

*E-List No. 4:  
A Virtual Miscellany*



# Marc Selvaggio

## Books & Ephemera ABAA

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### **E-List 4: A Virtual Miscellany.** ***Brochures, Catalogues, Photography, Posters*** ***and Other Items on Divers Topics***

Welcome to the fourth in my series of occasional Lists of material from my varied stock. I selected the items herein especially for “exhibition” at the ABAA’s first Virtual Book Fair. Hence the title. The items in this list are a good representation of topics that interest me. All items not marked as “Sold” are, of course, available for purchase. However, please let me know if there is a sold item that may interest you, because I will keep that interest in mind when I am back out in the scouting field.

In the upcoming months I plan on issuing several such more lists, comprised on an average of 20-50 items, on a range of topics or themes: medicine, international expositions, trade catalogues, photography albums, sheet music, transportation, broadsides, ephemeral collections, Italian pamphlets, French history, political propaganda, advertising, satire, and cinema.

Thank you for your time and attention.

Marc Selvaggio  
June 2020

## **ORDER INFORMATION:**

**CONDITION:** Unless otherwise noted, an item is in the original as-issued binding and in what is generally accepted as very good condition. I try to identify any major defects, but I don't dwell on what I consider normal wear [e.g., slightly rubbed corner].

**TERMS OF SALE:** Any item is fully returnable for any reason within seven (7) days of receipt.

**HOW TO ORDER:** All items are subject to prior sale. I suggest a speedy placement of your order. I recommend email as the most expedient way to reach me, although you may also leave a message on my landline [510-548-8009].

**I AM FLEXIBLE ON ORDERING, SHIPPING, AND PAYMENT.** Please let me know if you wish me to hold any item, or items, until you are open again, or to accommodate changes in your budget. I will ship and bill to your needs and requirements. *I am happy to place any item(s) on reserve for as long as necessary.*

**PAYMENT:** Institutional customers will be billed according to their needs, situation, or wishes. Payment may be made by check, wire transfer (into either my US or French bank account), or Paypal. Discounts to the trade are offered on a reciprocal basis.

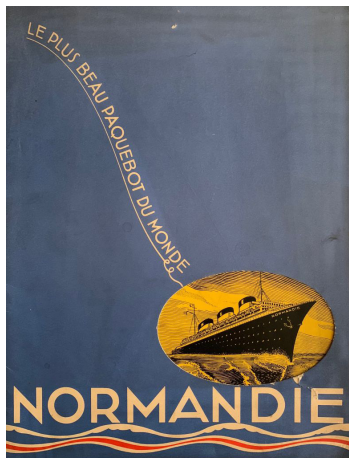
**SHIPPING:** All shipping within the United States is FREE, when shipped via first-class or Priority mail. Should you choose, other options [e.g., UPS, Fedex] are available but will be billed at cost. Shipments outside of the U.S. will be at cost. As mentioned, I will invoice and shipped according to your wishes.

## A Carnivore – Lover's Cruise

1. [Advertising] **H. Lalauze & Cie. Normandie. *La Plus Belle Viande de Paris pour le Plus Beau Paquebot du Monde.*** [Paris: Henri Perrier, 1935] Folio (33 cm). [12]

pp + color pictorial wrappers with die-cut oval in front cover (revealing an image of the Normandie ocean liner). Repair made to a small tear on the cover; original staples rusting, otherwise a very good copy of a rare advertising booklet. ~~300.~~ SOLD

¶ An elaborately illustrated promotional catalogue from the Paris meat producer who supplied the famous ocean liner with all of its meat products—in fact, 16,000 kilos per voyage. In preparation for the ship's maiden voyage in 1935, Lalauze prepared 4,500 cows, 15,000 calves, and 40,000 sheep and lambs. The text also provides information on other products used on the ship's (e.g., 130,000 services of table ware). Not located in OCLC.



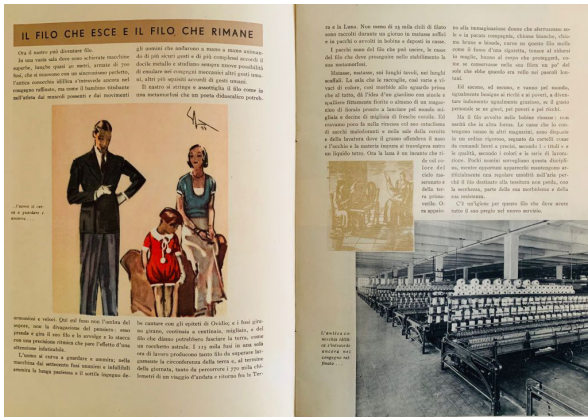
## Italian Wool Industry Sets the Fashion

2. [Advertising] **Marzotto, V.E. *Un Viaggio in Poltrona [Nel Regno Della Lana].*** [Milano: Ind. Grafiche N. Moneta, 1934- XII.] 4to (27

cm). [39]pp + color pictorial wrappers, slight scuffing and small dot on the front wrappers. Profusely illustrated throughout with vignette half-tones (e.g., factory scenes) plus 10 color illustrations (including six full-page plates) by Enrico Sacchetti (1877-1967). Very good copy. ~~250.~~ SOLD

¶ Beautiful corporation presentation from this Italian textile firm located “in the kingdom of wool.” The work is a corporate advertisement in the form of descriptive and illustrated tour of the company, primarily focused on its factory operation, with numerous views as well as a tour of the testing laboratory, its facilities for workers' health care and its after-hours social activities (including its seaside resort). Sacchetti's work here shows his growth as an artist since his 1913 collection of fashion drawings, *Robes et Femmes* (Paris).





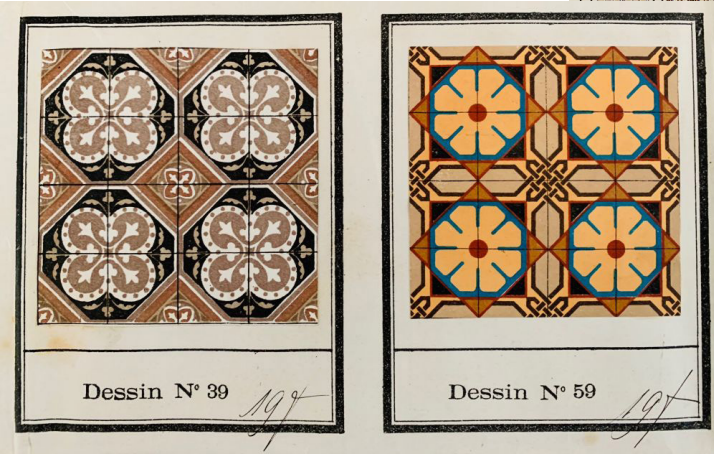
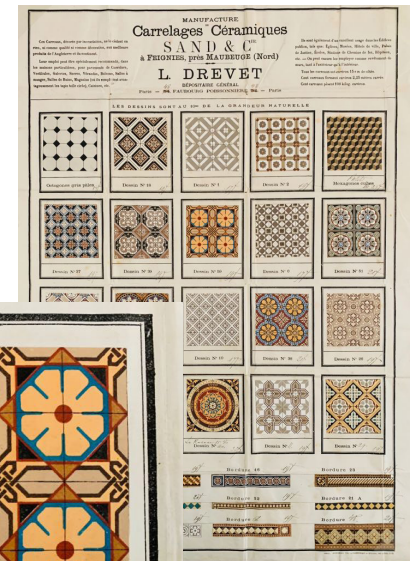
His contemporary art-deco style illustrations give a slick look to the Fascist era and to Fascism— in fact, one of Marzotto’s main product lines was a full range of uniforms for officers and aviators in the Italian military. In one full-page illustration, a Fascist officer is priming himself before a mirror (while an admiring woman observes him), with the caption below, “... *un tempo gli amici dei difensori della patria si facevano con panni forniti dagli stranieri*” [“once the clothes of the defenders of the homeland were made with cloth provided by foreigners”]. Italian wool for Italians. Vive la lana! Sacchetti continued to collaborate with the Fascist regime, even under its Saló Republic guise, and he was chosen as vice-president of the Fascist Cultural Institute of Florence. After the War, he was condemned for his collaborative efforts but managed to salvage his reputation. Not located in OCLC.

### Advertising Poster with Mounted Paper Examples

3. [Advertising] **Sand & Cie. Manufacture de Carrelages Céramiques.** Paris: Typo-Lithographique de Deplanche, n.d. [ca. 1900.]. Single-sided broadside—49 x 64.5 cm--with 20 mounted color-printed samples plus an additional 12 samples of decorative borders (also mounted), with the samples presented at 1:10 ratio. A few folds otherwise very good.

350.

¶ Large illustrated advertising broadside—essentially a visual trade catalogue-- for firm’s line of decorative tile work. Although the manufacturing was done at Feignies, near Maubeuge, the products were distributed by L. Drevet in Paris. Printed text notes the tile’s use as flooring in hallways, vestibules, patios, balconies, dining rooms, bathroom, kitchens, and store... perfect for public buildings, churches, museums, hotels, police stations, m schools railroad stations, hospitals, etc.



**“Noted for Her Lavish Interior Decoration”**



4. [Advertising, Shipping] **Lloyd Sabavdo. *I Gloriosi Conti***. Novara: Sezione Calcocromia dell'Instituto Geografico de Agostini de Cesare Rossi e Dott. A Marco Boroli, 1928—VI. Large oblong folio, 40 cm. Decorative and pictorial title-page, drawn by G.N. Ramorino, plus 19 full page plates (printed on rectos only) with large and fine photographs, with captions below the image. Original bevel-edged boards with color plate (slightly chipped) mounted in the center of the front cover. Some scattered foxing on plates, otherwise very good. 750.

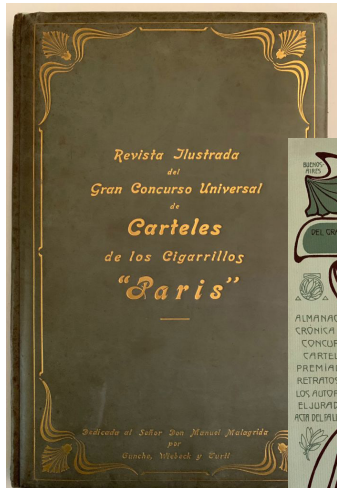


¶ An elaborate production celebrating the Italian ocean liners, the *Conte Verde* and *Conte Rosso*, focuses mostly on the pair's sumptuous interiors. Of the *Conte Verde* are shown: the Music Saloon, Dining Saloon, Writing Room, Veranda, Promenade Deck, Winter Garden, Cabin Deluxe, and a First Class Cabin. Of the *Conte Rosso*, shown are: Promenade Deck, Music Saloon, Dining Saloon, Smoking Room, Grill Room, Veranda, Writing Room, Open Air Restaurant, Cabin De Luxe, First Class Cabin. Captions in four languages. The jewels of the Lloyd Sabavdo Line, this pair were built in the Glasgow shipyard of William Beardmore and Company, and both launched in 1922. Coincidentally, the *Conte Verde's* launch was only a week before Mussolini's march on Rome and the beginning of the Fascist regime. The publication of this

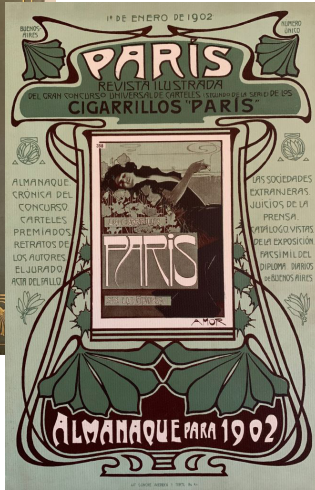


pictorial tribute's in 1928 was in itself a subtle tribute to the Fascist's power. Both ships had active civilian and military service, with the *Conte Rosso* sunk by a British torpedo in 1941 and the *Conte Verde* damaged by an aerial bomb in Japan in 1945, and eventually scrapped in 1949.

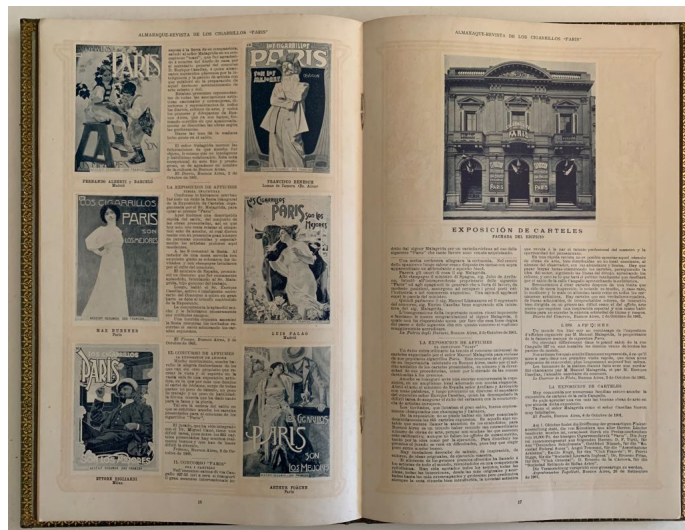
## International Poster Design Competition For Argentine Cigarettes, 1901.



5. [Advertising, Posters] [Malagrida i Fontanet, Miguel] *París: Revista ilustrada del gran concurso universal de carteles de los cigarrillos "París"...* *Almanaque para 1902* [sic]. Buenos Aires: [Gunche, Wiebeck y Turtl, 1901]. 27 cm. 32pp + color art-nouveau style illustrated wrappers. Mint original copy, laid into a custom-made gilt-stamped padded morocco folder with the cover title, *Revista Ilustrada del Gran Concurso Universal de Carteles de los Cigarrillos "Paris."* Also stamped at base of the folder: *Dedicada al Señor Don Manuel Malagrida por Gunche, Wiebeck y Tirtl.* 1,850.



¶ Rare publication. Although presenting itself as an “almanach,” this is actually the catalogue for an exhibition of all of the entries from around the world in the contest to select one poster that would be used in advertising “Paris” brand Cigarettes. Senior Malagrida’s company manufactured the smokes in Buenos Aires and this first-ever competition and exhibitions was held in Buenos Aires in the fall of 1901. This particular copy, with its rich padded silk-lined folder, was a gift from the printer to the head of the tobacco firm and sponsor of the exhibition, Senior Malagrida.

