

# Mille Septante Books



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## **Mille Septante Books**

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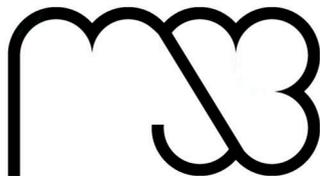
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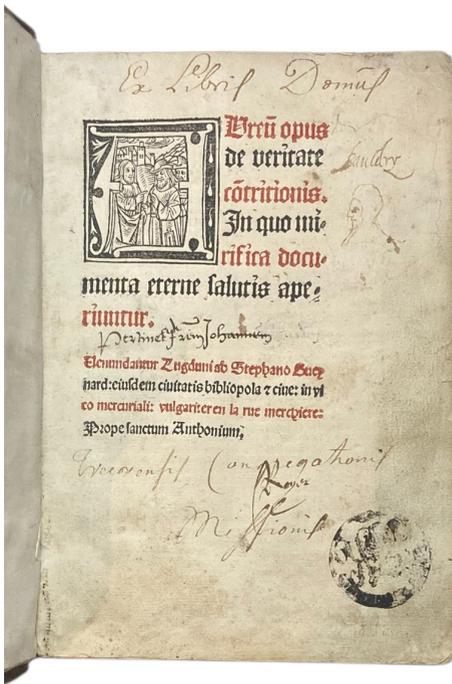


1. *Cistercian Processional, in Latin, decorated manuscript on thick paper* [Southern Netherlands (Belgium), Gent?, ca. 1500]. 195 x 145 mm, 92 leaves or 184 unnumbered pages: 6 pp. blank + 4 pp. blank staves + 159 pp. scores + 7 pp. blank staves + 8 pp. blank, leather over wooden

boards, four raised bands, gilt floral motifs to spine, gilt embossed emblem and gilt border line to boards, two darkened but functioning brass clasps; binding rubbed, loss of leather to upper spine end, wear to corners

A very well preserved and charming processional most likely made around 1500 for or by a Cistercian nun of the abbey of Nonnenbossche or Nieuwenbossche in Heusden, near Ghent. Later 16th century binding with IHS emblem embossed on the boards. Pages have been trimmed to probably fit the later binding with some decorations falling off the pages. Seems to be lacking one leaf between folios 79 and 80. Different and less thick paper is used for the endpapers, the 3 blanks at the beginning and 4 at the end. Ex-libris in handwriting on front pastedown "Dame Catherinne Kikens/ Religieusche de Nonnenbossche/ 1632", written ex-libris on first blank page "... zuster Eleonore van Hoorebeke/1714", two written ex-libris on p. 9 "Dame Catharina Kiekens / Amour de dieu me conforte/ Anno Dei 1632" and "F. De Boeck". Musical notation on six black four-line staves. Text in Gothic letter with decorated initials and marginal extensions of foliage and flowers. We counted 151 large initials of which 16 with larger extensions. Rubrication of titles, text and letters throughout. The last 10 pages of the scores are in three different and later hands, possibly 17th and 18th century. Six lines of instructions for liturgical service in Dutch written in a slightly later hand (1600?) on the first blank page at the end starting with "d'ouderlinghe was d'abdesse op witten donderd, men moet in H misse in collecten uit de stoelen buyghen, en d'handen laeten hanghende als men de antiphonen sinckt...". The manuscript covers the entire liturgical year and contains the chants in keeping with Cistercian liturgy: for example "Lumen ad revelationem" in the beginning, "Beatus Bernardus quasi vas" and chants for the feast of the Nativity of Mary and the Visitation. The presence of feminine forms (sorores, abbatissa, peccatrice) suggests the processional was intended for a female convent. Also included are chants for the procession for Our Lady of Cambron which took place each year on the third Sunday of Easter at the Cistercien Cambron Abbey. This wealthy monastery founded and supervised several other abbeys, including Nieuwenbossche or Nonnenbossche in 1215. Although an abbey with the same name, run by Benedictine nuns, existed in Zonnebeke (West-Flanders), the evidence in the manuscript points to the Nonnenbossche Abbey near Gent as its home. This female Cistercian convent originated from Oudenbossche Abbey in Lokeren and moved in 1246 to Heusden, hence the name Nieuwenbossche. The destruction of the abbey in 1579 by the iconoclasts led to the nuns settling in Ghent from 1598 onwards until the dissolving of the convent in 1796. Although historical documents related to the management of the abbey exist, we haven't come across another manuscript linked to the liturgical practice of the convent.

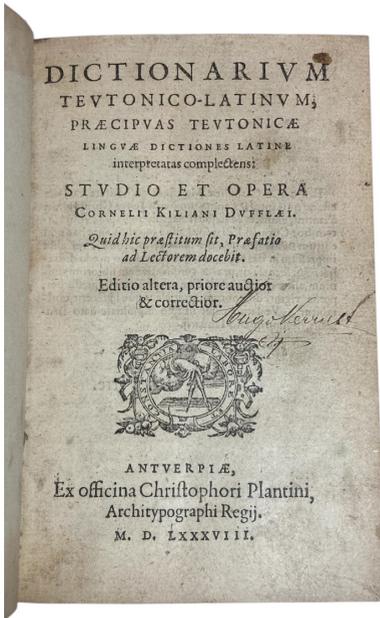
11000 euro



2. VIVALDI, Giovanni Ludovico. *Aureum opus de veritate contritionis. In quo mirifica documenta eterne salutis aperiuntur.* Lyon, Jean de Vingle, 1505. 8vo, later 17th-century full leather binding, spine with five raised bands decorated with gilt compartments, fleurons, and gilt title, complete collation: 1 leaf-179 ff.-2 ff.-32 ff. (table); attractive copy, 19th-century bookplate on pastedown, old stamp and four handwritten ownership inscriptions with a small drawing on the title-page, a few contemporary marginal annotations, ownership inscription on the final page

A fine printing of this treatise on mourning and repentance by the Italian Dominican theologian Giovanni Ludovico Vivaldi (c. 1460–1540). This is the second Lyon edition, following that printed by Claude Daoust in 1504. The first edition dates from 1503. Illustrated with four large wood-engraved initials depicting scenes, numerous initials decorated with plant and floral motifs, as well as a wide variety of manicules. Enriched with a small contemporary drawing of a man’s head in dress on the title-page and an elaborate ownership inscription at the end, “Bauldri/ avec sa petite barbe rosse(?)”. Pagination error: folio 112 is followed by folio 121, and the pagination continues accordingly despite this mistake. The two other copies consulted (Gallica and the Bayerische Staatsbibliothek in Munich) exhibit the same anomaly. In our copy, the error was corrected by a contemporary hand. The popularity of the book meant that it was reprinted several times. Vivaldi, advisor to the Marquis of Saluzzo and bishop of Arba from 1519 onward, is known for his writings on the fleurs-de-lis and his theological-moral works. He also dedicated a *Tractatus de nobilitate* to King René of Anjou around 1475–1480.

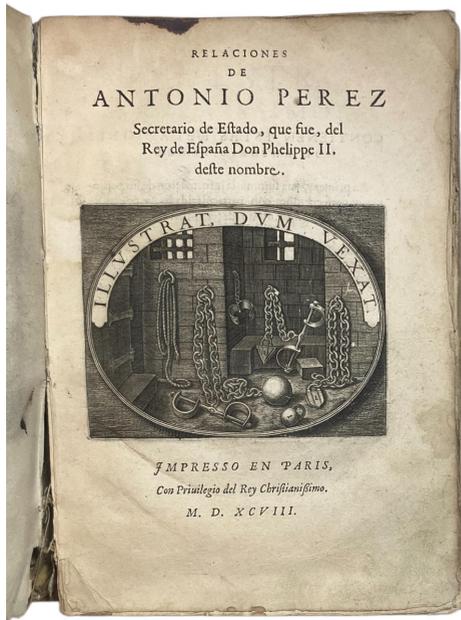
1400 euro



**3. KILIAAN, Cornelis.** *Dictionarium Teutonico-Latinum*. Antwerp, Christophe Plantin, 1588. Small 8vo, later 19th century half leather binding, gilt titles and decorative motifs on the spine, (1)-765-(3) pp.; excellent copy with slight wear to the corners, handwritten ex-libris on the title-page

A rare copy of the expanded and enlarged second edition of Kiliaan's *Dictionarium* of 1574 in which he further developed his etymological language comparisons. His scholarly interest in giving as complete a description of Dutch as possible, manifests in this second edition in his use of not only dictionaries as a source, but also of published works of varying genres. Another innovative feature is the inclusion of regional indications for a number of entries—for example, fland., holl., fris., and sic.—which Kiliaan explained in his introduction as follows: "Flandris, Hollandis, Frisiis, Sicambris (Gheldris nempe, Cliuiis & Iuliacis) ... visitatissimas." Cornelius Kiliaan (1528/1530–1607) worked for several years as a proofreader at the Officina Plantiniana before Plantin decided to publish a dictionary and invited Kiliaan to collaborate with him. From that moment on, dictionaries became Kiliaan's life's work, and he came to be regarded as the father of modern Dutch lexicography. Copy of Hugo Verriest with his ex-libris in handwriting on the title-page and a small handwritten note tipped in with details of the purchase by Verriest. The Flemish priest and writer Hugo Verriest (1840–1922) was a key intellectual force behind the Catholic flamingant student movement in the 19th century that opposed the dominance of French in education. From the 1890s onward, he emerged as a socially engaged Christian Democrat and emerged as a unique unifying figure, beloved by Catholics as well as socialists, liberals, and freethinkers. Rare and important copy with an extraordinary provenance that highlights the emancipation of the Dutch language in Flanders over centuries.

