz, ±1930, folded brochure, 1 leaf, printed in blue, 23,5x15,5 cm. (30-50)
 - Two tiny tears and sm. crease in upper margin.
 = Anonymous Dutch modernist design.
- 305 **Zhenskij zhurnal**. Year 1928, no.9 and 12; year 1929, no.4 and 7. Moscow, Ogonyok, 1928-1929, 4 issues, (col.) ills., orig. wr. w. anonymous design, folio. (100-150)
 - Wrappers sl. worn.
 = Soviet women's magazine.



- 306 **Zwart, P.** *Hommage à une jeune fille*. Free-form typographic composition, 24x17 cm. (leaf), printed in blue and red, utilising elements from the type-case, signed and "1925" in pencil, framed. (1.500-2.000)
 - Fine, with only a few very vague handling creases.
 = Monguzzi p.29; Brentjens p.157; Müller p.35 ("Piet Zwart's only [sic] free form typo-composition"); Purvis, col. ill. between p.122/123; Spencer '83, p.42; Andel p.209. "In 1925 Zwart produced for his own amusement a number of purely abstract compositions, which, like many of his advertisements, were composed on location at the printer. One, based on diagonals, clearly shows the Lissitzky influence. The use of color overprinting will later become a distinguishing ingredient in his work. These compositions reflect the same approach as the advertisements, but not being bound to texts, they move a step further into abstraction" (Purvis, p.69); "In zijn vrije uren in Parijs houdt Piet Zwart zich bovendien bezig met enkele abstracte typografische composities, vrije werken die de invloed van Lissitzky en Mondriaan verraden (...). De studie, *Hommage à une jeune fille* uit 1925, zou geïnspireerd zijn op een kortstondige flirt in Parijs (...). Een vervolg krijgen deze beeldende expressies echter niet. 'Vrije composities', zo erkent Zwart later, 'lagen niet in mijn lijn; ik kon ze (...) immers zelf niet zetten en drukken; vrij experimenteren met zetmateriaal lag buiten mijn bereik.'" (Brentjens p.156). SEE ILLUSTRATION PLATE
- 307 **Zwiwers, L.** *Kleine woningen*. Amst., J. Clausen, 1923, XI,(1),319p., ills., orig. wr. des. by L. ZWIERS, 4to. **Idem.** *Ons huis. Hygiëne en gerieflijkheid*. Haarlem, Ruygrok & Co., (1924), 220, (1)p., 123 ill., title-p. design printed in red and black and orig. dec. cl. des. by L. ZWIERS. (50-70)

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- Jaroslav Andel**, *Avant-garde Page Design 1900-1950* (New York 2002)
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- Antoine Baudin**, *Invention, construction, communication – Revues d'avant-garde de la collection Alberto Sartoris* (Lausanne 2011)
- Ricardo Boglione**, *Vibración gráfica. Tipografía de vanguardia en Uruguay (1923-1936)* (Montevideo n.d.)
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- Pavel Chepyzhov**, *New Georgian Book Design, 1920s-30s* (Warsaw 2018)
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- John Vloemans**, *Avantgarda. Typography and Photomontage in Modernist Czech Book Production 1918-1938* (The Hague 2012)