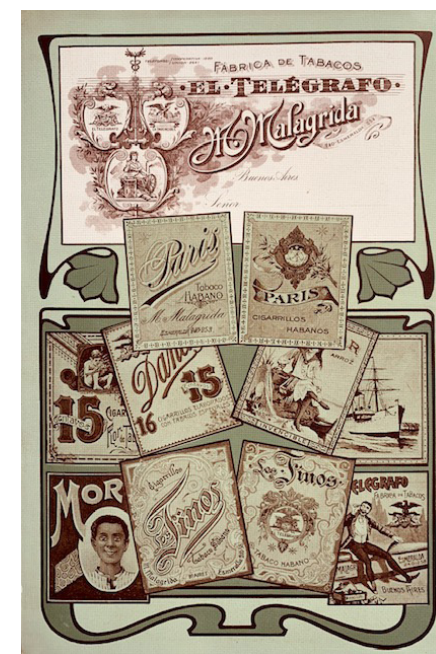
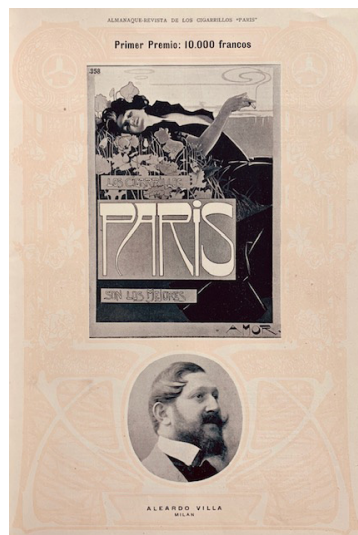


The volume begins with an essay about the history of the competition—and Malagrida’s role in the event. Then there is an illustrated and descriptive section on the winning entries in the poster design contest—representing artists from Argentina as well as Spain, Italy, and France, with the first prize going to Milan-based artist, Aleardo Villa (1865-1906), known for his depictions of “Belle Époque” women. The next section explains the exhibition of posters, followed by a catalogue listing the 555+ posters (by title) in the exhibition, with 10 views showing the original posters packed onto the walls, and other views of the exhibition hall itself (with the visitors therein). There’s also a section of press comments and reviews. The illustrated lithographed rear wrappers presents a montage of the *Paris* package labels.





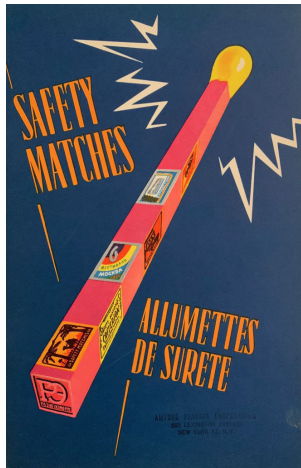
A native of Catalunya (b. Olot, 1864), Malagrida emigrated to Argentina in 1890. As this international contest held only a decade after his arrival demonstrates, Malagrida accomplished an amazing commercial feat in building his business to such heights in only ten years. In his *Pioneros del Tabaco - Los Fabricantes de Cigarrillos en la Argentina 1880-1920* (p. 16, 2012), Butera specifically mentions “Los concursos de cartels publicitarios para los cigarrillos PARIS del año 1900 y, especialmente, el internacional de 1901 en el que participaron artistas mundialmente reconocidos, impulsaron notablemente la fama de la marca.” The contemporary magazine *Catalunya artistica: revista ilustrada de literatura y artes* was quite excited by this publication, calling it a “beautiful notebook that contains the chronicle of the important Contest, the reproductions of the winning posters, portraits of their authors and the organizer of the contest and the brand’s maker, Don Manuel Malagrida, the Jury views of the Exhibition and other reproductive and curious facsimiles”, concluding, “we love it” (Any III, No 91, March 13, 1902, p.160). OCLC notes only one holding: Biblioteca Universitat de Barcelona.





## “We Will Burn You” Soviet Matches for the Sputnik Era

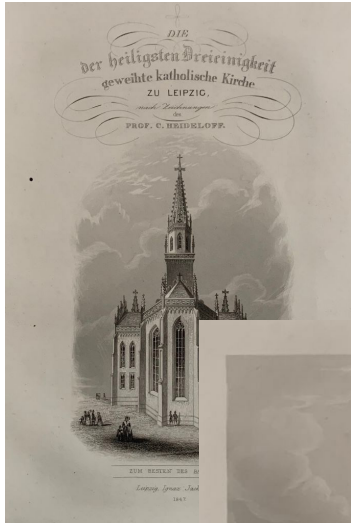
6. [Advertising] V/O Raznoexport. *Safety Matches/ Allumettes de Surete*. Moscow, no date [1958?] 26 cm. [32]pp + colorful pictorial wrappers. Profusely illustrated lithographed catalogue with half-tone vignettes and montage illustrations, gilt highlighting throughout. Fine copy. 650.



¶ Outstanding copy of a catalogue from the Cold War period—although undated, one series of matchbox labels is dated “1957” and the piece has the graphic appearance and colors often found in many of the printed items prepared for the Soviet pavilion at the 1958 Brussels World Fair. Here, this company promotes its line of matches manufactured “exclusively from high-grade aspen wood and the best chemicals.” Yes, comrade, they are superior. Product features of various styles and sizes presented. But the catalogue also promotes various series of illustrated box labels, including the “Moscow” series (with gilt highlighting), “Soviet Ballet,” “Visit the USSR” (again, much gilt), Soviet, sports, Soviet folk dancing, Puppet Theatres, and one of “copulas and church spires of Moscow.” Raznoexport was one of the 28 officially-sanctioned Soviet foreign trade combines then in operation, each with a monopoly in particular industries. Raznoexport’s monopoly was in “tobacco and to-

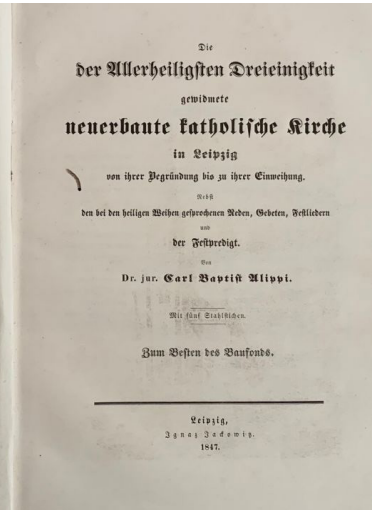
bacco products, hides, animal waste, leather products, and building materials” [as noted in Harold J. Berman’s 1958 report to UNESCO, “The Legal Framework of Trade Between Planned and Market Economies: The Soviet-American Example,” for which Ralph Nader was a research assistant!]. A list of all of V/O Raznoexport’s specialties... slide rules!... is printed at the end of the catalogue. OCLC notes four other different product catalogues from the firm, including hunting rifles, but no holdings found for this “striking” catalogue. Text in English and French.

## Celebrating a New Catholic Church in Lutheran Leipzig 1847



7. [Architecture] Alippi, Carl Baptist. *Die de Allerheiligsten Dreieinigkeit gewidmete neuerbaute katholische Kirche in Leipzig von ihres Begründung bis zu ihrer Einweihung: nebst den bei den heiligen Weihen gesprochenen Reden, Gebeten, Festliedern und der Festpredigt.* Leipzig: Jackowitz, 1847. 25, (1)pp, with fine steel-engraved frontispiece.

**WITH:** *Der Heiligsten Dreieinigkeit geweihte katholische Kirche zu Leipzig / nach Zeichnungen des Prof. C. Heideloff.* Leipzig: Jackowitz, 1847. 28 cm. 4ff [steel-engraved vignette title page, interior engraved view, engraved stetch of Church exterior profile, and one engraved floor plan].



¶ Two consecutive report bound in the original printed wrappers [with a colophon imprint of Bernard Tauchnitz Jun.] and then bound in a contemporary blind-embossed green cloth; small old (and diminishing) worm hole, near margin, not in the engraved frontispiece. WITH a manuscript presentation on the free-front end-paper: *Dem Wohlthäter heisiger Gemeinde, Herrn Joseph Grippa in dankbarem Auerkennung gewidmet von den Vertretern der katholischen Parochial-Gemeinde* [To the beneficent local community, Mr. Joseph Grippa, thankfully given by the representatives of the Catholic parochial community].

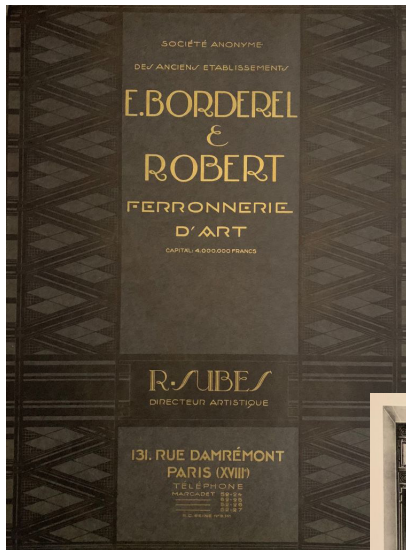


**LAI D IN:** *Beschreibung, Grundrisse und Abbildung der neuen Katholischen Kirche in Leipzig nach ihrer Vollendung. Zum Festen des Baufonds.* Leipzig: Jackowitz [printed by Brodhaus], 1846. 29.5 cm. [4]pp folded, with full-page wood-engraved street view (with Church in the center) and a half-page scale floor plan. Horizontal crease. Separate related and rare *Description, floor plans and illustration of the new Catholic Church in Leipzig after its completion. To aid the building fund.* Together: 400.

¶ Rare contemporary account of the “newly built Catholic church in Leipzig dedicated to the Blessed Trinity, from its foundation to its initiation, see below: in addition to the speeches, prayer, festive songs and the sermon spoken at the ordination,” issued (as here) with the separate suite of the four plates by Professor Heideloff (issued, as noted on the title page, as being published “for the building fund.). The conjoined pieces printed by Tauchnitz. Between 1543, when the Reformation finally took

hold in Leipzig, until 1719, there was virtually no Catholic presence the city. In 1845, the foundation stone was laid for the Blessed Trinity Church, and the Church's opening was celebrated (as recorded here, with a full-page printing of the ceremony) just one year before the revolution that swept Germany and Europe. Allied bombing raids during World War II destroyed the ornate building, leaving only an outer shell which was pulled down in 1954. The church that occupies its place today looks exactly like a Macy's department store. ¶ OCLC notes one holding— StaatsBiblkothek su Berlin—as well as a digital copy at the Bayerische StaatsBiblkothek digital for the bound work, with Coberg apparently having a set of the plates (only). One copy of the separate 1846 brochure is found at the Düsseldorf University and State Library.

## *Art Deco Ironwork*



**8.** [Architecture] **Subes, R[aymond].** *E. Borderel & Roberts, Ferronnerie d'Art.* Paris: Borderel & Roberts, [1928]. 44 cm. [4]pp text fascicle + 36 plates laid in four separate numbered (1-4) portfolios (illustrated wrappers), laid in the volume wrappers (embossed, with gilt-stamped type), the whole laid into the publisher's original folding outer portfolio with large decorative paper label mounted on the front cover. Cloth portfolio lacks the ribbon ties, otherwise a fine and complete copy. 1,000.

¶ An exceptional copy of this classic work on art-deco designed ironwork, featuring the designs of Raymond Subes, here arranged in four (separate parts):

- Part 1. *La rue moderne* [plates 101-109]
- Part 2. *L'intérieur moderne* [plates 201-211]
- Part 3. *Creations R. Subes* [plates 301-309]
- Part 4. *Creations de style* [plates 401-407].

A selection of the images in these fascicles were later reprinted [poorly] by Dover Publications (1907) under the title *French Art Deco Ironwork Designs* (28 cm).

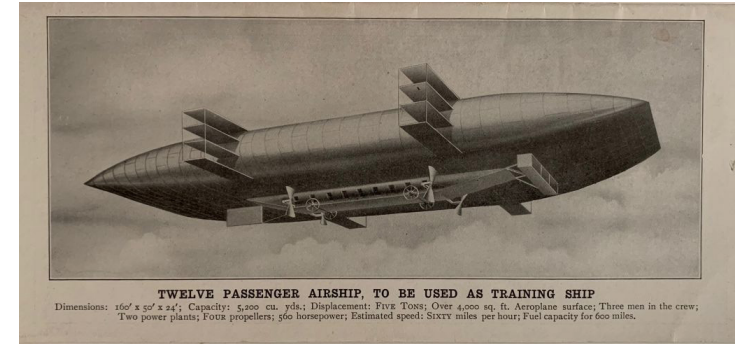


## *San Francisco Airship Never Gets Off Ground*

9. [Aviation] **Commercial Aerial Navigation Co. *Twelve Passenger Airship, to be used as training ship*** [caption to cover illus.] San Francisco, n.d., 1908? Thin 23 cm. 29pp, self-wrappers.

350.

¶ Artist's imaginings on both covers [the rear image is replicated inside] plus half-tone on the inside front wrapper of "Our San Francisco Dock and Temporary Factory." Group of local investors, including the owner of the New Orleans Café, go on a fishing exhibition, and for bait they use this text-filled pamphlet of promises. At this date, all of the stock (and the profits, they note) was tied up in the Airship that had to first successfully complete a trial transcontinental trip before the stock would have any value. Although the Board here says the ship is under construction and ready within 90 days, the voyage never happened. Any promise of profits floated away. A fine example of California dreamin'. Not located in OCLC.

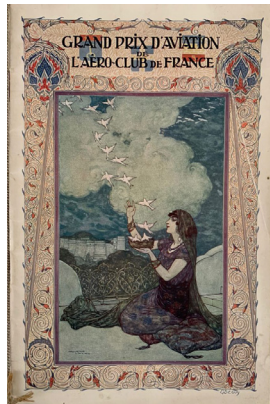


**TWELVE PASSENGER AIRSHIP, TO BE USED AS TRAINING SHIP**  
 Dimensions: 160' x 50' x 24'; Capacity: 2,000 cu. yds.; Displacement: Five TONS; Over 4,000 sq. ft. Aeroplane surface; Three men in the crew; Two power plants; Four propellers; 500 horsepower; Estimated speed: Sixty miles per hour; Fuel capacity for 600 miles.

## *Aviation Incunable*

10. [Aviation] **Comité d'Aviation de L'Anjou. *Grand Prix d'Aviation de L'Aéro-Club de France***. [Paris: Pierre Lafitte & Co., 1912]. 20pp, with four maps in text + double-page illustrated center-spread map; decorative color borders throughout. Color pictorial wrappers.

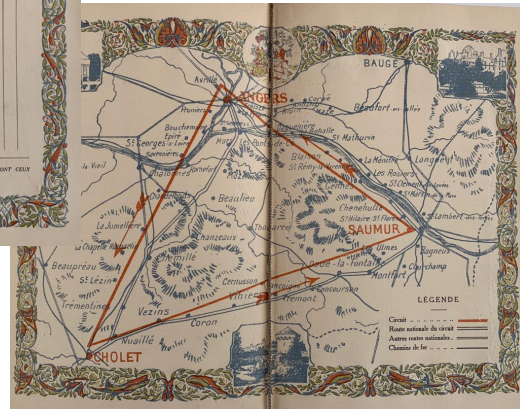
~~600.~~ SOLD



**ORDRE DES DÉPARTS**

APPAREILS	PILOTES	NOMBRE DE TOURS					
		1	2	3	4	5	6
1. MORANE SAULNIER	SA, 2						
2. BRÉGUET	SA, 4						
3. H. M. FARMAN	SA, 6						
4. BRÉGUET	SA, 8						
5. BLÉRIOT	SA, 10						
6. MORANE SAULNIER	SA, 12						
7. SOMMER	SA, 14						
8. SOMMER	SA, 16						

LES NUMÉROS INSCRITS SUR LES APPAREILS SONT CEUX DE L'ORDRE DE DÉPART



¶ Laid into the center of this record book from a very early air meet in Europe, is a two-page "Tableau des Appareils, Constructures et Pilotes" table, listing the 35 pilots who were competing in this early air meet, along with each type of plane, the builder, the motor, and dimensions. It appears to be an almost all-French event, with French pilots flying French-building plans (and French-built motors). Laid in the rear is a single sheet (2pp) "Tableau des Vitesses [Speeds]" for the entire circuit. No copy located on the market at this time, nor any located in OCLC.

