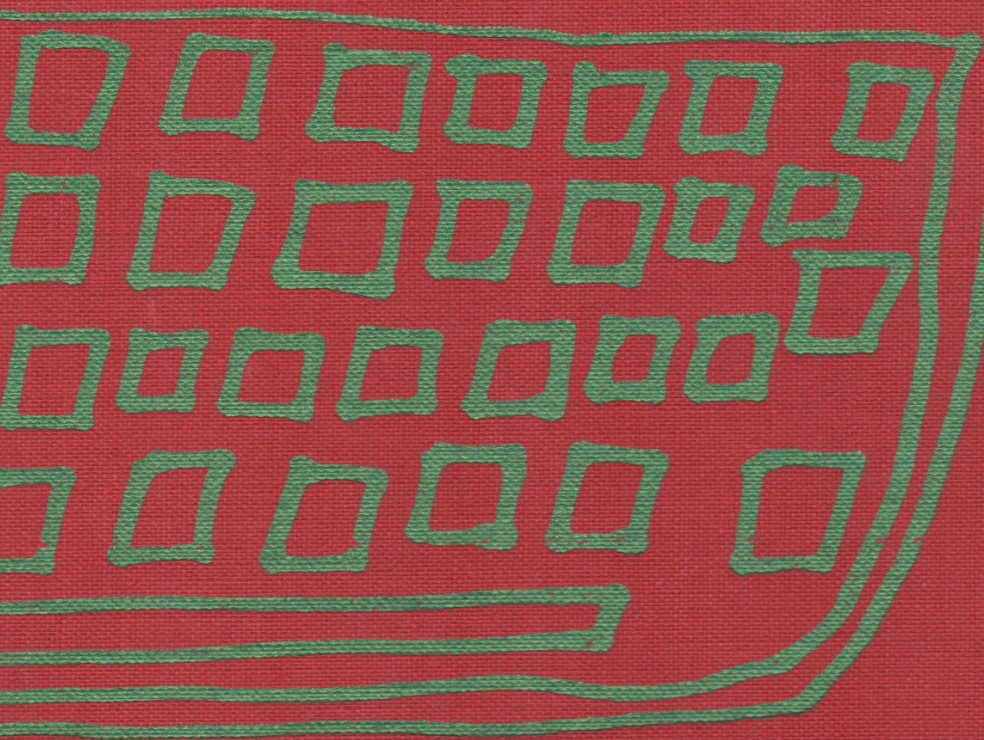


brian cassidy
bookseller



catalogue
thirteen

RECORDS - NAME

Table with multiple columns listing names and phone numbers. The text is oriented vertically on the page. Includes names like 'Lorraine', 'John', 'Mary', and various phone numbers.



catalogue 13:
*the book & nothing
but the book*

**A
HARLEQUIN
BOOK**

[TERMS]:

Unless otherwise noted, items are original (meaning not facsimiles or reproductions) first editions (i.e. first printings, as applicable) and are guaranteed as described. Measurements are height x width in inches. Prices are in US dollars. All material subject to prior sale. Returnable for any reason with notification and prompt shipment within 30 days. Payment by check, money order (made out to Brian Cassidy), or wire; Visa, AmEx, MasterCard, Discover, and Paypal also accepted. Institutions may be accommodated according to their needs. Reciprocal courtesies to the trade. Shipping will be billed. MD sales tax added to appropriate purchases.

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Offers of books for sale or consignment are actively solicited, from single titles to entire collections. Specialties include art and artists' book; popular culture; photography; esoterica; modern literature; poetry; music; the avant-garde; little magazines and small press; the Mimeo Revolution; the Beats; the New York School; manuscripts and archives; as well as vernacular, folk, and outsider books of all kinds. Search and want services available, as well as collection development and appraisals. We maintain offices in downtown Silver Spring, MD and welcome visitors by appointment; see website for details. We issue regular newsletters and catalogues, both print and electronic. Please email to be added to our mailing list.

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a dozen non-
algorithmically-
selected
featured items:



THE BEAUTIFUL BOOK



1.

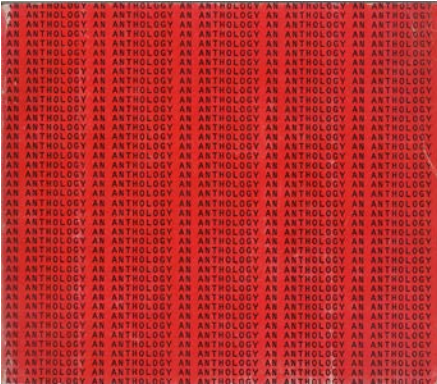
JACK SMITH.
THE BEAUTIFUL BOOK [COVER TITLE].
[NEW YORK]: [DEAD LANGUAGE PRESS], [1962].

The only collection of Jack Smith's photographs to appear during his lifetime, and representing "the few vintage Smith photographs to have survived" (Hasselblad), **THE BEAUTIFUL BOOK** was published and (poorly) distributed by Piero Heliczer's press. Photographed, printed, and hand-assembled just before Smith began shooting **FLAMING CREATURES** (and a clear influence on that landmark experimental film), one of the quintessential artists' books of the 20th century, one that successfully and improbably lives up to its title. A delicate harmony of materiality, execution, and design.

One of a reported 200 copies (but with various claims as low as 60 given the book's scarcity and elaborate production). OCLC locates just five copies (MoMA, UVA, Ransom, SUNY, and NWern). And while we can find no bibliographic evidence for an original glassine, the jacket included with this copy has clearly been with it for some time: the covers are bright and clean, the cover silkscreen unmarred, and with none of the toning often found to the wrappers. An uncommonly preserved example from a pioneering gay artist whose importance remains undiminished.

-15000-

8vo. Original stapled wraps in (original?) glassine jacket, with silk-screened covers designed by Marian Zazella. Ink offsetting to inside covers. Top staple pulling a bit from cover, but holding. Both as common. Two photos (pp. [2] and [16]) archivally remounted. A couple more a little underexposed, as intended. Some original glue residue to inside front cover. Trace edgewear. Still, near fine. [20]pp. with nineteen original 2.5" x 2.5" hand-tipped B&W contact prints. [Söhm p. 25]. [Hasselblad 190-191]. [Kugelberg p. 8].



2. LA MONTE YOUNG AND JACKSON MAC LOW (EDITORS). AN ANTHOLOGY [OF CHANCE OPERATIONS]. NEW YORK: LA MONTE YOUNG, [1963].

True first edition of this "seminal" (CODEX p. 40) Fluxus document, designed by George Maciunas and edited by Young and Mac Low. Includes work from George Brecht, Claus Bremer, Earle Brown, Joseph Byrd, John Cage, David Degener, Walter De Maria, Henry Flynt, Yoko Ono, Dick Higgins, Toshi Ichiyangi, Terry

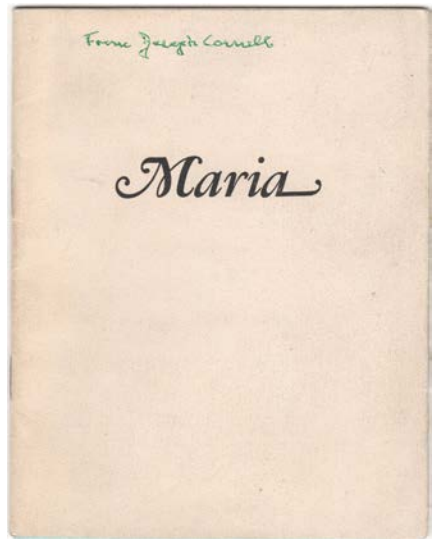
Jennings Dennis, Ding Dong, Diter Rot, Nam June Paik, Ray Johnson, and others. A handsome example of a fragile production.

-2000-

Oblong 8vo. Original stiff red printed wrappers. Very good overall, with mild wear and rubbing to covers, fading to spine. Else clean, sound, and complete. Includes fold-out cube advertising card for the anthology.

3. [JOSEPH CORNELL]. MARIA. [QUEENS, NY]: SALAMANDER EDITIONS [JOSEPH CORNELL], (1954).

MARIA (1954) was privately printed by Cornell in an edition of about 100 copies and given away to his friends as presents. The work was inspired by nineteenth-century opera singer Maria Malibran-Garcia and was produced with the same precision and care Cornell brought to his other work. It is in many ways a Cornell work in book form, not only due to the collaged element present, but also in the appropriation of text, the use of a decorative headpiece from yet another book, and dealing with one of Cornell's signature obsessions. Rare when originally issued and altered by Cornell, as here. A box of leftover copies of MARIA was discovered with Cornell's estate and are seen on the market with some regularity. These are identifiable, however, by a lack of any collage element in the rear of the book, no blue tissue, and their generally fine condition (having been stored in a box for years). Nonetheless, a genuinely scarce book, especially copies augmented and circulated by Cornell himself. OCLC locates one holding (Utah, though another lies among the Donald Windham and Sandy Campbell Papers at Yale) and we find only one additional among museum collections (the Smithsonian). A curious entry in a curious career and an early and under-appreciated artist's book.



-9500-

Small 8vo. Original printed stapled wraps. Original blue tissue still present. Small collaged element to last page (postcard detail of skyline of lower Manhattan). Mild rubbing, toning. "From Joseph Cornell" neatly penned in green ink to front cover in an unknown contemporary hand (but not Cornell's). Very good.

For Charles Nelson,

The only way to do is to read
and write and do both all the
time and have something inside
yourself beside
Yr. Ste.

4.

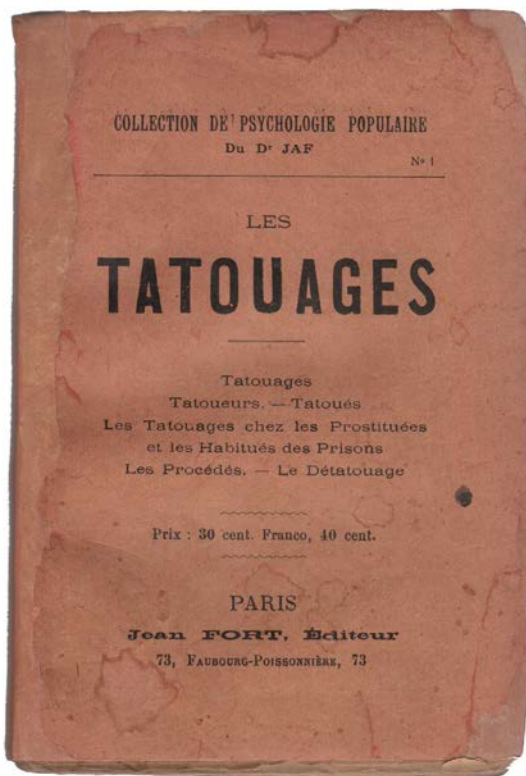
GERTRUDE STEIN.
HOW TO WRITE.

PARIS: PLAIN EDITIONS, [1931].

First edition, one of 1000 copies printed by the Darantiere Press for Alice Toklas' imprint, which she founded to publish Stein's writings. INSCRIBED by Stein in a contemporary hand to front free endpaper: "For Charles Nelson, / The only way to do is to read / and write and do both all the / time and have something inside / yourself beside." Likely inscribed to Charles Nelson of Minneapolis, who attended medical school with Stein at Johns Hopkins. And if so, an interesting inscription as Stein notoriously disliked her time in medical school, finding it both boring and misogynistic: "[M]any male medical students disliked having women in the program. Of the sixty-three students in [Stein's] class of 1901, eleven were female. Many of the professors were sexist, as were textbooks [...] As a student at Radcliffe and Harvard, Gertrude had been respected; at Johns Hopkins, she sensed ridicule. She was particularly upset over sexist faculty" (Wagner-Martin, *FAVORED STRANGERS: Gertrude Stein and Family*, 44 and 48). She left Hopkins before the end of her final year without graduating, moving to London (and then Paris) with her brother Leo. Books genuinely inscribed by Stein are uncommon. A beautiful copy, with a warm inscription entirely appropriate to this book, one of her best and most important works.

-2500-

Small 8vo. Publisher's light-grey paper covered boards over grey paper spine with printed paper spine label. Foxing to endpapers, minor shelfwear. Still, near fine. 395pp. [Sawyer 78-79]. [Wilson A17.a].



5.

DR. JAF.

[PSUED. JEAN FAUCONNEY].

LES TATOUAGES:

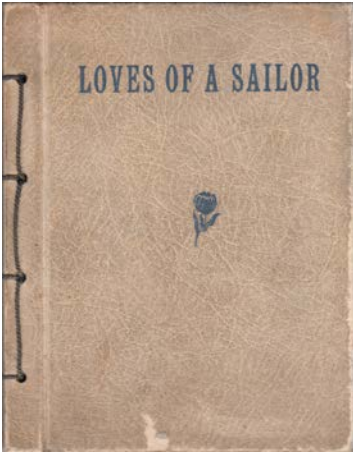
TATOUAGES — TATOUERS —
TATOUÉS. LES TATOUAGES CHEZ
LES PROSTITUÉES ET
LES HABITÉS DES PRISONS.
LES PROCÉDES —
LA DÉTATOUAGE.

(PARIS): LIBRAIRIE DE LA
NOUVELLE FRANCE, ND [1908].

A rare and interesting work on tattooing, particularly noteworthy for its inclusion of an early account (perhaps the first) of the procedures for tattoo removal. Contains a brief history of the art, and then more specific chapters on tattooing amongst prostitutes, homosexuals, and prisoners. Jean Fort, the publisher, was a noted seller of erotica in Paris, most active during the 1920s and 30s, and TATOUAGES was issued as Volume No. 1 in the "Collection de Psychologie Populaire du Dr. Jaf," whose further volumes included (according to rear cover) titles on adultery, the business of sex (prostitution), hermaphroditicism, marriage, sexuality, and the like. "Dr. Jaf" was the pseudonym of Dr. Jean Fauconney (aka Dr. Eynon), who also wrote under the anagrammatic name "Dr. Caufeynon." According to scholar Angus McLaren (see: THE TRIALS OF MASCULINITY: Policing Sexual Boundaries, Chicago, 1999), Fauconney's books were popular in Paris during the early decades of the century, and were — as typical — a mix of the prurient, the scientific, the spurious, and the apocryphal. "[H]is books provide some idea of what the adventurous male French of the early twentieth century in search of up-to-date sexual information would have been likely to find. [...] Dr. Fauconney's success in selling so many books for so long presumably stemmed from his ability to know both what well-known medical authorities were saying and what ordinary readers wanted to hear" (148). His books were published and translated well into mid-century. Nevertheless, they remain scarce, especially in their early ephemeral first editions. OCLC locates just six copies of TATOUAGES, with only one in the US (Harvard Medical). (See also item #149 this catalogue.)

-1100-

12mo. Original orange printed wraps. A good copy with some dampstaining to front wrapper, which has additionally been professionally repaired: laid down on rice paper and skillfully re-backed and -hinged. Sound; presents well. 123pp. plus 15pp. advertisements.



6.

[EROTICA]: [BANNED BOOKS].
[ANONYMOUS].
LOVES OF A SAILOR.
NP: NP, ND [CA. 1935].

Scarce erotica. Author unknown and uncredited, though mentioned as having been one of the titles confiscated by authorities in the 1936 obscenity arrest and conviction of noted erotica distributor, Samuel Roth (see Gertzman, *BOOTLEGGERS AND SMUTHOUNDS* p. 271). Roth was a prolific, New York-based importer of erotica and banned literature, arrested for distributing censored materials several times between the 1920s and 1950s. A Supreme Court ruling in his 1957 case, *Roth v. The United States*, provided an important ruling on obscenity. This book consisting of six short,

erotic Japanophile tales involving American G.I.'s abroad: "Introduction," "The Paradise of Love," "The Juggler and the Nuns," "The Merchant Istoguyo," "A Royal Bridal Night," "The Hour of the Tiger." Rare, undoubtedly due to their seizure. We do not locate this title in OCLC.

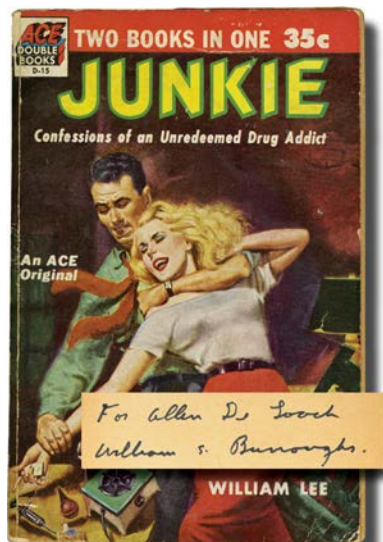
-600-

Presumed first edition. 12mo. Textured paper covered stiff card boards. Asian-style string binding. Blue ink title and small floral illustration to front. With photograph reproductions, many partial and full page illustrations. Light soil to boards, margins, small scuff to lower front. Solidly very good. 122pp.

7.

WILLIAM LEE
[PSEUD. WILLIAM S. BURROUGHS].
**JUNKIE: CONFESSIONS OF AN
UNREDEEMED DRUG ADDICT**
NEW YORK: ACE, (1953).

Burroughs' first book, inscribed to friend and supporter Allen De Loach. De Loach edited *INTREPID* out of Buffalo, NY, which like *FLOATING BEAR* was a mailing-list-distributed mimeo. Its issue 14/15 was dedicated entirely to the work of Burroughs and was the first serious and comprehensive examination of Burroughs' post-*NAKED LUNCH* work. De Loach often hosted Burroughs both at his home and for readings and events at SUNY Buffalo, where he taught. Their friendship continued until Burroughs' death. De Loach also published most of the Beats, including — under his *Intrepid Press* imprint — books from Allen Ginsberg, Peter Orlovsky, Ray Bremser, and Burroughs himself. A warm and significant association. [Maynard and Miles A1].



-4500-

*12mo. Mass market PBO. Very good in original pictorial wraps. Some creasing, rubbing to covers. Pages mildly toned. Else clean and sound. SIGNED and INSCRIBED by Burroughs: "For Allen De Loach / With friendship / and all best / wishes / William Lee Burroughs / April 27, 1974." Printed tête-bêche with Maurice Helbrant's *NARCOTIC AGENT*. Ace D-15.*



8. WILLIAM [S.] BURROUGHS.
THE TICKET THAT EXPLODED.
PARIS: THE OLYMPIA PRESS, (1962).

An extraordinary association, INSCRIBED by Burroughs to fellow Olympia Press writer, heroin addict, and Beat Alexander Trocchi: "For Alex Trocchi / a cosmonaut of / inner space in / appreciation of his accurate maps / William Burroughs."

Trocchi and Burroughs met in August of 1962 on their way to the 1962 Edinburgh Writer's conference, just months before the publication of this novel, and they quickly became friends. They were already familiar with each other's work. JUNKIE had been an enormous influence on Trocchi's own classic novel of heroin addiction, CAIN'S BOOK, and Burroughs had admired it ("I'd read CAIN'S BOOK, which was one of the early books about heroin addiction, and so we had a lot in common"). But in Edinburgh, their friendship was cemented. The two became allies of sorts at the conference, which turned into a stand-off between the old guard and the young turks, with Trocchi infamously declaring that "of what is interesting in the last twenty years or so of Scottish writing, I myself have written it all." This comment so incensed poet Hugh MacDiarmid that he denounced both Trocchi and Burroughs as "vermin who should never have been invited," and described Trocchi in particular as "cosmopolitan scum," a coinage that perhaps influenced Trocchi's own (much-quoted) self-description "cosmonaut of inner space," a phrase he used for the first time at the conference, and which Burroughs later appropriated for the title of his introduction to Trocchi's 1972 book MAN AT LEISURE — as well as the inscription here offered.

As the book was probably inscribed shortly after Edinburgh (most likely at the Paris signing promoted on the included card, right-center), it is a measure of the impression it made on Burroughs that he alludes to both the conference and Trocchi's other work so explicitly. Burroughs was decidedly not an effusive inscriber. We have handled a number of association copies from him (including several inscribed to Allen Ginsberg) and none were as warm, lengthy, and specific as this. Burroughs was in fact typically very reserved in his inscription, even among his closest friends, and tended toward rather generic sentiments. That he deviates from those habits here demonstrates the closeness of his friendship with Trocchi, one that it is not too much to describe as intimate. Indeed, Burroughs so admired Trocchi's skill with the hypodermic syringe that he allowed Trocchi to shoot him up, writing later: "when I met [Alex] in London, he used to help me shoot up [...] my veins were gone in my arms. Old Alex could find a vein in a mummy." A stupendous association between these two geniuses of junk.

-14500-

12mo. Publisher's green printed card covers, in pictorial jacket. Book has slight lean. Mild shelfwear overall. Else remarkably bright and sound. Near fine. INSCRIBED by Burroughs to title page. Additionally SIGNED by Brion Gysin underneath his printed text to the final page (183). With: Original promotional card announcing a Burroughs signing for the book Dec. 12th, 1962 at La Librairie Anglaise in Paris. All housed in a custom quarter-leather archival clamshell. One of 5000 copies. [Maynard & Miles A6a]. [Schottlaender A6a]. [Schoaf 6]. [Kearney 5.91.1].



William
Burroughs
signera
son nouveau
livre,
THE
TICKET
THAT
EXPLODED
(Olympia
Press),
le mercredi
12 décembre
1962, à
partir de
17 h., à La
Librairie
Anglaise,
42, Rue
de Seine,
Odéon
97-86

WILLIAM BURROUGHS

THE TICKET THAT EXPLODED

*For Alep Troochi
a cosmonaute of
inner space in
appreciation of his
accurate maps
William Burroughs*

THE TRAVELLER'S COMPANION
SERIES

published by

THE OLYMPIA PRESS

7 rue Saint-Séverin, Paris 5

December
27
1977

for Ted & Alice
Berrigan &
Family

Xmas Neighbors 1977
with gratitude for eyes
which actually have
read thru the text

— Allen Ginsberg
— AH —

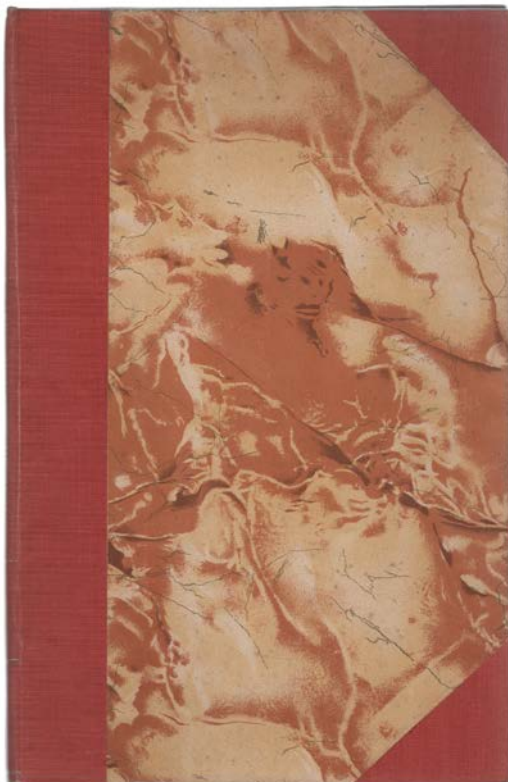
9.

ALLEN GINSBERG.
MIND BREATHS: POEMS 1972-1977.
SAN FRANCISCO: CITY LIGHTS, (1977).

First edition of this Pocket Poet's collection from the Beat legend, INSCRIBED to New York School giants Ted Berrigan and Alice Notley. Berrigan and Ginsberg were friends dating back almost to Berrigan's arrival in NYC in the early 1960s (Ginsberg considered him "the last of the beatniks"). They taught together at Naropa, wrote poems about and dedicated poems to each other — and as this inscription attests, read each other's work closely. The year of this inscription, Berrigan had been working for Ginsberg, helping Peter Orlovsky ready his collection CLEAN ASSHOLE POEMS for publication with City Lights (another fact possibly being alluded to in the inscription). While we've seen more than a few Ginsberg-Berrigan associations over the years (including several currently on the market — Ginsberg was by no means an unprolific signer, and Berrigan by no means an unprolific seller), this inscription is uncommonly warm and lengthy. And we've never seen one signed to both him and Notley, who was close to Ginsberg in her own right (she too taught at Naropa) and also worked for him in the mid 1980s. "I don't think of the Beat Era as having ended. It hasn't ended in my mind and it hasn't ended in the minds of a lot of people who never knew the Beats, or else why these endless new movies starring the youngest people in the world? The Beats were replete with talent, had large interesting souls, and lived lives that are almost incomprehensible alongside the tiny ones current writers seem to lead" (Notley, from a 2014 interview in the AMPERSAND REVIEW).

-1800-

16mo. Original wraps. A few spots of soil to covers. Touches of shelfwear. Else clean and sound. Solidly very good or better. INSCRIBED by Ginsberg in year of publication to Ted Berrigan and Alice Notley on inside front cover and front endpaper: "December / 27 / 1977 // For Ted & Alice / Berrigan & / Family / Xmas Neighbors 1977 / with gratitude for yr eyes / which actually have / read thru the text / ~Allen Ginsberg~ / —AH—." [Morgan A37. a2.1]. [Cook p. 87-8].



10.

CARLOS SAINT-LOUIS.
FLOTS DE HAINE.

PORT-AU-PRINCE, HAITI: LE REVEILA, 1949.