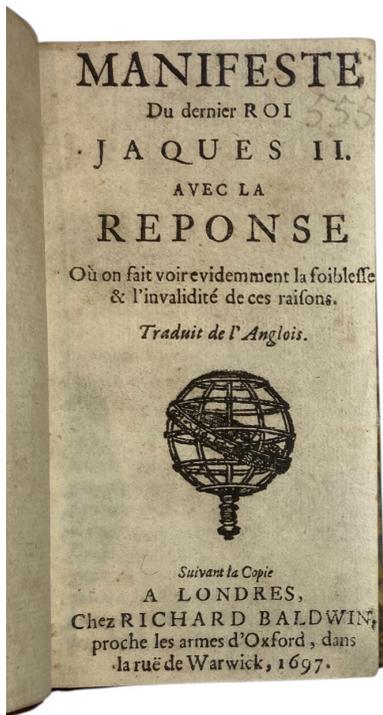
2500 euro



4. PEREZ, Antonio. *Relaciones de Antonio Perez*. Paris, s.n., 1598. 4to, contemporary full velum, manuscript title on spine, (4)-24-318 pp. (numbered 316)-1 blank leaf-18 pp. (table)-1 blank leaf-(4)-(23), title vignette and 3 figures in the text; good copy, binding weakened and darkened, loss of material on the backside, 2 leaves detached, contemporary handwritten ownership inscription on the front endpaper (recto and verso), burned ex-libris in the lower margin of page 11, some stains and small tears without serious damage

Third and first Parisian edition of this important political text by Antonio Pérez (1540-1611). The three Parisian editions have the same date and are very similar in their content although they present some differences in the covers and in the composition. The text inaugurated the Black Legend (Leyenda Negra) - a historical narrative aimed at discrediting the policies of Philip II for fighting Protestantism and Spain's colonial expansion. Perez began writing the *Relaciones* in 1591 while imprisoned in Zaragoza, defending his actions as Secretary to Philip II and accusing the king of involvement in Juan de Escobedo's death. After escaping and fleeing to France, he published it in Pau that year. In 1593, an enlarged edition appeared in England which went through several editions across Europe during the 16th and 17th centuries. We haven't found any copy prior to the edition of 1598. Error of pagination: two pages with page number 176, and page 309 is numbered as 299, but the collation is complete. Illustrated with a title vignette depicting irons and chains, and three copper-engraved figures in the text. The *Relaciones* were banned by the Inquisition and only published in Spain in 1849.

3800 euro



5. [Anon.] *Manifeste du dernier roi Jaques II. avec la réponse où on fait voir évidemment la foiblesse & l'invalidité de ces raisons.* Suivant la copie à Londres, Richard Baldwin, 1697, 79 pp. *Reponse au manifeste adressé par le roy Jaques II. aux princes confederez catholiques.* La Haye, Meindert Uitwerf, 1697, 64 pp. *Reponse au manifeste adressé par Jaques Second aux princes confederez protestants.* La Haye, Meindert Uitwerf, 1697, 72 pp. *Remarques sur le Manifeste ou Memoire sommaire, contenant les raisons qui doivent obliger les princes conféderez catholiques de contribuer au rétablissement de Jacques II* Amsterdam, J.L. de Lorme bookseller, 1697, 42-(1) pp.; 4 pamphlets in 1 vol., 16mo, 19th-century half calf, spine gilt with floral motifs and red morocco label; good copy, spine damaged with loss of leather and blackening, pages trimmed

A rare collection of four pamphlets in French concerning the deposed King James II of England and his continued assertion of his right to the English throne following the Glorious Revolution of 1688. The collection opens with a French translation of the Late King James's Second Manifesto, Directed to the Protestant Princes (1697), issued from exile as an appeal to European rulers, both Protestant and Catholic, to recognize his legitimacy and assist in his restoration. Likely written in response to the Treaty of Ryswick, which recognized William III as the rightful King of England, the text reflects James's attempt to exploit divisions among the continental powers and to remind them of their prior recognition of his kingship. The manifesto was not universally well-received. It was often met with skepticism and opposition, and a number of "answers" or counter-manifestos were written by Protestant figures to refute his claims. A rare contemporary record of the last public efforts of the Stuart cause, complete in one volume.

400 euro



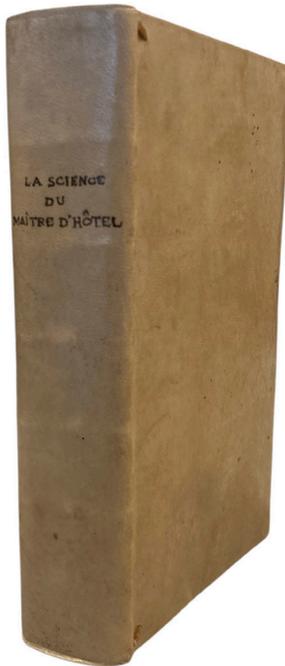
6. [THIBERGE, Louis]. *Lettre de Messieurs des Missions étrangères au Pape sur les idolâtries et les superstitions chinoises*. S. l., s. n., s. d. (ca. 1700). 12mo, contemporary brown sheep binding, five raised bands, gilt title and decorations, 188 pp.; good copy, three-line illegible carving (Chinese characters?) to the front cover, some scuffing, worn corners

Rare edition (possibly the third) of this work documenting the “Chinese Rites controversy”, very similar to the copy held at the BNF but with the errata corrected. In 1699, Louis Thiberge (1660–1730), Superior of the Missions étrangères, sent three letters to the Pope seeking a definitive decision on the position of the Catholic church towards Chinese rites, which was ultimately postponed under the influence of the Jesuits. His successor, Jean-Charles de Brisacier, took up the matter and published the Letter of 20 April 1700, summarizing the debate and contesting the Jesuit theses based on their own texts. The volume also includes:

- Questions sur la Chine à proposer à la Sacrée Congrégation du Saint-Office (1669)*; -*Extraits fidèles des livres des Jésuites*
- Révocation de l’approbation donnée en 1687 par l’Abbé de Brisacier au livre “De la Défense des nouveaux Chrétiens, & des Missionnaires de la Chine” par le R. P. Le Tellier*
- Estat de la question qui se traite présentement à Rome sur les honneurs que les Chinois rendent à Confucius & à leurs Ancêtres Morts*
- Ceremonies qui se font pour honorer Confucius & les Morts*
- Ordonnance de M. Maigrot docteur de la Maison & Société de Sorbonne, Vic-aire apostolique de la Province de Fokien dans la Chine, nommé à l’Évêché de Conon*
- Decret de la Sacrée Inquisition de Rome (liste de livres interdits par décret du 2 juin 1700)*

An important testimony to the crisis of Asian missions at the end of the 17th century and the tensions among religious orders regarding the adaptation of Christianity to local traditions.

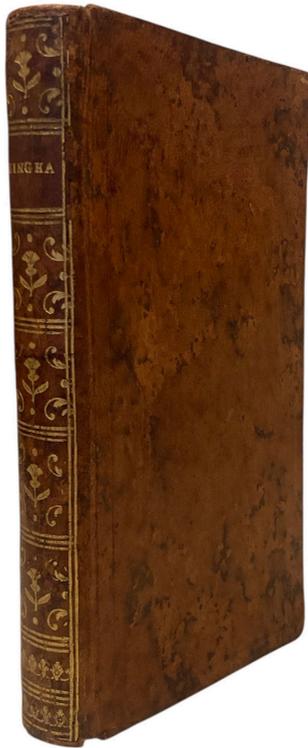
450 euro



**7.** MENON, Joseph. *La science du maître d'hôtel cuisinier, avec des observations sur la connaissance & propriétés des aliments*. Paris, Chez Paulus-du-Mesnil, 1749. 12mo, (xcvi) - 552 pp.- [4] ff., later full ivory vellum, manuscript title in ink to spine; excellent copy

First edition, published anonymously and signed by Menon at the foot of page 1 as stipulated in the author's notice, confirming the authenticity of the edition. The book opens with "Dissertation préliminaire sur la cuisine moderne", in which Menon outlines the principles of modern or "nouvelle" cuisine. Joseph Menon (ca. 1700-1777) was the most influential and prolific French culinary author of the 18th century, and a central figure in the emergence of classical French gastronomic categories: nouvelle cuisine, haute cuisine, and cuisine bourgeoise. His works, including *La cuisinière bourgeoise* and the *Nouveau Traité de la cuisine*, shaped Enlightenment-era ideas on refinement, nourishment, and the improvement of daily life through culinary knowledge. An attractive copy of an importante work in the codification of modern French cuisine, rare in signed state.

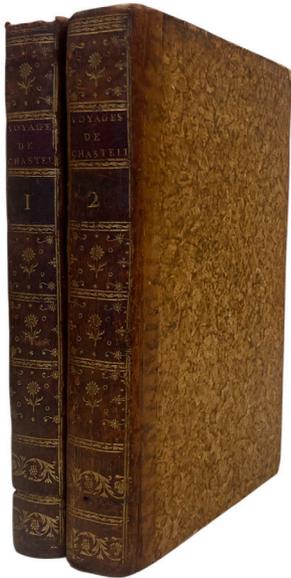
1000 euro



**8.** CASTILHON, Jean-Louis. *Zingha, reine d'Angola. Histoire africaine, en deux parties.* Bouillon/ Paris, Aux dépens de la Société Typographique, 1769. 2 volumes in 1, 8vo, contemporary full leather, gilt title and decorative motifs on spine, 166 + 132 pp.; fine copy, small piece of leather missing on the back cover

First edition of this historical novel by Jean-Louis Castilhon (1721–1798) about the African queen Zingha. Castilhon portrays Zingha or Ana Nzinga (1582–1663) as a rich and complex character who resisted Portuguese expansion in her country Ndongo (part of present-day Angola) in the 17th century. By presenting Zingha as an exceptional heroine who lived with her court in a kind of paradise, the work challenges the classical opposition between “barbarians” and “civilized” people. Through Castilhon’s narrative, Zingha also serves as a model for female characters in the works of de Sade, including *La Philosophie dans le boudoir* and *Histoire de Juliette*. Rare first edition of the first historical novel set in Africa.