## *The View Above of the Universelle*



11. [Exposition] [1867 Paris] **Provost. *Promenade à l'Exposition universelle de 1867: vue topographique et à vol d'oiseau: comprenant le Champ de Mars et tous ses abords.*** Paris: Ledot aîné, 1867. Lithographed bird's-eye plate (recto only), 37 x 53 cm on sheet 53 x 62 cm. Small tear in the center of the caption area, and some small edge tears, none in image itself which is crisp and detailed. 500.

¶ A pictorial *vol d'oiseau* view of the grounds of this famous and early Universal Exposition. A large oval structure—the hemispheric *Palais d'Exposition*—dominates the center of the print, as it did the Exposition itself. Besides being a subtle celebration of the reign of the dictator Napoleon III [whose reign ended quite disastrously just three years later] and the position of France in the global economy, the event was to be a display of the commercial exchange around the globe. Thus the external park area of Champ de Mars—the first world's

fair to use outdoor space—was filled with foreign pavilions [although China refused an invitation to exhibit] which are identified by *quartier* in the printed caption along the bottom. OCLC notes a hand-colored copy of this lithograph at Yale and another (coloring not noted) at the BNF (in the Collection de Vinck, *Un siècle d'histoire de France par l'estampe, 1770-1870*).

## *Taken For A Ride... Above Turino*

12. [Exposition] [1898 Turin] **Esposizione Generale Italiana, Torino 1898. *Rocordo del Pallone frenato (construtto da L. Godard—E. Surcouf).*** Giebichenstein a S., Germania: Johannson [1898]. Original photograph, 11 x 17 cm, mounted on a 24 x 30 cm stiff board with printed decorative borders and caption title and imprint. Photograph noted as printed on Velox paper from Dresden. A very good, clean original work. 350.

¶ Fine souvenir of one of the main attractions at the Italian General Exhibition held in Turin in 1898. Floating up to a height of 500 meters in tethered balloon (with a dozen other paying guests) was quite an alternative to staring at the Shroud of Turin at the city's Cathedral of St John [where, incidentally, in 1898, the Shroud was first photographed]. This group portrait of five men and one woman [and another man presumably one of the balloon operators] are standing in the large basket of Godard & Surcouf's "captive balloon," probably before its ascension. The basket, in fact, could hold up to 15 people (with an average weight of 76 kilos). The cost of the ride was five lire (or three lire if one also purchased the attraction's brochure), but presumably this elaborate photography presentation was a more costly souvenir. The balloon was manufactured by the Parisian team of Louis Godard & Efeuard Surcouf, under the auspices of the Società dei Palloni Frenati. Louis was the brother of the late aerostatic pioneer, Eugene (1837-1890). A color pictorial postcard "sent" from the balloon (at least carrying the cancellation of the Società dei Palloni Frenati.) sold in 2016 for 4.000 euros.



**Rare Chromolithograph Print  
Opening of the 1889 Universal Exhibition**

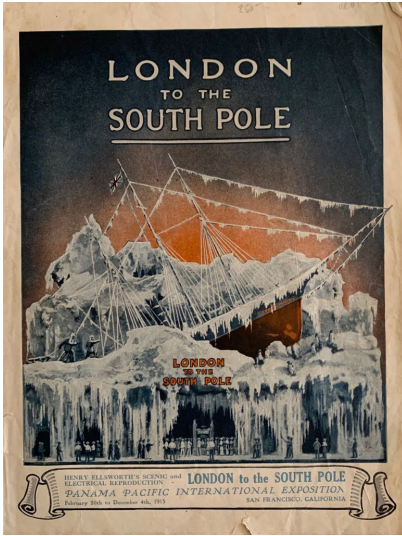
13. [Exposition] [1899 Paris] [Argus, C.G.] *La France revécant toutes les Nations a son Expositon Universelle de 1889.* *La Francia recibiendo todas las Naciones a su Exposition Universal de 1889.* *Paris receiving all the Nations of the world at her Universal Exposition of 1889.* Paris: Raoul Roppart, Imprimeur-Editeur [1889?]. Signed in the plate “C.G. Argus.” Large (64 x 53 cm) bright chromolithograph print, in contemporary wood frame with decorative board, glass front; not seen outside of frame, but print in very good condition. 1,250.

¶ A metaphorical representation of the Exposition best remembered for the creation of Gustave Eiffel’s *Tour*. Here a robed *France*—not the traditional figure of “Marianne”—holds a fig branch in her right hand and with her left she gestures to the fair grounds below, on Champs de Mars, with the Eiffel Tower being the most prominent feature. Mademoiselle France’s audience consists of eight female figures, also robed, each identified as a country (and for those countries that were monarchies, the woman wears a crown). The most prominent (and largest) of any of the national women is *Amerique*. The other nations represented are: Hungry, Russia, Switzerland, England, Holland, Spain, and Italy. The title caption is in three languages, with French being the central and larger of the titles. OCLC locates only one copy (Williams College).





## *Fake South Pole on the Joy Zone*



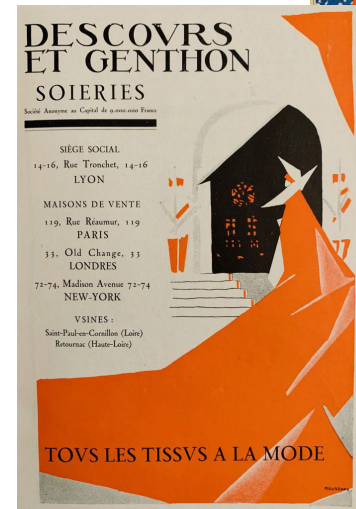
15. [Exposition] [1915 San Francisco] **Ellsworth, Henry.** *London to the South Pole. Henry Ellsworth's Scenic and Electrical Reproduction... February 20th to December 4th, 1915.* (Dayton: U.B. Publishing House, 1915?) 26 cm. 16pp, including pictorial wrappers, depicting the large ship model trapped in [stage] ice. Wrappers a little dog-eared, with small chip at bottom of the cover, but work is intact and good. 250.

¶ A reproduction-- without the use of stereopticons or moving pictures-- of Capt. Robert F. Scott's fatal expedition in 1910 to the South Pole. Pages 4-12 are devoted to an account of the Expedition, with illustrations. With two pages describing the Reproduction. A relic of the PPIE's midway, the Joy Zone. OCLC only locates a copy at North Dakota [?]

## *Art-Deco Presentation of French Silk Industry*

16. [Exposition] [1925 Paris] **Algoud, Henri; Henry d'Hennezel, and René-Jean, collab.** *Le Pavillon de Lyon et Saint Etienne a L'Exposition Internationale des Arts Décoratifs et Industriels Moderns, Paris, Avril-Octobre 1925.* [No place or publisher, 1925.] 4to (27 cm). Title-page, floor plan + 2pp list of exhibitors + [60]pp text with decorative borders and chapter heads + [20]p inserted illustrations + 28pp illustrated (some color) advertisements + pictorial wrappers, some minor foxing on the front cover, interior fine. 450.

¶ Fine record of the silk industry's representation at L'Exposition Internationale des Arts Décoratifs et Industriels Modernes, with eight articles—four of which are presented in French and English, on “The Decorative Tendencies in the Lyonese Silks,” “The Historical Museum of Tissues of Lyons,” “The Sources of French Decoration at the Present Time” and “The Forez Ribbon and Lace Industries”—and a 10pp descriptive list of exponents. Most of the color-printed (with some added gilt) advertisements incorporate very current art-deco design elements, occasionally with additional gilt highlighting. OCLC notes only one holding (BM Lyon).





## Rare Complete Run of Barcelona Expo Paper



17. [Exposition] [1929 Barcelona] **Diario Oficial de la Exposición Internacional Barcelona 1929** [later **Barcelona Gráfica**]. Barcelona, 1929-1930. Three volumes. Folios (33 cm). Profusely illustrated. Contemporary flexible blue cloth; small hole in the spine (binding) of Volume I, not in the Volume itself. Quality of the paper stock used (as noted below) varies, otherwise a very good, complete run of this interesting publication.

650.

¶ The rare complete 71-issue run of this illustrated newsmagazine, starting with the first issue of April 21 to December 28, 1929 (the formal closing of the International Exposition's first year), then continuing with 28 issues from January 18 to July 16, 1930, covering the period when the Expo was reopened as the *Exposición de Barcelona*. The issues vary from 32 to 48 pages, and include a 168-page issue from January 18, 1930. The quality of the paper varies— from rotogravure newsprint to good glossy stock—and the graphic layout, use of covers, and overall design changes as well as the typography, from a modern sans-serif style to more traditional typefaces. Beginning with issue No. 21, all subsequent numbers have their original glossy illustrated covers bound in. Illustrations range from full-page reprint in cyano or sepia of scenes and exhibits at the Exposition as well as in Barcelona, many many advertisements—some great art-deco designs—and illustrations by various artists (e.g., on fashion). ¶ Between January 18-February 26, 1930 this *Official Newspaper* was printed daily in order to capture the full drama of King Alfonso's visit to the *Exposición*. The issue for March 8, 1930 has much text (and illustrations) on Josephine Baker's visit and performance—more fun than the King's appearance.



Beginning with Number 57 [April 9, 1930], the paper's name was changed to *Barcelona Gráfica*, and most of each issue (avg. 40pp each) has a center section on glossy paper devoted to "Notas de La Exposition, Toros, Deportes, Teatros, Vida Mundana y Artistica," profusely illustrated throughout with buildings, exhibitions, officials, dignitaries, tourists, etc.-- a fine pictorial and textual record of this Expo as well as coverage of life, sports, and culture in Barcelona. ¶ Complete holdings appear to only be at the Biblioteca Nacional de España and the Canadian Centre for Architecture. OCLC notes US holdings at Yale (56 issues) and Hagley (54 issues). Both the Getty and the Art Institute record copies between issues No. 57-66.

## ***Roman Handicrafts on Display in Paris***



**18.** [Exposition] [1929 Barcelona] **Ente Nazionale Piccole Industrie Roma. *Cat-  
alogo.*** [Roma?: Casa Editrice d'Arte Bestetti Tumminelli, 1929?] 4to (29 cm). [61]pp +  
section of 32 plates. Original pictorial wrappers, slightly soiled, with Futurist cover illustration  
(also on the title page) by Giovanni Guerrini. Very good copy. 500.



¶ Catalogue of the State-sponsored National Organization for Small Manufacturers published for Italian exhibition at the Exposición Internacional de Barcelona. The Fascist government created this Organization in 1929 “in order to attend to and sustain the small artistic manufacturers with a triple action-- technical, commercial, and financial.” The introductory essay (pp.5-32), “The Italian Small Artistic Manufactures,” is presented in Italian, Spanish, and English. The Catalogue and the illustrations are arranged by topics—ceramics, artistic glass, mosaics, metals, leather, coral work, alabaster & onyx, embroideries and laces, artistic tissues, and wooden furniture. Rare catalogue, published at the time that Mussolini was formulating his architectural and urban design plans for his bombastic “La Granda Roma.” Not located in OCLC.

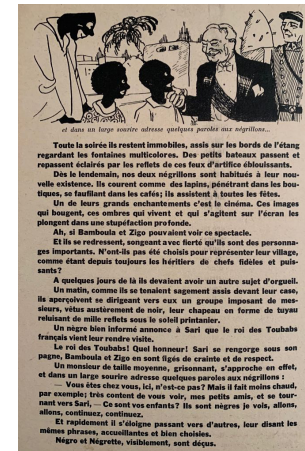
## ***Colonial Comic With a Mission***

**19.** [Exposition] [1931 Paris] **Anonymous. *Négro et Nègrette à l'Exposition  
[Coloniale].*** [Paris: Éditions Infantines, 1931.] 26 cm. [16]pp + color pictorial illustration  
mounted over stiff wrappers, small piece of the front cover (at lower edge) torn from the  
base, some rubbing but volume intact and clean. With captioned vignette illustration printed  
across the top of each paper (text below). 450. SOLD

¶ Rare children's book—actually from a bi-weekly series starring “little blacks”—ostensibly about a pair of children from an unnamed West Africa country who travel with their parents from their native village to Paris for the purpose of “working” at the Exposition Coloniale, specifically at the pavilion called “L'Afrique Occidentale Francaise,” a mélange of architecture styles, populated with natives, to give visitors a feel of the real Africa. In others words, they are exhibits in a “human zoo.” This book is one of three that Katelyn E. Knox writes about in her essay, “Civilized into the Civilizing Mission: The Gaze, Colonization, and Exposition Coloniale Children's Comics” (in Knox's *Race on Display in 20<sup>th</sup>- and 21<sup>st</sup> Century France*, Liverpool Univ. Press, 2016). Although Knox repeatedly calls this work a “comic”, it is not a panel-comic book, for exam-



ple, but rather an “illustrated children’s book.” As the pair encounter for the first time French people (not the government administrators encountered at home) in *their* native habitat, they experience the awkwardness of unintentional assimilation... even in the end presenting themselves to their white hosts in what whites interpret as comic racial garb—as seen on the front cover (e.g., Négro in a top hat, Négrette with a feathered bonnet and a large purse). Indeed, the purpose (much like this Exposition itself) was to repackage imperialism as a benevolent mission. As Knox explains, a character’s effort to adopt European fashion “rehearses three of the civilizing mission’s central narratives: first, that the colonized subject desires assimilation; second, that it is the colonizer’s responsibility to anticipate colonial subjects’ needs; and third, that any attempt on the part of the colonized subject to adopt European civilization can only ever be mimetic.” OCLC locates only the copy at the BNF.

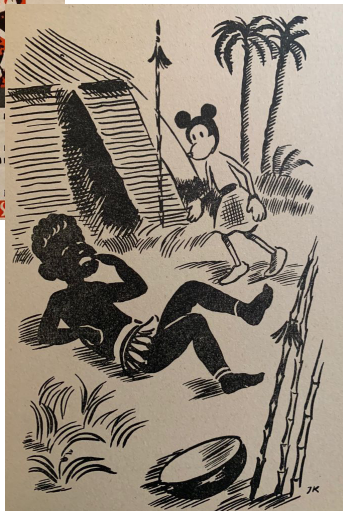


### *Slipping a Mickey to Polish Children*



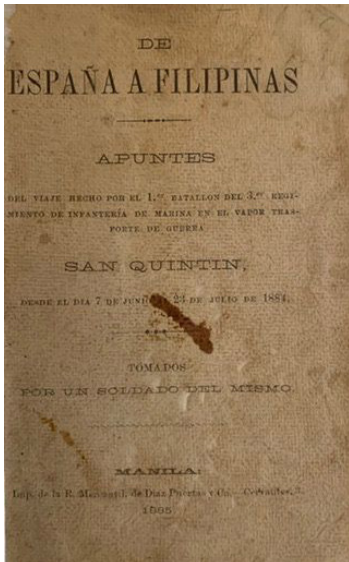
**20.** [Mickey Mouse] **Korczakowska, Jadwiga.** *Trzy Miki z Ameryki.* [Three Mickeys from America]. Illustrated by Józef Korolkiewicz. Warsaw: Bluszcz, [1938]. 8vo (24 cm). 44 pp. with nine full-page black and white illustrations, original white boards with illustrated cover, red cloth spine with some slight wear, but otherwise a clean and bright copy. 450.