Rare collection of radical verse from this important Haitian poet. Apparently his second collection (the first, *FLAMMES*, was published in 1947 as part of the same "Collection Haitiana" series as this title, and a third collection, *CHANTS DE RETOUR*, would appear in 1954). Includes a foreword by Alfred Icart, as well as a preface by scholar Maurice A. Lubin — whose copy this was and who would go on to edit with Saint-Louis the influential anthology *PANORAMA DE LA POESIE HAITIENNE* (1950). That work and Saint-Louis' teaching would leave an unmistakable mark on Haitian verse in the second half of the 20th century. He was a fiercely political poet, who actively opposed the rise of Magloire. Of Saint-Louis, the preeminent critic of French literature Wallace Fowlie wrote: "[he] was a poet by virtue of the very tension of his entire being which he lived with every day. It was a tension without artifice [...] The major accents in [his] writing [...] are decidedly of the Negro race, and obsessively sad. It is the poet's lucidity bent upon understanding dreams and contrasting them with the so-called experiences of reality" (*SITES: A Third Memoir* p. 122). OCLC does not locate this title. And his other two books from the period are represented by just five holdings worldwide. Given the rather poor production qualities of the book, and the tropical conditions in Haiti, a fugitive edition.

-1500-

Small 4to. Half red cloth over marbled boards. Gilt title spine. Though likely issued in wraps, they are not present here, though as provenance is ex-libris Maurice A. Lubin (who wrote the preface), possible presentation binding. Interior moderately toned and foxed. Stain to p. 5 not effecting any text. Mild wear to edges externally. Very good. Text in French. 26pp.

11.

EDWARD CARENTER.
AN UNKNOWN PEOPLE.
LONDON: A. & H.B. BONNER, 1897.

An early argument for gay liberation and sexual equality by the pacifist, feminist, sandal-wearing socialist, and all-round Victorian radical Edward Carpenter — published 12 years after the Labouchere Amendment criminalized "gross indecency" between men and just two years after Oscar Wilde was tried and convicted under that law. This pamphlet was first published as an essay in THE REFORMER, and would reappear as a chapter in Carpenter's THE INTERMEDIATE SEX more than a decade later.

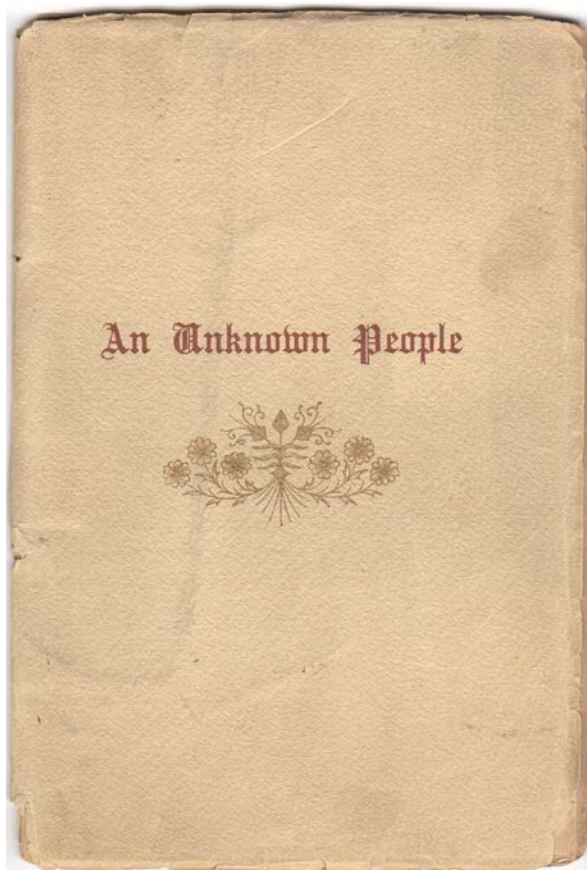
Though periodically forgotten and revived by historians and biographers, Carpenter was enormously influential on many of the major figures of 20th century LGBT activism. Harry Hay, founder of the Mattachine Society and the Radical Faeries, described an early reading of "The Intermediate Sex" as "an earth-shaking revelation" that gave him insight into his own identity.

Carpenter was a correspondent and reputed lover of Walt Whitman, and thereby — according to Allen Ginsberg — a crucial link in the unbroken chain of "gay succession" that connected Ginsberg to Whitman through the intermediaries of Neal Cassady, Gavin Arthur, and finally Carpenter himself. Carpenter was also connected directly or indirectly with many other major literary figures of his time: reviewed by Oscar Wilde, acquainted with Havelock Ellis, and friend of George Bernard Shaw (who initially dismissed Carpenter's "sex nonsense" as an undesirable distraction from socialist goals, but later wrote to apologize for his bad manners). Most notably, E.M. Forster's visit with Carpenter at his Derbyshire home directly inspired the central love affair in "Maurice." A brief touch from George Merrill, Carpenter's partner, "seemed to go straight through the small of my back into my [Forster's] ideas."

Carpenter's arguments in this pamphlet combine a palpably Victorian sense of aesthetics and ideals with a remarkably modern line of appeal. As his title suggests, he follows earlier writers who argued that homosexuals were in some sense a 'third sex,' at a mid-point on the spectrum between male and female — the result of male spirits in female bodies or the reverse. Carpenter observes that this theory "does not by any means meet all of the facts," but finds it congenial enough to work with. He idealizes androgynous qualities in both men and women "Urnings" (the terminology adopted from K.H. Ulrichs and Otto de Joux) and is particularly enthusiastic about those "double-natured" people capable of both "normal" and "homogenic" attachments. (In a 1902 article, Carpenter went so far as to adduce Whitman's alleged bisexual capabilities as possible evidence of a "type super-virile, so far above the ordinary man and woman that it looks upon both with equal eyes.")

By contrast, Carpenter's most modern ideas are the "ineradicable" nature of same-sex attachments — unequivocally stating that marriage and procreation do nothing to alter an individual's nature and desires — and the mutually reinforcing nature of LGBTQ and women's rights. Carpenter's thesis is built on a foundation of women's equality, and he credits women with changing not only the nature of marriage but the societal understanding of love itself, such that same-sex unions can be clearly seen as natural and inevitable: "Women are beginning to demand that Love and Friendship — which have been so often set apart from each other as things distinct — are in reality closely related and shade imperceptibly into each other. Women are beginning to demand that Marriage shall mean Friendship as well as Passion; that a comrade-like Equality shall be included in the word Love..."

Carpenter vigorously argues that nothing is morbid, weak, or lacking in the physiology or the temperament of the "homogenic" man or woman. He concludes



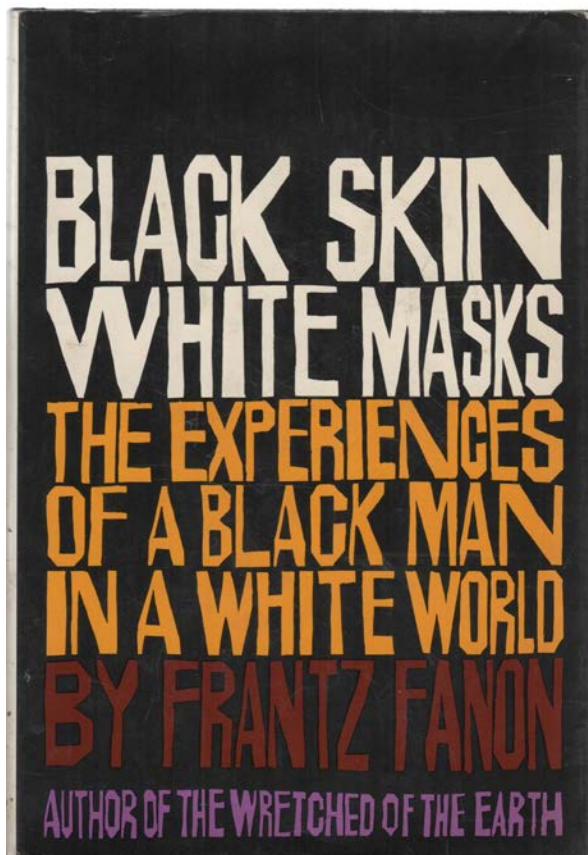
with with a high-minded vision of a future where "Urnings," by their greater understanding and sensitivity to both men and women, might lead a rapprochement between the alienated sexes. Though Carpenter would expand and refine his ideas in later books, this early work remains, for all its idealism, an unapologetic and unyielding argument for freedom.

While OCLC notes some 24 holdings of this edition across several entries, only a dozen or so are in the US, and those very scattered — with many institutions lacking. Bonner published a second edition in 1905, bearing different pagination and struck from an entirely new setting of type. But there is also an edition — almost always mis-dated, and often confused with the first — that bears a London, 1897 imprint, but lacks any publisher information. That edition, however, was almost certainly a piracy of the second edition; the pagination and lineation are identical to the 1905 Bonner — likely a sub rosa photo offset. Of the first edition, we find none at auction and only one copy in the trade over the last forty years. And none currently in commerce (with both alleged "first editions" currently on offer misidentified). A rare, fragile, and pioneering work of human sexuality and gay rights¹.

-4500-

8vo. Printed sewn wraps. Gilt decoration to front cover. Wraps toned and scuffed/tattered around the edges, with some small tears and chips. Deckle-edged pages, lightly worn along edges, clean and unmarked. Still, solidly very good. 37pp.

1 Special thanks to our cataloguer Zoe Selengut for her work on this and items 103-109.



12.

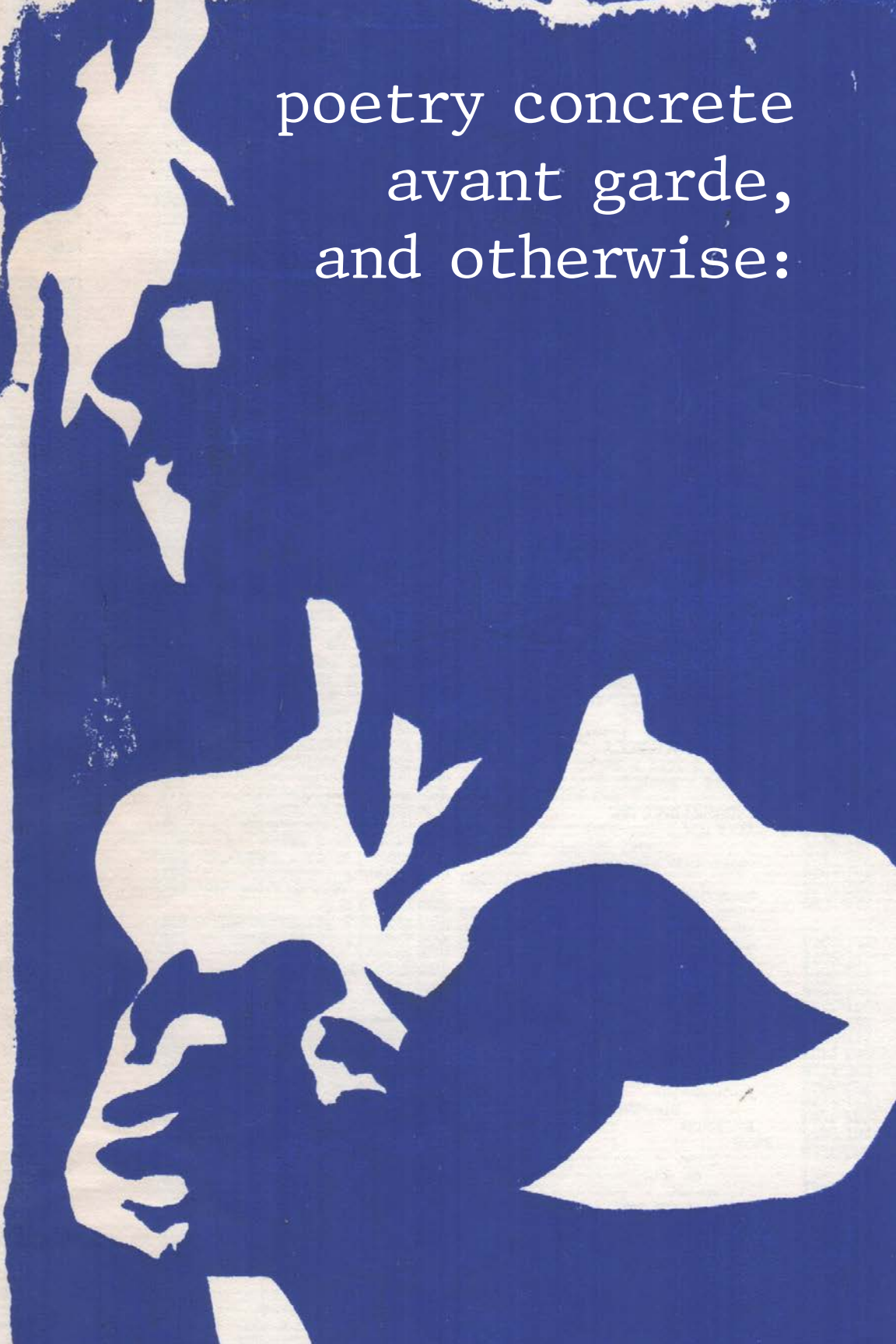
FRANTZ FANON.
**BLACK SKIN WHITE MASKS:
THE EXPERIENCES OF A BLACK MAN
IN A WHITE WORLD [COVER TITLE].**
NEW YORK: GROVE PRESS, (1967).

"I am black, not because of a curse, but because my skin has been able to capture all the cosmic effluvia. I am truly a drop of sun under the earth." First edition in English of this landmark book, and after *WRETCHED OF THE EARTH* arguably Fanon's most important work. *BLACK SKIN WHITE MASKS* was one of the first books to explore the psychological construction of race and to critique it from an anti-colonial perspective. It would influence the Black Power movement in the U.S., especially Bobby Seale and Stokely Carmichael of the Black Panthers, but its ideas continue to be felt throughout the world in other liberation movements – from Palestine to Cuba, Native Americans to South Africans. Further, Fanon's discussions of black sexuality in *BLACK SKIN* — and black homosexuality in particular — were instrumental in the development of queer theory. Based on his dissertation and originally published in France in 1952, this posthumous Grove Press edition is the first to present the book to an English speaking audience (translated by Charles Lam, with a stark, uncredited jacket design by Roy Kuhlman) and is decidedly uncommon, esp. in nice condition. A foundational text.

-500-

8vo. Original black cloth. Near fine in like jacket. Touches of toning, edgewear, and soil to DJ, close inspection only. Else bright, sound, and sharp.

poetry concrete
avant garde,
and otherwise:



The book you are looking at is the largest **Anthology of Concrete Poetry** to appear to date, and the first major one to be published in the United States. Edited by **Emmett Williams**, one of the founders of the movement, and with the over-300 selections translated wherever possible from their original languages and glossed where translation would not be feasible, all supplemented by detailed biographies of the poets, the publishers of **Something Else Press, Inc.**, take great pride in presenting a cross-section of this most active of modern poetry movements and in introducing so many major writers from so many countries between these covers for the first time to the American reading public.

13.

EMMETT WILLIAMS (EDITOR).
AN ANTHOLOGY OF CONCRETE POETRY.
 NEW YORK: SOMETHING ELSE PRESS, INC., 1967.

Landmark collection of concrete poetry from Dick Higgins' press. Features work from many greats in the field, including Haroldo and Augusto de Campos, Dom Sylvester Houedard, Ian Hamilton Finlay, Henri Chopin, Franz Mon, Aram Saroyan, and many others.

-200-

Large 8vo. Cream-colored boards in original dust jacket. Very good plus, in about very good DJ. Toning overall. Minor chipping and soil to jacket spine; publisher logo scuffed, with some tiny chips at bottom. Tiny dampstain to bottom edge of book. 342pp.

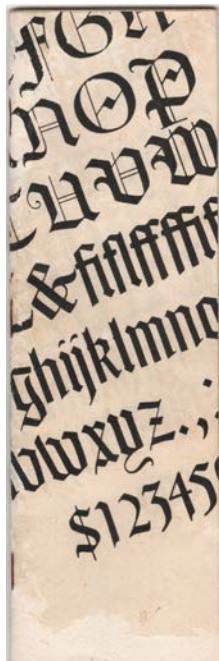
14.

RICHARD KOSTELANETZ (EDITOR).
TEXT-SOUND TEXTS.
 NEW YORK: MORROW-QUILL, 1980.

The first anthology of sound poems, or poems to be performed and heard, rather than read. A daring and groundbreaking collection. With work from Glenn Gould, Philip Glass, Jack Kerouac, Claus Oldenberg, John Cage, Jackson Mac Low, Dick Higgins, John Giorno, Steve McCaffery, Bill Bissett, bp nichol, the Four Horsemen, and numerous others.

-150-

8vo. Near fine in very good dust jacket. Wear to edges, corners. Spine creased, but binding intact. Page edges soiled. Rubbing to covers. 441pp.



15.

JOYCE HOLLAND
 [PSEUD. DAVE MORICE] (EDITOR).
ALPHABET ANTHOLOGY: ONE-LETTER POETRY.
 (IOWA CITY): (X PRESS), (1973).

Holland was a fictional, semi-parodic character created by Iowa City's Dave Morice (perhaps best known for POETRY COMICS) as a literary hoax. She was also responsible for editing the MATCHBOOK journal of one-word poetry, and this anthology takes minimalist poetics even further, with contributions from Ron Padgett ("a") to Joe Brainard ("v"), Ron Silliman ("o") and many others. OCLC finds 9 holdings.

-250-

Very slim 8vo (8.5" x 3" approx). Printed wraps. Light foxing, creases to wraps. Some rubbing with loss to lower font wrap. Interior crisp, bright, and clean throughout. Very good. From an edition of 260 copies.

16.

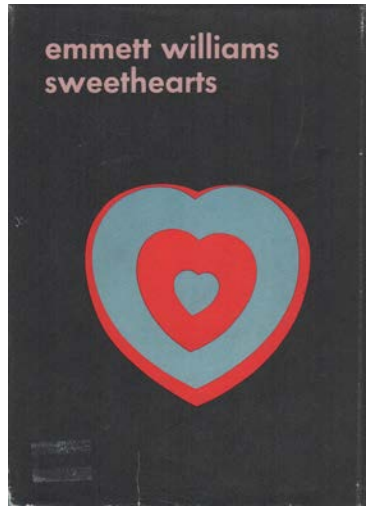
EMMETT WILLIAMS.
SWEETHEARTS.

NEW YORK: SOMETHING ELSE PRESS, (1967).

One of the most lovely publications from Something Else Press, a book-length work of concrete poetry by Emmett Williams. Described on the flap as "to concrete poetry as WUTHERING HEIGHTS is to the English novel; as "Guernica" is to modern art," SWEETHEARTS consists of permutations of the title's letters in gradually shifting arrangements. Cover illustration is Marcel Duchamp's "Coeurs Volants" (1936).

-350-

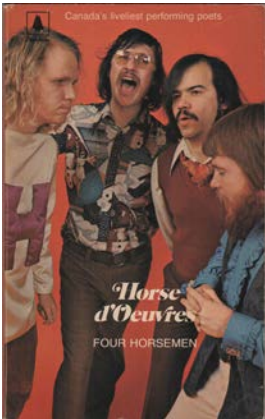
8vo. Blue cloth in illustrated dust jacket. All edges stained in blue. Printed right to left. Very good in like DJ. Mild wear, rubbing, and small tears to DJ. Slight touches of rubbing and fading to book. Unpaginated.



17.

FOUR HORSEMEN.
HORSE D'OEUVRÉS.

DON MILLS, ONTARIO: PAPERJACKS, (1975).



Scarce collection from this famed performance and sound poetry super-group that consisted of bp nichol, Steve McCaffery, Paul Dutton, and Rafael Barreto-Rivera. INSCRIBED in year of publication by nichol (with additional drawing) to fellow traveler Jackson Mac Low: "given over as gift / in admiration for / Jackson Mac Low / with love / London 1975." A wonderful association.

-200-

12mo. Mass market PBO. Very good plus in original pictorial wraps. Mild wear. Else clean and sound. 121pp.

18.

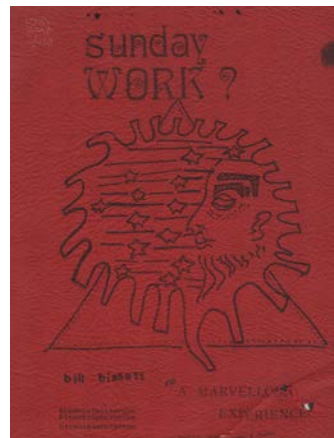
BISSETT, BILL.
SUNDAY WORK?

(VANCOUVER): (BLEWOINTMENT PRESS
AT THE INTERMEDIA PRESS), (1969).

Lovely, varied work of concrete poetry and visual art comprising pages of various sizes, colors, and printing methods (mimeo, silkscreen) bound in, including a two-page original glued collage and handwritten poem by Bissett. From an edition of 500 copies.

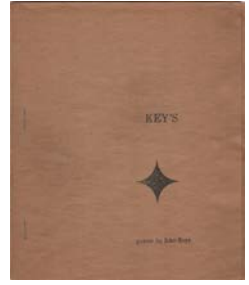
-500-

4to. Tape-bound wraps. Good plus to very good. Bottom corner of front cover torn, and reattached with clear tape. Mild exterior touches of soil, otherwise near fine throughout. Unpaginated.



19.

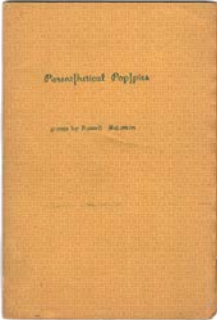
[D.A. LEVY, PRINTER]. JOHN KEYS.
KEY'S: POEMS.
CLEVELAND: RENEGADE PRESS, (1964).



A slim but beautiful collection of poems, one of the smallest editions from d.a. levy's Renegade Press.

-300-

16mo. Brown side stapled paper wraps. Modest toning to two pages, else fine. Laid-in index card printed w/ edition statement. This one of 100 copies. Unpaginated. [Horvath and Taylor P-26].



20.

[D.A. LEVY, PRINTER]. RUSSELL SALAMON.
PARENT[HETICAL POP]PIES: POEMS
BY RUSSELL SALAMON.
CLEVELAND: RENEGADE PRESS, 1964.

Collection of verse from Cleveland poet Salamon, printed letterpress and with two block prints by d.a. levy.

-750-

12mo. Original stiff yellow patterned letterpress stapled wraps. Trace wear to yapped edge, mild rubbing. Near fine. One of 100 copies. [24]pp. [Taylor & Horvath P-31].

21.

T.J. KRYSS AND R.J.S.
DIALOGUE IN PALE BLUE.
CLEVELAND: BROKEN
MIMEO PRESS, 1969.



A joyous, unexpected melding of concrete poetry with a conceptual artist's book, DIALOGUE IN PALE BLUE grew out of, as the imprint hints, a broken mimeograph machine. Without a means to print, Kryss and R. J. S. instead took the (blue) paper stock they were planning on using and began hand-compiling this book, which features improvised, abstract works of origami mounted to every page. Ingeniously beautiful.

-250-

Oblong 4to. Blue stapled wraps with pasted, stamped title labels. Limited edition, from a "Hand assembled edition" of "200 entirely different copies." Mild toning to edges. Some edgewear. Clean and sound overall. Very good. [36]pp.

22.

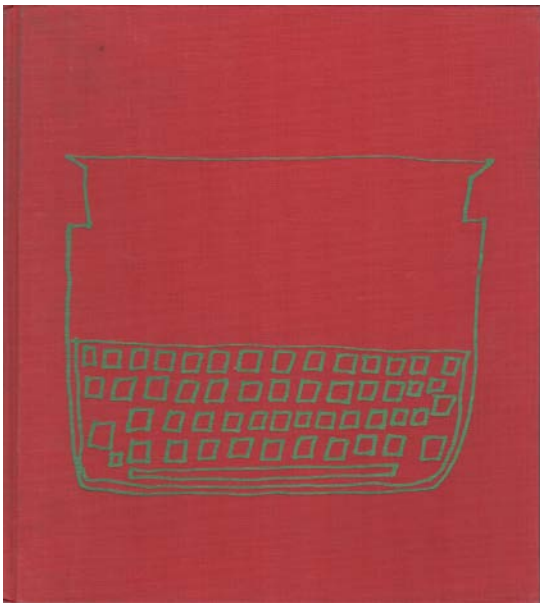
D.A. LEVY

TANTRIC STROBE: PARTS 1 & 2.
CLEVELAND: GHOST PRESS, 1967.

A superlative publication by levy, containing a poem repeating the letters "S E X" over several pages, the space between each letter gradually increasing. From the Persecuted Poets Series, No. 2. One of 150 unnumbered copies. Designed by T.L. Kryss. [Horvath & Taylor B6].

-600-

4to. Side-stapled wraps covered in wraparound screenprinted sheet (adhered at spine), with two additional screenprints bound in, one on phone-book page. Printed mimeo throughout. Toning and minor creasing at edges of wraparound cover sheet; interior clean with edges barely worn. Very good.



23.

CHRISTOPHER KNOWLES.
TYPINGS (1947-1977).

(NEW YORK CITY): (VEHICLE EDITIONS), (1979).

A singular work from a singular voice: part typewriter art, part concrete poetry, part conceptual composition. Several of Knowles' "Typings" were famously utilized for the libretto of Philip Glass and Robert Wilson's EINSTEIN ON THE BEACH, whose popularity has rendered this a surprisingly scarce title despite a sizable edition. A Steinian sensibility run through 1970s NYC television and radio - a modern classic.

-600-

Square 4to. Red cloth with green stamped illustration and titles. Very good plus. Spine a bit rubbed. Some mild touches of dust to cloth. One of 500 unnumbered copies issued simultaneously in wraps (from a total edition of 1500). Unpaginated.

Forty days in
Desert dried
My laughter
Fear of the
Dread
Red Neck

My body's
In wine can
Buoy the
Of mammon's
Masturbation
Tired Sunday

{Why do
And so
Meet
At

Where you
Like elec
Animals
Mother's
Surgical
wait the

DAYFILE MESSAGE

Code identified
Accepted
Interacted

Hey man, write a sub-
Routine that will
Make
A
Crow fly}

The navigator in his
Bowl of
South sea night
Dead reckoning
Through living water
To familiar safety
Neversleeping

Have your choice
Barman; to be
Eaten by
A
Tiger
Or
Shark

24.