1200 euro

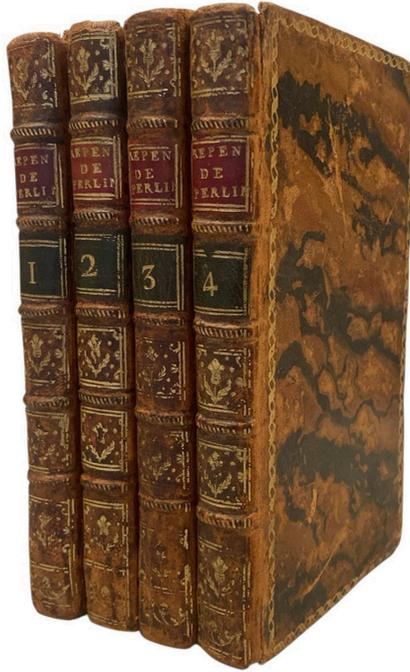


9. CHASTELLUX, (François-Jean, marquis de). *Voyages de M. le marquis de Chastellux dans l'Amérique septentrionale, dans les années 1780, 1781 et 1782*. Paris, Prault, 1786. Bound with: HUMPHREYS, David. *Discours en vers, adressé aux officiers et aux soldats des différentes armées américaines*. Paris, Prault, 1786. 8vo, 2 volumes, contemporary half-leather binding, gilt titles and decorations on spine, complete collation: 8 pp. - 1 map - 390 pp. - (3 ff.) + 1 map - 362 pp. - (1 ff.), 3 plates - 66 pp.; good copy, slight rubbing and minor damage to spine, wear to corners, light foxing to plates, slightly later handwritten ex-libris in ink

Third edition of this travel account by François-Jean de Chastellux (1734–1788). The original edition, printed in only 24 copies in 1781, was never commercially released. The unexpected success of the first edition, distributed only to friends, led to a pirated edition in Cassel, repudiated by the author. This edition was therefore published to correct the situation. The work includes two folding engraved maps covering the East Coast of the United States, as well as three folding plates depicting a natural bridge in Virginia. Chastellux's narrative provides insightful commentary on colonial American society, its customs, and its political character.

At the end of volume 2 we find a rare bilingual copy of David Humphreys' poem *An address to the army*, first printed in New Haven in 1780 and one of the most famous poems of the American Revolution, written to encourage the Continental Army. The French text (in prose) faces the original English verse version, translated by Chastellux. Humphreys, a member of the literary group known as the Hartford Wits, served as aide-de-camp to Washington and shared a close personal friendship with Chastellux.

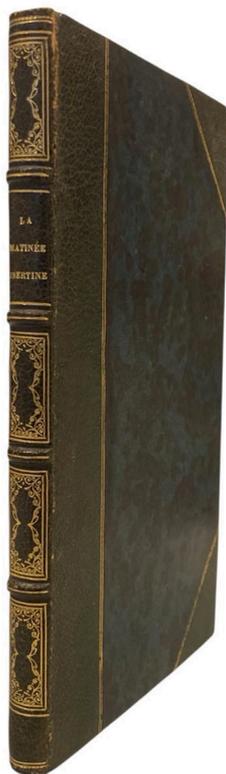
1800 euro



**10.** [LESUIRE, Robert-Martin]. *Le Repentir, ou Suite des lettres originales, contenant les aventures de César de Perlencour, intitulées Le Crime*. Brussels, Dujardin / Paris, Defer de Maisonneuve, 1789. 4 volumes, 12mo, contemporary marbled calf binding, spine with raised bands and gilt decoration, red and green morocco labels for title and volume number, boards with gilt lining, marbled edges, [6] - xii - 13-248 pp. + 240 pp. + 264 pp. + 264 pp.; nice copy, slight rubbing to spines and small chips at headcaps

Rare first edition of this continuation of *Le Crime* (1789), which followed the downfall of César de Perlencour; *Le Repentir* recounts his rehabilitation. Beyond the many adventures, the work captivates with its darkly sentimental Gothic atmosphere: convents and nuns, constrained passions, brigands, abductions, storms, and forests... An early French attempt in a still nascent Gothic genre. Considered a precursor to the detective novel, Robert-Martin Lesuire (1737–1815), “through the richness of his themes, inspired in the 19th century many authors of popular criminal novels” (Mesplède).

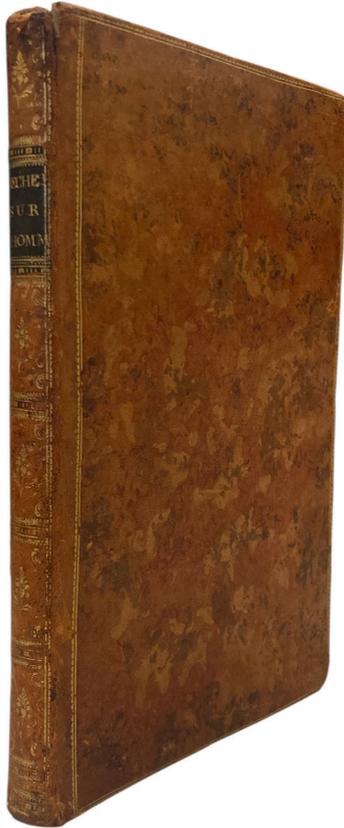
500 euro



**11.** [ANDREA DE NERCIAI, André-Robert]. *La Matinée Libertine, ou les Moments bien employés*. s.l, s.n.,s.d. (ca. 1790). 8vo, half green morocco binding, spine with four raised bands decorated with a title and gilt compartments, gilt lining to boards, wide margins, (4)-136 pp.; a fine copy, slight rubbing to the spine

A rare edition of this classic of erotic literature, the authorship of which remains debated. Several bibliographers (Pia, pp. 471) attribute this libertine tale to Andrea de Nerciat, while others (Gay, vol. IV, pp. 438) mention Mérard de Saint-Just as the author. The original edition was published by Cythère in 1787, illustrated with a frontispiece and four figures. We have found no copy identical to ours, apparently published without the plates and printed on fine laid paper with a watermark bearing the monogram N. The text presents some variations compared to the original edition, notably in the spelling of the title and the word choice in certain passages. A fine copy of a curious 18th-century edition.

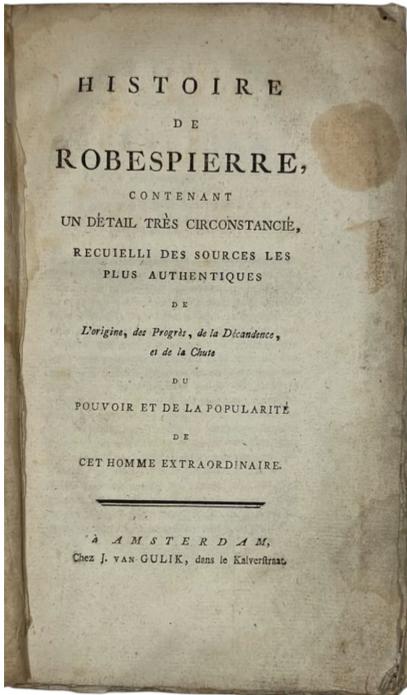
600 euro



**12.** GANNE, Ambroise. *L'homme physique et moral, ou recherches sur les moyens de rendre l'homme plus sage, et de le garantir des diverses maladies qui l'affligent dans ses différens âges.* Strasbourg, J.G. Treuttel / Paris, Onfroi, 1791. 8vo, contemporary full marbled calf, spine decorated with gilt compartments and fleurons, black title label, gilt lining to boards, wide margins, 2 leaves-174 pp.-1 leaf (table); nice copy

In this work, the author aims to impart to his readers the knowledge necessary for a healthy life at every stage of life. The text constitutes, in a way, a precursor to the concept of public health. Little is known about the author, Ambroise Ganne, except that he held a doctorate in philosophy and was a former assistant surgeon in the naval and carabinieri hospitals. The book is cited by Michel Foucault in his *Notes sur la médecine et la politique*.

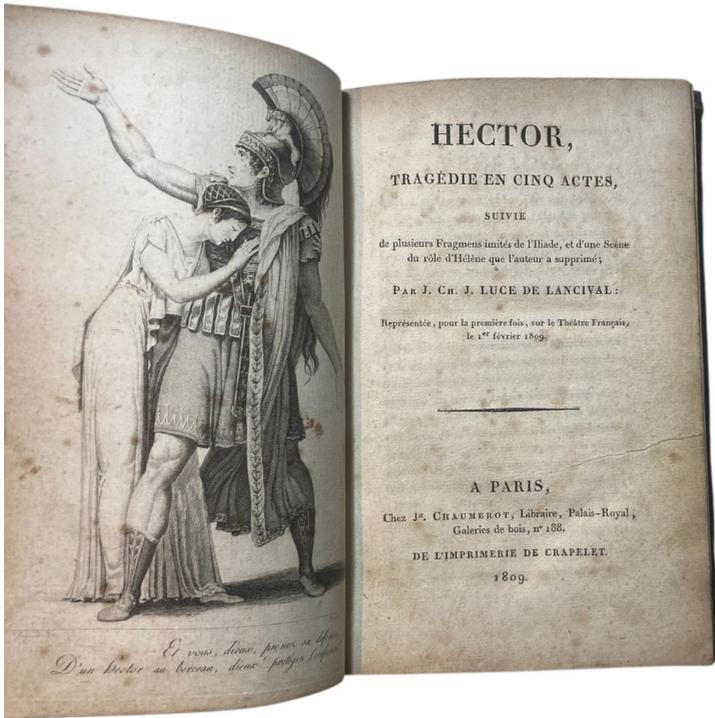
350 euro



**13.** [ANON.] *Histoire de Robespierre, contenant un détail très circonstancié, recueilli des sources les plus authentiques de l'origine, des progrès, de la décadence, et de la chute du pouvoir et de la popularité de cet homme extraordinaire.* Amsterdam, chez J. van Gulik, s.d. (ca. 1795). 8vo, provisional yellow wrappers, 92 pp.; good copy, cover and title page slightly soiled, damp stain on the cover, title page and the first 3 pages

A rare work retracing the events that led to Robespierre's condemnation, from his rise to power to his execution. The author attempts to understand how such a revered figure could have fallen so dramatically. The vivid and detailed narrative draws on excerpts from speeches of protagonists of the revolution, interspersed with analysis. It also includes an expressive description of Robespierre's physical appearance: "only five feet two or three inches tall... spasmodic contractions in his shoulders and neck... neatness of dress... hair in perfect order... livid and bilious complexion, dull and sunken eyes."