¶ The first and only edition of the adventures of three Polish female [or cross-dressing] versions of Mickey Mouse — not Minnie! — travelling the world. The first Mickey goes to Africa, befriends a native boy and meets animals; the second goes to the North Pole; and the third meets an army of toy soldiers. The tomboy characters are inspired by a curious and energetic male figure of Mickey Mouse, instead of the more feminine Minnie Mouse. Although Mickey here is always wearing a dress (or is it a kilt?). The cover is decorated with a post-art-deco illustration and the text is accompanied with nine surrealistic black and white illustrations.



¶ In her long career, the Polish author Jadwiga Korczakowska (1906-1994) wrote almost 50 books as well as numerous short stories and radio scripts. The illustrator Józef Korolkiewicz (1902-1988) became, at the age of 15, the youngest student of the Warsaw Art Academy. He was known for his expressionist paintings of animals, especially horses in movement and sporting events. Multi-talented Korolkiewicz was also an opera singer and a five-time Polish vice-champion in the 400-meter dash. OCLC locates only one holding for this work (National Library of Poland, Warsaw).

## Spanish Military Expedition to the Philippines



21. [Military] [D'Ocon, Emilio] *De España a Filipinas: apuntes del viaje hecho por el 1er batalion del 3er regimiento de infanteria de Marina en el vapor transporte de guerra San Quintin, desde el dia 7 de Junio al 23 de Julio de 1884; tomados por un Soldado del mismo.* Manila: Diaz Puertas y cie., 1885. 59, blank rear cover. Original wrappers (with front wrapper doubling as the title-page). Wrapper cover quite soiled, text clean; bound in marbled (contemporary?) wrappers. 400.

¶ In this rare travel account, a common Spanish soldier covers in detail his daily life on a seven-week voyage from Spain to its colony in the Philippines, sailing through the Suez Canal to the Indian Ocean and then to the Pacific, with stops along the way (e.g., Sumatra). The last few pages have some observations about Filipinos and life in the Philippines. Ranata commented that while the author “wasn’t a [Miguel] Cervantes, you can be sure that there are some generals who write quite worse than this enlisted marine” (*Aparato bibliográfico de la historia general de Filipinas*, Madrid, 1906. pp.101, # 2205). Not located in OCLC, although the National Library of the Philippines has a copy; the Filipino Heritage Library has a microfiche copy listed.

## Uniformed Instructions for Italian Military Order

22. [Military] [St. Stephen, Order of] *Istruzione per l'Uniformi dei Sigg. Graduati, Priori, Bali, e Cavalieri dell'Insigne Miliar Ordine di S. Stefano P.e.M.* Firenze: Stamperia all'Insegna del Sole, 1775. 4to (31 cm). Folded sheet, 2pp + two blank. Plus laid-in is **an original contemporary, full-page watercolor of the Uniform described in this text.** Fine, near-mint condition. 400.

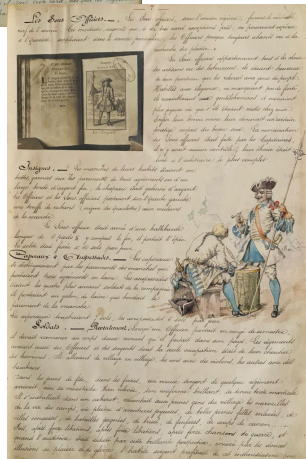
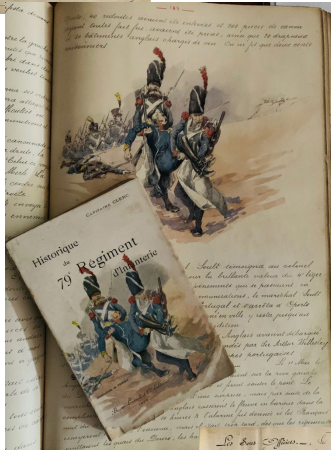
¶ Description of the official garb for this Roman Catholic Tuscan dynastic military order, founded by Cosimo I de' Medici in 1561. Although abolished as an order in 1859 and thus not recognized as a legal entity, the Order still exists as a private group with membership restricted to nobleman over 18 who are not descended from heretics. Not located in OCLC.



## Belle Époque Artist Creates Original Work For Napoleonic Regimental History



**23.** [Military] Clerc, Lieutenant [Léon-Jean-Baptiste]. *Histoire du 79<sup>eme</sup> Régiment d'Infanterie de Ligne.* Par Le Lieutenant L. Clerc. D'après les orders du Colonel de Lanouvelle. [Illustrations par Thiriet, soldat au 79ème, eleve à P. Ecole des Beaux-arts. Photographies et Drapeaux par le Lieutenant L. Clerc.] Nancy, 1895. Folio (49 cm). Original color illustrated title page + [3]ff, 3-150, 147-150<sup>bis</sup>, 151-228pp + [14]ff + eight plates [six plates with mounted original watercolors of 18 regimental flags; one small flag removed]. **With 52 original expertly composed and executed pen-and-ink watercolors by Henri Thiriet, including the folio title page plus vignettes and half-page illustrations.** Also with 21 photographic reproductions from books and artwork mounted throughout [e.g., reproductions from old books or prints]. Written in black and red, with calligraphic section pages. Original three-quarter morocco over cloth, with title stamped in gilt on cover and spine. A very good, bright copy. 6,500.



¶ A fine original illustrated manuscript for a history that was later published by the Nancy-based Librarie Militaire Berger-Levrault in its “Historiques de Régiments” series. Clerc’s history primarily covers the Regiment’s campaigns and actions during the Revolutionary and Napoleonic Wars periods (1788-1815), especially in Southern Europe, Napoleon’s Campaign in Egypt, the defense of Corfu, campaigns in Portugal and Spain, in Russia [e.g., Battle of Friedland, 1807]... then later during the Second French Empire, with action at Sebastopol, the Franco-Prussian War, and the suppression of the Paris Commune (1871). From 1872 to this writing [1895], the Regiment had been garrisoned [it was later to see much action in World War I].

But more significant than Clerc’s recounting of the various campaigns [and his history of the regiment’s uniforms and its numerous flags] is that this unique volume comprises perhaps the earliest known work by the French painter and poster designer, Henri Thiriet (1873-1946). As a concise piece in Wikipedia explains, Thiriet “*was a prolific French poster artist, book illustrator and painter. Although responsible for many memorable posters, almost nothing is known about Thiriet’s life and career. He painted in a flamboyant Art Nouveau style, using its characteristic curves and swirls, and a colourful palette to create imagery bearing his clear stamp. Bicycles and their manufacturers are a recurring subject in his work, and the majority of his posters were designed for Omega, Griffiths and Dayton Cycles*” [Wikipedia].

Other writers have commented about the absence of biographical information about Thiriet. For example in his work *Les Grands Maitres de L’Affiche 1900*, Hermann Schardt—who reproduces Thiriet’s large 1900 poster “Exposition de Blanc”— could only state: “*Rein de connu sur la carrière.*” But here we discover that the 22-year-old art student is not just fulfilling his military service but mastering his talents for color and design.

This regimental history is the earliest of Thiriet’s 60 works cited in OCLC. One of his earliest commercial works was a poster he created for *Cycles Omega* of Paris—an harbinger of his later great posters for bicycle manufacturers [e.g., see his poster for the Paris-manufactured Dayton Cycles reprinted in Lelieur and Bachollet’s *Célébrités A L’Affiches*, 1989, p.29]. Jack Rennert dated the Omega poster to be “vers 1895” [cf *100 ans d’affiches de cycles*, 1973]—the same period as this manuscript. And there is a great similarity in the folds and style of the sumptuous draped gown that the emblematic woman representing France is wearing in this painted manuscript title page with the dress of the winged woman of the Cycles Omega poster.

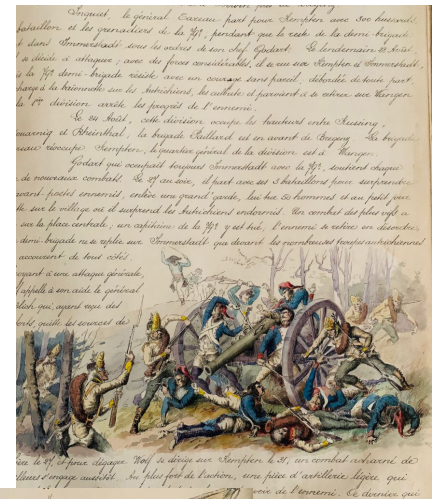
During the last years of the century, Thiriet created much work for various businesses, such as covers for *Belle Jardinère* (1898) and *High Life Tailors* (1899) as well as also creating his famous posters, such as the one for *Absinthe Berthelot* (1899). He later returned to book illustrating, mostly producing work for adventure stories set in exotic locales, published in the 1920s and 1930s by Tallandier, or the creating work for numerous volumes of Charles Perrault’s fairy tales and stories.

This manuscript is accompanied by a copy of the later published version:

**Clerc, Capitaine [Léon-Jean-Baptiste]. *Historique du 79e régiment d’infanterie. Illustrations de Thiriet.*** Paris & Nancy: Berger-Levrault, 1896. 22

cm. xiii. 339pp. Color pictorial cover, featuring an exact copy of an illustration by Thireit that is found in the mss volume. This volume only includes 16 of Thiriet’s 52 illustrations—and these reprints are poor-quality redrawn gray versions, but the vibrant and large paintings executed for the manuscript. The original work also has some material not included in the printed edition—such as all of Clerc’s color-painted flags nor his essay in military music, with manuscripts of the Regiment’s two marches.

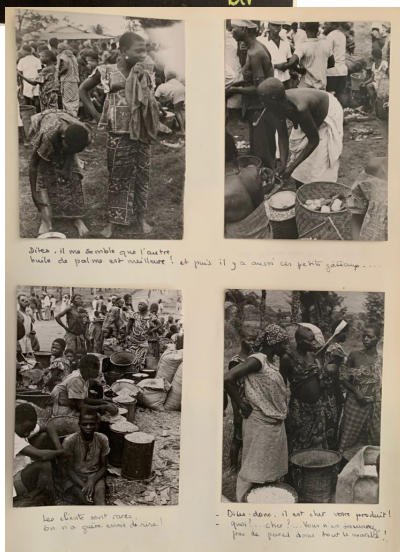
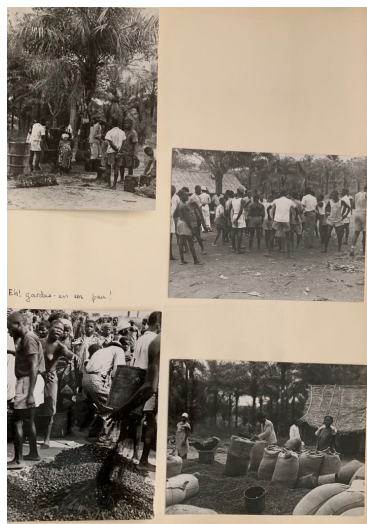
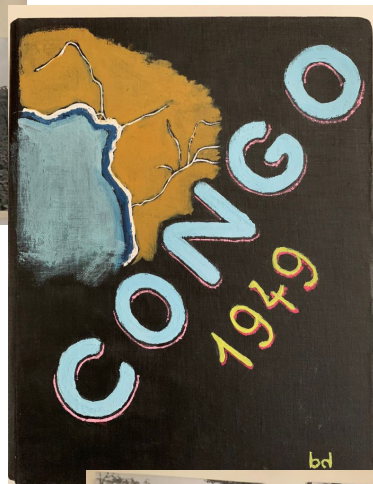
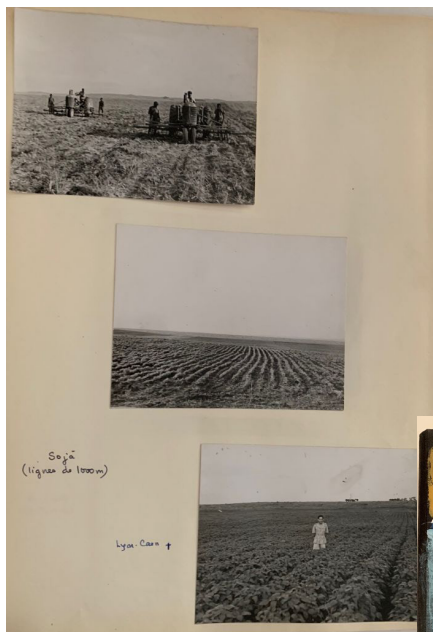
As is evident in the manuscript—which Clerc says was executed with the assistance of the Minister of War— Thireit’s work here is not just dramatic, but also historically accurate. Plus, Clerc obviously won a promotion for his authorship.



**French Textile Researcher Crossing Congo, 1949.  
Photographs, Maps, and MSS Diary**

**24.** [Photography, Africa] [L'Institut de Recherches du Coton et des Textiles Exotiques] **Research Trip to Congo documented by a member of l'Institut de Recherches du Coton et des Textiles Exotiques [L'ICRT].** [Leopoldville/Paris? 1949]. Folio album (32 cm) of 99ff, consisting of 351 original mounted and caption photographs plus other relevant material (e.g., a map, postcards) PLUS laid-in is 55pp manuscript diary (16 cm) of the trip. Hand-decorated cover featuring a map of Congo. Very good overall condition. 2,250.

¶ Three years after its establishment in 1946, the l'Institut de Recherches du Coton et des Textiles Exotiques [L'ICRT] sent a group of experts to Congo to study the current state of cotton cultivation there as well as other agricultural industries. The compiler of this large assemblage—obviously an expert agronomist-- documented the subject at hand, with a focus on native growing techniques, but he also spent much time with the local workers and population, recording their daily life. The researcher visited sugar cane, papaya, and banana plantations, and also inspected fields of ramie. In his travels across Congo, from Leopoldville westward, the author/photographer encountered other Europeans working there, and captured images of them at work and in their homes. Overall the album is an excellent look at post-colonial rural Congo and at the daily and professional lives of European settlers and the native population. With its focus on covering the variety of textile and agricultural products, this album is more dimensional than the normal tourist or “big-game hunter in Africa” album. Plus the accompanying manuscript diary, recording activities and observations in the field from April 14 to May 7, 1949, adds relevant documentation.



## Wartime Assembly Line

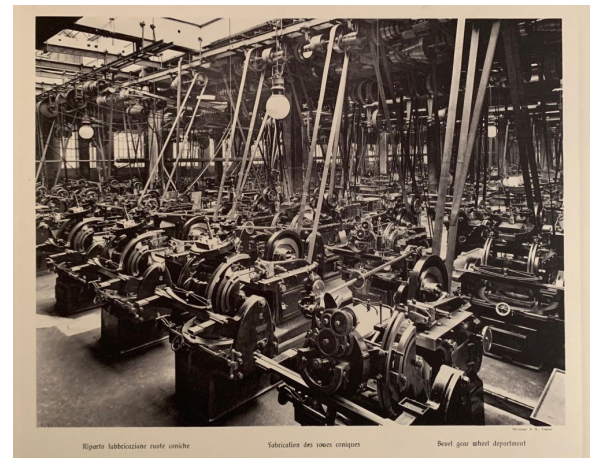
25. [Photography, Automotive] **Fabbrica Italiana Automobili Torino. *Hommages de la "Fiat."*** [Torino: Fabbrica Italiana Automobili Torino, n.d., ca. 1920.] Oblong folio (40 cm). Original full padded leather (spine expertly repaired and strengthened) with title-page + 48 plates with captioned photo-engravings produced by the firm of Brunner & Co. (of Como and Zurich), crisply printed on rectos only. Images measure 27 x 20.5 cm on leaves of 39 x 30 cm. Some wear on the corners of the binding, but the plates in fine condition. 1,750.