[OUTSIDER POETRY]: [COMPUTERS].

PHILIP LELLE.

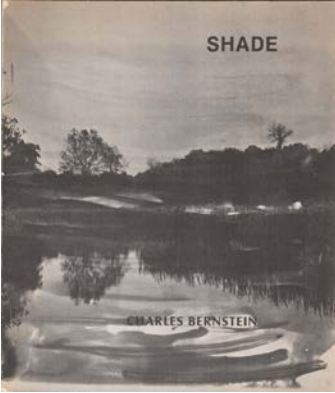
DELTA-X SHREDDED SOUL.

ARLINGTON, VA: [SELF-PUBLISHED], 1972.

A remarkable collection of unselfconsciously prescient outsider verse. Lelle was a Virginia-based computer scientist (the included note mentions popular '70s computer systems KRONOS and SCOPE) and these amateur poems show an uncommonly early influence of code and programming. As such they read at times not unlike proto-L=A=N-G=U=A=G=E verse by way of concrete poetry. Titles like "Vector Space," "Debug," "Big Bang Theory," "Matrix Cross Product," "Null Space," and "Binary Gulch," show the clear influence of science, while others ("Paperclip Consciousness," "Cubicle Truth") allude to office-work and even the counterculture ("The Redneck and the Hippie," "Peace Pilgrim"). Throughout, the voice is an original one, an unusual confluence of logic, earnestness, and experimentation. Lelle deploys symbolic logic, unusual (computer) punctuation, and linguistic playfulness (including Unconventional Dickinsonian Capitalization) to strangely accomplished effect, buoyed in no small part by the presentation: a period monospaced font that evokes computer printers and office electric typewriters, lending the entire production the intentionality of an artist's book. Undoubtedly produced in tiny numbers for distribution to friends, OCLC (unsurprisingly) does not locate the title. "{Hey man, write a sub- / Routine that will / Make / A / Crow fly}".

-2000-

8vo. Japanese-style string-bound leather wraps. Touches of wear. Some toning internally. Still, near fine. INSCRIBED by Lelle to first page. Also laid in is a brief holograph note from the author. 214pp.



25.

CHARLES BERNSTEIN.

SHADE.

(COLLEGE PARK, MD):

(SUN AND MOON), (1978).

Early collection of verse from this major Language poet. Association copy, briefly INSCRIBED to (at the time) fellow DC-area poet Terence Winch. The first installment in the long-running *Sun and Moon Contemporary Literature Series*.

-500-

4to. Side-stapled mimeo in offset wraps. Very good. Wraps a bit toned. Printed recto only. Unpaginated. #130 from an edition of 500. [Clay and Phillips, 254].

26.

SUSAN HOWE.

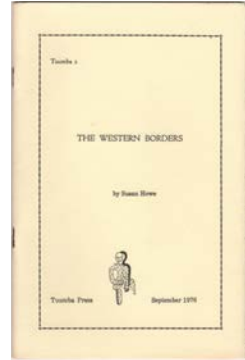
THE WESTERN BORDERS [TUUMBA 2].

WILLITS, CA: TUUMBA PRESS, 1976.

An early title for Howe and only the second title in this landmark series of chapbooks devoted (primarily) to the Language Poets, all letter-pressed and edited by Lyn Hejinian. Uncommon.

-300-

8vo. Original printed stapled wraps. Near fine. Some rusting at the staples. Else clean and sound. Unpaginated.



27.

BRUCE ANDREWS AND

CHARLES BERNSTEIN (EDITORS).

THE L=A=N=G=U=A=G=E BOOK.

CARBONDALE: SOUTHERN ILLINOIS

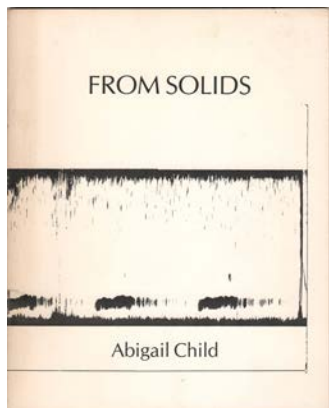
UNIVERSITY PRESS, (1984).

A humorous and charming association, INSCRIBED by contributor P. Inman to fellow poet Doug Lang: "Doug - / Fame works in mysterious / ways, like: 1) have you been / flooded by phone calls yet? / & 2) how come no one fucking / wrote about me. / Your pal, Pete." At the title page, Inman has crossed out Andrews and Bernstein's names, writing below: "w/ special guest stars: / P. Inman, Tina Darragh, / Doug "May-I-accost-you" / Lang / (Russian-futurist, / etc.)." Inman wrote a piece about Lang that appears in this volume. The book is an important record of the Language movement, compiling theoretical and critical texts from Andrews and Bernstein's

legendary journal of the same name. And with Inman's inscription, an important link between the DC wing of the Language poets (of which both he and Lang were central figures) and its better known incarnations in NYC and SF.

-175-

8vo. Perfect-bound printed wraps. Very good. Faint surface scratches to wraps; trivial edgewear. 295pp.



28.

ABIGAIL CHILD.
FROM SOLIDS.
(NEW YORK): SEGUE, (1983).

Poetic work by Child, also (and perhaps better) known as an experimental filmmaker. Portions of FROM SOLIDS originally appeared in THIS magazine, which was central to the Language poetry movement. From an edition of 300 copies, this INSCRIBED by Child to fellow poet Doug Lang.

-150-

8vo. Saddle-stapled printed wraps. INSCRIBED for poet Doug Lang at first page. Some mild darkening to cover. Interior bright and clean throughout. Very good or better. Unpaginated.

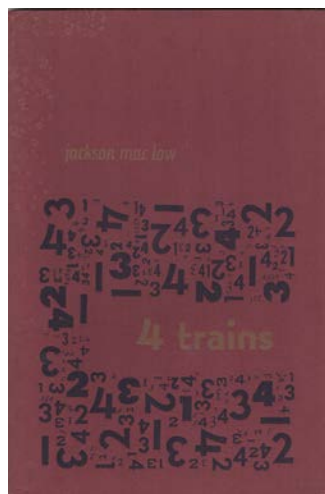
29.

JACKSON MAC LOW.
4 / FOUR TRAINS.
PROVIDENCE: BURNING DECK, 1974.

INSCRIBED by Mac Low to fellow poet Bernadette Mayer in year of publication: "For Bernadette / with Love / Jackson / 10/9/74." A handsome printing from Rosemary Waldrop's Burning Deck Press and an extraordinary association between these two experimental New York poets.

-250-

Tall 8vo. Publisher's red wraps in letterpress dust jacket. Jacket lightly edge worn with a few spots to upper corner of front panel near spine. Interior bright and clean. One of 300 numbered copies, this #16. Very good.



30.

BERNADETTE MAYER.
MOVING.
NEW YORK: ANGEL HAIR, 1971.

Organized in the format of the children's book THE HOW & WHY WONDER BOOK OF OUR EARTH, MOVING is, according to Mayer, an exercise in "the task of not writing as much as possible. Only writing when I absolutely felt compelled." The book incorporates solicited work from other poets as well as drawings by Rosemary Mayer. Printed in an edition of 700 with a cover design by Ed Bowes.

-100-

Large 8vo. Saddle-stapled in original photographic wraps. Printed offset. Mild edge-wear and toning to wraps. Interior bright and clean. Near fine. [Diggory, 310-311].



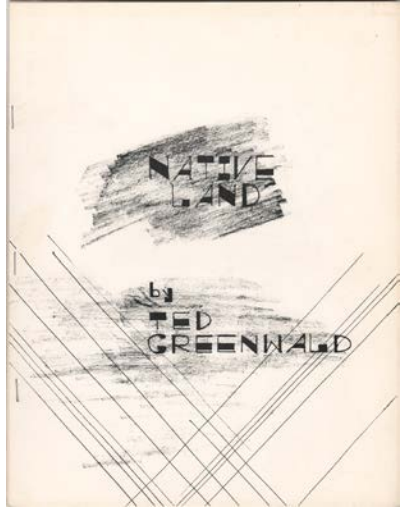
31.

TED GREENWALD
NATIVE LAND.
 (WASHINGTON, DC): TITANIC
 BOOKS, (1977).

From an edition of 200 copies, this SIGNED by Greenwald. Published by Titanic Books, the DC imprint run by Terence Winch, Diane Ward, Bernard Welt, and Doug Lang.

-350-

4to. Printed wraps. Very good plus or better. Mild toning to covers. Interior bright, clean throughout. Printed recto only. Unpaginated.



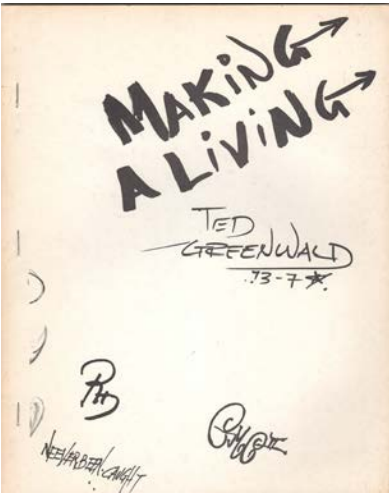
32.

[MATTA-CLARK, GORDON].
 TED GREENWALD.
MAKING A LIVING.
 (NEW YORK): ADVENTURES
 IN POETRY, (1973).

Early collection of verse from this New York School poet, published by Larry Fagin's important little press. Features front and rear covers designed by Gordon Matta-Clark, the artist's only book illustrations. .

-400-

4to. Original side-stapled wrappers. Cover offset printed; else mimeographed throughout. Near fine. Bit of toning to edges. Faint rubbing. Else clean and sharp.



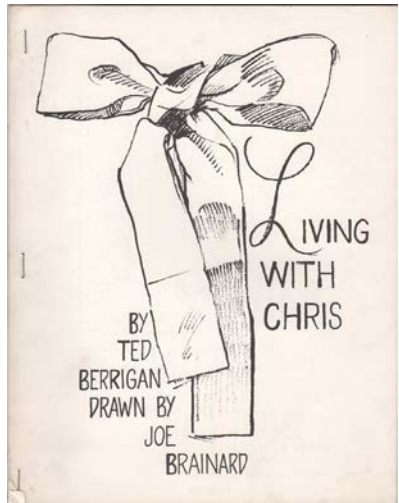
33.

TED BERRIGAN AND JOE BRAINARD.
LIVING WITH CHRIS.
 NEW YORK: BOKE PRESS, ND.

Scarce collaboration, with Brainard illustrating Berrigan's poem about babysitting fellow poet Dick Gallup's daughter. An early title for all participants, printed by Brainard's Boke Press.

-375-

4to. Side-stapled mimeo wraps. Very good or better with minimal shelfwear and faint soil here and there. Else bright and sound. Unpaginated. [Fischer p. 26].



34.

JOE BRAINARD AND
KENWARD ELMSLIE.

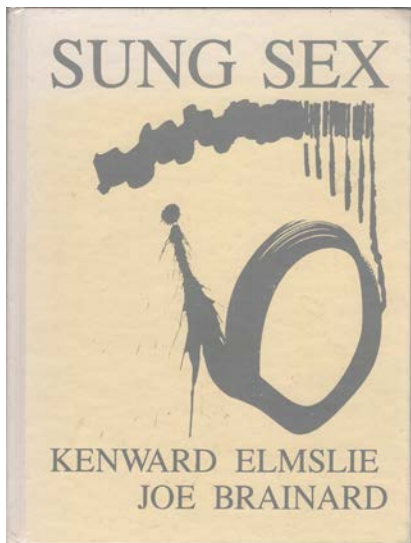
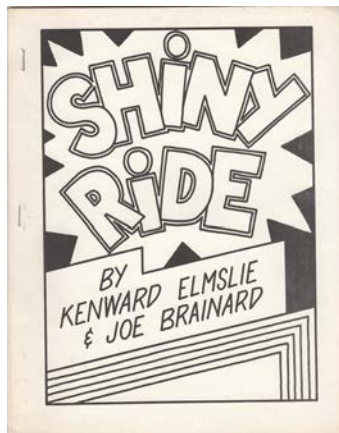
SHINY RIDE.

NP: (BOKE PRESS), (1972).

Collaborative artist's book from Brainard and Elmslie juxtaposing drawings from a sex manual with pictures from the Apollo space program: the punning "ride" of the title.

-150-

Side-stapled 4to wraps. Offset printed. Mild toning to edges. Missing lower staple, else near fine overall. [20]pp. plus covers.



35.

KENWARD ELMSLIE
AND JOE BRAINARD.

SUNG SEX.

NEW YORK: KULCHUR, (1989).

Another collaborative work of verse and illustrations by partners Elmslie and Brainard, ex-libris poet and SHINY editor Michael Friedman. INSCRIBED by both Elmslie and Brainard on title page: "For MICHAEL / "The Vatican lay blindfolded." / Best, Kenward / Kenward Elmslie / FOR MICHEAL [sic] WITH LOVE, JOE." Brainard's inscription humorously begins "FOR ED," with "ED" heavily crossed out.

-450-

Small 4to. Bound in cream pictorial cloth, no dust jacket as issued. Sunned at spine and edges, lightly bumped at tips and corners. Very good. 133pp.

36. SOME DRAWINGS OF SOME NOTES TO MYSELF.

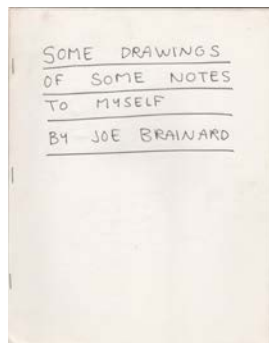
JOE BRAINARD.

NEW YORK: SIAMESE BANANA, (1971).

Seven recreations of Brainard's notes, on notebook paper or torn from spiral notebooks, with notes like "LAUNDRY" or "I have what people want." A charming and scarce Brainard book.

-150-

4to. Side-stapled mimeograph. Very good plus. Mild handling wear and surface creases to wraps. Remarkably bright overall. Clean throughout. Unpaginated.





37.

JOE BRAINARD.
THE FRIENDLY WAY.

NYC: SIAMESE BANANA PRESS, 1972.

A collection of aphoristic quotations in a similar vein as Brainard's *I REMEMBER*: "My aim is to someday be notified that I am a grand prize winner of a nation-wide contest."

-175-

4to. Side-stapled mimeo wraps. Very good. Touches of toning, rubbing, and minimal soiling to wraps with corners lightly bumped. Interior clean and bright. Cover by Brainard.

38.

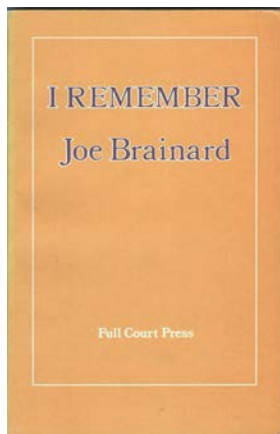
JOE BRAINARD.
I REMEMBER.

NEW YORK: FULL COURT PRESS, (1975).

A classic of late New York School poetics: Brainard's revised *I REMEMBER*, collecting the three previous *Angel Hair* issues (*I REMEMBER* [1970], *MORE I REMEMBER* [1972], and *I REMEMBER CHRISTMAS* [1973]) — plus new material as well. Charming, funny, poignant, and deceptively simple.

-100-

First edition thus. 8vo. Perfect bound in publisher's wraps. Spine sunned. Touches of wear at edges. Very good. 138pp.



39.

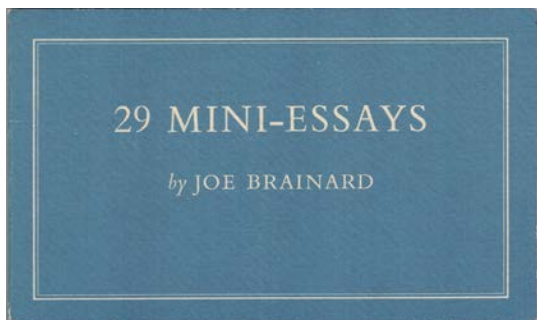
JOE BRAINARD.

29 MINI-ESSAYS.

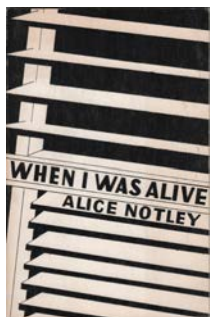
CALAIS, VT: Z PRESS, 1978.

From an edition of 500, the first 50 of which are signed. This copy curiously numbered 51, with a warm inscription to Ann and Ken Mikolowski of *The Alternative Press*. For more than 30 years, the *Alternative Press* issued unbound letterpress-printed mail art to which Brainard was a regular contributor. "People are the most interesting books in the world." Man he would have been great at Twitter.

-300-



5" x 3" oblong, perfect bound in original wraps. INSCRIBED at colophon, "For Ann and Ken / With LOVE / Joe." Touches of wear to edges. Interior bright and clean. Near fine.



40.

ALICE NOTLEY.
WHEN I WAS ALIVE.
NEW YORK: VEHICLE EDITIONS, (1980).

Handsome SIGNED copy of this volume of short poems from the famed New York School poet. With a striking cover illustration by Alex Katz.

-300-

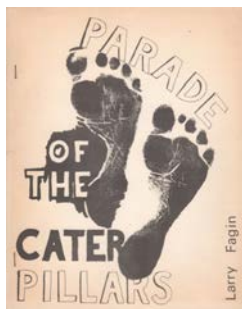
8vo. Publisher's black and white wraps. Signed by Notley on title page. Some rubbing to wraps. Toning at rear. Interior bright and clean. Very good.

41.

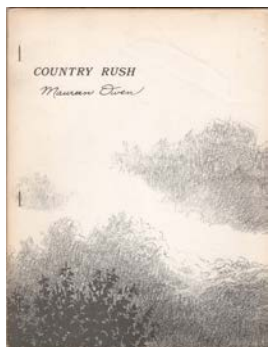
LARRY FAGIN [GEORGE SCHNEEMAN - COVER].
PARADE OF THE CATERPILLARS.
(NEW YORK): ANGEL HAIR BOOKS, (1968).

An early title from Angel Hair, a cornerstone of Lower East Side poetry. Published the same year Fagin started his Adventures in Poetry imprint, this book is also a prime example of Schneeman's visual contributions to the New York School. One of fifteen copies SIGNED by both Fagin and Schneeman.

-275-



4to. Side-stapled pictorial wraps. Mimeo printed recto only. Mild toning to front cover. Else remarkably clean, bright. Near fine. Unpaginated. [Clay & Phillips 180, 194].



42.

MAUREEN OWEN.
COUNTRY RUSH.
NEW YORK: ADVENTURES IN POETRY, (1973).

Owen's first book, published by Larry Fagin's Adventures in Poetry. One of 26 lettered copies signed by the author and artist. Owen edited and published the influential mimeo TELEPHONE.

-150-

4to. Side-stapled in publisher's wraps. SIGNED at colophon by Owen and illustrator Yvonne Jacquette. Very good with some moderate shelfwear, toning. [Clay and Phillips 197].

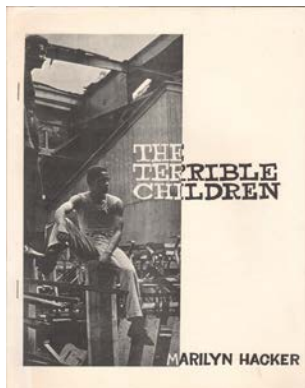
43.

MARILYN HACKER.
THE TERRIBLE CHILDREN.
[NEW YORK]: SAMUEL R. DELANY, 1967.

Marilyn Hacker's first publication, appearing seven years before PRESENTATION PIECE. Some of the included poems would be published with slight alterations or revisions in Hacker's later books, but appear here in an earlier form. Published by Samuel R. Delany, to whom the poet was then married.

-500-

4to. Side-stapled wraps. Mild shelfwear, a few small stains and light toning to back cover. Faint rippling to upper edge. Very good overall. 26pp.



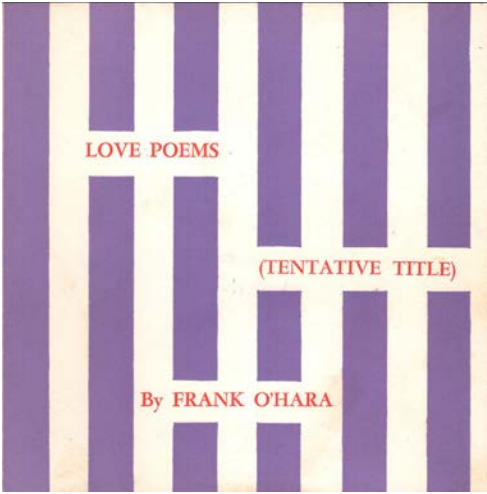
44.

FRANK O'HARA.

LOVE POEMS

(TENTATIVE TITLE).

NEW YORK: TIBOR DE NAGY, 1965.



The final book by O'Hara published during his lifetime, following LUNCH POEMS. Editor John Bernard Myers writes of the publication: "I waited for these poems for three or four years ... When [Frank] did give them to me I couldn't induce him to arrange them in their proper sequence nor give me a title. I wrote 'Love Poems (Tentative Title' on the first page, then arranged them so that the sequence would show

the beginning of a new love, its middle period of floundering, the collapse of the affair with its attendant sadness and regret. Frank liked the arrangement and my 'tentative' title. And that was that" (Smith A9). From an edition of 500 copies. Uncommon in this condition.

-1500-

Square 8vo. Perfect-bound wraps. Very minor touches of soil to front wrapper. Small ownership signature to title page. Faint toning internally. Else bright, tight, clean, and sharp. Near fine overall. 30pp.

45.

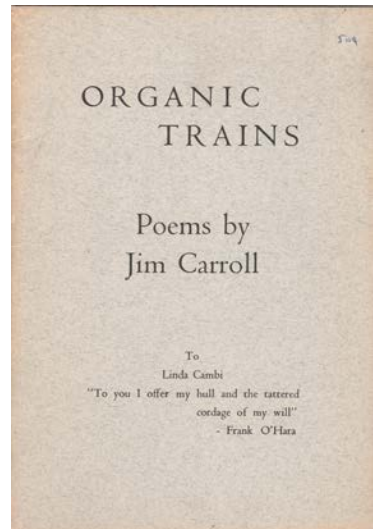
JIM CARROLL.

ORGANIC TRAINS.

NP: NP [PENNY PRESS?], ND [1967].

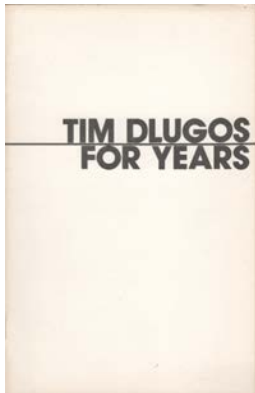
Carroll's first book, self-published when he was still in high school. The beginning of a remarkably varied career. Though better known for his cult memoir THE BASKETBALL DIARIES and eponymous punk band, poetry was Carroll's most sustained creative endeavor. And this volume served as his introduction to many of the writers and artists of the New York scene who would go on to be close friends and collaborators. Kerouac famously wrote of Carroll, "At 13 years of age [he] writes better prose than 89% of the novelists working today." A somewhat bibliographically murky book. Several sources attribute the book to "Penny Press," but we have been unable to trace this claim to any primary source. Such confusion may be due to the book's scarcity.

One of about 500 copies, but according to Carroll's official website (citing the author himself), many were lost by the printer. We've been able to find only a few at auction or in the trade. OCLC locates about a dozen copies (all incorrectly dated). An important debut.



-1500-

8vo. Original stiff printed stapled wraps. Offset printed. Toning to spine and panned price (.50) to upper right corner of front cover, as common. Else clean and sharp. Near fine.



46.

TIM DLUGOS.
FOR YEARS.

WASHINGTON DC: JAWBONE, (1977).

Early work by this esteemed and beloved poet who died of AIDS in 1990. Called "[t]he Frank O'Hara of his generation" by Ted Berrigan, his collected poems (published in 2011 by Nightboat Books and edited by David Trinidad) has brought renewed and deserved attention. From an edition of 200 copies, this copy INSCRIBED by Dlugos to first page: "For Burt - / whom I've started / to know / ["for years" - underlining book's title] / w/ affection + / admiration (!) / Tim, 11 June '78." Issued by Doug Lang's JAWBONE imprint.

-750-

8vo. Saddle-stapled wraps. Near fine. Mild trace toning to wraps. Clean, sharp throughout. Errata slip laid in. [10]pp.

47.

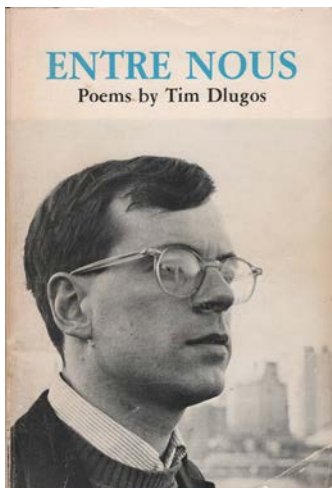
TIM DLUGOS.
JE SUIS EIN AMERICANO.

LOS ANGELES: LITTLE CAESAR PRESS, (1979).

Slim book of verse from this celebrated poet. His first from Dennis Cooper's imprint, with praise from Edmund White and Marjorie Perloff on rear cover. Though not noted, this copy ex-libris DC poet Doug Lang, who hosted the poet at his Folio Books reading series in Dupont Circle and published Dlugos' FOR YEARS. Contains poems on Prokofiev, poppers, Proust, and assassinating the President.