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- 4 De hoogsteieder is de koper. Bij een meningsverschil tussen twee of meer bidders heeft de veilinghouder het absolute beslissingsrecht. De veilinghouder behoudt zich het recht voor lots te splitsen of bijeen te voegen. Bij vergissingen heeft de veilinghouder het recht zich te herstellen. De veilinghouder heeft het recht zonder opgave van reden een bod te weigeren. Indien er na afloop van de veiling geschil ontstaat over de verkoop van een lot, zijn de uitslagen zoals bijgehouden door het veilinghuis bepalend.
- 5 De boeken zijn in 8vo en in oorspronkelijk omslag en worden geacht in goede staat te verkeren, tenzij anders is vermeld. Indien niet in de catalogus vermelde ernstige gebreken worden vastgesteld aan in **vet** gedrukte, apart omschreven items, kan het betreffende item, mits binnen een week na aankoopdatum en in dezelfde staat als bij verkoop, worden teruggezonden. **Uitgezonderd van deze garantie zijn: niet apart omschreven boeken, prenten, tekeningen of schilderijen; lots met de aanduiding "w.a.f." (with all faults) en "sold as a collection not subject to return"; lots bestaande uit meer dan twee boeken of prenten; seriewerken en tijdschriften; manuscripten en handgeschreven brieven; benevens ingelijste prenten, tekeningen en aquarellen.** Tevens zijn uitgezonderd: ex-bibliotheek exemplaren (in de beschrijving aangegeven met (L) of met "ex-library copy"), met gebruikelijke defecten als geplastificeerde band, stempels, labels etc. Ook geen reden tot teruggave zijn kleine beschadigingen of onvolkomenheden die de volledigheid van de tekst niet aantasten, zoals beschadigingen aan de band, vlekken, marginale wormgaten, verkeerd genummerde of verkeerd gebonden pagina's. Voor aankopen die drie weken na de veiling nog niet zijn afgehaald, vervalt het recht op reclame.
- 6 De **vetgedrukte** toeschrijving aan auteur of kunstenaar wordt door de veilinghouder gegarandeerd, tenzij deze toeschrijving wordt gevolgd door de vetgedrukte kwalificatie "after", "attrib.(uted)", "circle of", of "surroundings of". Deze garantie geldt voor een periode van drie (3) jaar vanaf de datum van aanschaf op veiling en wordt alleen gegeven aan de door het veilinghuis geregistreerde oorspronkelijke koper van het lot. Deze koper mag zich alleen beroepen op voornoemde garantie op de volgende voorwaarden: a) de veilinghouder moet door de oorspronkelijke koper binnen twee (2) maanden na aanschaf van het lot schriftelijk op de hoogte gesteld zijn van de redenen waarom aan de toeschrijving getwijfeld wordt, onder vermelding van het lot nummer en het veilingnummer; b) het lot moet worden geretourneerd aan de veilinghouder met geldende eigendomstitel, zonder rechten van derden op het lot en in dezelfde toestand als waarin het zich ten tijde van aanschaf door de oorspronkelijke koper bevond; c) de oorspronkelijke koper accepteert alle kosten die de veilinghouder moet maken om onafhankelijke schriftelijke beoordelingen en/ of rapportages te laten maken door erkende experts op het betreffende onderwerp.
- 7 De veilinghouder zal opdrachten van hen, die de verkoping niet kunnen bijwonen, zonder kosten uitvoeren. Bij gelijke opdrachten wordt er geloot. Opdrachten zonder limiet worden niet aanvaard. Schriftelijke biedingen zowel als biedingen per telefoon, fax of e-mail dienen voor 13.00 uur op de maandag voorafgaande aan de eerste zitting van de veiling door de veilinghouder ontvangen te zijn. Telefonisch meebieden is alleen mogelijk bij lots met een taxatie van minimaal €2.000 euro, onder voorbehoud van beschikbaarheid van telefoonlijnen. Hierbij kan niet worden gegarandeerd dat telefonisch contact tot stand komt. De veilinghouder kan niet verantwoordelijk gehouden worden voor storingen of problemen bij het online bieden via Invaluable.com.
- 8 De getallen tussen haakjes duiden de geschatte opbrengst in euro (€) aan en kunnen als richtlijn dienen bij het geven van schriftelijke opdrachten. De lots zullen worden ingezet op de laagst vermelde schatting, tenzij twee of meer opdrachten een hogere inzet noodzakelijk maken.
- 9 Opdrachtgevers en aanwezigen kunnen ervan uitgaan dat de veilinghouder de lots na inzet doorgaans met circa 10% zal verhogen, tot €250 met €10, van €250-500 met €25, van €500-1.000 met €50 etc. Anders luidende opdrachten zullen in deze zin worden gewijzigd (€61 wordt €70, €360 wordt €375).
- 10 Betaling dient te geschieden binnen twee weken na ontvangst der veilingnota door overschrijving op bankrekening NL17 ABNA 0458 5336 10 bij de ABN AMRO Haarlem (BIC ABNA NL2A), of door middel van betaling per **PIN** te onze kantore.
- 11 De geveilde voorwerpen worden pas na volledige betaling eigendom van de koper. Bij gebreke van betaling binnen de termijn van twee weken zal de dan geldende debetrente in rekening gebracht worden, vermeerderd met een boeterente van 5%. Tevens is de veilinghouder gerechtigd tot één van de volgende maatregelen naar keuze: 1) zijn vordering ter incasso uit handen te geven, waarbij de buiten-gerechtelijke incassokosten ad 15% van de veilingnota, met een minimum van €50, exclusief BTW, ten laste van de koper komen; 2) de goederen te verkopen aan een ander, waarbij een deficit inclusief eventuele kosten voor rekening van de ingebreke gebleven koper zijn. Mocht over de betaling een geschil ontstaan dat door de burgerlijke rechter beslecht dient te worden, met in achtname van de hierboven gestelde betalingsvoorwaarden, dan is daartoe alleen de bevoegde rechter in het arrondissement Haarlem aangewezen.
- 12 Het gekochte kan na afloop van iedere zitting en gedurende 10 werkdagen na de laatste veilingdag van 9-17 uur worden afgehaald (en op de eerste zaterdag na de veilingdagen van 10-16 uur). Zonder betaling kunnen geen goederen worden afgegeven. Tijdens de veiling wordt niets afgegeven. Verzending geschiedt voor rekening en risico van de koper. Prenten en tekeningen zullen zonder lijst verzonden worden.
- 13 De koper zal zich nimmer kunnen beroepen op onbekendheid met de voorwaarden van verkoop of met ter plaatse bestaande gebruiken.