¶ A rare pictorial record produced during the World War I, of Fiat's main manufacturing plant, presented to General Paul André Marie Maistre (1858-1922) the commander of the French Army in Italy for a brief but important period of the War (Dec. 2017 until the end of March, 2018). The decorative FIAT logo is stamped on the front cover; in lower corner there is this stamped presentation statement: "A Mr. Le Général Maistre/ Commandant de L'Armee Française en Italie." Logo title page (same as the cover logo, but in b&w), with an engraved card taped thereon: "Hommages de la "Fiat" à Mr. Le General Maistre, Commandant de l'Armee Française en Italie."

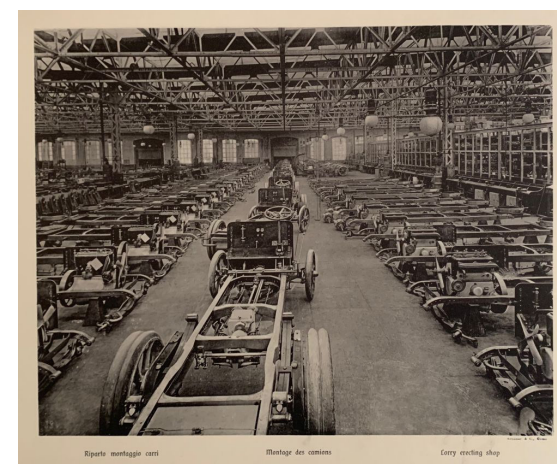
The volume itself is a photographic tour of Fiat's Torino factory as it was at the height of its war production period. In only one of the photographs are there workers present—the remaining 47 images focus solely on the production equipment and the parts (e.g., chassis, engines, radiators) of the to-be assembled vehicles. As is obvious from the photos here, the main productions were lorries for deliveries or for medical transportation. The volume is an excellent visual record of the manufacturing techniques before Ford's assembly-line style of production was adopted (by Fiat and other firms). The images show a conscious effort to project an impressive picture of power and efficiency. While the later [1922] streamlined Lingotto building would create an organic and flowing production process (based on Ford's production line), these photos depict a rigid, precise approach... with the most images appearing like a parade ground of inanimate objects.

The almost complete absence of workers in these images almost predicts the later serious labor strikes at the factory immediately after the War, when, in 1921, workers seized the plant and raised the red flag of communism. An event that in a subtle way also spurred the rise of the Italian Fascism.

"The [Fiat] factory was inaugurated on 19 March 1900 and remained operational until 1922, the date of the opening of the imposing Lingotto plant on five floors with the test



Riparto fabbricazione ruote cinghie      Fabrication des roues cingies      Wheel gear wheel department



Riparto montaggio carri      Montage des roues camions      Carry erecting shop



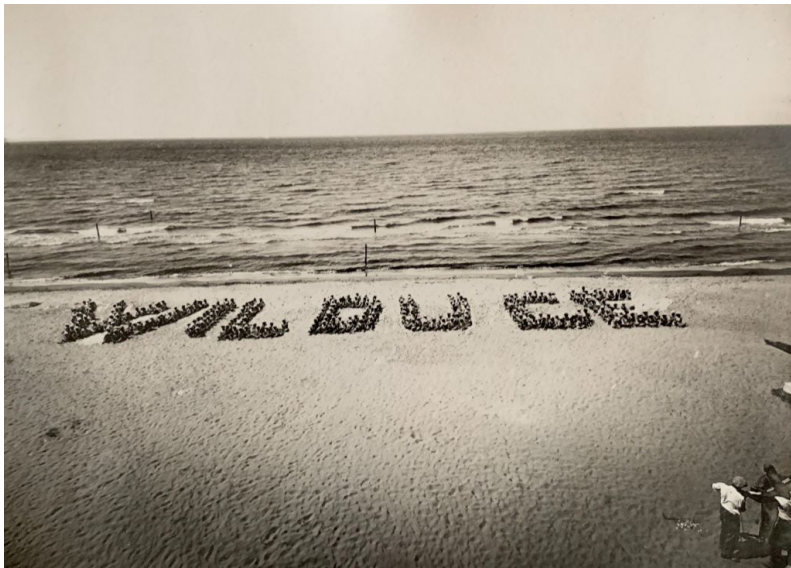
Riparto montaggio e finizione soffitti e carri      Montage et finissage des camionnets et camions      Car and lorry erecting and finishing shop



track on the roof. This earlier factory was located on the edge of Parc del Valentino occupied a plot of 9,100 m<sup>2</sup> almost in the middle of town. The project attributed to the talent of the engineer Enrico Marchesi, general manager of the company. It was planned a huge room of the most modern and technologically advanced machine tools in the vanguard. On the day of its inauguration, it already counted 120 workers on as many machines, six years later they were 1,500. During this period, production went from 24 to 1,150 cars, all delivered to independent body shops located in the vicinity of the city of Turin.

“[By 1913] Fiat was responsible for half of the Italian domestic production of motor vehicles. At that time, production had to face a very high demand for military war equipment. The plant was rapidly enlarged, and although tripled in size, it was still insufficient to allow the 10,000 workers to work in good conditions. Despite the efforts of rationalization of the work and the organization in several shifted posts, at the height of the war effort, with 18,000 workers, Fiat’s management decided on June 2, 1915, to build a new factory. In 1922, all the tools were transferred to the new Lingotto plant” [From *Wikipedia*].

## ***Seaside Camp for Fascist Youth***



**26.** [Photography, Italy] ***Colonia Marina Fascista Luigi Pierazzi. Omaggio al Comm. Tullio Gaggioli. Follonica (Grosseto) Luglio 1931 IX.*** [Grosseto?]: Foto Giovannardi, [1931]. Oblong folio album (34 cm) with printed title leaf + 32 mounted original photos [31 photos measuring 22.5 x 16 cm on 33.5 x 23.5 cm album leaves, with tissue overlays]— plus a tipped-in three-part folding panorama view (61 x 15 cm). Twenty-eight of the album mounts have a brief printed captions.. In original elaborate embossed leather with the title *Colonia Marina Fascista/ Luigi Pierazzi* stamped in the center cartouche. 1,750.

¶ Rare collection of photographs documenting the opening of this Fascist-sponsored beachside summer camp, constructed at Tuscan seaside resort. The complex, consisting of two “blocks,” was designed by a local civil engineer, Ernesto Ganelli (1901-1985) and was named in honor of Gaggioli, the

head of the local Fascist government. The Center operated with the support of the local organization fighting tuberculosis, the *Consorzio antitubercular di Grosseto*.

The album opens with an untitled photograph showing a large group of ragazze on the beach spelling out “V[iva] IL DUCE” with their bodies in the sand. This is followed by a photo of a boy blowing a bugle, “*Adunata.*” Other photographs include a view of the main building from the sea with kids spread along the beach; kids doing exercises on the beach; kids sunbathing, in circle groups on the beach; kids play-



ing under the pine trees; kids gathered around the flag book for a salute ceremony; flag patrol in front of the terrace; then a series of exterior and interior views of the main two-story building from the sea; two views of the arched entrance from the highway; view from the terrace out to sea; a schoolroom; the chapel; the washroom; the dining room (with tables all set) as well as a shot of the tables set out on the terrace, al fresco; two views of the kitchen; view of dormitory; view of staff bedroom; medical clinic and the infirmary; the isolation ward; a bathroom (tub); the group shower room; a large room where the clothes are kept; the director's office (with obligatory framed portrait of Mussolini)

This commemorative album is a fine contemporary record of one of the more successful of the Fascist regime's social programs. "A month's summer holiday was given, free of charge, to all children of the Fascist youth movement. A doctor examined every child and decided whether a holiday in the clear air of the mountains, or one at the seaside, would be better for his health. The child would then be sent to a holiday centre in some hotel that had been acquired [or built!] for the purpose... It was a happy month for the children, who still remember it nostalgically sixty or seventy years later. Nothing like this had been done for the children in the days before Mussolini, and the holiday camps did not survive his downfall and death"—Jasper Ridley, *Mussolini*, p. 211. After the fall of the Italian government in Sept. 1943, the Germans took over complex. The building was bombed during an Allied raid, but was later blown up by the retreating Germans in 1945. After the war it was used as a summer colony, then as a school and then a social center. Part of the complex is now used as a rehabilitation and social center by a local social-services organization, *Istituto Giovanni Falusi*.



UN' INFERMERIA



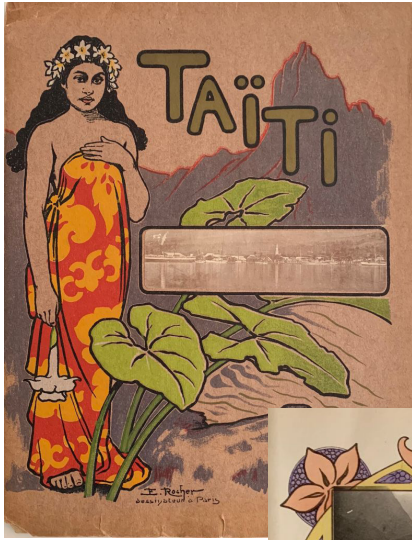
REFETTORIO ESTIVO



UNO DEI REFETTORI INVERNALI



## Creating an Exotic Eden



27. [Photography, Pacific] **Gauthier, Lucien. *Taiti*.** [Papeete?]: Gauthier, n.d. [1907?]. 4to (28 cm). Color pictorial wrappers with a photo mounted on the front cover; bound with cloth cord. One leaf [two pages of text] + 12 plates, each with numerous half-tones (from photos by Gauthier) set within hand-color art-nouveau borders (by Rocher). All leaves mounted on tissue-paper stubs. 750.

¶ A rare album composed of 31 photographs of Lucien Gauthier, reproduced by photomechanical process, although a small original gelatin silver bromide print of representing a panoramic view of the port of Papeete is mounted on the front cover. The cover and each sheet are decorated with stencil compositions by E. Rocher, “draftsman in Paris” in the Art Nouveau style. Rocher’s work is tinged with exoticism and serves as a frame for the photographs, which are themselves contemporary examples of “fin de siècle exoticism”, with its young people in colorful clothes, bathing in the paradisiacal sources of the island and playing the flute by moonlight.



Born in Paris, as a young man Lucien Gauthier (1875-1971) boarded a ship bound for Tahiti, where he opened a photography studio in 1904 [a year after Gauguin’s death]. Gauthier became known for his landscapes and portraits of the inhabitants (especially beautiful young women) and he created some photo-essays for the famous Paris magazine, *L’Illustration*. His work is emblematic of a “conventional exoticism” that seeks to reconnect with the Polynesian myth: “Le travail de Gauthier tente tardivement et presque anachroniquement de rechercher l’aspect unificateur du mythe ; la pérennité du thème de l’Éden, la cristallisation de nos propres aspirations dans une universalité feinte se heurtant aux acquis culturels d’une société industrielle” (Jean-Yves Thréhin. *Tahiti. L’Éden à l’épreuve de la photographie*. Gallimard, 2003, pp. 149-159). Much of Gauthier’s work is reproduced in Serge Kakou’s recent collection, *Tahitian Beauties: Lucien Gauthier, photographer* (2009). Gauthier left the island in 1921. OCLC locates three holdings—Canterbury (UK), plus one in New Zealand and one in French Polynesian—which dates this work, certainly erroneously as 1930.

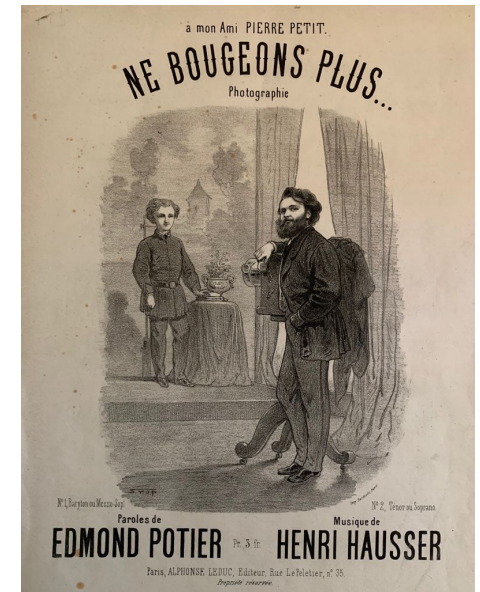


## ***“Don’t Move!” Paris Photographer Commands!***

**28.** [Photography, Sheet Music] **Potier, Edmond and Henri Hausser.** *Ne Bougeons Plus... Photographie.* À mon Ami Pierre Petit. Paris: Alphonse LeDuc, [1872]. Large format sheet music (35 cm). 6pp, with lithograph cover (printed by Bertauts) with publisher’s advertisements on the rear cover. Original, very good condition, as issued. 400.

¶ Song dedicated to Pierre Petit, one of the leading commercial photographers in Paris. Petit specialized in studio portraiture, but he was also the official photographer for the 1867 Exposition Universelle. The title-- “Don’t Move!”-- refers to the necessity for a long exposure when taking a studio photograph, hence the photographer often used a neck-brace [shown in the cover image here] to hold a subject still while uttering this command. As the cover image suggests, “ne bougeons plus” could be a difficult task for a young boy. Rare, OCLC notes one holding (BNF).

Single-sided lithographed and color printed cotton bandana with a large border of printed blue and red strips. A fine and apparently used copy.



## ***Approved for Face Coverage During Covid Pandemic***

**29.** [Political Textile] [Bryan, William Jennings/ Democratic Party] **Free Coinage/ Tariff For Revenue Only.** Single-sided lithographed and color printed cotton bandana [17.75 x 18.25 inches], issued for the 1896 Presidential campaign, featuring lithographed portraits of William Jennings Bryan and his running mate, Arthur Sewall with large vignettes of the American Eagle/ Flag design and the US Capitol building. Also with a reproduction of the face of a silver dollar (as a symbol of the currency issue). With a large border of printed blue and red strips. A fine and apparently used copy. Perfect for use during the upcoming Presidential election. Collins, *Threads of History* (773) notes holdings at Cornell and in a private collection. The current Administration’s uses tariffs as a threatening crudgeon.