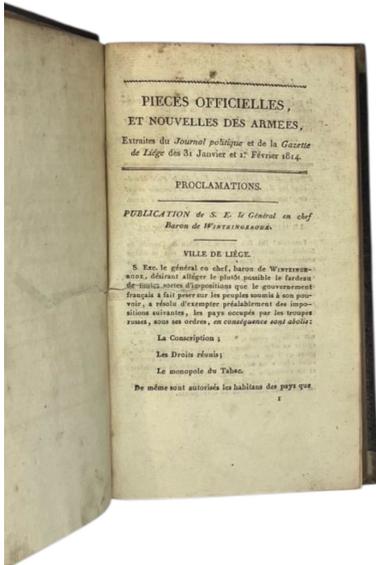
280 euro



**14.** LUCE DE LANCIVAL, Jean-Charles Julien. *Hector*. Paris, Chez Chaumerot, 1809. 8vo, contemporary half-leather, red label on front cover; frontispiece, 6 hand-colored plates, 7 ff., xvj - 88 pp., 1 ff. + 16 pp. Bound with: DUCIS, J.F. *Hamlet*. Paris, Chez A. Nepveu, 1815. 87 pp. and BRIFAUT, M. *Ninus II*. Paris, Firmin Didot, 1814. viii - 94 pp., 1 ff.; good copy; binding rubbed, corners and edges worn, occasional light soiling, label with number on spine, (the volume has a particular fragrance about it, not unlike a flowery incense)

First edition of this theater piece, performed by François-Joseph Talma at the Comédie-Française. Illustrated with frontispiece and with addition of the rare appendix *Costumes et mouvements des personnages dans Hector, Tragédie* with six hand-colored plates, placed at the beginning of the book. Napoleon, who had a hand in the script, attended the premiere and praised the play, awarding the author the Legion of Honor. Bound with Ducis's *Hamlet* and Brifaut's *Ninus II*, also performed by Talma. The red label bears the name Folleville, stage name of Gilles-Jean-Benoît Lecatte (1765–1840), prominent actor and director at Brussels' Théâtre de la Monnaie from 1811 to 1815.

650 euro



15. *Journal de la Belgique. Pièces officielles et nouvelles des armées.* Brussels: M.-E. Rampelbergh, 1814. 2 vols., 8vo, half-leather, red labels on front covers; complete collation (from 1 February 1814 to 31 March 1814). The first volume is bound with: CHATEAUBRIAND, F.-R. de. *De Buonaparte, des Bourbons, et de la nécessité de se rallier à nos princes légitimes pour le bonheur de la France et celui de l'Europe.* Paris, Mames Frères, 1814. 39 pp. and [CHÉRON, François] *Napoléon, ou le Corse dévoilé, ode aux Français.* Paris, Le Normant, 1814. (ii)–16 pp.; modest copies, front cover of the first volume detaching, back cover of the second volume fragile, water stain in the margin of the text of the second volume, (both volumes have a particular fragrance about them, not unlike a flowery incense)

Two volumes collecting the very first issues of the *Journal de la Belgique*, published in February and March 1814 (59 issues). The first two installments appeared under the title *Pièces officielles et nouvelles des armées*, without the mention 'Journal de la Belgique', and numbering began only with the second installment. The second volume features continuous pagination. Bound at the end of the second volume are two anti-Napoleonic pamphlets in their first editions. Provenance: from the library of Folleville, stage name of Gilles-Jean-Benoît Lecatte (1765–1840), a French actor active at Brussels' Théâtre de la Monnaie from 1803, and its director from 1811 to 1815.

300 euro



**16.** GARDANNE, Charles Pierre Louis de. *Avis aux femmes qui entrent dans l'âge critique*. Paris, Chez Gabon, 1816. 8vo, contemporary green half-leather, gilt title and decorations to spine, frontispiece, vi + 426 pp.; good copy, binding and corners rubbed, scattered foxing

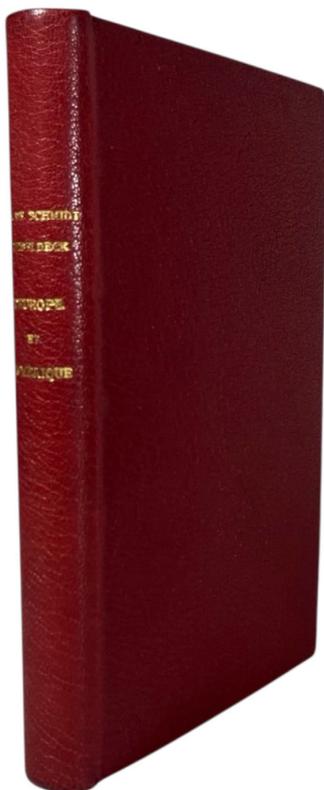
First edition of one of the earliest works devoted entirely to menopause, examining the physical and emotional effects accompanying the cessation of menstruation. In his introduction, the author Charles-Pierre-Louis de Gardanne (1789–1827) argues that the confusion reigning in contemporary medical vocabulary justifies the creation of a new term, “la menespausie”, first coined in his 1812 thesis “Dissertation sur les avis à donner aux femmes qui entrent dans l'âge critique”. He cites the plethora of inadequate expressions in use and proposes a single, clearer denomination: “Que veulent dire en effet ces mots temps critique, époque critique, âge critique, âge de retour, retour d'âge, déclin de l'âge, verte vieillesse, enfer des femmes, hiver des femmes, mort du sexe, etc. ? Ne se perd-on pas dans ce dédale de nom?”. In the second edition of 1821 he refined the word to the more elegant “la ménopause”. Son of the surgeon Gardanne-Duport (1746–1815), Gardanne belonged to an established medical dynasty, became a charity doctor in his arrondissement, and moved within the philanthropic and fashionable circles of Paris, notably through his father-in-law, the sculptor and engraver Nicolas Gatteaux (1751–1832). A family tragedy in 1824 interrupted his career, and he died three years later in unknown circumstances.

350 euro



17. GIGOT, Ph. *Stranger's guide through Brussels or new historical topographical and critical description of that city*. Bruxelles, Ad. Stapleaux, 1820. 12mo, contemporary marbled cardboard binding, frontispiece, map, viii - 167 pp.; nice copy

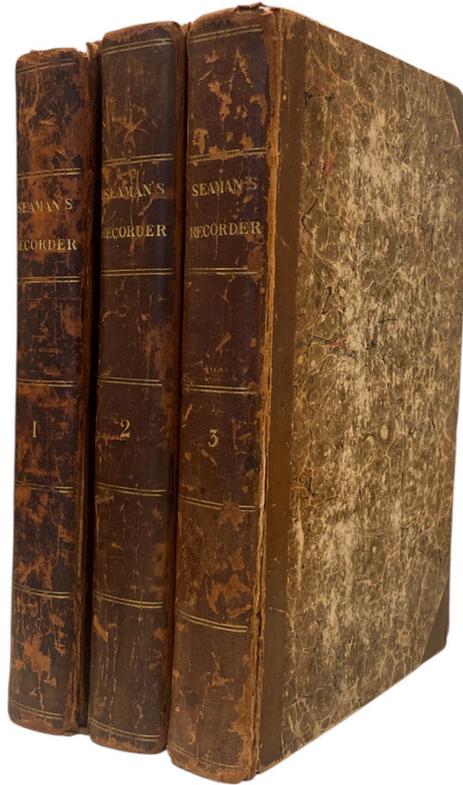
Second edition in English of this early Brussels tourist guide, originally written in French by Philippe Gigot, member of the Société littéraire de Bruxelles. The work includes a historical description, three chapters on government, commerce, and local establishments, as well as ten letters detailing morals, customs, climate, theatres, walks, monuments, and the arts. Written from the perspective of a French visitor experiencing Brussels for the first time, the text offers vivid and occasionally critical reflections on the city and its society.



**18.** SCHMIDT-PHISELDECK, Konrad von. *L'Europe et l'Amérique ou les rapports futurs du monde civilisé*. Copenhagen, de l'imprimerie d'A. Seidelfin, 1820. 8vo, modern full red morocco, in slipcase, wide margins, xiv - 265 pp.; nice copy, red stamp on title page

First French edition of the same year as the first German edition published in Copenhagen in 1820. Konrad von Schmidt-Phiseldeck (1770–1832), a German-born publicist and former director of Denmark's national bank, offers in this text a striking early vision of European unity. Observing the loss of Europe's American colonies and the rise of the United States, he warns that only a united Europe, with a common parliament, court, army, and currency, could remain globally competitive. Though overshadowed in his time by continued colonial ambitions, his arguments for a borderless European market feel notably modern in light of today's transatlantic economic tensions.