-250-

8vo. Perfect-bound photographic wraps. Very good. Touches of light smoke staining to wraps near spine and top edge, also visible on first page. Mild toning. Else clean throughout; binding tight. 33pp.



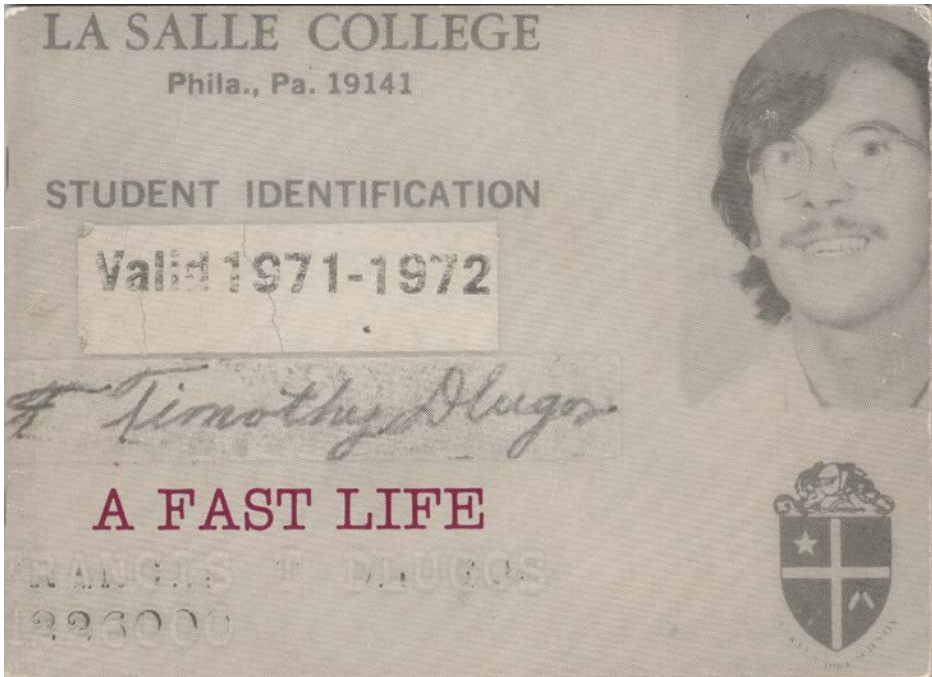
48.

TIM DLUGOS.
ENTRE NOUS: NEW POEMS BY TIM DLUGOS.
LOS ANGELES: LITTLE CAESAR PRESS, (1982).

"First extensive collection" by this "dazzling young poet" from Dennis Cooper's imprint. INSCRIBED to poet and editor Michael Friedman: "Tim Dlugos / For Michael / -- poet, upstart, / camerado / -- / Love, / Tim / 6 Mar 82." Dlugos published Friedman's first book. A significant association.

-600-

8vo. Perfect-bound photographic wraps. Mild toning, scuffing to wraps; corners bumped and lower corner front cover creased. Back cover lightly soiled. Binding tight. Internally clean. Very good. 109pp.



49.

TIM DLUGOS.
A FAST LIFE.

(CHATSWORTH, CA): SHERWOOD PRESS, 1982.

A series of poems exploring Dlugos' relationship with Catholicism, thematically drawing from his time as student at La Salle University and in the seminary. The book's half title incorporates a reproduction of an excerpt from a La Salle news article about student protest over the firing of a school chaplain, featuring a quote from Dlugos calling the school "a corporation whose pretenses to Christianity are a sick joke." From an edition of 350 copies, this copy INSCRIBED and dated by Dlugos on the title page.

-750-

Oblong 24mo. Saddle-stapled photographic wraps. Very good plus. Mild toning and faint soil to wraps, with trivial touches of corner wear. 30pp.

50.

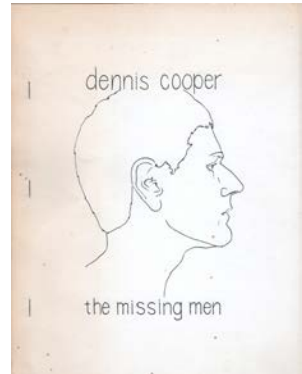
DENNIS COOPER.
THE MISSING MEN.

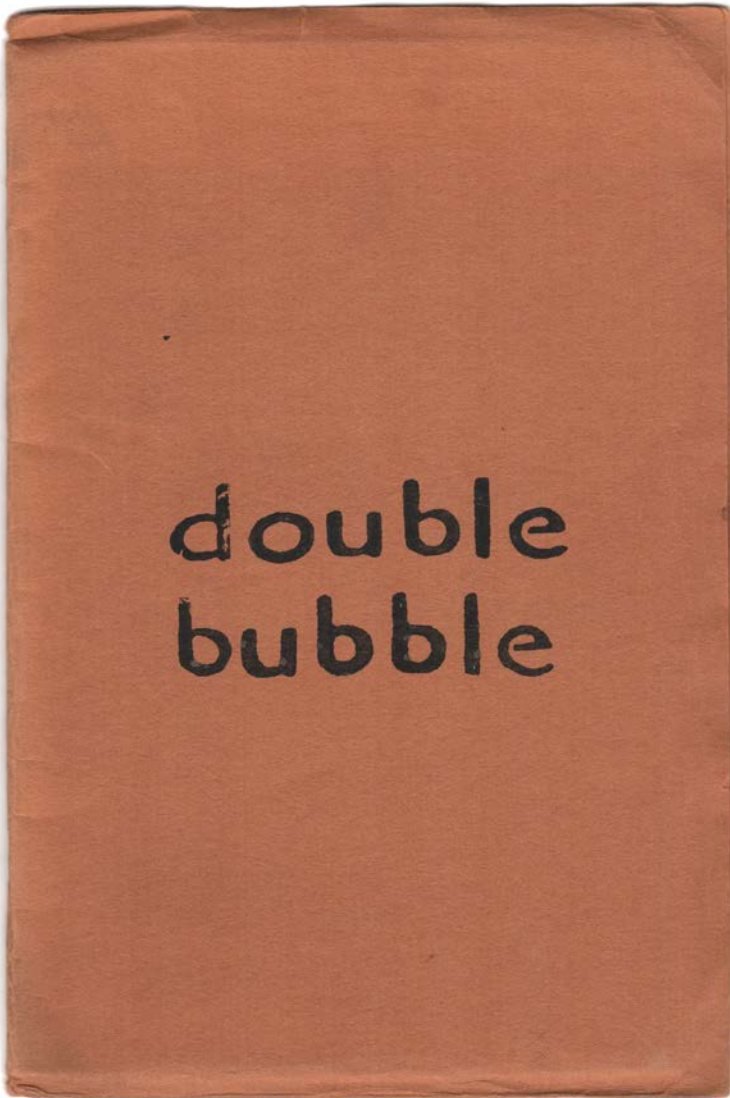
(NEW YORK): AM HERE / IMMEDIATE
 EDITIONS, 1981.

Association copy inscribed to poet and editor Michael Friedman, who would later publish Cooper's work in SHINY. Cover drawing by Tom Clark.

-275-

4to. Side-stapled wraps. Covers toned at edges, with some staining/scuffing to back cover. INSCRIBED by Cooper on title page: "For Michael-- / Mod Poet 1981 / yours, Dennis." Unpaginated.





51.

VITO HANNIBAL ACCONCI AND E. LAGOMARSINO.

DOUBLE BUBBLE: POEMS.

(NEW YORK): (E. LAGOMARSINO), (1966).

Acconci's first book, a collaborative effort from this influential performance artist, experimental poet, and architect. From an unknown, but presumably small edition. OCLC locates 12 copies, but with several major institutions lacking. Uncommon in the trade; we've traced only a small handful over the last ten years, none signed, as here.

-5000-

8vo. Original orange stapled printed wraps; 9" x 6" approx. Interior mimeographed. Mild wear to yapped edge of wrappers, with minor rubbing and soil. Occasional staining to several interior leaves, unobtrusive. Very good overall. SIGNED and dated (1987) by Acconci to first page. pp. [blank], [1-3], 4-24, [blank].

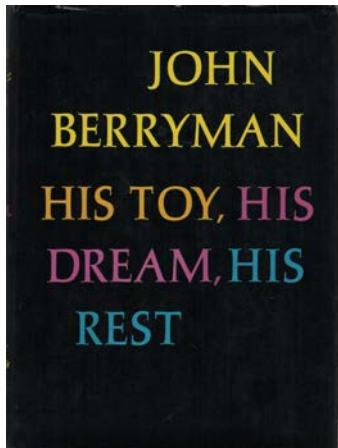
52.

JOHN BERRYMAN.
HIS TOY, HIS DREAM, HIS REST:
308 DREAM SONGS.
NEW YORK: FARRAR, STRAUS
& GIROUX, (1968).

The book that concludes THE DREAM SONGS, HIS TOY, HIS DREAM, HIS REST won Berryman both the National Book Award and the Bollingen Prize. Together with 77 DREAM SONGS, it remains his best-known and most important work. SIGNED by Berryman and uncommon thus.

-750-

8vo. Blue cloth boards. Very good plus in like jacket. Light wear to edges and corners of DJ; cloth spine ends bumped. SIGNED by Berryman to front endpaper. 317pp.



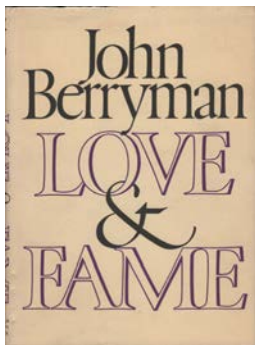
53.

JOHN BERRYMAN
LOVE & FAME.
NEW YORK: (FARRAR, STRAUS & GIROUX), 1970.

The final book published within Berryman's lifetime, SIGNED by the poet and difficult to find thus in its trade edition.

-600-

8vo. Black cloth boards, title stamped in gold on spine. In cream printed dust jacket. Mildly edge-worn. Lightly bumped at spine ends. Very good plus to near fine overall. SIGNED by Berryman on ffep.



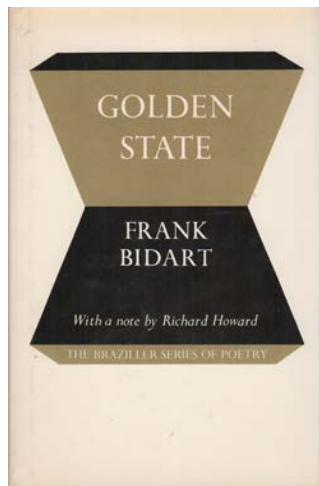
54.

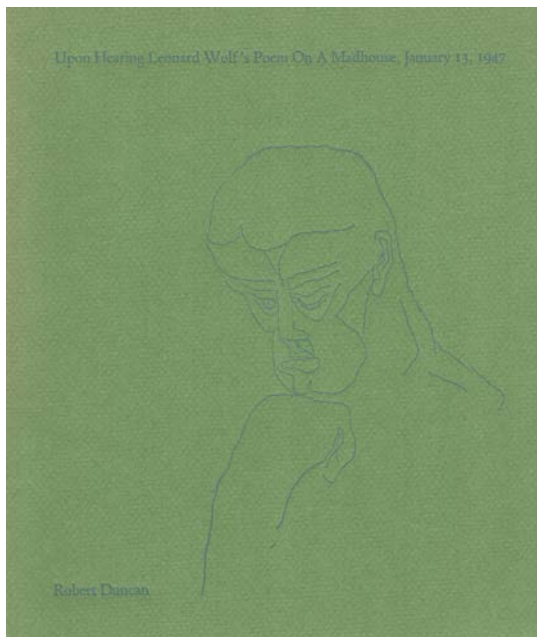
FRANK BIDART.
GOLDEN STATE.
NEW YORK: BRAZILLER, (1973).

INSCRIBED by Bidart to GOLDEN STATE's editor and designer Harry Ford: "To Harry Ford, / grateful for his beautiful job on this book - / Frank Bidart / July 5, 1973." Ford was an almost unique figure in the American poetry community. Long-time poetry editor at both Knopf and Braziller (as well as Atheneum), he is singular in that he also designed many of the books he edited and thus helped define not only the taste but also the visual style of mainstream American poetry in the second half of the last century. These dual gifts made him much-beloved among poets, for whom he could help mold a volume into a seamless whole of form and content. Ford edited and designed collections for Elizabeth Bishop, Donald Justice, Philip Levine, W.S. Merwin, and (as here) Bidart. Bidart's debut collection, containing arguably his most famous poem, the chilling "Herbert White."

-750-

8vo. Original gold (of course) cloth. Fine in near fine jacket. Jacket has touches of rubbing and a bit of toning at edges. Unclipped. Clean and sharp overall.





55.

ROBERT DUNCAN.
**UPON HEARING LEONARD
 WOLF'S POEM ON A MADHOUSE,
 JANUARY 13, 1947.**
 BERKELEY: THE BANCROFT
 POETRY PRESS, 1991.

From an edition of just 41 copies, printed letterpress on laid paper, with various watermarks. A previously unpublished work found in a manuscript in the collection of the Bancroft Library. Features three of Duncan's own drawings (including cover) from 65 DRAWINGS (Black Sparrow Press). A lovely and scarce production.
 -350-

Limited ed. Small 4to. String-bound illustrated wraps. Fine. [14]pp.

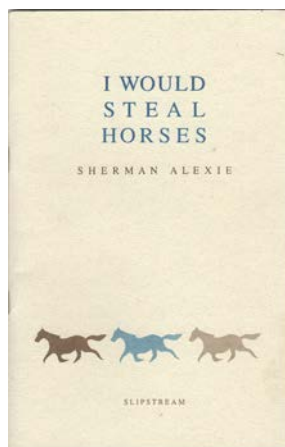
56.

SHERMAN ALEXIE.
I WOULD STEAL HORSES.
 NIAGARA FALLS, NY: SLIPSTREAM, 1992.

Alexie's second book, Slipstream's fifth annual chapbook contest winner. Signed and dated by the poet a month after its March 1992 publication. OCLC locates ten scattered holdings.

-3000-

8vo. Saddle-stapled cream wraps, very faint stain to outer edge of front cover. Small corner crease. Else clean, bright interior. About near fine. INSCRIBED on title page: "for Jay -- / Don't let them steal your horses. / Friends, / Sherman / 4/20/92." 30pp.



57.

BEILING [BEI LING].
THEME AND VARIATIONS.
 SEATTLE: BETWEEN DREAMS PRESS, 1992.

English translations by various authors. First book by the exiled Chinese poet associated with the Misty School. One of 150 copies, SIGNED by the poet.

-250-

Small 8vo. Saddle-stapled paper wraps. Near fine. SIGNED by Bei Ling to title page. Trace bleaching to wraps near spine. Interior bright and clean throughout. [29]pp.



虎 走 恭

BANDIT
TOKER'S

art & photo:



58.

JOHN BALDESSARI.
A SENTENCE OF THIRTEEN PARTS
 (WITH TWELVE ALTERNATE VERBS) ENDINGS IN FABLE.
 HAMBURG: ANATOL AV UND FILMPRODUKTION, 1977.

Arguably Baldessari's most desirable artist's book, and one of the best of the 1970s. Single B&W images appropriated from television are paired with single words superimposed in yellow that (as the title explains) form a sentence of thirteen parts, with twelve alternate verbs. Enigmatic and challenging: "the form [...] successfully liberates it from its origins as a wall piece, and reinterprets its contents through a historical book structure" (Phillpot, "Some Contemporary Artists and Their Books," ARTISTS BOOKS: A Critical Anthology and Sourcebook, p. 118).

-3000-

Series of four nested accordion-fold series that extend into a cruciform. Housed in black printed folded portfolio; 4" x 5.25" (folded), 46" x 60" (unfolded) approx. Mild rubbing to portfolio. Some moderate wear overall and imperfectly folded, as common. Else sound and clean. Solidly very good.



59.

ED RUSCHA.
THIRTYFOUR PARKING LOTS.
[LOS ANGELES]: EDWARD RUSCHA, 1974.

Thirty-four parking lots in Los Angeles, shown in 31 B&W photographs shot from a helicopter. Final image, captioned "Santa Monica Blvd. from Roxbury to Wilshire Blvd.," printed to run across two pages onto a 1.5" paper tab, die-cut, folded over and perfectly intact in this copy. Ruscha gotta Ruscha.

-1000-

Second edition of 2000 copies. Small 4to. Printed wraps. Light toning and rubbing, with moderate wear to edges and corners. Very good. [Parr & Badger Vol. 2, 140-141]. [Engberg & Phillipot B5].

60.

KARL-DEITRICH ROTH
[DIETER ROTH/DITER ROT].
DIE DIE DIE DIE VERDAMMTE
GESAMTE SCHEISSE.

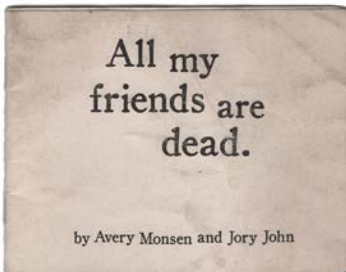
STUTTGART: DR. CANTZ'SCHE DRUCKEREI/
EDITION HANSJORG MAYER, 1974.

Multicolored reproductions of collages by Roth combining typewritten concrete poems, altered texts, engravings, lithographs, and drawings. At least one book with a similar title was published the same year ("Die die Die DIE GESAMTE VERDAMMTE SCHEISSE"), along with two hardbound books with the word "Kacke" instead of "Scheisse" – the former translating to "crap" and the latter "shit," making the full title of this volume roughly "The the The THE damned COLLECTED SHIT").



-300-

Small 4to. Illustrated wraps. A very good copy. SIGNED by Roth in red felt-tip at edition statement. Shows mild wear along edges, some reading wear to spine. Pages uncut as issued, though cut partially at two instances (by 1" and 2"). Otherwise clean, crisp throughout. From a stated edition of 400 signed and numbered copies. 272pp.



61.

AVERY MONSEN AND JORY JOHN.
ALL MY FRIENDS ARE DEAD.
NP: (SELF-PUBLISHED), (2006).

Before it was a bestseller at a major publishing house, Monsen and John's sad dinosaur was an illustrated zine "which we wrote, drew and stapled at Kinko's." Charming, dark, and touching, a modern classic. The true first is decidedly uncommon, especially signed as here.

-250-

Oblong 16mo. Original stapled printed wraps. Some soil and rubbing to covers. Mild wear. Still, very good. INSCRIBED on colophon by Jory John to Ken Mikolowski of the Alternative Press: "Ken! / Please let this / book inspire your / poetry. Be in / touch... / Jory John." [28]pp.

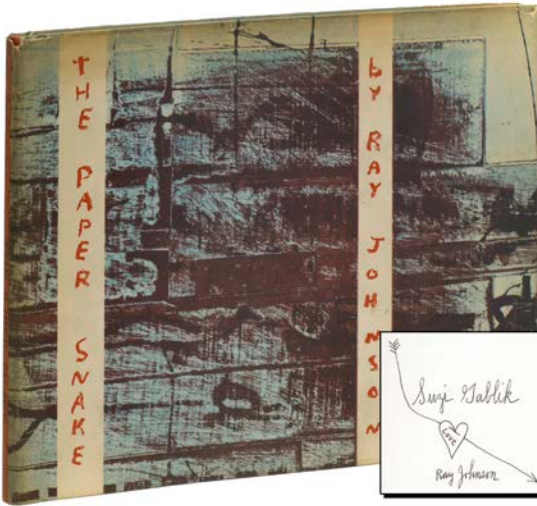
62.

PAUL ELUARD (TEXT);
LUCIEN CLERGUE (PHOTOGRAPHER).
CORPS MEMORABLE.
PARIS: PIERRE SEGHERS, (1957).

"This book, with its distinctive cover by Picasso, was the first mainstream publication to show female pubic hair, allowable only because Clergue did not show the faces of his models, which gave rise to considerable controversy" (Parr & Badger I, p. 192f). With an opening dedicatory poem for Clergue by Jean Cocteau.

-450-

8vo. Boards in paper covers. Very good in like DJ. Toning/soiling to upper and lower edges, with some scuffing and faint chipping to spine ends. Interior pages lightly toned towards edges, but clean and unmarked. Sound example of a fragile book.



63.

RAY JOHNSON.
THE PAPER SNAKE.
(NEW YORK): (SOMETHING
ELSE PRESS), (1964).

INSCRIBED by Johnson to friend and art critic Suzy Gablik with a small drawing of an arrow piercing a heart that has the word "Love" written inside. Gablik, a friend of Johnson's since their days together at Black Mountain College, was largely responsible for first exposing Johnson's work to a wider audience. In the autumn of 1955, she brought Elisabeth Novick to photograph the

installation of dozens of Johnson's moticos, photographs that appeared in the inaugural issue of THE VILLAGE VOICE that October. In Gablik's book POP ART REDEFINED (1969), she recalled that event: "The random arrangement [...] on a dilapidated cellar door in Lower Manhattan may even have been the first informal Happening." Gablik continued to champion Johnson's work throughout her career and they remained close until the artist's untimely death in 1995. The only inscribed Johnson we've ever seen and a major association. [Frank p. 8].

-5000-

Oblong 4to. In original illustrated dust jacket. Jacket tanned with a small chip to the top of the front panel. Boards a bit bowed. Else near fine.



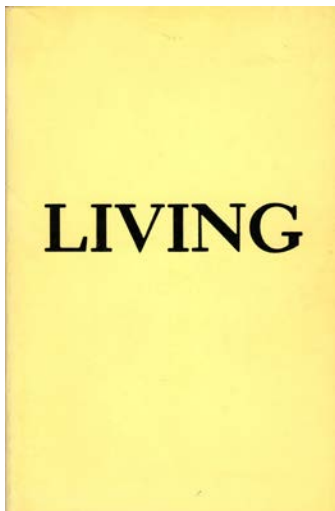
64.

LOUISE LAWLER.
[CARD BOOKS / UNTITLED, RED/BLUE].
NEW YORK: LOUISE LAWLER, 1978.

Two-volume set of artist's books, Volume I red and Volume II blue, otherwise identical in presentation: both volumes feature a drawing of the back of a playing card on every page, each one identified below by its suit and number. Each volume includes a different selection of cards, differentiated by caption but visually identical — 26 cards in each volume, adding up to a full deck. No other text or title information is present. Lawler's interest in contextualization, appropriation, and (re)-presentation led to her affiliation with the Pictures Generation group — concerns already evident in this intriguing early work. Each book is arbitrarily assigned an original price of either "\$7.95" or "\$100.00," this set both the former.

-1000-

Set of two 16mo. volumes. Wraps. Each volume [26]pp. Minor edgewear, unmarked pages. Both volumes very good plus or better.



65.

JENNY HOLZER AND PETER NADIN.
LIVING-DAYTIME.
NEW YORK: NP, 1980.

Early artist's book (her fourth) from Holzer. Limited edition, one of 30 SIGNED to inside front cover by Holzer and Nadin, this #10. OCLC locates 8 copies, but scattered and with many major institutions lacking.

-1500-

8vo. Original printed yellow wraps. Touches of rubbing, faint fading at spine. Near fine.



66.

GERHARD RICHTER.
ATLAS VAN DE FOTO'S EN SCHETSEN:
HEDENDAAGSE KUNST - UTRECHT,
1-30 DECEMBER 1972.
UTRECHT: MUSEUM HEDENDAAGSE KUNST, 1972.

Catalogue designed by Richter himself for the first exhibition of his landmark and epic series ATLAS, a project he has continued through the present day. The beginning of a career-long and -defining project from one of our most vital artists.

-850-

8vo. Original grey printed wraps. Some creasing, wear to spine. Mild rubbing. Else clean and sound. Solidly very good. [144]pp.

67.

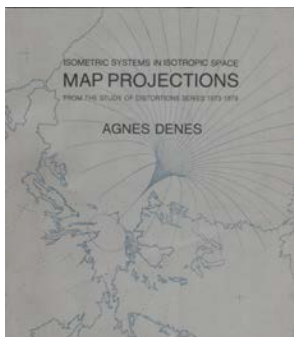
JOY DRURY COX.
OLD MAN AND SEA [AND] OR,
SOME OF THE WHALE [AND] STRANGER.
[NEW YORK]: CONVEYOR, (2012, 2013, 2014).

Using her own copies of the classic novels THE OLD MAN AND THE SEA, MOBY DICK, and THE STRANGER as a starting points, Joy Drury Cox uses strategic subtraction, removing elements from the page to reduce the literary icons to minimal visual representations. These three texts utilize punctuation as the primary graphic element, doing away with text entirely. Three striking artist's books that map a dialogue between literature, art, and the physical book.



-250-

Three volumes. 8vos. Buckram in dust jacket, limp cloth, and cloth in dust jacket respectively. OLD MAN AND SEA SIGNED by the artist at title page. All fine.



68.

AGNES DENES.
ISOMETRIC SYSTEMS IN ISOTROPIC SPACE:
MAP PROJECTIONS.
ROCHESTER: VISUAL STUDIES WORKSHOP, 1979.

From the Study of Distortions Series 1973-1979, published as part of the Visual Studies Workshop Press Artists' Book Series. With a list of plates, including 29 drawings created specially for this book by Denes, a Hungarian-born American conceptual artist. Topographical projections of the globe onto Denes' chosen forms: the pyramid, the cube, the dodecahedron; the donut (tangent torus), the egg (sinusoidal ovoid), the snail (helical toroid), the lemon, the hot dog, and the geoid. Includes several intricate series of line drawings layered over consecutive transparent pages. The project is, in the artist's words, "a tantalizing game if one learns to read between coordinates and doesn't mind making sport of the human predicament." Bewilderingly compelling.