CONDITIONS OF SALE

- 1 EU clients purchasing goods have to pay a buyer's premium of **25,4%** of the amount for which the item(s) has been knocked down. This percentage includes all taxes. EU clients with a VAT identification number can be charged with **21%** buyer's premium, in which case there will be a VAT Reverse charge. Clients outside the EU pay **21%** buyer's premium. **Successful online bids through Invaluable.com will be charged with an extra 5%.**
- 2 Artworks by living artists and artists who died no longer than 70 years ago that are sold with a hammerprice of € 2.500 or more will be charged with an extra 4% ('droit de suite') over the total amount of hammerprice and buyer's premium .
- 3 Each buyer is held to buy for his own account and cannot claim any commission.
- 4 The highest bidder shall be the buyer. Floor bids and written bids sent directly to the auction house always take precedence over absentee bids left at Invaluable.com. The auctioneer shall have absolute discretion to settle any dispute. The auctioneer reserves the right to divide or to unite lots during the course of the sale. The auctioneer has the right at his absolute discretion to refuse any bid, or, in case of error, or dispute with respect to bidding, to re-open the bidding. If any dispute arises after the sale, our sale records are conclusive.
- 5 The books are in 8vo, in orig. wrappers and in good condition, unless otherwise expressed. If any named item in **bold** lettering in our catalogues proves defective, the item concerned may be returned, provided this is done within one week after the sale and the item returns in the possession of the auctioneer in the same condition as at the time of the sale. **This guarantee does not cover any other named or un-named books, prints, drawings and paintings; lots indicated as "w.a.f." (with all faults) or "sold as a collection not subject to return"; collection lots of more than two books or prints; sub-sequently published volumes and periodicals; manuscripts and autograph letters; as well as framed prints, drawings and watercolours.** Neither does this guarantee cover ex-library copies (indicated with (L), with the usual defects such as plasticized bindings, stamps, tickets, labels etc.
- 6 Authorship (i.e. author or artist) printed in **bold** is guaranteed by the auctioneers, unless followed by one of the following qualifications in **bold**: "after", "attrib.(uted)", "from the circle of" or "surroundings of". This guarantee is provided for a period of three (3) years from the date of purchase, and is solely for the benefit of the purchaser recorded in our auction records. A claim under this guarantee of authorship can only be made on the following conditions: a) the auctioneers must have been notified in writing within two (2) months after purchase of the lot, listing lot number and number and date of the auction and the reasons for the claim made; b) the lot must be returned with good title to the lot and free from any third party claims, to the auctioneers in the same condition as at the date of sale to the original purchaser of record and c) the purchaser of record accepts any costs that the auctioneers have to make in order to obtain the reports of independent and recognized experts in the field.
- 7 In case intending purchasers are prevented from attending the sale personally, the auctioneer will execute their bids without any charge. 'Buy' bids are not accepted. Written bids as well as bids by telephone, fax or e-mail should be received by the auctioneer before 1.00 pm on the Monday prior to the first session of the auction. Bidding by telephone is possible on lots with a minimum estimate of €2.000, and only if telephone lines are available. However, Bubb Kuyper Auctioneers cannot under any circumstances be held responsible for failing to make contact with telephone bidders nor can Bubb Kuyper Auctioneers be held responsible for any errors or omissions in connection with online bids via Invaluable.com.
- 8 The prices between brackets are approximate prices in Euros. The bidding will start at the lowest estimate.
- 9 Bids are raised in fixed increments of approximately 10% (up to €250 by €10, from €250-500 by €25, from €500-1.000 by €50, from €1.000-2.500 by €100 etc. Any variant bids will accordingly be rounded off to the nearest high bid (€61 will be €70, €360 will be €375 etc.).
- 10 All books must be paid for within two weeks after receipt of the sale invoice (ABN-AMRO Bank Haarlem, Houtplein 47, NL-2012 DE Haarlem, BIC ABNA NL2A, IBAN NL17 ABNA 0458 5336 10). VISA and Mastercard are accepted, as well as payments through PayPal.
- 11 If the buyer fails to pay within two weeks he will be charged with the customary interest rate, increased with an extra 5%; moreover the auctioneer shall be entitled to exercise one or other of the following rights: 1) proceed for damages for breach of contract; 2) rescind the sale of that or any lots sold to the buyer who defaults and re-sell the lot or lots whereupon the defaulting buyer shall pay to the auctioneer any shortfall between the proceeds of that sale after deduction of costs of re-sale and the total sum due. Ownership only passes to the buyer when full payment has been received. The buyer, however, immediately assumes all risks when the goods are knocked down to him/her.
- 12 Shipping takes place at the expense and risk of the buyer. Prints will be shipped unframed.
- 13 Moreover, all conditions as stated in Dutch ("Veilingvoorwaarden") are valid.

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