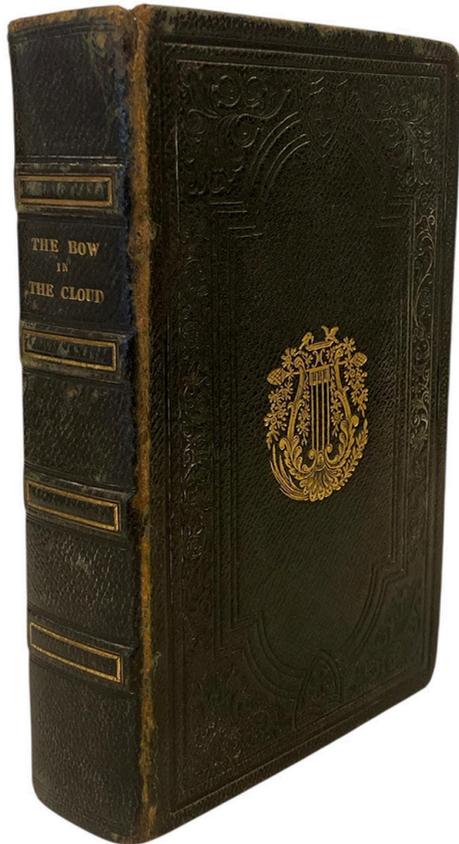
380 euro



**19.** *The Seaman's Recorder: Or, Authentic and Interesting Narratives of Popular Shipwrecks, and Other Calamities Incident to a Life of Maritime [sic] Enterprise.* London, J. Gifford, 1825. 3 vols., 8vo, contemporary half leather, gilt titles and volume numbering to spines, 3 frontispieces and 64 engravings (collation complete), xxiii-410 pp. + vii-400 pp. + vi-[1] ff.-428 pp. A nice set, bindings and corners rubbed, light foxing and browning to some pages, two ex-libris stickers at the beginning of volume I and one ex-libris sticker on the front board of volume II

Rare and complete copy of this compendium of maritime incidents, illustrated with 67 engravings, most signed "Walker" and five signed "E. Blake," including the three frontispieces. An engaging collection of naval accounts spanning from the 16th to the 19th century, the volume concludes with the loss of the Comet steam packet on October 22, 1825. We have been unable to trace another copy of this edition.

700 euro



**20.** RAWSON, Mary Anne (editor). *The Bow in the Cloud; or, the Negro's Memorial*. London, Jackson & Walford, 1834. Small 8vo, original pictorial gilt- and blind-stamped dark green morocco, all edges gilt, xv - 408 pp.; nice copy, light rubbing to extremities

First edition. One of 300 copies. Published for the purpose of raising donations for West Indian slaves, this anthology brings together original contributions in prose and verse illustrating the evils of slavery. Its stated aim was to underscore the necessity of abolishing the slave trade in the British colonies. Provenance: bookplate of Aaron J. Matalon (1920–2009), a leading post-Independence Jamaican entrepreneur and major patron of the arts.

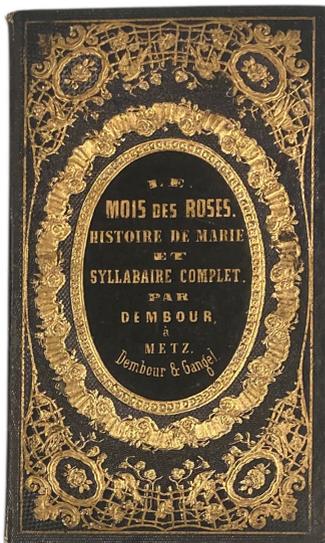
500 euro



**21.** *Relation des fêtes qui ont eu lieu à Gand à l'occasion de l'ouverture du chemin de fer, octobre 1837.* Gand, Vanryckegem-Hovaere, 1837. 8vo, paperback, folding frontispiece, 55 pp.; good copy, binding and spine fragile, cover slightly soiled

A small book describing in detail the festivities organized for the inauguration of the first railway line in Ghent in 1837. Illustrated with a folding engraving as frontispiece, signed J. Coomans. On this occasion, Robert Stephenson, inventor of the modern steam locomotive, traveled to Ghent to drive the train during the opening ceremony carrying King Leopold I.

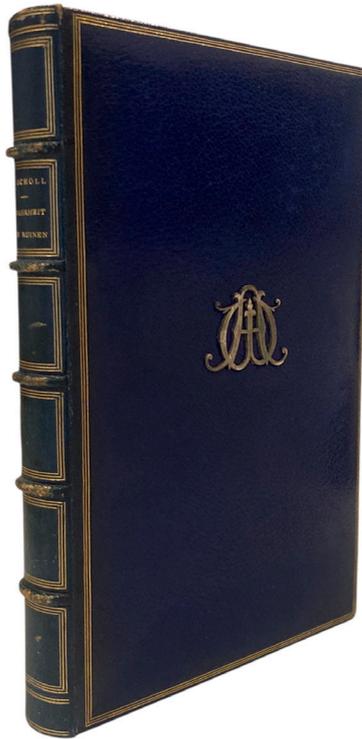
180 euro



**22.** *Le mois des roses, Histoire de Marie. Alphabet instructif et récréatif.* Metz, Gangel frères et P. Didion, s.d. (ca. 1850). 12mo, publisher's black boards, gilt decoration and titles on the covers, 16 color engravings, 71 pp.; good condition, a few pages with light stains

A beautiful copy of this mid-19th-century syllabary. Romantic binding with sumptuous gilt decoration on the covers. Illustrated with 16 color plates.

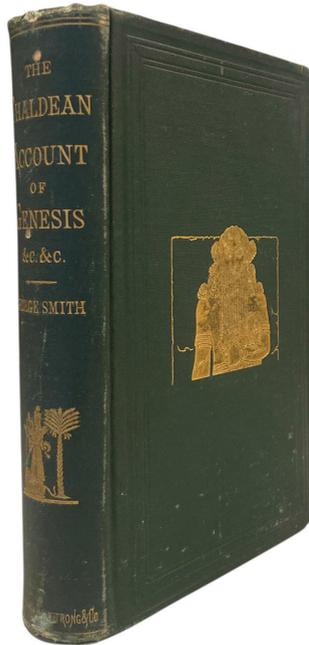
120 euro



**23.** SCHOLL, Carl. *Wahrheit aus Ruinen oder das Ewige Evangelium der Humanität*. Frankfurt a. M., Franz Benjamin Auffarth, 1873. 8vo, full blue morocco binding, in slipcase, gilt title and decorations to spine, 5 raised bands, triple gilt lining framing the boards and gilt lining on the edges, metal initials mounted on the front cover, gilt top edge, gilt roll on the pastedowns, [6] ff., xv-304 pp., [6] ff.; beautiful copy, light rubbing to the bands on the spine

A rare first edition copy of this collection of aphorisms by Carl Scholl (1820–1907), a German preacher, revolutionary, and theologian. Scholl was one of the most important voices in the freethought movement in the 19th century. Under the influence of his friend Ludwig Feuerbach and emerging scientific ideas from Darwin and Haeckel he shifted from pantheism to atheism. Scholl advocated humanism, women's equality and the fight against antisemitism. In a handsome early binding by Jacques Weckesser, unsigned, but accompanied by a (difficult to read) signed presentation inscription from the binder.

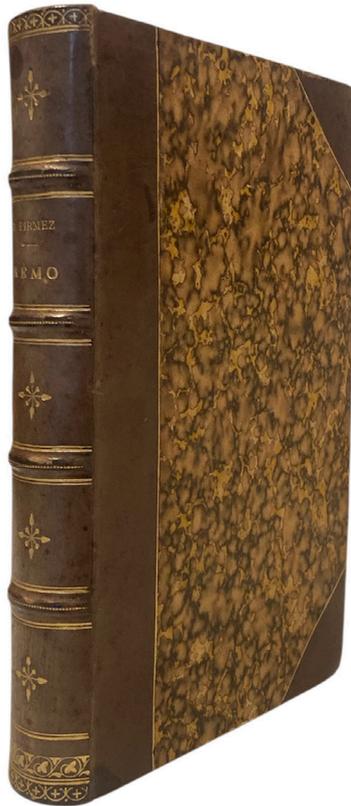
400 euro



**24.** SMITH, George. *The Chaldean Account of Genesis. Containing the Description of the Creation, the Fall of Man, the Deluge, the Tower of Babel, the Times of the Patriarchs, and Nimrod: Babylonian Fables, and Legends of the Gods; from the Cuneiform Inscriptions.* New York, Scribner, Armstrong & Co., 1876. Large 8vo, original gilt-decorated green cloth, spine gilt-lettered, blind rules and gilt design to front board and spine, frontispiece, b&w illustrations, xvi-320 pp. (+ 2 pp. adverts); nice copy, binding with minor faults, light staining to bottom of front board, spine extremities rubbed

The first US edition of this classic work by English Assyriologist George Smith (1840–1876), assembling Babylonian and Assyrian creation myths from surviving cuneiform fragments. This work is considered as one of the most important contributions to the understanding of the development of Near Eastern myth cycles ever published. Smith delivered to a shocked Victorian audience the first reports of the Babylonian Flood legend, of the Epic of Gilgamesh (then known as Izdubar), and the uncanny parallels between the Hebrew Bible and the myths and legends of Babylon. The collection has been highly influential for scholars of Near Eastern mythology and much favoured by later occultists such as Mme. Blavatsky, who made considerable use of it when writing *The Secret Doctrine*.

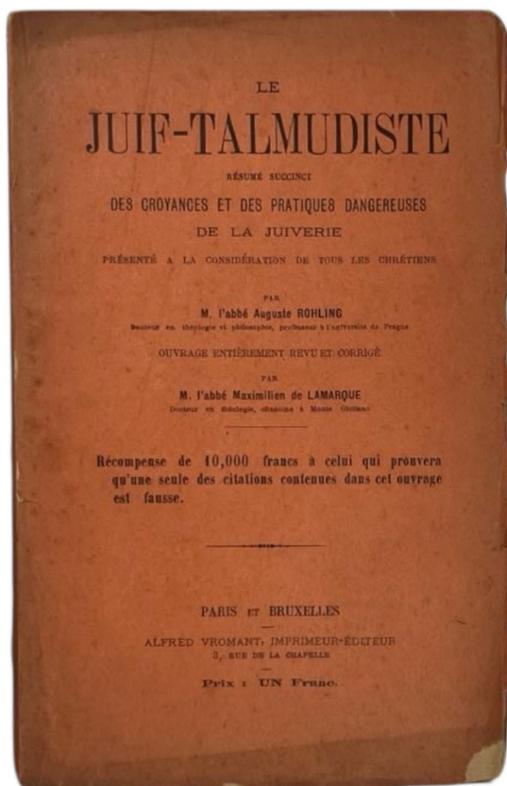
300 euro



**25.** PIRMEZ, Octave. *Remo. Souvenir d'un frère*. Brussels, C. Muquardt, 1882. 8vo, contemporary half calf with corners, spine with 4 raised bands, gilt title and decoration, 367 pp.; good copy, foxing throughout

Second edition, with a signed presentation inscription by the author to Count Léonce de Bueren and a handwritten quotation from Petrarch. Copy enriched with 21 original photographs of Château d'Acoz mounted on blank leaves bound in, some captioned in pencil. Count Léonce de Bueren, related to Octave Pirmez by marriage, likely received this copy after visiting the author at Château d'Acoz. Octave Pirmez (1832–1883), Belgian poet and essayist, was among the most notable Belgian men of letters before the literary revival of the 1880s. His works consist mainly of essays, letters, and literary reflections. Marguerite Yourcenar devoted over a hundred pages to him and his brother Fernand (“Remo”) in *Souvenirs pieux* (1974), calling Octave a forgotten figure of “one of the most philistine countries in Europe.”