-400-

Large 8vo. Illustrated silver wraps with French flaps. Very slightly shelfworn. Original price sticker to front flap. One of 600 copies bound in paper. 100pp. Near fine.

69.

PETER PILLER.
ARCHIV PETER PILLER:
VON ERDE SCHÖNER.
(FRANKFURT): (REVOLVER), (2004).



A selection of images procured by Piller, consisting of about 20,000 aerial photographs of homes taken between 1979 and 1983 by a company whose intention was to sell the images to the homeowners. Piller's selections are divided into 23 categories, each focused on various details: pools, cars being washed, birds in the frame, laundry hung out to dry, graveyards near the homes, lawns being mowed, etc. A profound and fascinating series with uncommon perspectives on the prosaic, suburban context.

-500-

Square 4to. Tan cloth with stamped lettering in glossy photographic dust jacket. Very mild, small dent to bottom edge of pages, and light crinkling to two corners of jacket; else a fine copy in like DJ. Text in German; from an edition of 800 copies. Unpaginated.



JEAN-MICHEL BASQUIAT.
BASQUIAT.

70.

NEW YORK: SHAFRAZI GALLERY, 1999.

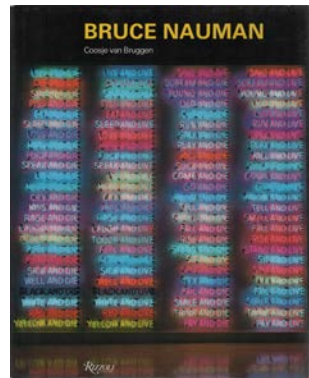
Over 300 color plates. Includes critical essays and personal reminiscences of Basquiat by Tony Shafrazi, Jeffrey Deitch, Keith Haring, Franklin Sirmans, Richard Marshall, and others. Remains one of the best volumes on the artist.

-600-

Large 4to. Pictorial boards in matching dust jacket. Mild edgewear; faint creases to back jacket flap. Faint markings to top edge of text block. Very good plus overall. 336pp. No. 1999 of 5000 copies.

71.

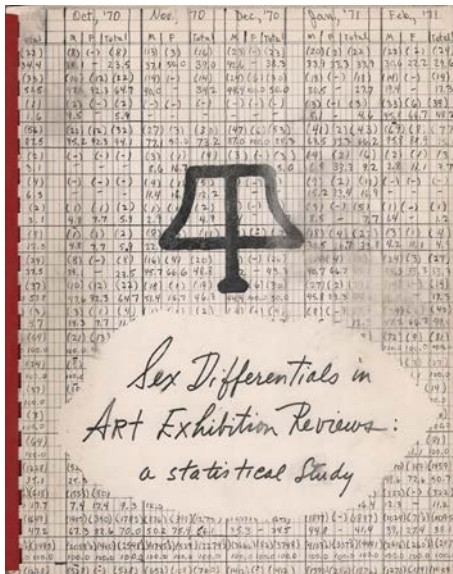
[BRUCE NAUMAN].
COOSJE VAN BRUGGEN.
BRUCE NAUMAN.
NEW YORK: RIZZOLI, (1988).



A fine association, INSCRIBED by Nauman and Bruggen to Pat Caporaso, director of Castelli Graphics and a trusted aide to Leo Castelli for many years. Nauman had his first solo exhibition at the Leo Castelli Gallery in 1968 and the gallery supported Nauman and promoted his work for decades. Nauman's signature remains elusive, inscriptions scarce, and rare with any kind of association.

-1250-

4to. Original black cloth. Fine in like jacket. INSCRIBED by both Coosje van Bruggen and Bruce Nauman: "for Pat, Bruce & Coosje [in Coosje's hand], 1/6/89". 304pp. with chronology and bibliography.



72.

[ROSALIE BRAEUTIGAM, BETTY FISKE, JUNE WAYNE, ET AL.].
SEX DIFFERENTIALS IN ART EXHIBITION REVIEWS: A STATISTICAL STUDY.
 (LOS ANGELES): TAMARIND LITHOGRAPHY WORKSHOP, 1972.

Early feminist critical study of the art world produced by this California group, self-described as a nonprofit "devoted to the [...] preservation of the art of the lithograph." Examines the frequency with which major periodicals reviewed female vs. male exhibitions, with additional statistics (length of review, etc). Something of a proto-Guerilla Girls. Scarce.

-250-

4to. Comb-bound printed wraps. Very good plus. Mild edgewear. A few blurred patches, smudges to front and back covers Light toning to page edges. 132pp.

73.

JULES SPINATSCH.
WE WILL NEVER BE SO CLOSE AGAIN
 [COLLECTOR'S EDITION].
 [LEIPZIG]: KODOJI, 2006.



Color and black and white photographs of drivers in vehicles beside Spinatsch's, shot surreptitiously through car windows. Originally published in "Brand New Animals" (Lars Muller Publishers, 2000), a compelling artist's book.

-350-

Limited ed. On an edition of 50 copies, this no. 24. Sealed in original envelope, as issued. Near fine or better.



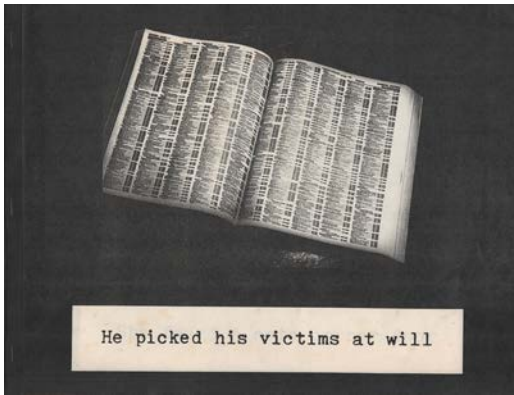
74.

KATHY CONSTANTINIDES.
LETTERS: LIBERTY CIRCUMSCRIBED.
 (ANN ARBOR): (KATHY CONSTANTINIDES), (1986).

Feminist artist's book consisting of copies of letters sent by Constantinides to elected officials and corporations, in reference to the "representation of women in text and images of advertising, institutional and organizational materials, and publications." Replies, if she received them, are printed on transparencies above her letters.

-200-

4to. Black binder with prong-fastened pages, including many printed transparencies. Near fine. Light rubbing, trace soil to exterior of binder. Pages clean and bright throughout. Binding sound. Unpaginated.



75.

GRANT KESTER.
**HE PICKED HIS
 VICTIMS AT WILL.**

NP: [GRANT KESTER], 1985.

Rare artist's book by Kester, the art critic and founding editor of *FIELD: A Journal of Socially Engaged Art Criticism*, and also professor at UC San Diego. Consists of six panels with a stark B&W image and caption evoking the story of a stalker: "He picked his victims at will ... She found a note on her door ... The police wouldn't help ... At night he would watch her apartment ... She would turn off all the lights and sit in the dark ... There was nothing she could do." Only one copy is located by OCLC, at MoMA, and that copy lacks Kester's name (the entry stating that Clive Phillpot knew it was by Kester).

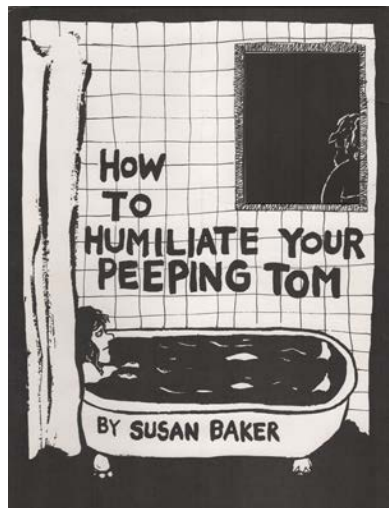
-250-

Oblong 4to. Side-stapled photocopied wraps and pages. Top edge heavily curled. Light creases and handling wear to wraps and pages; some mild soiling to rear wrapper. Else clean throughout. About very good. Author and year handwritten in pen to rear. [6]pp. including front cover.

76.

SUSAN BAKER.
**HOW TO HUMILIATE
 YOUR PEEPING TOM.**
 (ROCHESTER, NY): (VISUAL STUDIES
 WORKSHOP), [1989].

Elaborately constructed in heavy paper with window cut-outs, pop-ups, flaps, pockets, and even two smaller booklets, titled "Car-lag" and "You're Not Fat, Are You?" Pictures and lettering in black and white or blue and white, with one flap opening to reveal an image in red. Back cover illustration: "All the Guys I Slept With in the 60s." Produced with the assistance of an Artist in Residence grant from the Visual Studies Workshop, Rochester, NY. Tate Shaw (artistsbooksonline.org) described the book thusly: "several funny stories based, in a way, out of the political movements of the 60's and the people who experienced that decade in the U.S. [...] parodic and humorous."



-200-

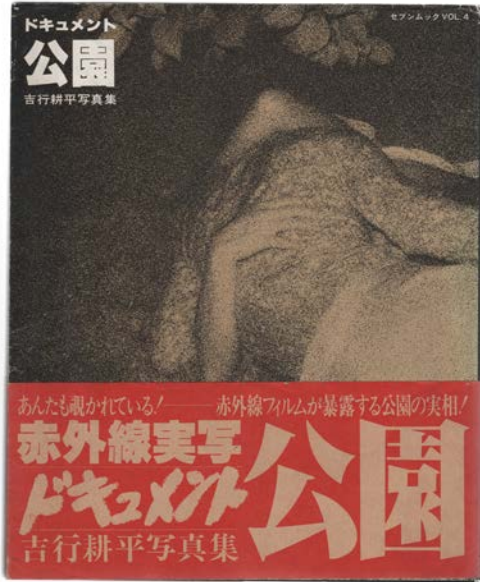
4to. Illustrated wraps. Very mild shelfwear. Tape residue to back cover. Includes two separate mini-booklets: one in an inside pocket, the other folded and tipped in, both as issued. With several cut-outs and pop-ups, all intact and undamaged. Very good plus.

77.

KOHEI YOSHIYUKI.
DOCUMENT KOUEN
[DOCUMENT PARK]

(SEVEN MOOK, VOL. 4).

TOKYO: (SEVEN SHA), 1980.



Classic photobook featuring 78 black-and-white photos taken surreptitiously in Shinjuku and Yoyoki parks in Tokyo, both notorious for semi-public sexual activities. Cited in Martin Parr and Gerry Badger, *THE PHOTOBOOK: A History, Volume II*, as an example of a "'soft-core' pornographic photobook" that goes beyond its obvious function to offer "oblique but fascinating insights into Japanese society;" Yoshiyuki used an infrared flash to photograph both participants and other observers

without alerting them. Said by Parr & Badger to "generate a whole slew of questions concerning voyeurism, privacy and stalking [...] a brilliant piece of social documentation, catching perfectly the loneliness, sadness and desperation that so often accompany sexual or human relationships in a big, hard metropolis like Tokyo." Followed by an interview with the photographer by Nobuyoshi Araki.

-700-

4to. Black printed wraps in photographic dust jacket. In original red obi. Light shelfwear to jacket edges, mild scuffing to spine ends and corners. Interior unmarked. Very good plus or better.

78.

(IKKO KAGARI).
(ADARUTO SHASHINJUTSU NOZOKI PART 2).
TOKYO: HAMA SHOBO, 1982.

Voyeuristic black-and-white photographs of women and couples, shot with infrared cameras. Also includes some drawings. Text in Japanese.

-250-

Printed wraps in pictorial dust jacket. Near fine in like DJ. Touches of wear. Else bright and clean.



79.

SEIJI KURATA.
THE BOSOZOQU [Bosozuku].
 TOKYO: DAI-SAN SHOKAN, 1980.

Illustrated throughout with black-and-white photographs and photo-collages of Japan's motorcycle subculture, intermingled with text. With original publisher's advertisement laid in. We do not find this title in OCLC.

-450-

8vo. Black and red pictorial wraps with matching dust jacket. Light wear along edges and corners, small tear to dust jacket at head of spine. Binding solid and tight with some glue visible at front hinge. Interior unmarked. Very good plus or better overall. Book design by Kimura Hideki. Text in Japanese. 274pp.



80.

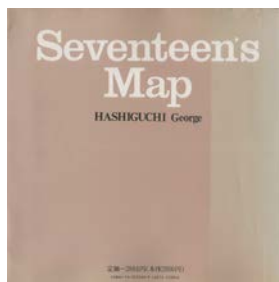
GEORGE HASHIGUCHI.
SEVENTEEN'S MAP.
 TOKYO: BUNGEISHUNJU, 1989.

Black-and-white photographs of teenagers in Japan, with biographical captions in Japanese and an afterword by Hashiguchi in Japanese and English: "From March 1987 to January 1988, I traveled almost the whole of Japan, up north to the Rebun Island in Hokkaido, and down south to the Yonakuni Island in

Okinawa. This is a collection of the pictures of the 17-year-olds I met in my travels. As long as they were 17-year-olds at the moment when I met them and pressed the shutter of my camera, I did not care who my models were."

-200-

Square 4to. Wraps in printed dust jacket. Spine summed. Lacking obi. Mild wear along edges. Very good plus.



81.

HIROMI TSUCHIDA.
PARTY.
 TOKYO: INTER PRESS CORPORATION, 1990.

An "investigation of parties of all kinds," cited by Martin Parr in THE PHOTOBOOK: A History, Vol. III.

-300-

Folio. Boards bound in gilt-stamped hot pink satin. Spine slightly sun-faded; corners bumped. A few faint scuff marks. In original textured grey cardboard slipcase with silver spine label, mildly edgeworn/scuffed. Very good plus in very good plus case. Text in Japanese with 41 black and white plates. 96pp.



82.

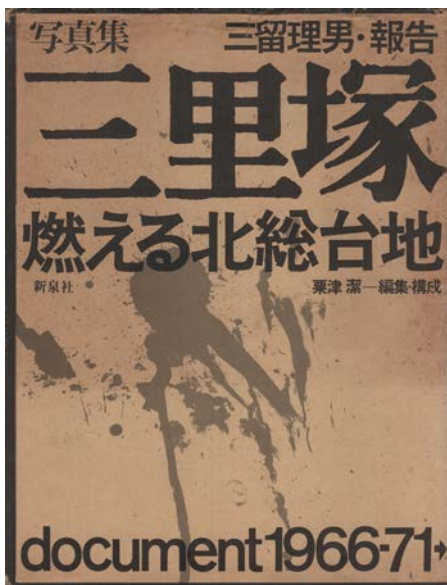
TADAO MIROME.

SANRIZUKA - MOERU HOKUSO DAICHI / DOCUMENT 1966-71.
TOKYO: SHINSENSHA, 1971.

Mitome's "protest-book masterpiece" (Parr and Badger), documenting the Sanrizuka resistance to the building of Tokyo's Narita Airport. Photographs follow the thousands of protesters into battle against riot police and record their construction of fortresses and underground tunnels.

-350-

Small 4to. Pictorial boards in dust jacket. Very good in like DJ. Lacking obi. Edges of both book and jacket lightly worn. Some foxing to endpapers. Includes 128 black and white photographs and 18 illustrations, with text in Japanese. 191pp. [Parr & Badger III p. 57].



83.

YOSHIRO KOSEKI.

NARITA INTERNATIONAL AIRPORT.
MOKUJISHA, 1982.

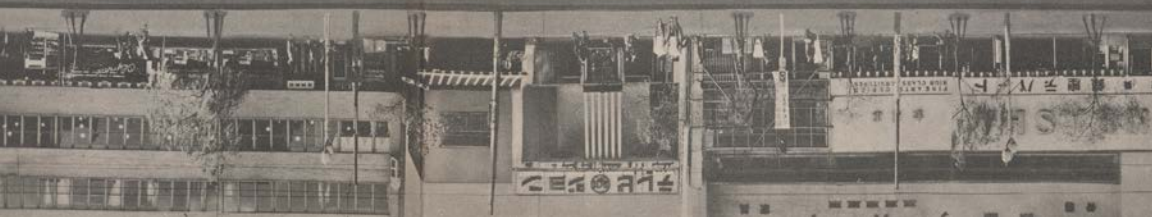
Black-and-white photographs documenting the construction of Narita International Airport in Sanrizuka and the decade-plus of local protests against the project. Koseki identifies himself as an outside observer without any special authority to take a position, though he notes several protester deaths and devotes a substantial portion of the book's photographs to recording confrontations with police. Published a few years after the airport's initial opening in 1978 and before the second stage of expansion began. OCLC notes four locations, just two in the US (LOC and UM).

-300-

4to. Blue cloth boards stamped in gilt, no dust jacket as issued, in black and white photographic slipcase. Both very good plus. Lacks obi. Slipcase moderately worn, with a few minor scuff marks to corners. Boards rubbed at corners, spine sunned. Two small scuff marks with tape residue to front and rear paste-downs; interior otherwise unmarked. Text in Japanese, with explanatory essay and biographical notes in English. 248pp.



明治屋食品店 キリンビヤホール 明治屋食品店 明治屋食品店	不二屋二丁目支店 不二屋二丁目支店 錦辻大炊堂 海老屋足袋店 海老屋足袋店	越後屋ビル 越後屋ビル 越後屋呉服店 越後屋呉服店	天地堂靴店 金屋堂靴店 平野時計店 平野時計店	洋品販売店 朝日エレシ 増研アルマイト シンガーエレシ 大橋食堂 近堂機織店	ブレイガイド ブレイガイド ブレイガイド 日本郵船切符販売所
宮家新道有徳口印 宮家 40452648 宮家 40452648 40452648	有徳口 宮家 40452648 宮家 40452648 宮家 40452648	宮家 40452648 宮家 40452648 宮家 40452648 宮家 40452648	宮家 40452648 宮家 40452648 宮家 40452648 宮家 40452648	宮家 40452648 宮家 40452648 宮家 40452648 宮家 40452648	宮家 40452648 宮家 40452648 宮家 40452648 宮家 40452648



84.

YOSHIKAZU SUZUKI AND SHOHACHI KIMURA.
GINZA KAIWAI / GINZA HACCHO.
TOKYO: TOHO-SHUPPAN, (1954).

Two-volume set documenting the history and architecture of Tokyo's Ginza district. The first volume, *GINZA KAIWAI*, edited by Shohachi Kimura, contains a detailed history of Ginza, and is illustrated throughout with line drawings, hand-drawn maps, photographs by Yoshikatsu Kanno, and two spectacular woodblock prints by Hiroshige.

The second volume, *GINZA HACCHO*, is a slim accordion photobook with Yoshikazu Suzuki's technically-stunning black-and-white panorama of Tokyo's Ginza district, with a seamless composite image (created from over 200 photographs, detail above) running along the top and bottom of each panel. Uncannily similar in design and conception to Ruscha's *EVERY BUILDING ON THE SUNSET STRIP*, which *GINZA* predates by twelve years. While the influence on Ruscha's seminal work remains unacknowledged, "the result is astonishing" (*VARIOUS SMALL BOOK*). A fascinating publication that rightly gets "photobook aficionados purring in appreciation and speculating over a certain question" (Parr & Badger III p. 152).

-1250-

Two volume set. Square 8vos. Lacking publisher's original cardboard box. Volume one: In original decorative paper-covered slipcase, with paper labels affixed to front and spine. Cream paper-cover boards with gilt-stamped spine. Dark-gold paper label mounted on front cover. Toned at spine. 334pp. Volume two: Accordion-bound green boards, toned and lightly scuffed along edges. Some rippling and toning to endpapers. Very faint foxing to a few pages, otherwise unmarked. Both volumes very good plus. [VARIOUS SMALL BOOKS pp. 30-33].

85.

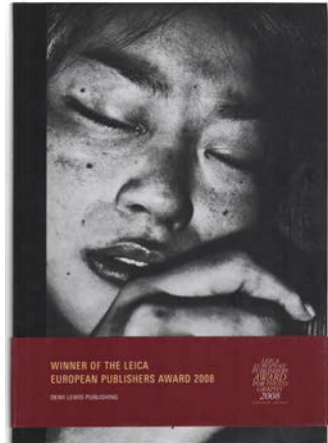
JACOB AUE SOBOL.
I, TOKYO.

STOCKPORT, ENGLAND: DEWI LEWIS, 2008.

Sobol's intimate documentation over approximately 100 full-page black-and white-photographs of a Westerner's feelings of isolation in Japan. Winner of the 2008 Leica European Publishers Award for Photography. Includes an epigraph from Haruki Murakami and an artist's statement from Sobol at the rear of the book.

-250-

Tall 4to. Black quarter cloth over pictorial boards. No dust jacket as issued; in original paper obi. [108]pp. Near fine.



86.

[KENJI KANESAKA].
(AMERIKA O TORU)

[TAKING PHOTOGRAPHS OF AMERICA].

TOKYO: (ASAHI SONORAMA), 1978.

No. 49 in the "Gendai Camera Shinsho" series. Illustrated throughout with both color and black-and-white photographs. OCLC locates one copy. Kanetsaka edited UNDERGROUND GENERATION in 1968, which helped establish many postwar Japanese photographers like Daido Moriyama (below).

-200-

16mo. Wraps in pictorial dust jacket. Faint foxing to inside of jacket and wraps; very mild shelfwear. Very good plus. Text in Japanese.

87.

DAIDO MORIYAMA.

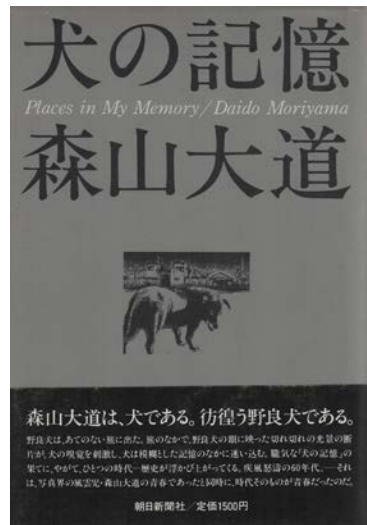
[INU NO KIOKU]: PLACES IN MY MEMORY.

TOKYO: (AHASI SHIMBUN), 1984.

Illustrated throughout with black-and-white photographs originally published in ASAHI CAMERA magazine. SIGNED by Moriyama on black endpaper in silver ink.

-500-

Small 8vo. Black boards in grey dust jacket, with original black obi. Faint toning along upper edges of dust jacket; very light scuffing and wear to corners and spine ends. Interior otherwise unmarked. Near fine. Text in Japanese. 240pp.

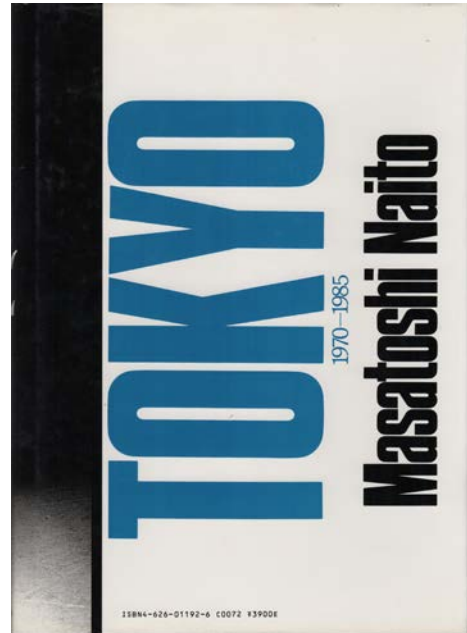
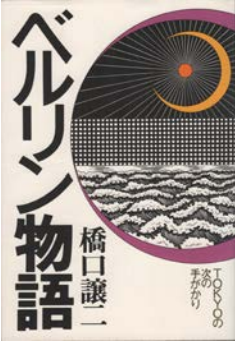


88.

JOJI [GEORGE] HASHIGUCHI
BERURIN MONOGATARI [BERLIN STORY].
TOKYO: JŌHŌ SENTĀ, SHŌWA 60, (1985).

'80s Berlin, illustrated with black-and-white photographs.
-250-

8vo. White textured wraps in pictorial dust jacket. Signed on
ffep. Light foxing to inside back cover, minimal shelfwear. Near
fine. Text in Japanese.



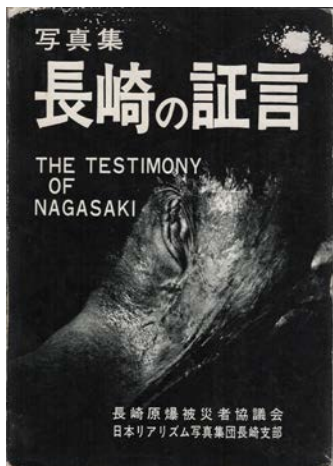
89.

MASATOSHI NAITO.
TOKYO 1970-1985 / Tōkyō :
TOSHI NO YAMI O GENSHISURU
[TOKYO: A VISION OF ITS OTHER SIDE].
TOKYO: (MEICHO SHUPPAN), 1985.

Photographs taken in Tokyo between 1970 and 1985. Naito writes: "In this megalopolis we call 'Tokyo' I sometimes find here and there dark crater-like spots. Right below some neon sign there may be a certain darkness that makes me think of the mysteries of the black hole. Perhaps it is there, in that obscurity and mystery, that the real psyche of Tokyo is hidden, and can be discerned."

-400-

4to. Black textured boards in pictorial dust jacket (front and rear panels above). Lacking obi. Lightly worn along edges, small scuff to fore-edge. Near fine overall. 221pp. Approximately 170 black and white plates, followed by 31 pages of text in Japanese. English translation provided for Naito's short afterword only; main text untranslated.



90.

(EDITED, VARIOUS).
THE TESTIMONY OF NAGASAKI
 [SHASHINSHŪ: NAGASAKI NO SHŌGEN].
 NAGASAKI: NAGASAKI GENBAKU HIBAKUSHA
 KYOGIKAI, 1970.

Black and white photographs of survivors, published 25 years after the bombing of Nagasaki. With text explaining the identities of the subjects and an account of their injuries or illness. A moving and necessary document.