350. SOLD

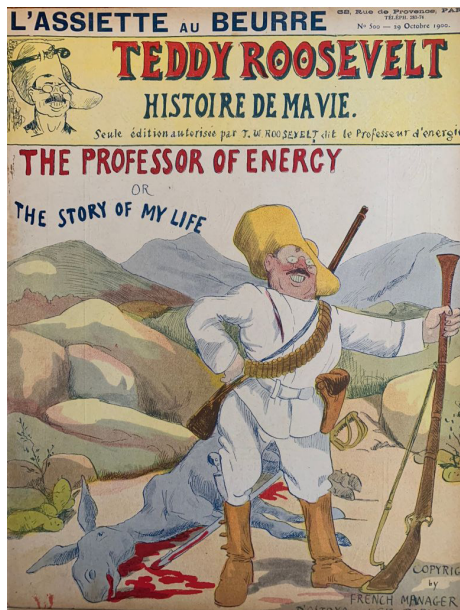


## The World Turned Upside Down

“The weekly magazine *L’assiette au beurre* played an important and still under-recognized role in the development of modernism in the visual arts in pre-World War I Paris.”<sup>1</sup>

**30.** [Satire] **Schwarz, Samuel-Sigismund** et al, ed. ***L’Assiette au Beurre***. Paris: April 4, 1901 – October 17, 1917. 4tos (31 cm). Complete run of 593 issues + five special *hors commerce* numbers. All with original wrappers and either loose or tipped into publisher’s special illustrated folders. Rare in this complete format and condition.

9,500.



1 Leighten, Patricia. *The World Turned Upside Down: Modernism and Anarchist Struggles of Inversion in L’Assiette au Beurre*. In *The Journal of Modern Periodical Studies*, Vol. 4., No. 2 (2014), pp.133-177.

¶ A rare collection of all 593 issues<sup>2</sup> of the most spectacular, and spectacularly illustrated, satiric magazine ever published. *L’Assiette au Beurre* was the culmination of the caricature tradition than prevalent in such contemporary magazines as *Le Rire*, *Le Courrier français* and *Le Chambard*.<sup>3</sup> But *L’Assiette* took satire and the use of illustrations to a new level. Each issue was devoted to a specific theme, usually developed by a single artist. For the first time and in a systematic way, designers and artists were commissioned to paint small frescoes of a social or political nature, to draw up an indictment on a specific topic. With the exception of the biting satiric or humorous captions, text occupied an extremely small place in these works.

The list of collaborators is impressive: Theodore Steinlein [who did the inaugural issue], Leonetto Cappiello, Gustave-Henri Jossot, Jules Grandjouan, Georges Ostoya, Frantisêk Kupka [who created 13 issues, including ones on Money, Peace, and Religion]. Leal de Camara, Ricardo Flores, Hermann-Paul, Adolph-León Willette, Caran d’Ache, Paul Iribe, Albert Robida, Benjamin Rabier, Demetrios Galanis, Keese Van Dongen, Poulbot, Henri-Gabriel Ibels, &c., as well as artists who would become famous in the history of modern painting, such as Jacques Villon, Vallotton, Juan Gris, and Galanis.

As soon as it appeared, *L’Assiette au Beurre* distinguished itself from other humorous works by its unprecedented composition: each issue mostly contains full-page captioned illustrations printed in color or b&w, with many issues completely in color, and usually with a double-page center spread. On occasion, there are fold-out plates [as in the two early issues on aviation]. Issues were a mini-

2 The last issue, dated October 12, 1912, was numbered “594” but is correct in hand to “593.” The complete set of the regular issues also includes five of the six special *hors commerce* numbers (including the important issue on the falsification of milk).

3 “The whole collection of *L’Assiette au beurre* leaves an impression of coherence and unique tension in the history of the caricature”—The Anarchist Library blog.

num of 16 pages, although there are numerous special issues of 20 or 24 pages, and even examples of 48 pages. In many cases, an artist was entrusted with creating a complete issue on a specific theme.

This satirical weekly aimed to mock all forms of authority, falsehoods, pretenses, injustices, schemes and scams: the often-fierce caricatures spared few. From the very beginning the magazine confronted topics that would often seem too taboo, especially attacks and lampoons on the plutocracy, imperialists and colonialists (esp. in the French government), the rigged judicial system, government workers (functionaries), the police, the royalty and dictators, and priests and believers [and ruthlessly, the Vatican].

The contributors mocked the follies of fashion and of daily lives as seen in charity balls, flea markets, cafes, spas, and Parisian street life... as it covered events and the development of technology as seen in the first aviation meets [with an infatuation with the Wright Brothers] and automobiles [travel and racing], the Paris Metro [opened in 1900], the North Pole controversy.

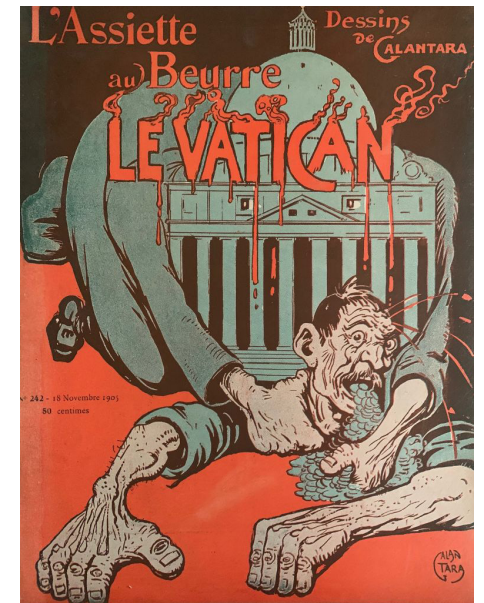
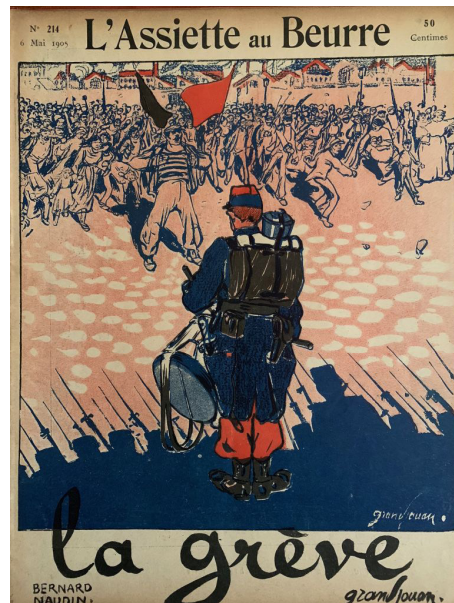
It tackled head-on the problems of society, such as alcoholism, the treatment of horses, public assistance, poverty and hunger (especially as it effected children, widows, and retired workers), childbirth,

sexual predators of children, the eight-hour work-day, evictions of tenants, prostitution, unwanted pregnancies and abortions... with a candidness that astounds even us today.

Seemingly not a single group of people was spared the magazine's satiric vision: mother-in-laws, musicians, artists, factory workers and union officials, doctors, dentists, boxers, critics, lawyers, pharmacists, sportsmen and gamblers, the middle class, the wealthy... stockbrokers, monopolies (e.g., gas, omnibus) and trusts, feminists and suffragettes, shop-owners and bistro operators, schoolmasters...

And its coverage of current politics in this turbulent period remains unrivaled, as seen in its constant attacks on pre-Revolutionary Russia and the Tsar, on Turkey, England (and Edward VII), Germany and the Kaiser (Guillaume II), Spain, Belgium, the Shah of Persia... but in the hundreds of numbers, only two issues focused on the United States: one on America's worship of money and the other, a fantastic send-up on Teddy Roosevelt (No. 500).

¶ As noted, this offer presents a complete run of 593-plus issues. All of the issues here are in their original individual state, although issues number 31 to 175 are affixed (end-glued) in original folders.





In fact, Numbers 1-364 are housed, usually in groups of four, in 66 different embossed illustrated folders that the publisher made available to purchasers. Issues number 365 to 593 are laid in loose in nine different illustrated publisher folders. The collection is arranged in numerical order, and currently housed in 11 large linen-covered folders. Overall the condition is very good. **The individual state of the issues means that they can easily be used for research, reproduction, or exhibitions.**<sup>4</sup>



*One of the single best appraisals and history of this illustrated magazine can be found in Wikipedia—and the French version is more comprehensive. There one can find more information on the publishing history, the importance of the periodical, and information on the many artists involved in its creation. A link to the English-language version of the essay is:*

*[https://en.wikipedia.org/wiki/L'Assiette\\_au\\_Beurre](https://en.wikipedia.org/wiki/L'Assiette_au_Beurre)*

<sup>4</sup> Recent sightings of *L'Assiette au Beurre* used in museum shows have included exhibitions at the Musée des Arts Décoratifs (Paris), the Museum of the Art and History of Judaism (Paris), and the San Francisco Public Library.

### ***Pot Shots at the Crème of Spanish Society***

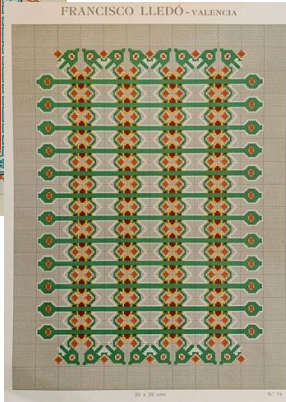
**31.** [Satire] **Pellicer.** *Madrid-Chic. Album de Caricaturas.* Madrid: José Brujó R. De Arce, n.d. [1924?]. Folio (36 cm). [56]pp, including [23]pp of advertisements, many illustrated (two full-page color, one with large tipped-on plate). Color illustrations throughout by Pellicer. Color pictorial wrappers with yapp edges (slight expected tears).

**350. SOLD**

¶ Satiric look at makers and shakers of Madrid society, beginning with an article on the dress code of Spanish military officers, then a piece on life at a men's club, followed by a stab at swells at the theatre, then men at the bar, and then people who go dancing at hotels. Around the same time, Pellicer also created an album of caricatures satirizing life at the racetrack, *El Turf*. I suspect that *Pellicer* is a pseudonym, and perhaps he created this moniker in homage to the well-known Catalan caricaturist, Joseph Lluís Pellicer (1842-1901). Not located in OCLC.



## Ceramic Tile Patterns for the Modern Baño

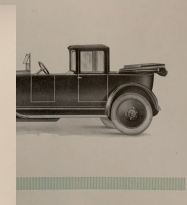
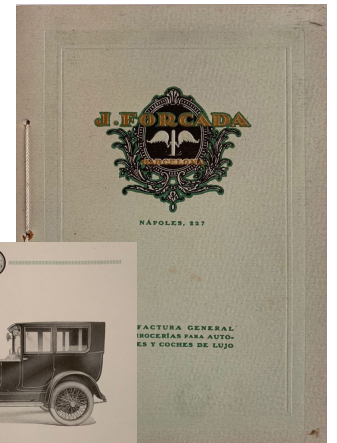


32. [Trade Cat] [Architecture: Ceramics] **Lledó, Francisco. *Fabrica de Mosaics. Estilo Romano, Baldosas Hidráulicas.*** Valencia, n.d. [ca 1920]. Oblong folio (36.5 cm). 1p text + 14 color-printed illustrated plates (printed rectos only). Cloth back strip, stiff color illustrated wrappers. Very good. 400.

¶ Presentation of 15 different designs of ceramic tile (mosaics) for bathroom floors. The presentation of the designs printed against a small lined template make the samples look like pieces of embroidered needlework. Not located in OCLC.

33. [Trade Catalogue, Automotive] **J. Forcada. *Manufactura General de Carrocerías Para Automóviles y Coches de Lujo.*** [Barcelona: Seix & Barral, n.d., ca. 1910-15.] 8vo (24 cm). 30ff + decorative embossed wrappers with cord binding. Very good, bright copy. 300.

¶ A collection of plates from this Barcelona manufacturer of car bodies—especially the bodies of luxury cars. Included here are 17 full-page half-tone plates showing various automobiles (two images per plate), brand not specified; plus eight plates of interior views (with the seats appearing much like sofas) plus three plates showing commercial vehicles (e.g., buses for local hotels). The firm worked with such manufacturers as Elizalde and Hispano Suiza (who supplied power trains and the other mechanical features). Handsome, understated catalogue produced by Barcelona's best printing firm. Not located in OCLC.





## The Proof Is On The Label



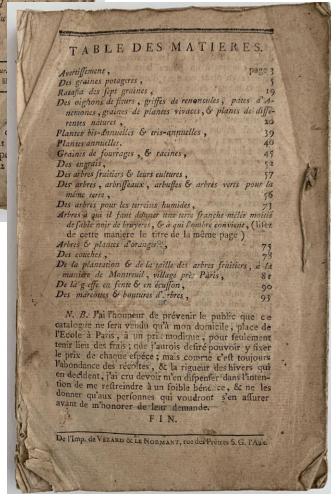
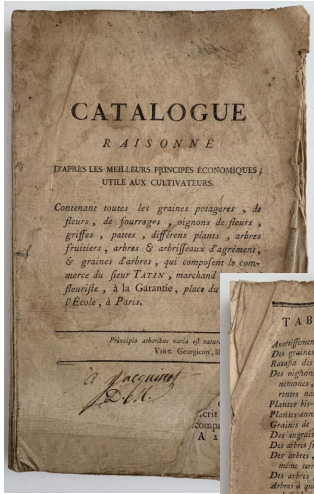
34. [Trade Catalogue] **L. Eeckelaers. Savonnerie & Parfumerie.** Bruxelles: No printer or date [ca. 1900]. 36 cm. Folio album with two leaves of decorative and illustrated text + 37 ff of plates with illustrations and 230 mounted paper samples. Original bright green blind- and gilt-stamped cloth, leather spine, embossed end-papers. Clean clipping at binding spine ends, otherwise a fine copy. 1,850.



¶ Outstanding product and packing trade catalogue from a large Belgian soap and perfume manufacturer, who declares that the fabrication of soaps “is one of the most important and most difficult” of industries. In this product, Eeckelaers presents on each page (all double-sided except for the text plates and one other plate) half-tones of the specific product soap bar (in various shapes) **WITH actual mounted samples of the packaging**—in this case, either the wrapper and/or box label, or the various labels placed on perfume bottles. There are 32 ff dedicated to the soap line, with a total of 175 actual mounted labels, most highly illustrated with gilt stamping—and includes six large folding box labels. The perfume section consists of 5ff (double-sided) has 55 mounted label samples. Both sections (soap and perfumes) have separate introductory pages, with elaborate typography. The soap portion concludes with seven leaves showing its *New Creations*. From the dating of Exposition awards on these labels, they represent the firm’s packaging the 1860s to the 1900 Universelle. Many of the products were given exotic brands (and ingredients) and as such incorporate a range of graphic imagery... French, Spanish, Egyptian, Vietnamese, Japanese... even a soap celebrating the Franco-Russian Alliance. Not located in OCLC.



## Revolutionary Approach to Horticulture



**35.** [Trade Catalogue] **Tatin, A.** *Catalogue Raisonné d'après les meilleurs principes économiques utile aux cultivateurs.* Contenant tous les graines potagères, de fleurs, de fourrages, oignons de fleurs, griffes, pattes [sic], différents plants, arbres fruitiers, arbres & arbrisseaux d'agrément, & graines d'arbres, qui composent le commerce du sieur Tatin, marchand grainier-fleuriste, à la Garantie, place du quai de l'École, à Paris. [Paris: de Vezard & le Normant, n.d. 1790?] 20 cm. 95, (1)p. Stitched, as issued. Lower corner of front title torn away, but no loss of text [verso is blank]. A4-M4. Very slight evidence of some old damp stain at top of title and to page 16, otherwise clean, clear copy with original stitching, housed in a modern (appropriately) green silk-covered case. 450.