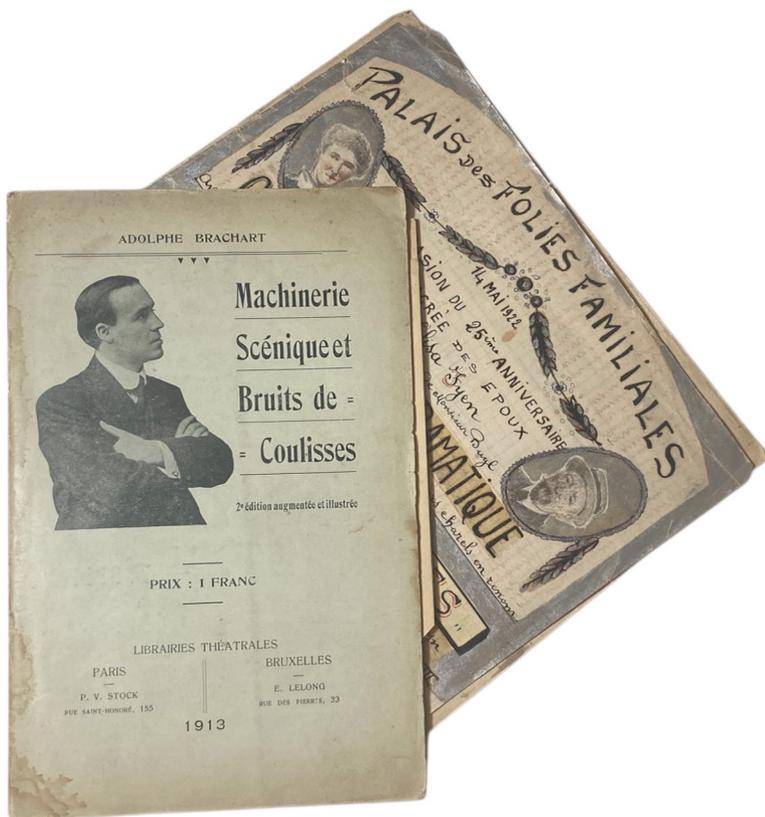
250 euro



**26.** ROHLING, August. *Le juif-talmudiste. Résumé succinct des croyances et des pratiques dangereuses de la juiverie présenté a la considération de tous les chrétiens.* Paris/ Bruxelles, A. Vromant, s.d. (1888). 8vo, original wrappers, 68 pp.; good copy, cover slightly soiled and with small tears

First edition of the French translation of this anti-Semitic pamphlet, originally published in German in 1871 (*Der Talmudjude*) by Abbé Rohling (1839–1931). This is the first essay published in French belonging to the current of anti-Talmudism, a branch of Christian-origin anti-Semitism that questions the moral attitude derived from interpretations of the Old Testament in the texts of the Talmud. Although largely a distorted summary of Johann Andreas Eisenmenger's *Entdecktes Judenthum* (1711), *Der Talmudjude* nevertheless became a standard reference for anti-Semitic authors and journalists during the rise of anti-Semitism in the late nineteenth century.

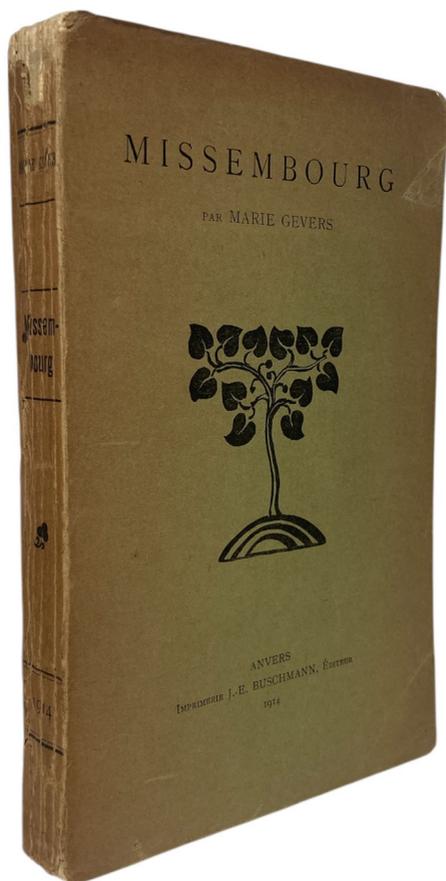
300 euro



**27.** BRACHART, Adolphe. *Machinerie scénique et bruits de coulisses*. Paris, P. V. Stock / Brussels, E. Lelong, 1913. 8vo, illustrated stapled wrappers, 36 pp.-[2] ff.; good copy, covers slightly stained

Second edition of this curious and interesting work devoted to the techniques used in early 20th-century theatre to create stage effects and backstage sounds. Little is known about the author, Adolphe Brachart, who published several works between 1913 and 1920 on various aspects of the performing arts—make-up, mime, pantomime, and even on how to organize a world tour. Illustrated with 7 plates by Adrien Robyn, a member of the family connected to the publishing house Kumps-Robyn, which issued part of Brachart's works. This copy is enriched with the 7 original drawings executed for the book's illustrations. Included are also two four-page mock-ups for what looks like a (likely imaginary) satirical theatre program, drawn by the same artist and referring to his affiliation with the Kumps-Robyn house.

300 euro



**28.** GEVERS, Marie. *Missembourg*. Anvers, J. E. Buschmann, Anvers, 1914 [1917]. 8vo, printed wrappers, 172 pp. - [1] ff.; good copy, head of spine chipped, creases to spine

Rare copy of the first edition of the first poetry collection published by Marie Gevers, inscribed by the author to the politician Louis Piérard. Published clandestinely to evade German censorship, the work was backdated. Marie Gevers (1883–1975), Belgian novelist and poet writing in French, began her literary career with poetry before turning to prose, often depicting rural life, nature, and local traditions. She was the first woman elected to the Royal Academy of French Language and Literature of Belgium in 1938.

280 euro





**30.** (THUYSBAERT, Prosper / Het Vlaamsche Volkstoneel). *Archive of 13 items relating to Prosper Thuytsbaert and Het Vlaamsche Volkstoneel.*

An interesting archive shedding light on the relationship between Prosper Thuytsbaert (1889–1965) and *Het Vlaamsche Volkstoneel*, the influential Flemish theatre company active during the interwar period. The collection documents Thuytsbaert’s theatrical networks and the broader theatrical revival in Flanders during the Interbellum.

Contents include:

- autograph letter to P. Thuysbaert from Jan Bernaerts, discussing among other things Henri Ghéon's *Le chat botté*, on a card of the theatre journal *Toneelgids*, signed (1930)
- letter addressed to P. Thuysbaert headed "Chambre des Représentants", signed (sender illegible)
- printed circular with envelope addressed to Thuysbaert (1930), calling for the creation of *Het Nieuw Volkstoneel* with a new board, following disputes over contract renewals
- typescript in blue ink of *La farce des "Encore"*, a theatre piece translated from "old flemish" by P. Thuysbaert and adapted by H. Ghéon, in folder, 43 pp., with hand-corrected title. The piece was published as *La joyeuse farce des "encore"* by Librairie Stock in 1925 and later translated into Irish
- Brochure of *Het Vlaamsche Volkstoneel* relating to the play *Tyl*
- Flyer for the Paris productions of *Lucifer* and *Tyl*
- Michel de Ghelderode, *Les entretiens d'Ostende*. Paris, L'Arche, 1956, with a signed inscription by the author to P. Thuysbaert
- Anton van de Velde, *Knagelijc*. Antwerp, Vlaamsche Boekcentrale, 1933, with author's inscription to P. Thuysbaert
- Typed and signed two-page letter from Anton van de Velde to P. Thuysbaert.
- (Antwerps Studio) programme for the *Eerste Modernistische Toneelprijskamp*, with four flyers for theatre productions, and a typescript page in blue ink marking the studio's fifth anniversary, mentioning "de eerste meeting-over-toneel in Vlaanderen.."
- *Klapper op het bijvoegsel aan Tooneelgids' eerste vijftien jaar* by Jan Bernaerts (1930)
- *Tooneelfonds Palmer Putman, Wenduyne, Kataloog: 1930–1931*
- Programme brochure for *Le Mystère de la messe* by Calderón, adapted by Henri Ghéon (1934)

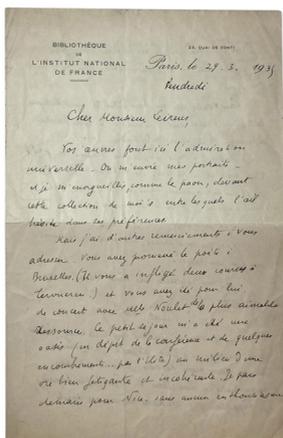
Prosper Thuysbaert was a Belgian professor, notary, and politician whose career combined public service, scholarship, and a prominent role in Flemish cultural life. Between 1920 and 1933 he was a leading figure in the renewal of Flemish theatre, becoming a central animator of the Vlaamsche Volkstoneel, founded in 1920 by Jan Oscar De Gruyter. During the 1920s he translated several plays from Dutch into French, two of which were adapted by Henri Ghéon and successfully performed in Paris. Internal disputes within the troupe in 1930 led to a schism, and despite Thuysbaert's attempts at mediation, the company dissolved in 1932. Concurrently, he pursued an active political career, serving on the East Flanders provincial council (1921–1936), and later as mayor of Lokeren (1947–1959).