-175-

4to. Original wraps in photographic dust jacket. Jacket edges worn, with a few scuffed patches. Spotting to fore-edge and top edge. A few pages lightly creased at corners. Still, very good. Text in English and Japanese. 144pp.

91.

ITTETSU MORISHITA.
HIBAKUSHA.
 TOKYO: MORISHITA ITTETSU
 PHOTOGRAPHIC OFFICE, 1978.

In English and Japanese. Introduction by Takeshi Ito. Black and white photographs with short texts by nine hibakusha (atomic bombing survivors). Includes an afterword by Morishita and the

Declaration of the International Symposium on the Damage and After-Effects of the Atomic Bombing of Hiroshima and Nagasaki. With a dedicatory insert laid in (as issued).



-375-

Square 4to. White cloth boards, stamped in red. In slipcase with moderate edgewear. Some staining to cloth at upper left corner of front cover and top edge. Interior unaffected and unmarked. Original bifold insert laid in. SIGNED and dated in year of publication by Morishita on ffep. Very good overall.

92.

(SHOMEI TOMATSU).
NAGASAKI 11:02, AUGUST 9, 1945.
 TOKYO: SHINCHOSHA, 1995.

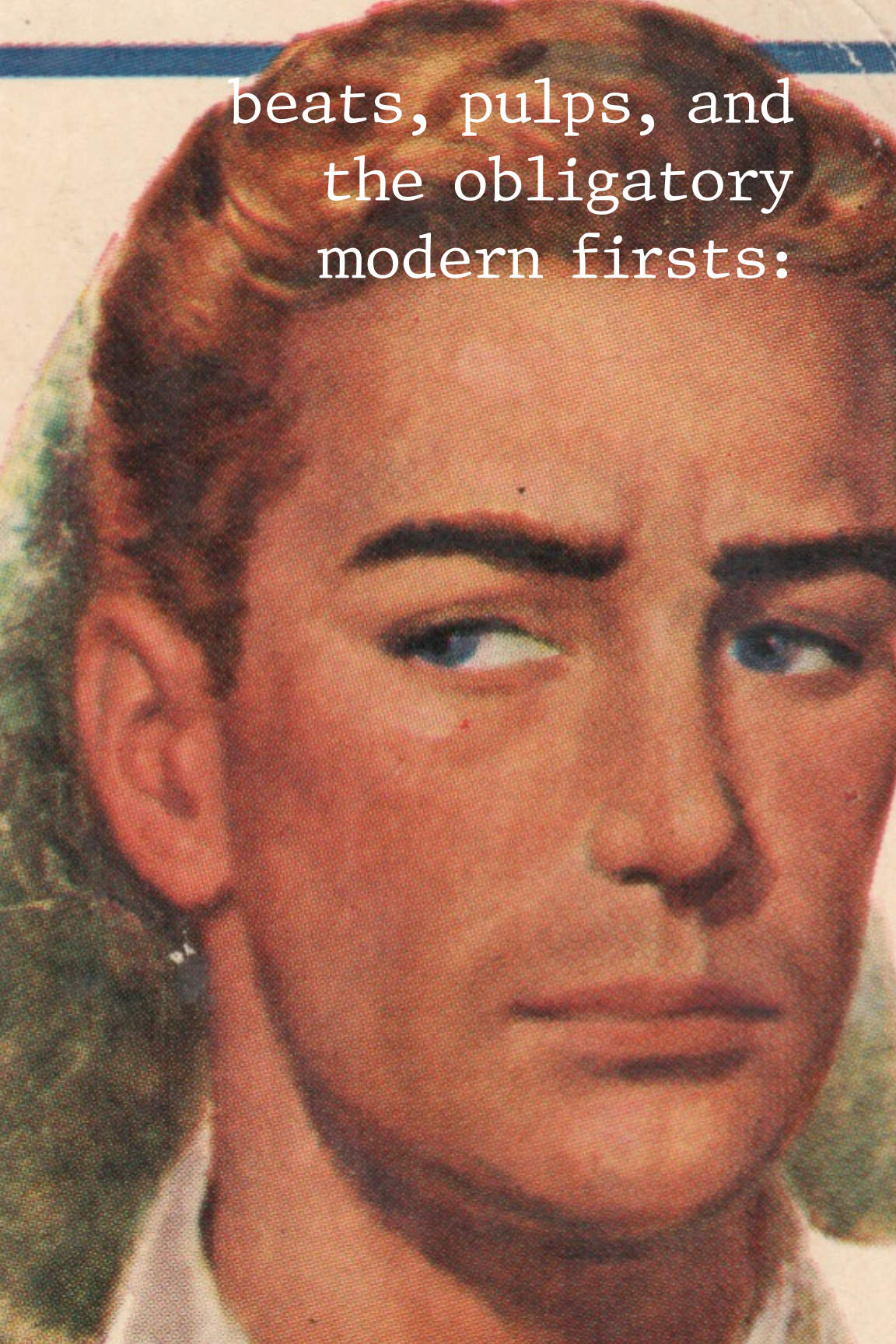
Revisiting of Tomatsu's classic 1966 book. Includes an introduction by Tomatsu, along with a description of the bombing of Nagasaki, excerpted texts by Sumako Fukuda and Senji Yamaguchi, and several brief interviews and testimonials from survivors.

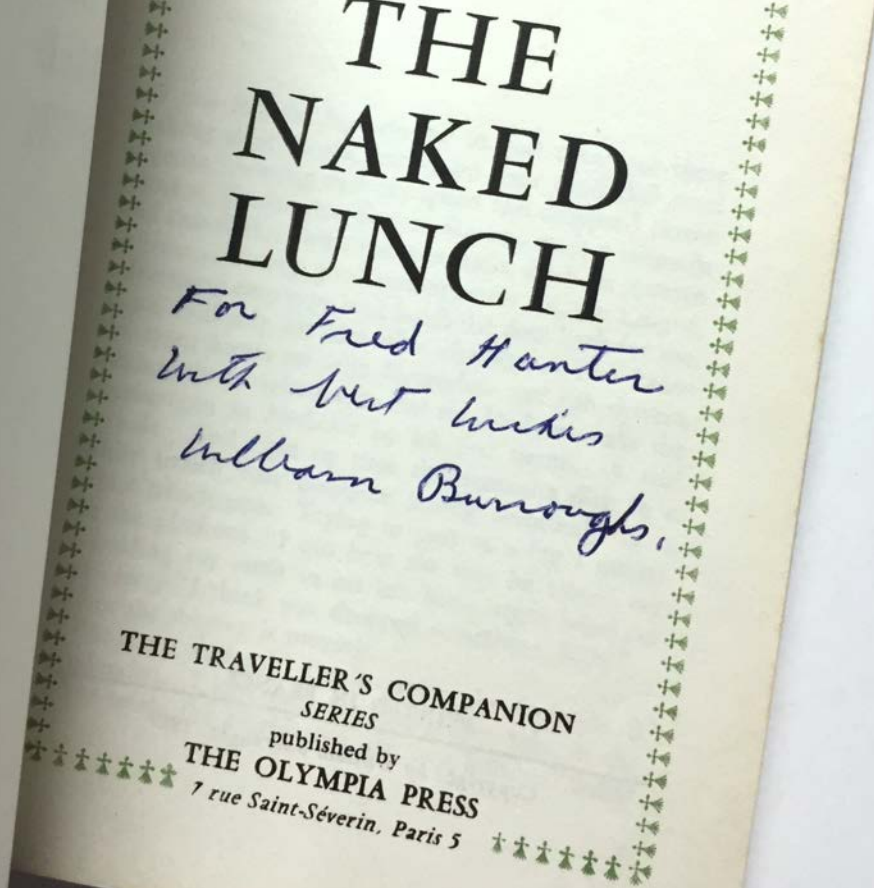
-200-

8vo. Red printed wraps in dust jacket, lacking obi but in original glassine. Mild shelfwear to edges. Small scuffed patch with sticker remnant on ffep. Near fine overall.



beats, pulps, and
the obligatory
modern firsts:





93.

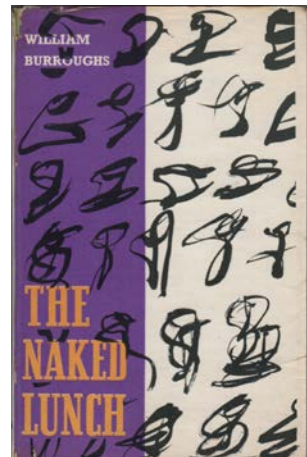
WILLIAM [S.] BURROUGHS.
THE NAKED LUNCH.

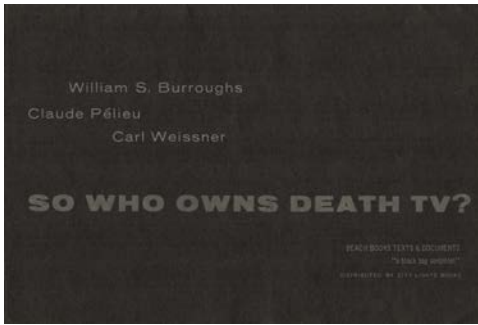
PARIS: OLYMPIA PRESS, (1959).

Signed first edition of Burroughs' Beat masterpiece, inscribed to Fred Hunter, who helped found the spoken-word label Stream Records in the late sixties and first met Burroughs in 1963 at one of Jonathan Williams' parties in north London (where perhaps this copy was signed to him). A landmark novel that led to several important court decisions on indecency and censorship. Certainly Burroughs' best-known work (it was successfully adapted by David Cronenberg into a fine film of the same name), it is also arguably Burroughs' best and most enduring as well. The Traveler's Companion Series No. 76, featuring an iconic jacket design by Burroughs. One of 5000 copies. A highspot of 20th-century American literature. [Kearney 5.76.1]. [Maynard & Miles A2.a].

-2750-

12mo. Original green printed wraps in dust jacket. Second state with price cancellation to rear wrapper. Edges slightly foxed and lightly soiled. Short tears and with a trace of old tape removal to interior of dustwrapper at the head of the spine panel. One signature just starting. Still, very good overall. INSCRIBED by Burroughs on the title page: "For Fred Hunter / with best wishes / William Burroughs." Hunter's ownership signature penned to front free endpaper.





94. WILLIAM S. BURROUGHS.
 CLAUD PELIEU,
 AND CARL WEISSNER.
SO WHO OWNS THE DEATH TV?
 N.P.: BEACH BOOKS, 1967.

Correct first edition of this pamphlet published by Mary Beach, the decidedly rarer "black paper issue," estimated to be 200 copies. Includes Burroughs' "A boy as quoted in The Desperate Years." Pelieu's "Objective Galactic Time Demolition

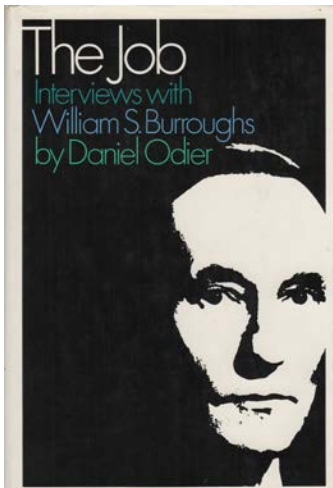
Plan 23," and Weissener's "So Who Owns Death TV?"

-250-

8vo. Original stapled printed black wraps. Near fine. [16]pp. [Maynard & Miles A13].

95.

WILLIAM BURROUGHS AND DANIEL ODIER.
**THE JOB: INTERVIEWS WITH
 WILLIAM S. BURROUGHS.**
 NEW YORK: GROVE PRESS, 1970.



Revised and enlarged edition, originally published in France in 1969. Extensive collection of impromptu interviews with Burroughs covering a range of topics from Scientology to drug addiction. An attractive signed copy, from an edition of 5,000.

-275-

8vo. Publisher's cloth in original dust jacket. SIGNED by Burroughs at half title. Minor wear to jacket edges and some slight fraying to cloth at corners and spine ends. Offsetting to endpapers. Small spot of adhesive residue at rear pastedown. Text block bright and clean. Very good. 189pp. [Maynard and Miles, 62-65].

96.

BURROUGHS, WILLIAM.
PORT OF SAINTS.
 LONDON: COVENT GARDEN PRESS AND
 OLLON, SWITZERLAND: AM HERE BOOKS, 1973.



Burroughs last novel from his time in Europe, revisiting the WILD BOYS material. A handsome printing illustrated with drawings and photographs throughout. From an edition of 200 copies, INSCRIBED by Burroughs in 1987.

-400-

Large 8vo. Publisher's white boards in original dust jacket. Briefly INSCRIBED by Burroughs at the title page. Prospectus laid in. Minor wear to DJ at edges and touches of rubbing. Near fine. 133pp. [Schottlaender, A29a].



97. WILLIAM S. BURROUGHS (TEXT)
AND CHARLES GATEWOOD
(PHOTOGRAPHER).
SIDETRIPPING.
NEW YORK: STRAWBERRY HILL, (1975).

Gatewood's photographs accompanied by Burroughs' text, SIGNED by both and uncommon thus.

-650-

Square small 4to. Pictorial wraps. Very good. Mild rubbing, soil wear. Overall sound and bright. SIGNED to title page by both Gatewood and Burroughs, who also adds the date (1987).

98.

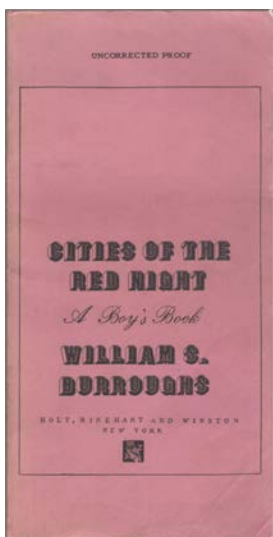
- WILLIAM S. BURROUGHS
COBBLE STONE GARDENS.
(CHERRY VALLEY, NY):
CHERRY VALLEY EDITIONS, (1976).

Burroughs' short work that appears at first glance a nostalgic reminiscence from early childhood, but quickly veers into hallucinatory cut-ups. Illustrated throughout with photographs from Burroughs' collection. INSCRIBED to noted DC poet Bernard Welt. Welt was part of the Mass Transit scene and published with Kenward Elmslie's Z Books.

-250-



*8vo. Perfect bound pictorial wraps. Very good plus. INSCRIBED by Burroughs to title page: "For Bernard Welt / with all best / wishes for 1978 / and appreciation for / 'Gag Gan'["?]."
Additional gift inscription to Welt (from one "Cabell") at dedication page. Wraps a touch toned, with mild wrinkles, trivial edgewear, and foxing to top edge. Interior clean, bright throughout. Binding tight. 53pp.*



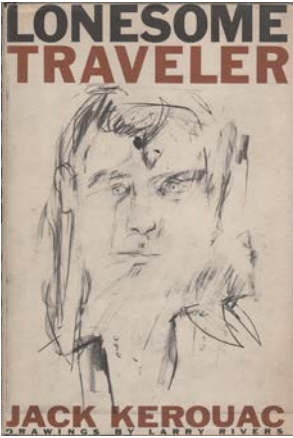
99.

- WILLIAM S. BURROUGHS
CITIES OF THE RED NIGHT: A BOY'S BOOK.
NEW YORK: HOLT, RINEHART & WINSTON, [1981].

Uncorrected proof copy belonging to John Tytell, Beat scholar and historian, with his notations.

-450-

Tall 8vo. Uncorrected proof. Perfect bound in original pink wraps. Photocopy of jacket copy laid in. Title written in pen at spine. Spine sunned and edges lightly worn with creasing at corners. Marginalia throughout. Very good. [Schottlaender, A47].



100.

JACK KEROUAC.
LONESOME TRAVELER.
 NEW YORK: MCGRAW-HILL, 1960.

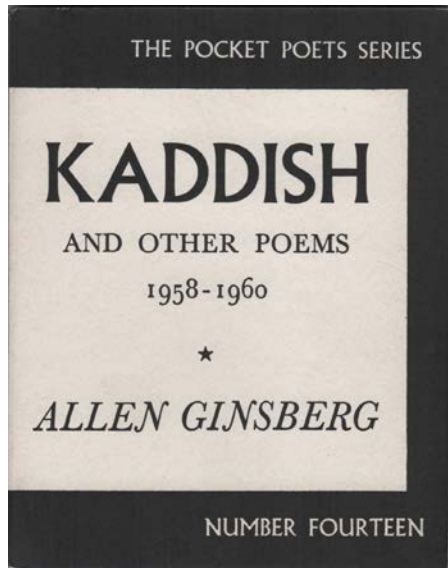
Collected journal entries (both published and un-) connected by the common theme of traveling: covering the length and breadth of the United States, Mexico, Morocco, Paris, London, life aboard ship, and "various and interesting people and cities therein included." With charcoal drawings by Larry Rivers.

-600-

8vo. Black and brown boards in pictorial dust jacket. Minor scuffing and light toning to dust jacket; pencil notation to front flap under original price. Interior clean and unmarked. Very good plus or better. 184pp.

101.

ALLEN GINSBERG.
**KADDISH AND
 OTHER POEMS 1958-1960.**
 SAN FRANCISCO:
 CITY LIGHTS, (1961).



While "Howl" is undeniably the more important poem, "Kaddish" is arguably the better one. Written in the wake of his mother Naomi's suicide, it remains raw, immediate, and moving — one of Ginsberg's finest. Part of City Lights' famed Pocket Poets Series, this the increasing uncommon (and frequently misidentified) true first edition, about which there is admittedly some genuine and legitimate confusion. Morgan is in disagreement with both Dowden and Cook as regards the true first printing; however, while Morgan is usually the more reliable source, bibliographic consensus seems to have settled on the priority laid out by Cook/Dowden — and this cataloguer (for reasons that surpass mere self-interest but are too lengthy for this catalogue description) strongly agrees.

-500-

16mo. Original wraps. Near fine. Sharp and clean, with only the barest hints of shelfwear and toning. Decidedly scarce in this condition. One of 2500 copies. [Morgan A4.a2 — incorrectly]. [Cook p. 42-3]. [Dowden p. 9-8].



102.

FRANCES SHELLEY WEES.

LOST HOUSE.

WINNIPEG: HARLEQUIN, (1949).

Classic drug cover (by Rickard) and only the second title from Harlequin. A Gothic mystery originally published in 1938 over six issues of ARGOSY, it is here given a pulp treatment more apropos of Ace than the future romance juggernaut: "LOST HOUSE is particularly timely now, when interest in the drug traffic and its effects has been sharpened by frequent newspaper stories" (back cover). OCLC locates just three copies, all in Canada. All early Harlequins are scarce, and rare in this condition.

-750-

First edition thus. 12mo. Original color pictorial wraps. Trace wear. Else sharp and clean. Near fine or better. 192pp. [DOPE MENACE, p. 69].

103.

JAMES WILLIAMS.
IMPOSED REBELLION.

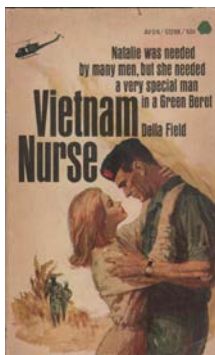
FRESNO: FABIAN BOOKS, 1959.

The story of two brothers, one a soldier home from war, the other just released from unjust imprisonment, both struggling against the racist constraints of mid-century Alabama and the after-effects of trauma. A blend of melodrama and social realism by an African-American Marine stationed in Korea at the time of publication. Opportunistically packaged as a taboo-breaking interracial romance, with a breathless pulp-style cover at odds with its literary aspirations. Cover text reads: "Bess Gordon knew the code of the South but her passions were not to be denied." Though the reader will soon discover that her passion was, in fact, denied.

-100-



12mo. Mass market PBO. Pictorial wraps. Very good plus to near fine. Spine faintly creased. Minimal shelfwear. Single closed tear to preliminary leaf. Pages toned, otherwise bright and sharp. 148pp.



104.

[FANNY HOWE]. DELLA FIELD [PSEUD.].

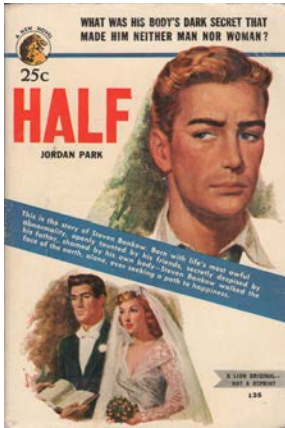
VIETNAM NURSE.

(NEW YORK): AVON, (1966).

Mass market paperback original of noted poet Fanny Howe's first book, written under pseudonym, a pulp romance novel set among nurses in Vietnam. Scarce.

-125-

12mo. Mass market PBO. Very good plus with some rubbing and soil here and there.



105.

JORDAN PARK
[PSEUD. C.M. KORNBLUTH].
HALF.

NEW YORK: LION BOOKS INC., 1953.

The first novel dealing with medical transitioning (and not just intersexuality, hermaphroditism, etc.). A story of an intersex man who seeks to discover the cause of his physical differences and at last resigns himself to life as a woman after exploratory surgery reveals his "real" gender. Released just as Christine Jorgenson rose to fame and correspondingly marketed by the publisher to capitalize on the public interest in similar cases, the back cover claims that "here — for the first time — a novelist tackles the problem of a man who tries to change his sex."

Full of up-to-the-minute (for 1953) medical facts and anecdotes, the hero spends a day wrestling with the endocrinology section of his local library, where Lili Elbe makes a brief cameo appearance: "He stumbled through an account of something called the Wegener-Sparre-Elbe case, snickered incredulously, decided it had nothing to do with him and skipped the rest of it." Referred to by male pronouns throughout the novel, during and after the climactic revelation that "he, Steven Barlow, had been found to be a woman," the hero transitions only by necessity and under medical pressure: not permitted to decide who he is, his struggle is in learning to accept what doctors belatedly discover and decide for him. A fascinating artifact from a turning point in cultural attitudes, told with genuine compassion within a paradoxical framework of biological determinism.

-375-

12mo. Mass market PBO. Pictorial wraps. Moderate wear and rubbing to wraps; spine creased and leaning slightly. Pages toned but clean and unmarked. Very good. 160pp.



106.

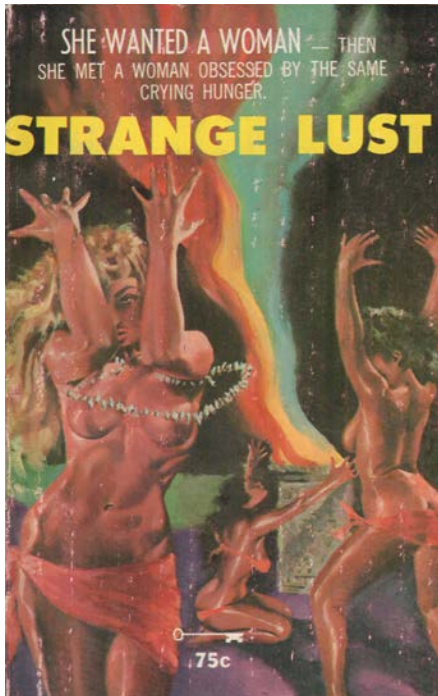
MARK SHANE.
THE LADY WAS A MAN.
FRESNO: FABIAN BOOKS, 1958.

Early transgender exploitation pulp, originally appearing in 1955 as "Sex Gantlet of Murder," retitled in this edition to eliminate any possible element of surprise. One part crime novel, one part sleaze, one part semi-serious discussion of gender: the novel exhibits a curious blend of deep hostility towards the titular character's identity with a notably laissez-faire attitude towards homosexuality (why, asks one character, should anyone want to change their sexual orientation through medical means, if they're happy as they are?). In a pivotal scene, the protagonist visits a psychiatrist for a casual conversation about the "transformation of sexes." Happy

to lecture both him and the '50s reader, the doctor explains that "It can be done, and it has been done. There's a case being completed in Denmark right now. The complete transformation of a male into a female." The reference is presumably to Christine Jorgensen, not named in the novel but an international celebrity by that time and the inspiration for a number of pulps aiming to titillate and edify at the same time.

-200-

16mo. Mass market paperback. Pictorial wraps. Barely shelfworn. Pages toned. Near fine. Fourth printing stated, but first under this title.



107.

[ANONYMOUS].
STRANGE LUST.

HOLLYWOOD: PRIVATE
EDITION BOOKS, 1963.

No author or artist credited for this striking lesbian-themed pulp novel, whose cover shows three semi-nude women performing an intense interpretive dance presumably related to the "savage love rites" advertised by the back cover blurb. A notably sleazy example of the sleaze genre, the cover copy proclaims "She Wanted a Woman -- Then She Met a Woman Obsessed by the Same Crying Hunger." Set in Haiti, a male narrator introduces our academic heroine to a "ouanganne, some kind of voodoo priestess" for dis-inhibition purposes and also scholarly research. Culminates in a drugged orgy, from which the narrator triumphantly rescues and reclaims the heroine for a heterosexual lifestyle and -- one presumes -- a successful Master's thesis defense. OCLC locates just two copies.

-250-

12mo. Mass market PBO. Pictorial wraps. Spine creased and scuffed, with minor chipping to bottom. Light soil to back cover; pages toned. Very good. 160pp. [STRANGE SISTERS: The Art of Lesbian Pulp Fiction 1949-1969 p. 145].



108.