¶ Rare first edition of a trade catalogue from a Parisian seed merchant and florist who presents, shortly after the start of the Revolution, his thoughts on planting and growing a large number of vegetables and fruits. The last page [96] has a table of contents as well as a postscript from M. Tatin informing the reader that his products may be purchased at his home, but availability depended much on “la rigueur des hivers” [the harshness of the winters]. OCLC notes three holdings of this edition: British Library with an undated issue noted as “95p”; Musée Nationale d’Histoire Naturelle, Paris, dating 1790, and noted as “95p”; and undated copy at the BNF, but with pagination as “96p”. Tatin revised/reissued the work in 1795 in a smaller format (10x16.8 cm) of 165pp, and at which time he was now calling himself “citoyen Tatin.”

## French Woodworking Catalogue

36. [Trade Catalogue] **Volland, A.** *Entreprise générale d'escaliers en bois et de menuiserie d'art ... Album de quelques-uns des travaux exécutés par la maison.* Paris : Imp. P.L. Morin, n.d. [1890?]. 41 cm. [2] pages text, 43 [i.e. 44] leaves of plates [numbered 1-43, with the first one being a double plate]. Contemporary cloth and marbled boards, some shelf wear on ends, "Album/Volland" stamped on spine.

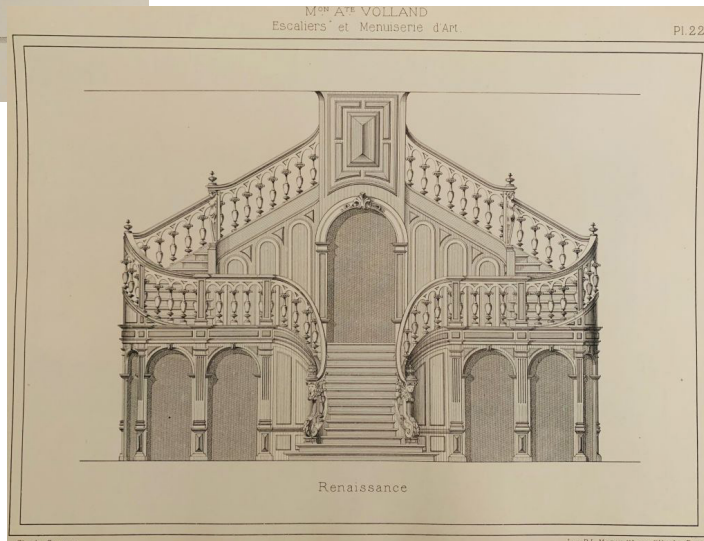
350.

¶ Fine catalogue which exhibits the firm's "Specialty [in] interior wood paneling, paneling, ceilings, fireplaces, etc. Solid woodwork, first-class references, plans & quotations executed free on request, fast execution, unbeatable price, 200 different baluster models are always at the disposal of the interested... Album of some of the works executed" [translated from the title-page]. Excellent collection of plates that mostly

illustrate the variety of styles of stair banisters the firm could produce—Gothic, Renaissance, Louis XIV, as well as three mirror/entrance pieces, and a double-page plate depicting an elaborate wood-paneled entrance (in waxed walnut) for a home at Avenue du Bois de Boulogne, that includes doors, stairs, balcony, wainscoting, and decorative panels (all designed by an architect, Vallay). OCLC locates three holdings (Canadian Centre for Architecture, Winterthur, Laval).



Mauresque



Renaissance



**“Realistic, psychologically valid, and unsentimental” (Reid)**

**37.** [Women, Cinema] [Darlo, Louis] *La Maternelle*. [Paris, 1933.] Oblong 4to (28 cm) album with 80 original black-and-white photographs (16 x 21 cm) mounted on 44ff, in fine condition. With a dated (April 1933) dedication on the inside front cover, *from co-director Marie Epstein to George Asselin, the film’s cinematographer.* 6,000.

¶ Rare and possibly unique album of 80 original production stills which Darlo took during the filming of this 1933 film, directed by Jean Benoit-Lévy & Marie Epstein, and starring Madeleine Renaud. *La Maternelle*—also titled when distributed internationally as *Children of Montmartre*—is noted as “one of the earliest French films to use speech.” This seemingly quiet movie about the life of a young woman (Rose) working as an aide in a nursery school for poor children has also been heralded for its treatment of youth and the relationship between one girl in particular, Marie (the abandoned daughter of a prostitute) and Rose (the *Maternelle*) as well as for its “detailed, highly realistic description of life in the Parisian slums” (Flitterman-Lewsi, p.188). It has also been praised with its use of nonprofessional children from the *quartier*. James Reid Paris commented, “The great

Madelein Renaud is radiant and unforgettable. Paulette Elambert, age 11, is poignant as an affection-starved waif. Mady Berry is outstanding as the head nurse” (*The Great French Films*, p. 241).

In her study of feminism in French cinema, Sandy Flitterman-Lewis devotes many pages— as well as





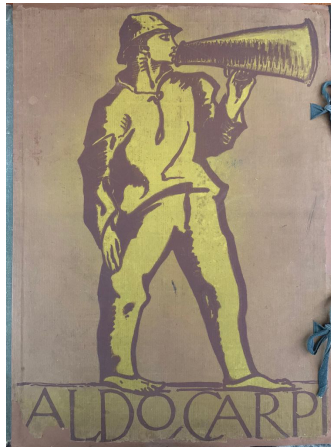
an entire chapter (“Nursery/ Rhymes: Primal Scenes in La Maternelle”)-- to this film, especially focusing on the relationships of women, both young and adult (cf *To Desire Differently: Feminism and the French Cinema*, Columbia Univ. Press, 1996—a copy is included with the sale of this album).

¶ The photographs in this album are arranged in chronological order to the final edited version. But these are not scenes from the film itself, but taken during the rehearsals or during the filming. The photographs were taken on the sets, therefore there aren't any images from the fantastic scenes of Marie's attempted suicide that were filmed along the banks of the Seine. Plus, here there are many scenes or poses here that do not exist in the final edited and distributed version. *Plus* the quality of lighting and composition is exquisite, much much better and sharper than found in the existing celluloid version. Both Darlo and Asselin were active in the French film industry in the 1930s... with Darlo, taking

production stills and Asselin, taking (as it were) the moving pictures. In presenting this album to Asselin “in all friendship,” Marie Epstein praised Asselin as “a wonderful collaborator whose art is only matched by his patience.”



## Portraits of WWI Italian Sailors & the Scenes of the War Front

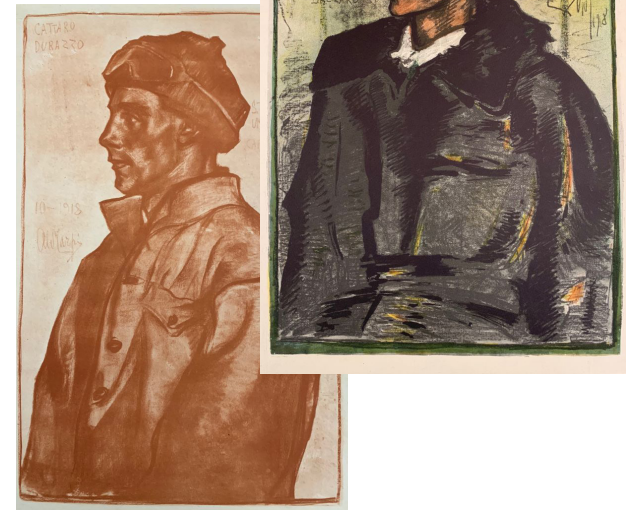


**38.** [World War I] **Carpi, Aldo** [1886-1973]. *Sull'Adriatico. Litografie di guerra del Capitano Aldo Carpi. Venti tavole a colori.* Milano-Roma, Alfieri & Lacroix, 1919. Folio (64 cm) portfolio, with 2ff introduction by Raffaello Giolli and with a list of plates + 20 mounted lithographs (43 x 28 cm) on large sheets (64 x 48 cm), each loose and laid as issued; in the original folder with a large color [and different] title lithograph [also by Carpi]. String ties. Cloth binding of the portfolio recently restored by Cory Reisbord (California). Edition limited to 50 lettered *hors commerce* copies (I-L) for presentation and 200 numbered copies for sale. This copy marked as Number 186. Some occasional tears at the bottom (blank) end of a sheet, but the lithographs are fine, and portfolio in very good restored condition. 1,850.

¶ A rare and early work by this Italian artist, here documenting the Italian navy (and Italian sailors) serving on the Adriatic Front. This portfolio follows Carpi's previous (yet differently illustrated) work issued by the same publisher, *Serbia eroica impressioni pittoriche della ritirata dell'esercito serbo sull'Adriatico* (1917).

OCLC locates only one copy—at the BNF. However, The Museo Nazionale Scienza e Tecnologia Leonard da Vinci also has complete copy (in worn original portfolio) given by a private donor in 1954 while Milan's Civiche Raccolte Storiche/Museu del Risorgimento owns an incomplete set of this work (lacking the first four plates), which Carpi gave to them in 1935.

“Carpi studied at the Brera Academy in Milan from 1906 to 1910, where he associated with Emilio Gola, Medardo Rosso and Leonardo Bistolfi. He presented a Symbolist work at the Venice Biennale (11th Esposizione Internazionale d'Arte di Venezia) in 1914 and left to serve as a volunteer in World War I the following year. His involvement with the “Novecento Italiano” movement in the 1920s included various shows at the Galleria Pesaro and participation in the group's first exhibition in 1926. He focused above all on the representation of nature in works of ever-greater solidity and taught three generations of artists at the Brera Academy from 1930 to 1958. A solo show of his work was held in 1941 by the Società per le Belle Arti ed Esposizione Permanente. Accused of anti-Fascist tendencies, he was sent to the Gusen concentration camp in 1944 [and he is now best known his published letters written as a prisoner and for his illustrations documenting that experience]. The honours received in the 1950s and 1960s include membership of the Academy of San Luca”—Fondazione Cariplo, Artgate. No copies located in recent auction; the only copy currently on the market is from an Italian dealer at \$3200.



## *Real Photo Postcards of Life on the Front*



**39.** [World War I, Photography] **French Forces on the Macadonian Front in World War I.** Collection of 65 real-photo captioned postcards and a seven original photographs, most printed on Guilleminot photographic paper, and with captions dated between 1915-1917. Housed in recent folder, postcards in very good condition.

850.

¶ Collection of original, and presumably unique photographs (printed as real-photo postcards) documenting the military service of a French soldier (apparently from Nantes) during his service in the front near Salonika and the Bulgarian border. An exceptional group of original images, showing the landscape, the local population, and the French force in preparation for combat or in periods of relaxation.

The group includes:

- \* 37 original photo cards with neatly penned captions below the image, often dated.
- \* 28 other postcards, mostly real photo cards, but including seven photo-studio portrait cards of the soldier and one photo card showing a scene in a military hospital, with soldier-patients and medical staff.
- \* Seven small original photographs taken in the field.

*La salle à manger de la*



*Concert. 50<sup>e</sup> 12 mars*



*Vla Inoir - Valiluk*



*exvaloire 3<sup>57</sup> 24 avril*



*Femme turque. 24 mai.*

## *The Russian Hospital for British Officers. Royal Treatment for the Officer Class*



**40.** [World War I, Photography] **St. Mary's Russian Hospital for British Officers.** London, various dates [1916-1917]. Thick oblong album (28 cm), three-quarter leather over cloth boards, front joint repaired, 30 thick album leaves, **with 186 printed or photographic items** mounted on 27ff. The first portion of the album documents the 30-bed St. Mary's Russian Hospital for British Officers, including:

- \* Six contemporary clippings relating to its opening (Oct.17, 1916) and management as well as a visit by Queen Mary.

- \* Six photographic postcard views of exterior and (five) interior views of the various wards (with nurses and patients).

- \* Nine printed items including:

- \* Broadside listing the Medical Staff;

- \* Separate small typed slip, listing the "Sisters" [the Matron, the four Nurses, and the dozen volunteers; an invitation to the Hospital's opening;

- \* Broadside [24 cm] *Programme* for a concert held at the Hospital (Nov. 13, 1916);

- \* Printed color illustration of one of the wards.

- \* 41 original photographs of various dimensions regarding activities at the Hospital and also many portraits of the nursing staff. Includes five 8x10 professional photos, including an exterior view of the Hospital from the street, a view of one of the wards, a group portrait of five nurses, and two views of a nurse with a male patient (seemingly unconscious); candid shots of nurses, including seven different shots of a nurse or nurses on the small second-story balcony, four photos of the Hospital's roof-top terrace with patients and staff, a portrait of Matron G. Piper, and various small pictures of nurses or recuperating officers.

The album includes 126 other photographs, documenting the personal, family, and social life of one of the nurses—presumably the assembler of this album—from her wedding up through the mid-1920s, with scenes in the country and at the beach. \$1500.

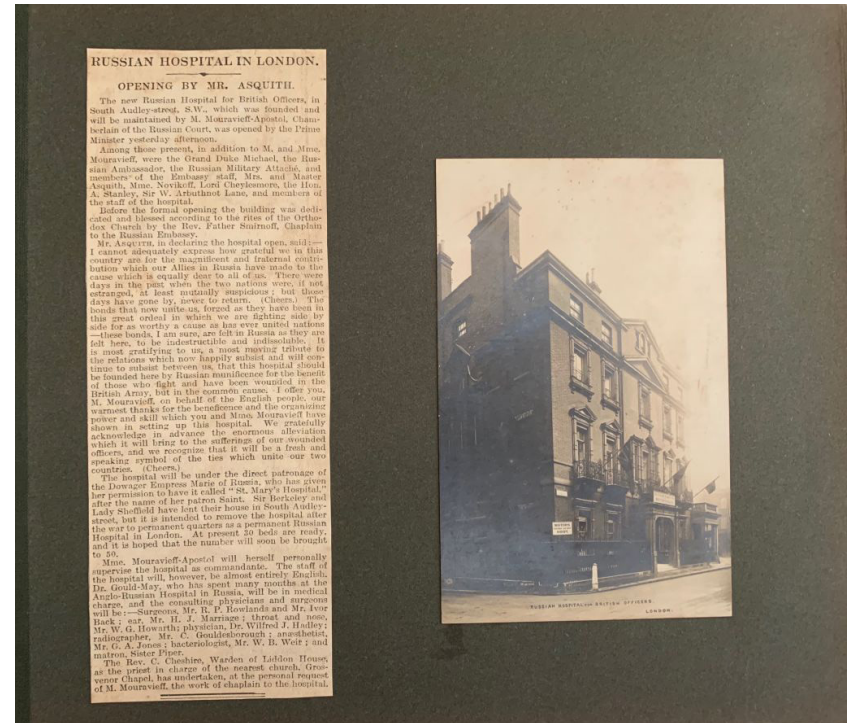
¶ In an article about this hospital, a Russian émigré writer, Olga Alekseevna Novikoff, described the facilities thus: "The wards [named 'Faith,' 'Hope,' and 'Charity'] and all the arrangements are in every way the last word as to comfort and luxury. Everywhere is a sense of light and bright-



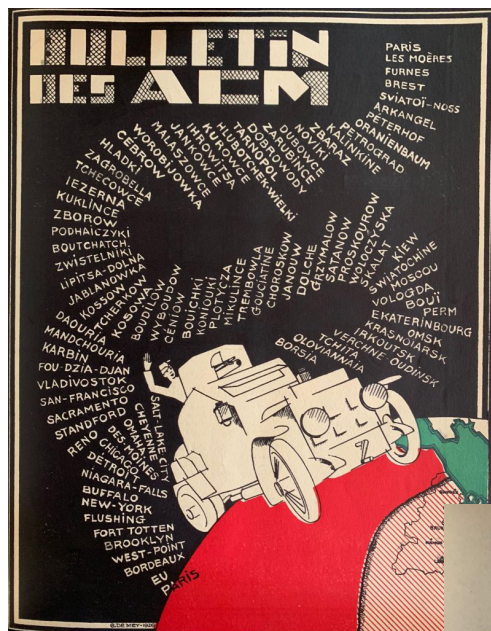
ness and space. White enameled beds, screens and coverlets of a charming cornflower blue, fires burning gaily in the huge grates, everything spotless and sparkling, and everywhere masses of flowers. There is a splendidly fitted operating theatre, an X-ray installation, numberless bath-rooms, the most elegant and comfortable of recreation rooms for the convalescent, in fact nothing seems to have been left undone. The staff and doctors are all English, with the exception of three Russian voluntary nurses. Dr. Gould-May, the doctor in charge, worked for some time in the Anglo-Russian hospital in Petrograd” [“The Russian Hospital in London,” IN *Asiatic Review*, Vol. IX. 450-453].