**31.** (FLEISCHMANN, Trude/ BERG, Alban/ THORAN, Corneil de). *Signed photograph with autograph letter signed.* Vienna, Trude Fleischmann, ca. 1932. Vintage sepia-toned silver print on matte postcard paper (card: 17.2 × 10.5 cm / photo: 9.7 × 5.6 cm). Photographer's blind-stamp "Trude Fleischmann, Wien I, Ebendorferstraße 3" at lower right. Signature and letter written in blue ink. Excellent condition

Beautiful portrait of Alban Berg (1885-1935) by renowned Viennese photographer Trude Fleischmann, signed by Berg beneath the image. On the verso is a signed letter from Berg to Corneil de Thoran dated March 1932, expressing his gratitude for de Thoran's contribution to the first French-language staging of his opera *Wozzeck* at the Théâtre Royal de la Monnaie, Brussels, February 1932. The leading role, sung by Belgian bass Lucien Van Obbergh, proved challenging due to Berg's modern style; initially he refused it, but de Thoran persuaded him and coached him through the score. The premiere was a critical success, praised for the orchestra and de Thoran's spirited, sensitive conducting, prompting him to thank the musicians for upholding the theatre's finest traditions. A photograph of Berg and de Thoran working together appears on the Wikipedia page for *Wozzeck*. Corneil De Thoran (1881-1953) is considered as one of the most emblematic figures in Belgian musical life of the first half of the 20th century and is credited with maintaining the highest performance standards as a conductor at La Monnaie. Trude Fleischmann (1895–1990) opened her Vienna studio at 25 and became one of the leading portrait photographers of her time, capturing prominent artists, intellectuals, and performers. Known for expressive, sometimes controversial imagery, she emigrated after the 1938 Anschluss, later establishing a successful New York studio. Beautiful item documenting a landmark of early 20th-century modernist opera. *Wozzeck* remains a cornerstone of the repertoire, celebrated for its narrative power and complex musical structure.

2000 euro



**32. (VALÉRY, Paul/ LEIRENS, Charles). *Autograph letter signed*. Two and half pages written in black ink. Excellent condition.**

Signed letter, dated 29.03.1935, , dated 29.03.1935, in which Valéry expresses his admiration for the series of portraits Charles Leirens took of him. He also thanks Leirens for the sense of calm he felt in his presence during his visit to Brussels. Valéry replies to Leirens's question about which photographs he would like additional proofs of, and adds in a post-script that the book he has sent is rather "vilain," but his disorder prevented him from finding a better one. We include the book in which the letter was found, and possibly the one to which Valéry is referring: FONTAINE, Jean de La. *Adonis. Introduction by Paul Valéry*. Paris, Devambez, 1921. In-12, broché, xxxii-29 pp., frontispiece, 1/1000 numbered copies on vélin de Rives. Charles Leirens (1888–1963) was a Belgian art administrator, photographer, and musician. In 1928 he became the first director of the Palais des Beaux-Arts in Brussels, organizing acclaimed but costly exhibitions and events. He left when the Palais consigned its activities to auxiliary companies and founded La Maison d'Art in 1933 to counter the risk-averse and populist programming of other arts institutions. During this time Leirens began photographing artists and writers, publishing his first photobook, *20 Portraits d'Artistes*, in 1936. In 1941 he emigrated to New York, where he taught music and photography at the New School for Social Research until his return to Europe in 1951. A beautiful letter in which we read how Valéry speaks highly of one of his most famous series of portraits and of the man who took them.

800 euro

Samedi 11 janvier  
Rue de Trône 117

Cher ami,

Les grands premiers théâtraux ont de commun avec les grands enterrements qu'ils provoquent un tas de dépenses somptuaires: fleurs et couronnes, mouchoirs, tournées générales etc...

C'est vous dire que je suis le plus misérable homme de lettres qui soit - comme à mon habitude, et que vous saurez une fois encore non... prestige en me accordant à valoir sur mon génie fêter une petite somme non symbolique, que je laisse à votre estimation.

Vous êtes certain de ce geste magnifique - mais si il était qu'il vous fatiguât, envoyez-moi mes remerciements ni scrupule - ce détail sur le m'arrive de lier la queue - nonobstant mon grand caractère...

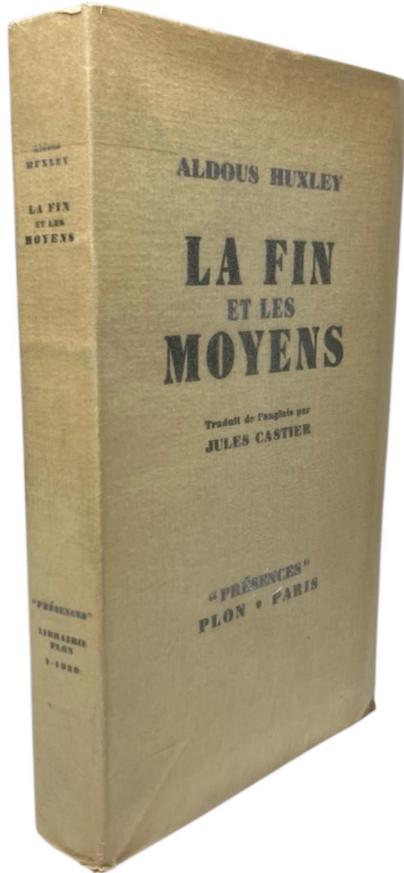
Vous remerciant et vous affirmant avec s'hélice scripturaire que ces bienfaits vous seront rendus septante sept fois. Je vous prie de croire, cher ami, à mes sentiments de réelle et ancienne sympathie.

M. de Ghelderode

**33.** (DE GHELDERODE, Michel). *Autograph letter signed.* One page written in black ink

In this letter addressed to an unknown recipient, De Ghelderode requests financial support for the premiere of a theatre piece. He begins with characteristic wit: "Cher ami, les grandes premières théâtrales ont de commun avec les grands enterrements qu'elles provoquent un tas de dépenses somptuaires: fleurs et couronnes, mouchoirs, tournées générales, etc." The letter dates from between June 1937 and April 1940, when De Ghelderode resided at the address indicated. The exact theatre piece to which he refers remains unidentified. A beautiful letter, revealing his highly poetic way of asking for money.

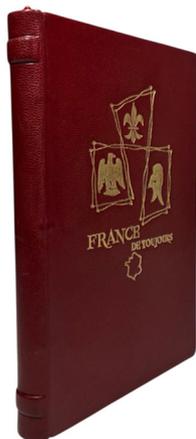
180 euro



**34.** HUXLEY, Aldous. *La Fin et les Moyens. Enquête sur la nature des idéals et sur les méthodes employées pour leur réalisation.* Paris, Plon, 1939. 8vo, paperback, 395 pp.; excellent, uncut copy

First edition, one of 28 large-paper copies on pur fil Lafuma, and among these one of eight hors commerce marked H.C. In this collection of essays, written in 1937, Huxley examines the theories and practices of social reformers and reveals himself as both utopian and programmatic. He described the work as “a cookbook for reforms.”

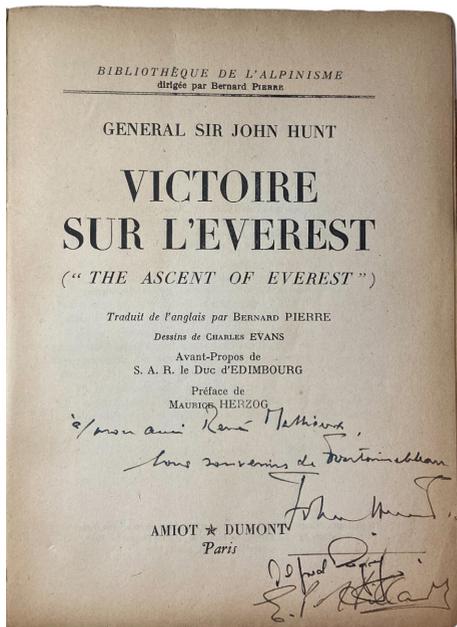
250 euro



**35.** (RENEVEY, Georges/ DELAHOUSSE, Docteur Théodore). *France de toujours. En hommage des Bureaux de bienfaisance & d'aide sociale de France et d'outremer au Docteur Delahousse, à l'occasion de sa 25ème année de présidence de l'Union Nationale.* Nice, s.n., 1953. 8vo, modern red full morocco, slipcase, spine with two raised bands, gilt title and figurative motifs on front cover, marbled endpapers, gilt edges, 20 unnumbered leaves of which 18 with illustrations; excellent condition.

Unique manuscript, designed by Georges Renevey in tribute to Doctor Delahousse. It comprises 18 leaves bearing the signatures of representatives of the Union Nationale from various cities and regions, accompanied by original drawings of their respective coats of arms. An engaged forensic doctor, Doctor Théodore Delahousse founded the Union régionale du Nord in 1926, later the Union nationale des CCAS, which he chaired until 1961. Confronted with precarious working conditions and unsanitary environments in Nord-Pas-de-Calais, he mobilized local actors to pool resources in response to the growth of unhealthy neighborhoods and epidemic risks. His initiative laid the foundations for the current role of the UNCCAS, a key actor in promoting local social action in France. Georges Renevey (1915–2005), French graphic designer, illustrator, calligrapher, and type designer, is known for the anthroposophic decorative typeface Michellina and the bilined display typeface Akhenaton, both published by Mecnorma. Active in the French Resistance during World War II, he later created posters in the late 1940s and early 1950s, notably for American Export Lines, Gilardi (wine), and a Meeting Motonautique in Nice. Elegant binding by the Frères Bianchi of Nice. A fascinating object that brings together social action, the French Resistance, and book design in a single work.