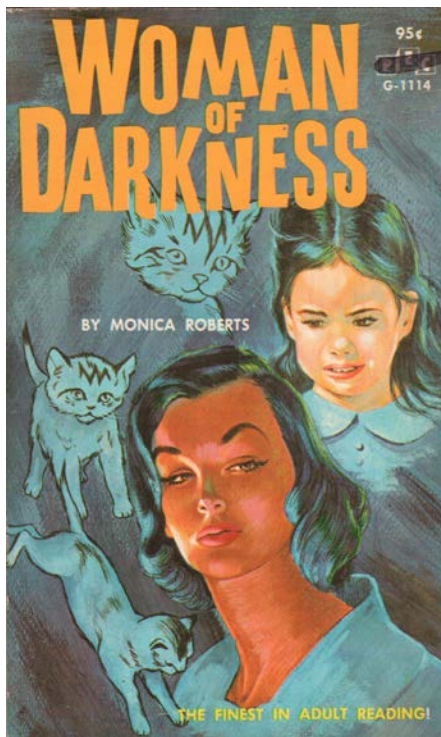
KIMBERLY KEMP
[PSEUD. GILBERT FOX].

PERFUME AND PAIN.
NEW YORK: TOWER PUBLS. INC./
MIDWOOD BOOKS, 1962.

"Kimberly Kemp" was one pseudonym of the prolific Gilbert Fox, used exclusively for his lesbian pulp novels, of which this is an excellent and scarce example. As with many male-authored pulps of the period, the heroine pays for her sexual adventures in the conventional way: abandonment by her lovers and flamboyant self-destruction. Over the back cover copy, arresting red letters spell out the headline "APPRENTICE LESBIAN" -- an cultural artifact of the early '60s, when lesbians still learned by the apprenticeship model, professional certification having not yet been established. OCLC finds three locations, just two in the US.

-200-

12mo. Mass market PBO. Pictorial wraps. Slight spine lean and creasing, mild edgewear. Pages toned. Very good plus. Cover painting by Robert Maguire, depicting one nude woman yearning passionately for the giant disembodied head of another. 186pp. Midwood No. F142. [STRANGE SISTERS: The Art of Lesbian Pulp Fiction 1949-1969 p. 113].



109.

MONICA ROBERTS.
WOMAN OF DARKNESS.
SAN DIEGO: PUBLISHERS
EXPORT CO., INC., 1966.

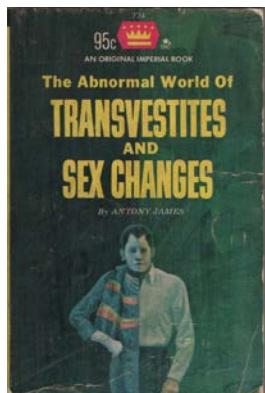
Mid-60s pulp about a woman so wicked she memorizes William Cullen Bryant's "Thanatopsis" in high school. While the cover is sinister enough to be captioned (misleadingly) "Lesbianism and witchcraft!" in Jaye Zimet's classic study of pulp lesbiana *STRANGE SISTERS*, in fact the kittens on the cover are a nod not to witches but to the lead character's surprising Freudian backstory — surprising in that it serves to explain only her fascination with death, science classes, and the "scent of hell" that surrounds her — but not her lesbianism, which is established more or less as a given. The novel's treatment of sexuality, however, stands out from its peers; it merited a serious mention in a 1967 issue of "The Ladder: A Lesbian Review," which assessed it as follows:

"This is a paperback original from a publisher specializing in tripe and there is some question about this book falling in the category too. However, it is well-written and covers the subject in a way few books do. Charlene Duval is a Lesbian. (...) As she grows into adolescence, her first few sexual experiments are tinged with sadism, and as she matures her experimentation becomes more overt as her mind deteriorates. This is one of those books where the author was serious, and got a good one past the publisher when he wasn't looking."

WOMAN OF DARKNESS was also published more sensationally by PEC as *SATAN WAS A LESBIAN* (also in 1966) with a lurid cover to match the title change and a "Fred Haley" credited as the author (though Roberts' name remains on the copyright page, suggesting genuine female authorship). Neither book mentions the other, and no references appear to note the novel's repackaging, though the text is identical. OCLC notes just three holdings under this title.

-300-

12mo. Mass market PBO. Pictorial wraps. Minimal shelfwear. Tiny ink smudge to corner of cover. Pages faintly age-toned. Near fine. 191pp. [STRANGE SISTERS: The Art of Lesbian Pulp Fiction 1949-1969 p. 100].



110.

ANTONY JAMES.
**THE ABNORMAL WORLD OF TRANSVESTITES
 AND SEX CHANGES**
 (NEW YORK): (L.S. PUBLICATIONS), (1965).

A sleaze paperback with transgender themes. Five copies located by OCLC.

-125-

12mo. Mass market PBO. Very good. Rubbing, edgewear and a small wrinkle to wraps. Clean throughout if a bit toned, as usual. 192pp.

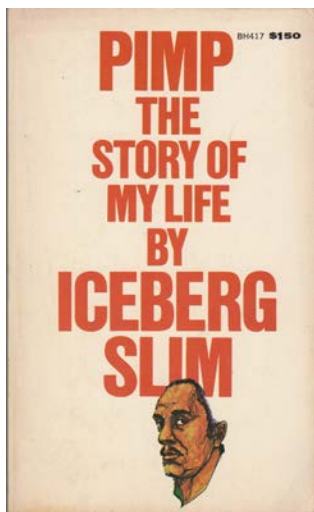
111.

[LEWIS CARROLL].
 JACKSON SHORT.
BLUE ALICE.
 (NEW YORK): DELL, (1972).

Porn-y Alice spoof, run through a late-hippy, psychedelic aesthetic. What a long strange trip indeed. OCLC shows just three locations.

-200-

12mo. Mass market PBO. Mild rubbing, wear. Sharp and clean overall. Near fine. 252pp.



112.

ICEBERG SLIM.
PIMP: THE STORY OF MY LIFE.
 HOLLOWAY, (1969).

Second edition of this influential account of Slim's underworld life. Originally published by Holloway in 1967 with a different cover (where it went through several printings), this edition was issued to coincide with a planned for, but never realized, film adaptation. Frequently cited as an important influence on gangsta rap, Slim would go on to a long writing career, publishing a string of novels in a similar vein. But his work — especially this, his best-known book — echoed far beyond hip-hop: from novelists Walter Mosley and Donald Goines to the comedians Richard Pryor and Dave Chappelle (whose recent routine on PIMP spiked demand for vintage editions like this one). "Iceberg Slim did

for the pimp what Jean Genet did for the homosexual and thief and William Burroughs did for the junkie: he articulated the thoughts and feelings of someone who had been there" — Irvine Welsh.

-250-

12mo. Mass market paperback. Original pictorial wraps. Very good plus with some minor rubbing and toning and a single faint crease to spine.

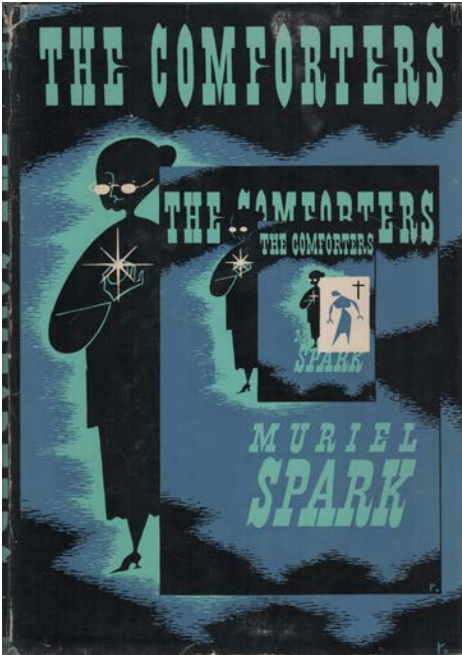
113.

MURIEL SPARK.
THE COMFORTERS.
PHILADELPHIA / NEW YORK:
J.B. LIPPINCOTT COMPANY, (1957).

Spark's first book, praised by Graham Greene on front flap as "[o]ne of the few really original first novels I have read for many years." The book is known for its sensitive treatment of Catholicism and amphetamine addiction.

-200-

First American edition. 8vo. Blue boards in pictorial dust jacket. Very good in like DJ. Light edgewear, small chips and tears to jacket; a bit of toning. Touch of soil to top edge of book. Interior clean and unmarked throughout. Binding sound. 224pp.



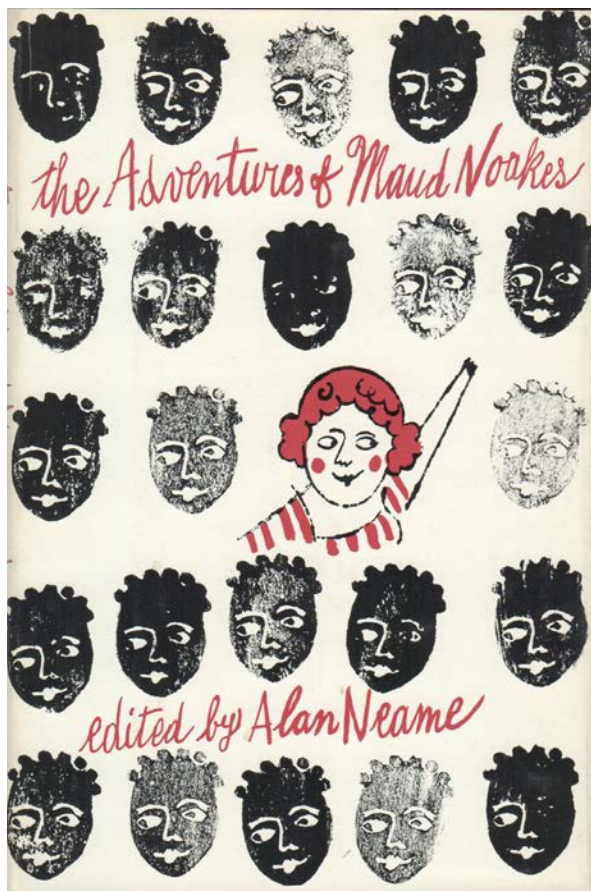
114.

TAYLOR MEAD.
TAYLOR MEAD ON AMPHETAMINE AND IN EUROPE:
EXCERPTS FROM THE ANONYMOUS DIARY
OF A NEW YORK YOUTH, VOLUME 3.
NEW YORK: BOSS BOOKS, (1968).

The final installment in Mead's series of drug-laden diary excerpts, published between 1962-1968. A prominent face on the New York scene, Mead appeared in most of Andy Warhol's Factory films including "Tarzan and Jane Regained" and "Taylor Mead's Ass". With his large, bold signature to the first endpaper. Uncommon. 249pp.

-400-

8vo. Pictorial wraps. SIGNED BY THE AUTHOR to first endpaper. Mild handling wear, shelf rubbing. Overall sound, clean, unmarked.



115.

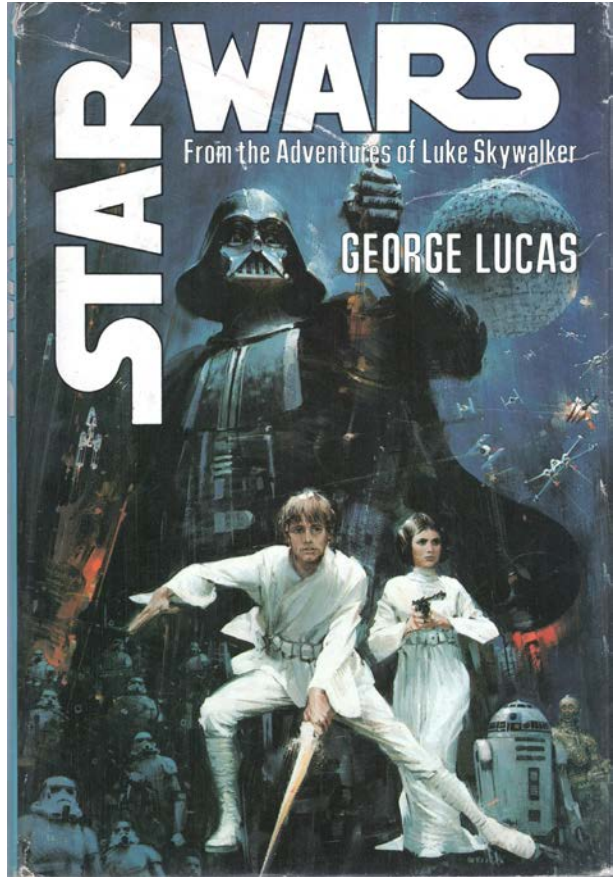
[ANDY WARHOL]. ALAN NEAME.
THE ADVENTURES OF MAUD NOAKES:
 AN AUTOBIOGRAPHICAL ACCOUNT
 BY THE AUTHORESS OF THE NOAKES REPORT.
 NEW YORK: NEW DIRECTIONS, 1961.

First novel by Neame, purportedly "edited by" its author and written by the eponymous main character. Warhol's design features a head stylized to resemble an African mask, stamped in repeating rows across the front and back cover, with a red-haired female figure in the center. Of his cover design, Warhol wrote in his diary: "And one guy said he had a book jacket that I'd done or a book called the Adventures of...somebody, I forget. A New Directions book [...] It was a good all-over pattern of African masks and my mother's writing, but they ruined it by making me draw a cutesy lady on it. For 'commercial appeal.' Had handed it in without it and then they told me to add this lady in" (quoted in *READING ANDY WARHOL* p. 40). One of Warhol's most recognizable book designs — and one of his last before becoming famous — prefiguring his later iconic use of repetition in his pop paintings.

-500-

8vo. Black quarter cloth over dark orange boards. In pictorial dust jacket designed by Andy Warhol. Very lightly worn at spine ends and corners. Spine sunned. REVIEW COPY with slip from New Directions, with original price and publication date, laid in. Interior bright and clean. Very good plus in like jacket. 159pp.

116.



GEORGE LUCAS. [ALAN DEAN FOSTER].
STAR WARS:
FROM THE ADVENTURES OF LUKE SKYWALKER.
NEW YORK: DEL REY/BALLANTINE, (1976).

The exception that proves the rule. Normally anathema to collectors and the bane of dealers everywhere ("I think it's a first edition"), here is a book club edition that is actually worth something: the first hardcover issue (following the paperback original) of Alan Dean Foster's STAR WARS adaptation, ghostwritten for Lucas from his screenplay. No mere novelization, Foster expands and elaborates on details from the film, and includes scenes later cut from the movie. Released as part of the Science Fiction Book Club and published months before the film's release, the first hardcover trade edition didn't follow until the following year. Just look at that cover art (thank you, John Berkey). This makes my nostalgia bone ache. I was five when STAR WARS was released. And while it is certainly a cliché to point out the movie's impact on the collective psyche of my generation, I am unembarrassed to admit that I still occasionally have dreams in which I am carrying a light-saber.

-500-

First edition thus. 8vo. Original light grey boards. Near fine in very good or better jacket. Faint rubbing and touches of edge-wear to DJ. Small closed tear to top of front flap fold. Faint crease to front panel, unobtrusive. Book is sharp and clean with only minor shelfwear.

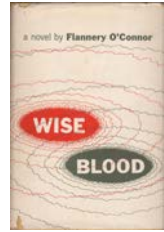
117.

FLANNERY O'CONNOR.
WISE BLOOD.

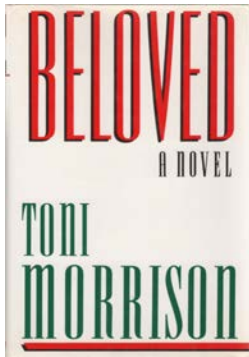
NEW YORK: HARCOURT BRACE, 1952.

O'Connor's first book and a Burgess 99 title. "You act like you think you got wiser blood than anybody else," he said, "but you ain't! I'm the one has it. Not you. Me."

-1500-



8vo. Original yellow cloth. Very good plus in very good jacket. DJ has small chip to bottom edge front panel and top edge rear. Half-inch closed tear to top edge front panel. Some chipping head spine. Mild rubbing and faint toning overall. Bit of fraying at the corners. Bit of sunning to spine head of book. Shelfwear to tail. Touches soil. [Farmer A1].



118.

TONI MORRISON.
BELOVED.

NEW YORK: KNOPF, 1987.

SIGNED first edition of Morrison's Pulitzer-winning novel, a moving and haunting portrait of slavery. A modern classic. "Freeing yourself was one thing, claiming ownership of that freed self was another."

-500-

Large 8vo. grey cloth in printed dust jacket. Faint toning along top edge of jacket, touches of shelfwear here and there. Else clean, bright, and sharp. Easily near fine or better in like jacket. SIGNED by Morrison to title page. 275pp.

119.

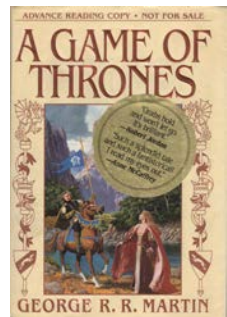
GEORGE R.R. MARTIN
A GAME OF THRONES.

NEW YORK: BANTAM BOOKS, 1996.

Scarce ARC of this Locus-winning first title in Martin's Song of Fire and Ice series, the basis for the wildly popular show. Winter is...oh, you know the rest.

-700-

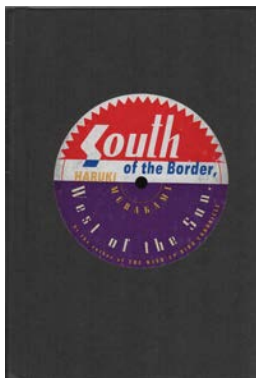
8vo. Original wraps in dust jacket. ADVANCE READING COPY (stated). Very good overall. Mild touches of curling and trivial small tears at edges of jacket. Pages lightly toned. 663pp.



120.

HARUKI MURAKAMI.
**SOUTH OF THE BORDER,
WEST OF THE SUN.**

NEW YORK: KNOPF, 1999.



An uncommon, signed copy of the first American printing. Translated from the original Japanese by Philip Gabriel. 213pp.

-350-

First American edition. Very good-plus without jacket. Small 8vo. Black cloth. Red reflective lettering to spine. Title sticker mounted to front. SIGNED BY THE AUTHOR to blank leaf tipped in after first endpaper. Mild shelf rubbing. Overall clean, sound, unmarked.



film, music, and
miscellaneous
cool shit:

This Book illustrates the facility with which a work of a certain class may be put together. I had bought a collection of "cuttings, pictures &c." on the subject & showed them to my friend Ned Chapman, the publisher. He consulted his Reader George Meredith, who favored the idea of writing a Book - I did so for £100 - the cuttings &c. having cost me a pound or two -

TO

GENERAL THE HON. WILLIAM FEILDING.

MY DEAR GENERAL FEILDING,

You will find that your ancestors, the illustrious author of "Tom Jones," and his brother, Sir John Fielding, figure prominently in the following

121.

[CRIME]. PERCY FITZGERALD.
**CHRONICLES OF BOW STREET POLICE-OFFICE,
 WITH AN ACCOUNT OF THE MAGISTRATES, "RUNNERS,"
 AND POLICE; AND A SELECTION OF THE MOST INTERESTING CASES.**
 LONDON: CHAPMAN AND HALL, 1888.

A semi-fictionalized account of the Bow Street Runners, the eighteenth-century London police force commonly known as the first of its kind in the city. The force was founded by the novelist Henry Fielding, at the time serving as London's chief magistrate, and was later managed by his half-brother John Fielding. Fitzgerald's book, described in the preface as an "account of what took place within those narrow precincts," is comprised in large part of invented dialogue but appears to be broadly based in fact. This copy contains an interesting inscription written by the author, boasting of the ease with which he wrote the book and the profit he derived from it, having apparently come upon a collection of documents relating to the magistrates' office which he used in writing the text. The first edition of BOW STREET is uncommon on its own, it is scarce signed - especially with so revealing an inscription.

-750-

8vo. Dark grey cloth with gilt titles and illustration of handcuffs to front boards. Illustrated throughout with engravings. SIGNED by Fitzgerald in both volumes (at the title page of Vol. I and the half title of Vol. II.), with an additional note written at the dedication page: "This book illustrated the facility with which a work of a certain class may be put together. I had bought a collection of cuttings, pictures &c., [and] showed them to my friend Ned Chapman, the publisher. He consulted his Reader George Meredith, who [suggested] the idea of writing a book. I did so for £100 - the cuttings &c. having cost me a pound or two." Both vols. show light to moderate edgewear, with small chips and head and tail of spines. Clean and sound throughout. Very good. 331pp. (Vol. I); 380pp. (Vol. II).

122.

[CRIME]. T. J. THOMAS
AND DAN W. GALLAGHER.

THE SPOTLIGHT ON OHIO'S BLACK CRIME.

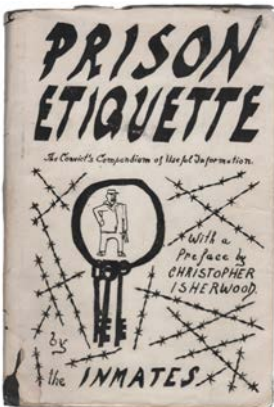
CLEVELAND, OHIO: CHARLES MARGOLIAN, 1930.



Detailed account of the great Ohio Penitentiary fire of 1930, published within the year of the April 21 blaze, the deadliest prison fire in U.S. history, which killed 322 inmates. Written by Cleveland newspaper reporters Dan W. Gallagher and T.J. Thomas, the book is a portrait of the state of the prison during 1930: its miserable conditions (which the authors compare to medieval torture chambers and 19th-century prison ships) and severe overcrowding. According to the text, at the time of the fire more than 5000 prisoners were kept in a facility originally designed to house about 1500. SPOTLIGHT indicts the prison's guards and administration, notably a Captain John Hall, head guard on duty who refused to unlock the cell block where most deaths occurred. Illustrated with 22 photo reproductions, most of the fire's aftermath, and Thomas and Gallagher appear to have extensively interviewed prisoners for the book. Novelist Chester Himes was incarcerated in the penitentiary (where his writing career began) during the fire, and he wrote about in his breakout article, "To What Red Hell," which appeared in Esquire in 1934. Rather poorly produced and likely intended for regional distribution, SPOTLIGHT appears genuinely scarce. OCLC notes 7 holdings — only 2 outside of Ohio. A rich work of journalistic advocacy for prisoners' rights.

-450-

Large 8vo. Original color pictorial wraps. Good only. Covers chipped and worn. Pages toned. But still sound. 127pp.



123.

[CRIME]. "THE INMATES."

CHRISTOPHER ISHERWOOD (PREFACE).

**PRISON ETIQUETTE: THE CONVICT'S
COMPENDIUM OF USEFUL INFORMATION.**

BEARSVILLE, NY: RETORT PRESS, 1950.

Noted, but slightly misleadingly-titled "anthology of the Prison Writings of Conscientious Objectors to World War II" (front flap), inscribed by one of its contributors, legendary activist and pacifist James Peck. Peck devoted himself to nonviolent resistance; in addition to serving three years at Danbury for refusing to serve during the war, he fought for decades for labor, peace, and civil rights, and was arrested dozens of times during his life. Indeed, he was a prominent figure in the 1970s prison reform

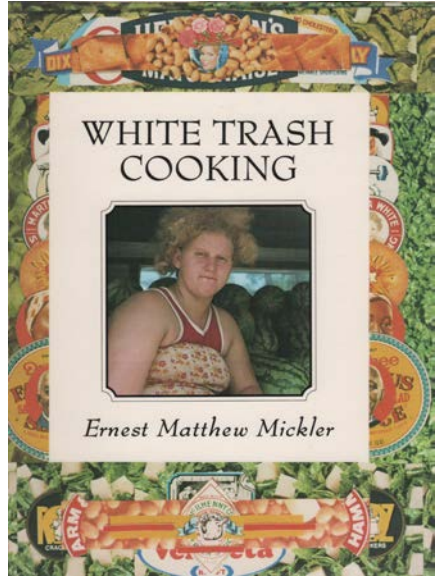
movement in no small measure because of his many incarcerations, whose earliest experiences are detailed here. Uncommon complete and in collectible condition. Scarce when inscribed by a contributor.

-750-

8vo. Stiff printed pictorial wraps in original dust jacket. One of 2000 copies, "entirely hand-set, hand-bound, and printed on a footpedal press by the editors." Jacket lightly rubbed with some chipping, esp. to lower spine. Faint staining. Unclipped. Mild wear to yapp edge of book. Very good overall. INSCRIBED in pencil by contributor James Peck to verso of front endpaper: "Mildred - You said you wanted to read what I wrote about the jig. Well, here is some of it and some of what others wrote. It gives you the feel of jailhouse [sic]. I think the book will interest you. I think they did a groovy job on the cover. -Jim."

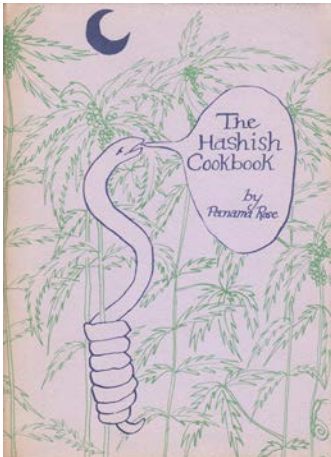
124. [GASTRONOMICA].
 ERNEST MATTHEW MICKLER.
WHITE TRASH COOKING.
 HIGHLANDS, NC: THE JARGON
 SOCIETY, 1986.

One of the more unusual titles in Jargon's run and its only best-seller. With an introduction by the publisher and inscribed by Mickler to publisher Jonathan Williams' life-long friend, Stanley Dean Willis. Willis attended St. Albans High School with Williams and was his best friend there. A cookbook often misread as satirical, it is in fact a genuinely appreciative work of culinary Americana, documenting the overlooked cuisine of marginal communities in and around Appalachia. It remains in print, an enduring contrast to the modern idealized, aspirational cookbook. A warm and intimate association for one of Jargon's best-known titles.