¶ “St Mary’s Russian Hospital for British Officers was officially opened on 17th October 1916 by the then Prime Minister Mr. Herbert Asquith (1852-1928) [who expressed the conviction that ***‘the links of friendship now binding our two nations together will forge themselves into a chain that will be lasting and indestructible’***]. A service of dedication was held in the Eastern Orthodox tradition, and the Union Flag, the Russian Ensign and the Russian Red Cross flag were flown on flag poles outside. The house in South Audley Street had been lent by the lessee, Sir Berkeley Sheffield (1876-1946), and the Hospital was financed by the former Russian diplomat, Monsieur Mouravieff-Apostol, once Chamberlain of the Russian Court, who had given up his career on marriage to manage his wife’s vast estates in the Ukraine. Madame Mouravieff-Apostol acted as Commandant of the Hospital. The Hospital was affiliated to Queen Alexandra’s Military Hospital.

“In November 1916 King George V and Queen Mary visited. By 1917 the Hospital had 40 beds [but with space to expand to 50]. The Hospital proved to be one of the most successful and popular. Completely funded by Russian money, it closed in 1918.”—from the website, “Lost Hospitals of London.” Another website, “The Wartimes Memorie Project,” has scant information on this short-lived medical charity.



## Armoured Car Division in World War I



**41.** [World War I] **Les Anciens Combattants du Corps Expéditionnaire Belge en Russie. (Autos – Canons – Mitrailleuses).** *Bulletin de l'Amicale des A.C.M.* 1<sup>er</sup> Année, No. 1—Cinquième Année, No. 17. January 1927- Jan. 1931. Brussels, 1927-1931. Folio (31 cm). Four front covers bound in. In contemporary leather over marbled boards. Very clean. 450.

¶ A consecutive run – all published?—of the first 17 issues of this magazine issued by a regiment of Belgian war veterans whose unit was focused on auto-cannons—armoured cars-- with much of their action during the War in the Eastern front, including Russia. Most issues are 16 pages, although No. 5 is 20pp and No. 13 is 12pp. Four issues have the original front cover—an illustrated, color printed cover designed by C. DeMay—and there are five back covers. With illustrations—mostly from drawings, but some half-tones—throughout; usually a few pages of advertisements included, many auto-related. Articles include much news about members of the Corps and various dinners and reunions, but also with many articles about experiences in the War, such as a three-page piece in No. 8 on “A meeting in the Russian trenches,” or “Avec la 11<sup>me</sup> Batterie à Koniouki” by Milki, (noted in the last number, “to be continued”). Not located either OCLC or the Union List of Serials.



## *Fascism Unmasks the British*

**42.** [World War II] **Brignone, Gian Luigi.** *La Favola Vera del Britanno.* Illustrated by Walter Roverini. Roma: S/A A.G.I.R.E., 1942. Folio (33 cm). [24]pp + color pictorial wrappers. With full-page color title-page plus ten color plates [with facing text]. Small light damp mark on the lower inside corner of both covers, not visible in text, otherwise a very good copy of this rare illustrated “children’s” book.

500.

¶ An amazing piece of Italian Fascist propaganda packaged as a children’s book, here attacking the “True Face of the Britton” as seen throughout history, beginning with an ogre who survives the Noahic flood because of entering into a pact with the devil. Later a witch—known by the name of Inghilterra-- creates the false mask of a John Bullish-looking English “gentleman”— but also looking like Churchill!—while a vulture removes the ogre’s heart. From there the masked ogre rampages history with a reign of violence and suppression, until young Fascists capture him.

The Italian academic Giorgio Bacci wrote specifically on this book—its text *and* its illustrations—in his essay, “La favola vera del Britanno: razzismo, antisemitismo e illustrazioni intorno al 1938” [published in *Piccoli Eroi. Libri e scrittori per ragazzi durante il ventennio fascista* Edited by Massimo Castoldi, 2016]. Right off Bacci calls attention to the work’s “open racist and anti-Semitic style.” He points out, “Given these premises, the fable [another translation for ‘favola’] presents itself as an exemplary story of fascist propaganda for children and young people, and constitutes an interesting and disturbing case whose writing and image effectively contribute to the transmission of a clear message, in whose racism and xenophobia, anti-English hatred and anti-Semitism come to merge even in the imagination of the little ones, or at least, these were the intentions of the regime.” By the end of this cautionary tale, a gang of Italian kids (in Fascist uniforms) have tied down the ogre, much as the Gulliver was tied down by the Lilliputians.

Once a student of the famous painter and poster designer, Marcello Dudovich, Roverini had an active career during the Fascist years, an artist, Bacci observed, “at the forefront of Fascist propaganda” and who also created “the illustrations for a biography of Mussolini for children, released in 1937, of format and appearance similar in all to *La favola.*” OLCLC notes two holdings: British Library and Univ. of MI (in The Clements’ Horace Miner collection, noting *La Favola Vera del Britanno*, “is a work of propaganda in the form of a children’s book, negatively depicting Great Britain”).



## *Sacrificing Father for the Sake of the Fatherland*



**43.** [World War II] [Italy, Salò Republic] **Anonymous.** *Il babbo con il suo lavoro dona benessere e gioia ai suoi cari* [With his work Dad gives well-being and joy to his dear ones]. [Milano, 1944?]. 47 x 67cm. Color lithograph poster, very good condition. 400.

¶ Great propaganda poster that tried to put a warm patriotic face on the reality of Italian workers sent off to Germany—essentially a form of forced labor—to work in war factories. Here, a mother and her two giddy children look at a map of Europe, with one child using a pointer to show where Daddy is working... yes, it does bring joy to them! A color inset shows Daddy at work on a tool-and-die machine. Reproduced on the website *LombardiaBeniCulturali* as well as the site for the *Istituto veneto per la storia della Resistenza e dell'età contemporanea*. However, no copies located in OCLC.

## *“Come for the View, Stay for the Work”*

**44.** [World War II] *Foyer-Travail. Organe de l'Amicale des Familles des Travailleurs Française en Allemagne.* Paris: Société Parissienne de'Édition, 1942-43. 4to (28 cm). Numbers 5 – 19: October 1942—December 1943. Fifteen consecutive issues, each 16pp including the illustrated cover. Contemporary red cloth, very good condition. 850.

¶ A truly perverse piece of war-time propaganda. Between the articles on knitting and sewing, and general housekeeping, are pieces on the joy, wonder, and happiness of French men (and their families back home) who are working willingly [sic] in Germany for the Glory of the Reich war machine. Golly, what fun. Health care, entertainment, joking around the factory. Instructions and advice on how a French woman can rejoin her husband who is a prisoner in Germany- and hence get him released on a work program. Made possible, as the reader is reminded, through the Hitler's “generous authorization.” The only copies I could locate in OCLC are at the BNF, whose cataloguing information is very skimpy, with inexact dates. The first issue appeared in April 1942—and BNF apparently only has that one.





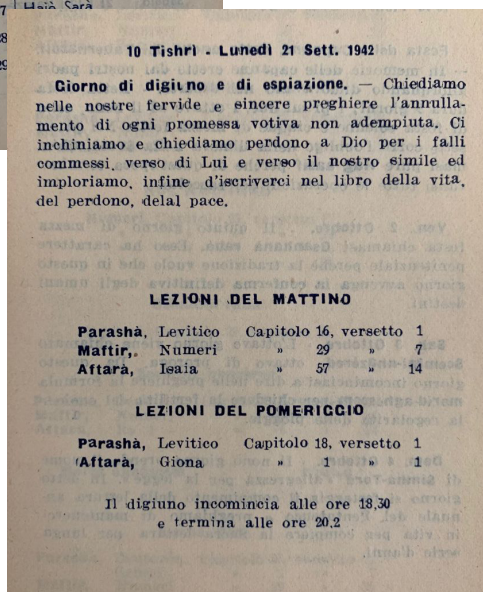
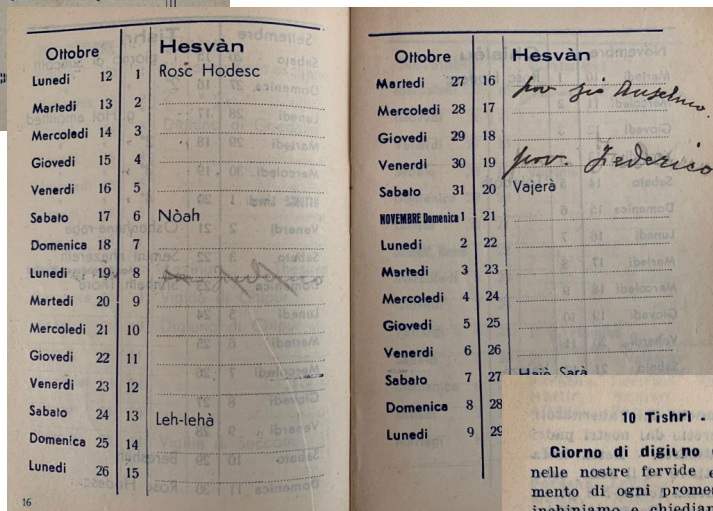
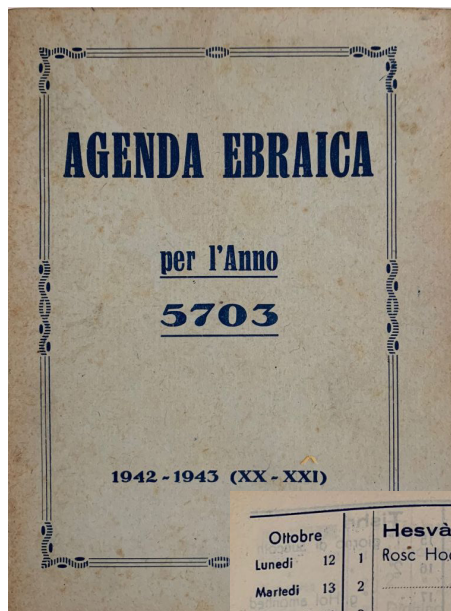
## *Jewish Piety in Fascist Italy*

47. [World War II] [Tempio Israelitico di Torino] *Agenda Ebraica per l'Anno 5703, 1942-1943 (XX-XXI)*. Torino: Tipografia del Commercio: Giugno 1942-XX. 11.5 cm. 48pp + original wrappers. Some contemporary notations in calendar section. Good copy. 450.

¶ Rare relic of Jewish life in Torino [Turin] during World War II. The daily calendar runs from September 12, 1942 to September 19, 1943, a period which saw further suppression of Jewish life and culture in Italy, especially after the passing of *evil Manifesto dell Razza* (Racial Manifesto) set forth the “racial laws” against Jews and was initiated in 1938. An owner used this copy to mark birth-days or appointments in the relevant provided spaces.

The *Agenda* also has the schedule for Torino's Tempio Israelitico (including specific chapters and prayers required on Holy Days, four pages listing specific passages to read on specific days, and concluded with a three-page directory of the offices of the Unione delle Comunità Israelitiche Italiane (and their respected heads). During this period, Torino suffered 16 separate Allied bombing raids—and the raid on November 20, 1942, in fact, destroyed the Tempio Israelitico (rebuilt after the War]. The Italy government fell during the end of the Year 5703 (Sept. 9, 1943), but the German occupied created the puppet Saló Republic, with Mussolini now again a manipulated mouthpiece.

In November of 1943, the Germans became to actively send local Jews to the death camps—246 were deported to Auschwitz and only 21 returned, among them Primo Levi. Not located in OCLC.



## Nazi Propaganda Comic from France

**48.** [World War II] [Satire] **Vica** [pseud. Vincent Kraussousky] **Vica défie Uncle Sam.** Paris: Société des Editions Coloniales et Métropolitaines, (1942). Folio (31 cm). [24]pp + color pictorial wrappers, with text and illustrations continuing on the inside covers. Slight creases on cover and original stapled rusting, as expected, otherwise a very good, bright copy of the original printing. ~~600.~~ **SOLD**

¶ Original edition of this profoundly anti-American and anti-Semitic comic, certainly the rarest of the albums of pure Nazi propaganda that the Ukraine-born designer Vincent Krassousky [b.1902?- d.?] *aka Vica* created

during the War. The earlier two war-time *Vicas* [from a different publisher] from his men followed named character and his side-kick, Tatave, to the “paradise” of the USSR and later in their struggle against the English Secret Service. Krassousky had earlier created (1935-38) five illustrated albums under Vica, but they were more purely comic. Six of the full-page plates in *Uncle Sam* (plus the front cover) are photomontages using retouched half-tones from press photos combined with Vica’s cartoons—a kind of colorful John Heartfield (although *he* was an ardent anti-Nazi).

In *Uncle Sam*, the two characters are unsuccessful in getting aboard the *SS Normandie* for a trip to New York, so they get hold of a giant telescope and use this to view the real America, a country ruled by Jews, FDR, and an oppressive police force—five of the photomontages depict American brutalizing striker workers. Only in Germany are workers treated well (they also receive hot showers after their work day!) According to Vica, the Jews controlled most of the economy, and especially Hollywood. Vica also accused FDR of being responsible for the Nov. 1942 fire in New York harbor that destroyed the *Normandie* (at that point, rechristened the Lafayette). So Vica and Tatave plot their revenge on Uncle Sam, finally capturing the “gangster” in North Africa.

During the German Occupation, Krassousky also worked for the children’s newspaper, “Le Téméraire,” continuing his attacks against the Allies. After the liberation, he was arrested for being a Nazi collaborator, served some time in jail, worked for a year or two as a cartoonist for *Cadet Journal*, and then vanished. Krassousky’s career is treated in Clare Tuft’s “Vincent Krassousky—Nazi Collaborator or Naïve Cartoonist?” (*International Journal of Comic Art*, Vol. 6, No. 1, Spring 1904, pp.18-36) as well as by Gilles Ragache in “Un illustrateur sulfureaux des années 1930 et 1940: Vica” (in *Clefs pour l’Histoire*, April-June 2000, No 8). OCLC notes three holdings (Duke, UCLA, Bar Israel).