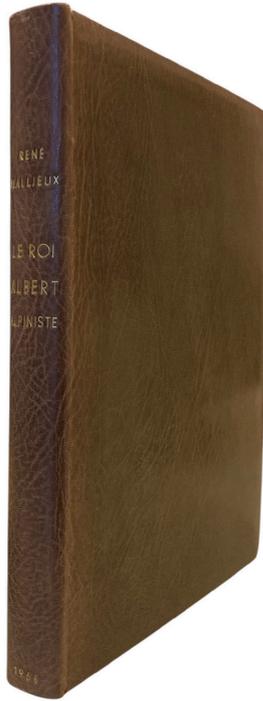
500 euro



**36.** HUNT, John. *Victoire sur l'Everest*. Paris, Amiot-Dumont, 1953. 8vo, publisher's wrappers with folding flaps, in dust jacket, black-and-white full-page photographs, 350 pp.; very good copy, with minor wear to the corners and edges of the jacket.

First edition in French of this complete account of the successful first ascent of Mount Everest in 1953. Warm presentation inscription by the author, John Hunt: "A mon ami René Mallieux / Bons souvenirs du Fontainebleau", and signed as well by Edmund Hillary and Alfred Gregory. René Mallieux was one of the most important Belgian alpinists of the first half of the twentieth century. A leading member of the Club Alpine Belge, he actively promoted the organization and was the initiator of climbing schools in Belgium. In 1953, Mallieux invited John Hunt to give a lecture on the Everest expedition at the Palais des Beaux-Arts in Brussels. Hillary and Gregory were the other members of the expedition present at the event. It is very likely that this copy was presented and signed on that occasion in thanks to Mallieux for organizing the conference. The reference to Fontainebleau alludes to the famous sandstone outcrops in the Forest of Fontainebleau, well known among climbers. Mallieux and Hunt almost certainly climbed there together while Hunt was serving at the Allied Forces headquarters in Fontainebleau. An interesting witness to the early days of European alpinism.

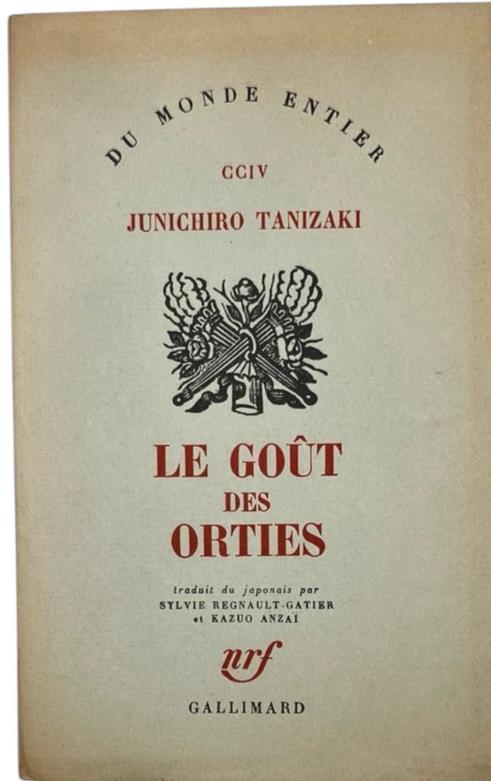
700 euro



**37.** MALLIEUX, René. *Le Roi Albert alpiniste*. Bruxelles, La renaissance du livre, 1956. 8vo, full grey leather binding, smooth spine with gilt titles, gilt top edge, marbled endpapers, black-and-white photographs hors texte, 197 pp.; an excellent copy

First edition, one of 50 deluxe copies on Arches. The author's own copy, accompanied by an addressed card to him with felicitations for the book and two contemporary reviews. In this work, Mallieux traces King Albert I's career as an outstanding alpinist and the place of his love for the mountains within his life, describing how Albert found in these "moments of moral liberation" a renewed balance of body and mind. Richly illustrated with documents and photographs, most drawn from Albert's private archives. René Mallieux was a leading member of the Club Alpin Belge, actively promoting the organization and founding the first climbing schools in Belgium. In 1953 he invited John Hunt to deliver a lecture on the Everest expedition at the Palais des Beaux-Arts in Brussels.

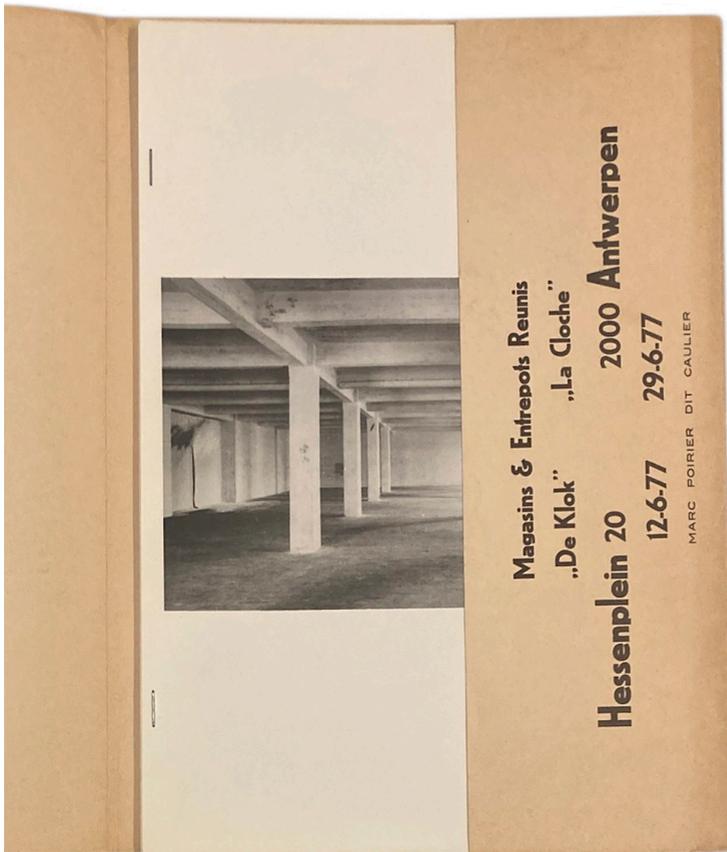
250 euro



**38.** TANIZAKI, Junichiro. *Le goût des orties*. Paris, Gallimard, 1959. 12mo, paperback, 278 pp.; excellent copy

First edition of the French translation of this intimate and autobiographical masterpiece first published in 1929 by Junichirō Tanizaki, one of the major figures of modern Japanese literature. One of 41 copies on Lafuma-Navarre pure vellum paper, the only large-paper issue. Translated from the Japanese by Sylvie Regnault-Gatier and Kazuo Anzai. Marking Tanizaki's return to traditional Japanese values after a period of fascination with modernization and the West, this novel nevertheless transcends superficial cultural oppositions. It also constitutes a profound quest for identity by the narrator, who initially observes, indecisive and passive, the disintegration of his marriage and of the modern values of his time.

350 euro



**39.** POIRIER DIT CAULIER, Marc (ed.). *Magasins & Entrepôts Reunis “De Klok” - “La Cloche”, Hessenplein 20, 2000 Antwerpen, 12/6/77-29/6/77.* s.l. (Antwerp), Marc Poirier dit Caulier, s.d. (1977). 4to, 21 unnumbered staple bound pages in folder with title printed on flap, text with b/w photographs; excellent copy, lightly age-toned wrappers

Catalogue documenting the exhibition Magasins & Entrepôts Reunis “De Klok” - “La Cloche”, Antwerpen. Contributions and photographs of works by Jacques Charlier, Lili Dujourie, Bernd Lohaus, Leo Josefstein (alias of Fernand Spillemaeckers), Guy Mees, Philippe van Snick, Jan Vercruyssen and Marthe Wéry. The preface states that due to unforeseen circumstances the catalogue was published only after the exhibition was finished. Very scarce.

500 euro

ABKiS „Alma - Art“  
Warszawa, ul. Okrąg 3  
tel. 28-66-34

Familija Radjo Varšawa

# Międzynarodowy Festiwal Muzyki Alternatywnej

**HALA GWARDII, 27-29.03.1987 r.**

„Cabaret Voltaire” - Wielka Brytania, „David Thomas” - U.S.A.  
„Minimal Compact” - Belgia, Izrael, „Kampas Dolores” - Węgry,  
„Mint Addicts” - RFN, „Die Tödliche Doris” - Berlin Zachodni,  
„UT” - Wielka Brytania, „Shrubs” - Wielka Brytania, „Test Department” - Wielka Brytania, „Familija Radjo Varšawa” - Polska,  
„Pociąg Towarowy” - Polska, „Reportaż” - Polska, „Żółtyje Pocztaļony” - ZSRR, „Ex” - Holandia

Bilety do nabycia w kasach ZASP-u

**40.** *Międzynarodowy Festiwal Muzyki Alternatywnej, Hala Gwardii, 27–29.03.1987.* Warsaw: ABKiS “Alma-Art”, 1987. Poster, 68.5 × 49.5 cm. Black lettering on white paper. Very good condition, creases along original folds

Rare poster for the International Festival of Alternative Music held at Hala Gwardii, Warsaw, from 27 to 29 March 1987. The event was organized by Alma-Art, a student-run initiative active in promoting independent culture and organizing stage events outside the official academic environment. Performing artists included Cabaret Voltaire, David Thomas, Minimal Compact, Kampas Dolores, Mint Addicts, Die Tödliche Doris, UT, Shrubs, Test Department, Familija Radjo Warszawa, Pociąg Towarowy, Reportaż, Żółtyje Pocztaļony, and The Ex.

A rare survivor from a nearly undocumented post-punk and no wave festival from the late communist period, when travel to Eastern Bloc countries was still heavily restricted and such independent cultural events required considerable improvisation and determination to organize.

250 euro

ms