-750-

Large 8vo. Spiral bound. Fine condition. INSCRIBED by Mickler in year of publication: "To Dean / Ernest Matthew Mickler / 3.7.86." Additionally SIGNED by Jonathan Williams. Laid in is a two-page obituary (eventually published in Williams' book BLACKBIRD DUST) for Mickler, signed by Williams ("JW for SDW"). Top-stapled and folded once, else fine. [Jaffe B52].



125. [GASTRONOMICA, RADICAL].
 PANAMA ROSE
 [PSUED. IRA COHEN
 AND ROSALIND SCHWARTZ].
THE HASHISH COOKBOOK.
 NP: GNAOUA PRESS, 1966.

Scarce title from poet, photographer, filmmaker, publisher, and Beat figure Ira Cohen's Gnaoua Press. THE HASHISH COOKBOOK, a collection of recipes concocted in Tangier by Rosalind Schwartz (Cohen's girlfriend — who also illustrated and designed the book), was published under the pseudonym Panama Rose, and quickly sold through its initial print-run of 10,000. Inspired by a suggestion from Brion Gysin (who previously supplied an edibles recipe for Alice B. Toklas's cookbook), the recipes here combine traditional

Middle Eastern cooking with practical directions for rendering hashish and cannabis. Cohen later infamously took sole credit for the book, and it went through several other editions and piracies — all of which are uncommon. Despite a large print run, copies of the true first are genuinely scarce, especially signed, as here.

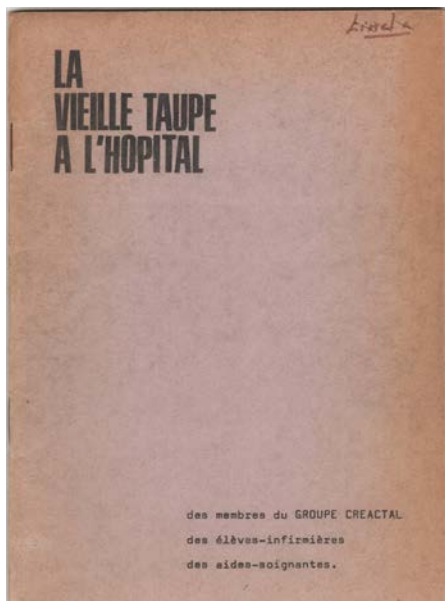
-500-

Small quarto, publisher's stapled illustrated lavender stiff paper wraps, printed in purple on cream-colored stock. Illustrated with two ethnographic sepia photos, and Schwartz's line drawings and vignettes throughout. SIGNED on the rear wrap by Cohen, with his telephone number (no longer in service). Faint toning to edges, else fine.

126.

[NURSING, RADICAL].
 GROUPE CREATAL;
 ÉLÈVES-INFIRMIÈRES;
 AIDES-SOIGNANTES.

LA VIEILLE TAUPE A L'HOPITAL.
 (PARIS): NP, [CA. 1966-1968?].



A rare tract – title not located in OCLC – published by members of the "CREACTAL Group," along with anonymous nursing students and nursing assistants. Offers a discussion of the medical discipline from a radical-left perspective, featuring many references to Guy Debord and Karl Marx. "Under the cover of an apparent neutrality (liberalism, vocation, pathetic noncombatant humanism, Dr. Miracle, Red Cross, etc.) the dominant powers have arranged the 'Order of Physicians' on the side of repressive forces" (translation, ours).

An important work emerging from the May 1968 period of social upheaval in France, with an interesting focus on the nursing profession. We find one reference to the book online: a 1972 letter from Debord to Gianfranco Sanguinetti, where he references "the comrade who wrote THE OLD MOLE AT THE HOSPITAL" (translation at notbored.org).

-350-

8vo. Saddle-stapled wraps. Very good. Printed mimeo throughout. Wraps significantly darkened with age. Owner's name to upper-right corner of front cover. Interior clean throughout, if lightly tinted. 39pp. In French.

127.

[RADICAL RADICAL].

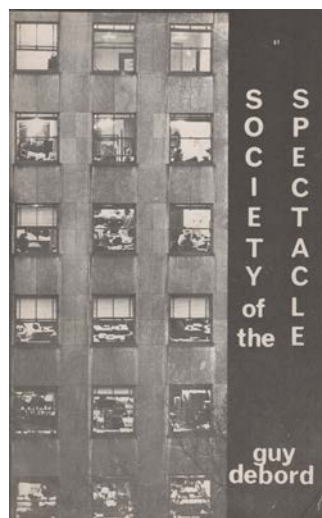
GUY DEBORD.

SOCIETY OF THE SPECTACLE.

DETROIT: BLACK & RED, 1970.

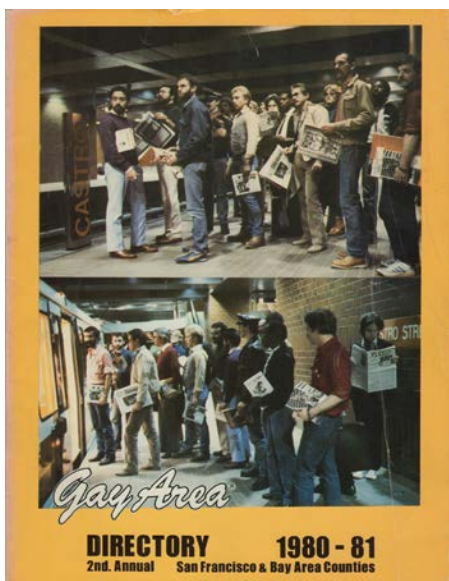
True first English edition. An unauthorized translation of this foundational Situationist text, illustrated throughout in black and white. According to Ford, the translation is by Fredy Perlman, and the text was subsequently revised and reissued by Black & Red in 1973, 1977, and 1982. Final leaf notes two errata. One of the most influential works of critical theory of the 20th century, and one of the most prescient in our digital age: "The whole life of those societies in which modern conditions of production prevail presents itself as an immense accumulation of spectacles. All that once was directly lived has become mere representation."

-200-



First English language edition. 8vo. Photographic wraps. Very good plus. Light creasing to one corner of front wrapper; mild nick to one edge of rear wrapper. Interior clean, bright throughout. Binding sound. Unpaginated. [Ford 91].

128. [PHONE BOOKS (PHONE BOOKS? PHONE BOOKS.)].
GAY AREA DIRECTORY
 1980-81 2ND ANNUAL
 [WITH]: **GAY AREAS DIRECTORY:**
"THE WORLD'S FIRST GAY
TELEPHONE DIRECTORY"
 SUMMER 1982 5TH EDITION
 [COVER TITLES].
 (SAN FRANCISCO):
 (GAY AREA DIRECTORY), 1980, 1982.



Founded by Robert Adams in 1979 with the intention of providing a yellow pages of gay-friendly businesses, the first edition of the GAY AREA DIRECTORIES was issued that same year and continued through the 1980s. Though published in San Francisco, the directory accepted listings from elsewhere in the country, and ads from the rest of California,

the Pacific Northwest, and a few from Salt Lake City and elsewhere suggest the untapped need. These volumes date from the final years before AIDS was widely named and identified in the public consciousness, and an air of poignant innocence pervades. Holdovers and remnants from the decade just past abound: discos and meeting spaces for encounter groups/rap sessions abound, and while Adams refused pornographic ads, he welcomed a variety of frank sexual content: an ad for a bath house with seven rotating theme nights ("Women Only," "Bisexual Boogie," et cetera); a "very San Francisco Photo Studio" with "Phantasies welcome;" and any number of private men's clubs, adult bookstores, and escorts.

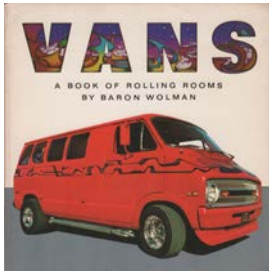
Beyond entertainment and recreation, however, the publication functioned as a critical resource directory: for gay-friendly counseling resources, suicide and domestic violence hotlines, health and rape crisis centers, married men's discussion groups, housing assistance, and political advocacy groups. Hotel listings, lawyers, doctors, banks, and religious organizations all have sizable sections as well, showcasing the utility of the directory as a practical safety measure (not unlike THE NEGRO MOTORIST GREEN BOOK) and community-building sourcebook.

Adams's offer of free listings was also a draw to general businesses of all types who recognized the gay community as a growing financial force to be respected and courted as customers. A contemporary newspaper article cites a straight-owned microwave oven supplier happy to solicit good customers, and whose half-page ad sits comfortably beneath an ad for "Handball Express," not far from one for the Comstock Gay Rodeo. But the same article also warns of "hoax" listings, and reports offended parties demanding their names' removal — a reminder of the open hostility and risk to out gay men that drove the very practical and pressing need for a guide such as this.

-600-

Two 4to volumes. Original color pictorial wraps. Mild wear, creasing. Some fading to spine of first volume. Else clean and sound. Easily very good. 80pp. and 96pp. respectively.





129.

[1970s]. BARON WOLMAN.
VANS: A BOOK OF ROLLING ROOMS.
NEW YORK: DOLPHIN / DOUBLEDAY, 1976.

Impressive series of photographs of 1970s American vans, designed by enthusiasts during the height as status symbols among a certain (almost entirely male) demographic. The vans show extensively airbrush-painted exteriors, with depictions of flames, palm trees, and UFOs. Also heavily featured are sumptuous leather- and/or fur-appointed interiors, which include several built-in bars, microwaves, TVs, and a wall display of Samurai swords. Includes text on van culture profiling several "vanners," one of whom remarks: "This is my relaxation. This is how I keep my head together from all the bullshit that goes down during the week. It keeps your sanity." #vanlife

-175-

Small oblong 8vo. Photographic wraps. Very good plus. Mild exterior toning; light touch of soiling to rear wrapper. Interior a bit toned at edges. Unpaginated.



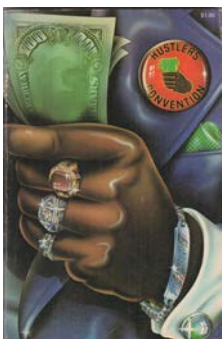
130.

[1970s]. SAMUEL AMERICUS WALKER.
SNEAKERS.
NEW YORK: WORKMAN PUBLISHING, (1978).

"The Shoe That Conquered The World" (from rear cover). Survey of the history of sneakers, including consumer guides to sneakers and their practical care, sneakers as collectible object, and remarks from celebrity sneaker-wearers including Barry Manilow, Andy Warhol, and Dick Cavett. One of the earliest histories of this fashion staple, it was also issued in an abridged Scholastic edition that is often mistaken for the first edition.

-125-

Small slim 4to. Photographic wraps. Very good. Light toning to wraps. Pages throughout moderately thumbled. 192pp.



131.

[1970s]. JALAL MONSOUR NURIDDEN
(LIGHTNIN' ROD).
HUSTLERS CONVENTION.
NEW YORK: HARMONY BOOKS, 1973.

Narrative poetry by the "grandfather of rap," likely published just before or in conjunction with the Last Poet's legendary proto-hip-hop album of the same name. Nuriddin, an early member of the group, also recorded under the names Lightnin' Rod and Alafia Pudim. While the album is widely sampled in hip-hop, the book itself has wielded a quiet power all its own. Its romanticized portraits of crooks, cheats, pimps, and other underworld figures influenced Schooly D, Ice T, and others. Uncommon, with an iconic cover illustration by Dave Willardson. From the rear matter: "[T]his jive epic poem has created a monumental narrative view of Harlem in the late 1950s."

-450-

8vo. Pictorial wraps. Very good or better. Moderate edgewear, small back corner crease. Faint smudge to half-title. Glossy (likely promo) B&W photo the cover illustration loosely laid in. 128pp.

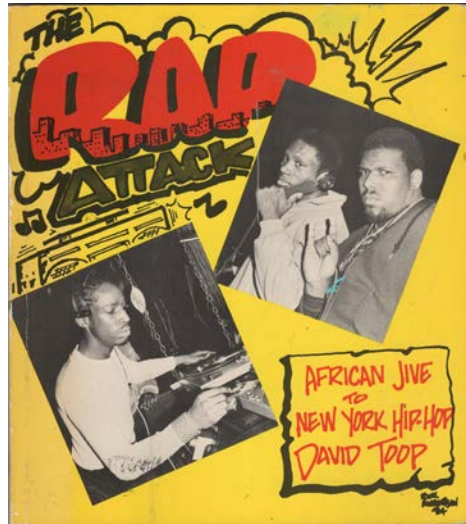
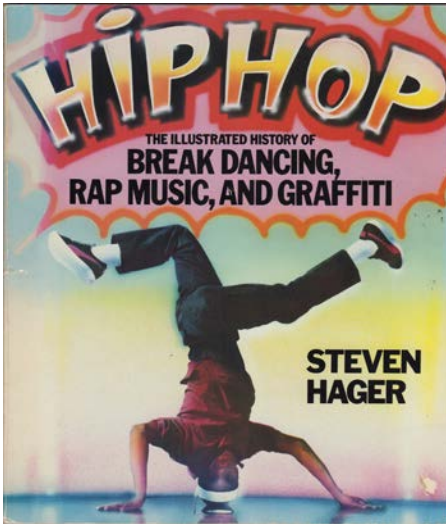
132.

[MUSIC]: [HIP-HIP]. STEVEN HAGER.
**HIP HOP: THE ILLUSTRATED HISTORY
OF BREAK DANCING, RAP MUSIC, AND GRAFFITI.**
NEW YORK: ST. MARTIN'S PRESS, (1984).

Scarce, early, and important survey of hip-hop culture. Though it looks a bit like a book geared for kids and young adults, Hager's is actually a detailed and well-researched history. Discusses the origins of deejaying in the Bronx, pioneered by Afrika Bambaataa and the Zulu Nation. Also looks extensively at early graffiti culture through figures such as Zephyr and Keith Haring, as well as b-boys and breaking. "What is hip hop? Most simply, it is an inner-city subculture that has created its own graphic art, dance, fashion and musical styles."

-450-

Large 8vo. Perfect-bound photographic wraps. Very good. Moderate edgewear, light surface scratches; small scuffed patch to bottom right of front wrap. Corners and spine ends lightly bumped with a few creases. Text is clean and bright; telephone numbers penned rear flyleaf. 112pp. Illustrated throughout in B&W.



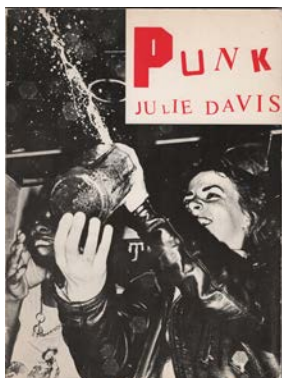
133.

[MUSIC]: [HIP-HOP]. =DAVID TOOP.
**THE RAP ATTACK:
AFRICAN JIVE TO NEW YORK HIP-HOP.**
BOSTON: SOUTH END PRESS, 1984.

Essential early history of the emergence of hip-hop and its musical roots. Illustrated throughout with black and white photographs by Patricia Bates and with an introduction by Tony Van Der Meer. Includes "Lightning swords of death," Toop's list of essential 12-inch singles: "Some of them are in the list for historical importance, others because I like them." With a lexicon of hip-hop expressions compiled by Monica Lynch of Tommy Boy Records and an index. Appearing the same year as Steven Hager's classic HIP HOP, a similarly essential document.

-450-

First American edition. Square 8vo. Wraps. Lightly worn along edges with a few minor scuff marks. Very good plus. 168pp.



134.

[MUSIC]: [PUNK]. JULIE DAVIS.
PUNK.
LONDON: MILLINGTON / DAVISON
PUBLISHING, 1977.

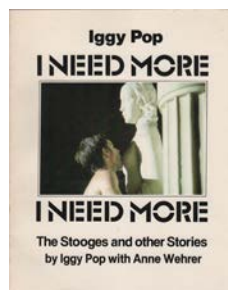
Heavily illustrated overview of punk from the height of the movement. Drawn in large part from various zines (including RIPPED & TORN, CHAINSAW, JOLT, and SEPTIC EARS), Davis' PUNK features Jane Suck, Lucy Toothpaste, Charlie Chainsaw, Alan Anger, John Goto and others writing about The Slits, The Damned, The Clash, X-Ray Specs, Buzzcocks, Ramones, The Runaways, Sex Pistols, etc. Together with photos of various bands and scenesters, a vibrant portrait of the culture.

-150-

4to. Pictorial wraps. Some mild wear and soil to wraps. Bit of starting to prelims. Else clean and sound. Generally very good.

135.

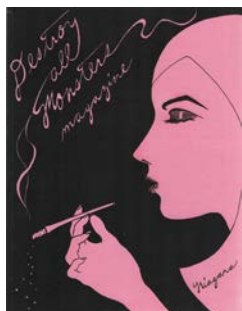
[MUSIC]: [PUNK].
POP, IGGY (WITH ANNE WEHRER).
I NEED MORE: THE STOOGES
AND OTHER STORIES.
PRINCETON / NEW YORK: KARZ-COHL, (1982).



True first edition of Pop's self-published memoir, which has gone through several other editions, covering his heyday with The Stooges and 1970s solo career. Heavily illustrated. SIGNED, and decidedly uncommon thus.

-650-

Small 4to. Original pictorial wrappers. Mild rubbing, faint toning. Touches of shelfwear. Previous owner's gift inscription to first page. Very good plus overall. SIGNED and inscribed by Iggy Pop to portrait of the singer on page 53. 128pp.



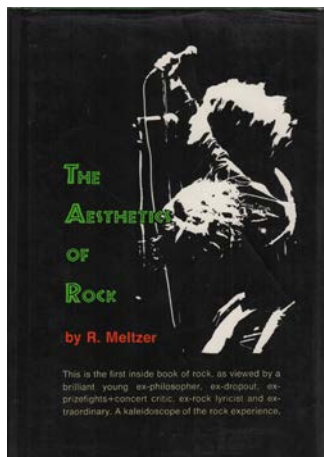
136.

[MUSIC]: [PUNK]. CARY LOREN(EDITOR).
DESTROY ALL MONSTERS
MAGAZINE 1976-1979
NEW YORK: PRIMARY INFORMATION, 2012.

From the publisher: "Destroy All Monsters Magazine was edited by Cary Loren and contained artwork, photographs, and flyers from bandmates Mike Kelley, Cary Loren, Niagara, and Jim Shaw. Printed using any papers and techniques available to the band, the issues combine the cut and paste tactics of punk zines with a psychedelic affinity for color. [DAMM] functions as a kind of manifesto, providing insight into the band through densely layered pages with movie imagery, kitsch, cartoons, delicate drawings, and counter-culture collages. [T]his is the first time that all issues have been reprinted." Almost certainly one of the last items signed by Kelley before his suicide.

-500-

4to. Original pictorial wraps. SIGNED by the collective's original members: Mike Kelley, Cary Loren, Niagara, and Jim Shaw. WITH: Original signed 8x10 silver print by Cary Loren and a small glycine baggie of dirt from God's Oasis -- the commune Mike Kelley and Jim Shaw lived in from 1974 to 1976 and which served as the collective's musical practice space. Limited edition, one of 75 copies numbered on the verso of the photograph, this #7. In original mylar bag, as issued. Fine.



137.

[MUSIC]. RICHARD MELTZER.
THE AESTHETICS OF ROCK.

NEW YORK: SOMETHING ELSE PRESS, 1970.

One of the earliest works of rock-music criticism and analysis, one of "The Best Rock 'n' Roll Books Ever" (New Musical Express), and a modern classic. From Dick Higgins' legendary press.

-200-

8vo. Green cloth. Near fine in like jacket. DJ has trace rubbing (as common); shallow creases to front panel, close inspection only. Cloth a bit faded along top edge. Else a bright, clean, sharp and tight example. 346pp.

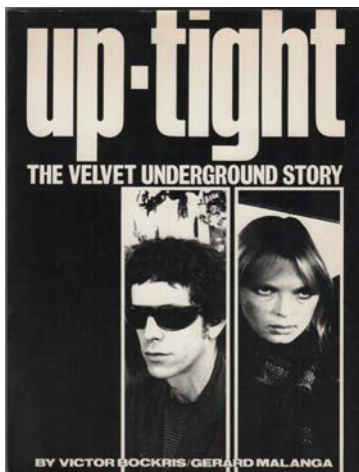
138.

[MUSIC]. VICTOR BOCKRIS
 AND GERARD MALANGA.

UP-TIGHT: THE VELVET UNDERGROUND STORY.

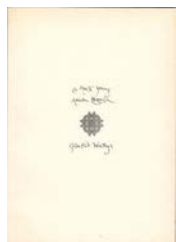
NEW YORK: QUILL, (1983).

INSCRIBED by both Bockris and Malanga on title page, for Bob Colacello: "Dear Bob, in remembrance of things past / with regards Gerard. And: "Dear Bob, hope you enjoy this faithful record / Best Victor Bockris / May 85 NYC." Significant association between the authors and Colacello, longtime editor of INTERVIEW. A thorough biography of the Velvet, based on extended interviews with all of its members, and whose authors were deeply involved with the scene (particularly with Warhol), as was Colacello. A warm association between these three Factory regulars.



-375-

Small 4to. Perfect-bound photographic wraps. Very good plus to near fine. Wrappers show some very mild edgewear; trivial trace rubbing. Interior remains bright, clean, and unmarked throughout; binding sound. 127pp.



139.

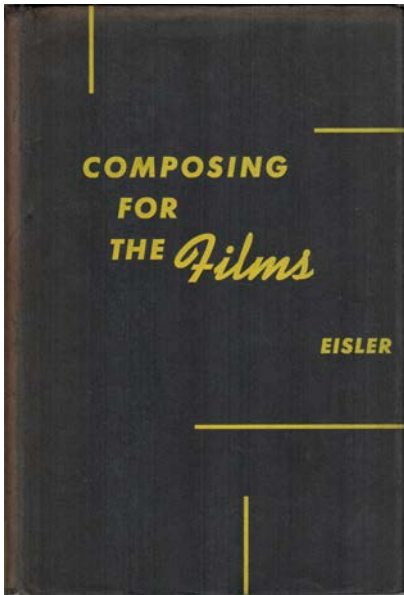
[MUSIC]. LA MONTE YOUNG AND MARIAN ZAZEELA.
SELECTED WRITINGS.

MUNICH: HEINER FRIEDRICH, 1969.

A handsome INSCRIBED copy of Young and Zazeela's book, limited to 2100 copies. A survey of the couple's collaborative work, much of which originally appeared in ASPEN. Also includes an interview of Young by Richard Kostelanetz.

-750-

8vo. Publisher's cream glossy wraps. INSCRIBED at frontis in Young's unmistakable hand, "To Janet and Paul, / 7 vii 70 / love / Marian / La Monte." Minor toning to wraps with a touch of foxing at front cover. Interior bright and clean. Near fine.



140.

[FILM]. EISLER, HANNS
[AND THEODOR W. ADORNO].
COMPOSING FOR THE FILMS.
NEW YORK: OXFORD UNIVERSITY PRESS,
1947.

Eisler came to the US in the early 1940s for research on film music, resulting in the so-called Film Music Project, creating alternate scores for Hollywood films such as THE GRAPES OF WRATH. "COMPOSING FOR FILMS is one of the most important volumes on film music both for its lucid critique of Hollywood's 'prejudices and bad habits' in scoring movies and for the way it proposed a new and experimental way of writing for the screen" (Viejo, FILM BOOKS: A Visual History). A few months before its publication, Eisler became one of the first film professionals to be investigated by the House Un-American Activities Committee and was forced to leave the U.S. in 1948.

-250-

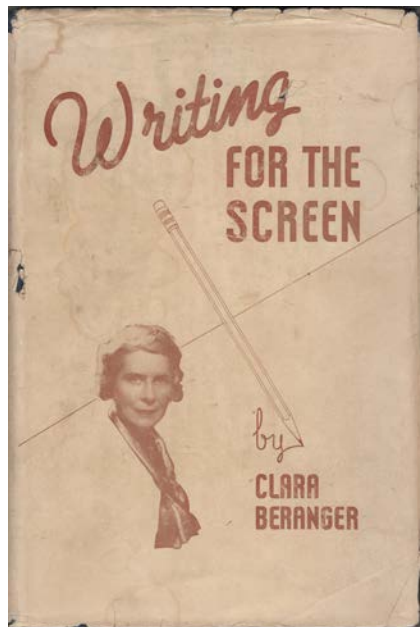
8vo. Publisher's black cloth in (rare) original dust jacket. Touches of wear to jacket; spine and top edge mildly sunned. Approx. 1" closed tear at rear panel. Mild fraying to cloth along bottom edge. Previous owner's signature at ffeep. Very good overall. 165pp.

141.

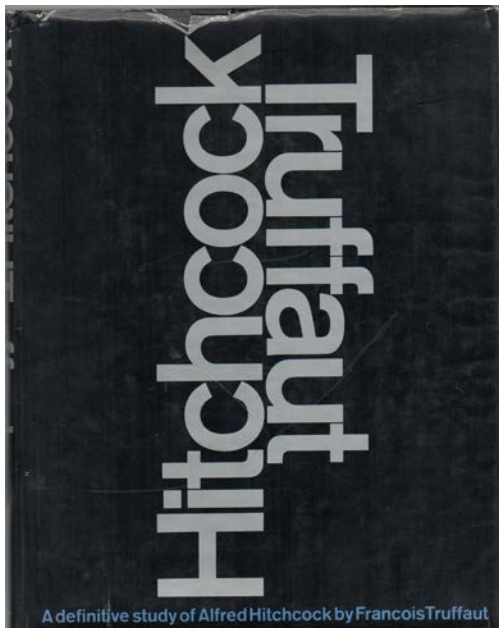
[FILM]. CLARA BERANGER.
WRITING FOR THE SCREEN.
DUBUQUE, IA: WM. C. BROWN
COMPANY, (1950).

Early handbook on writing film scripts by a silent-film screenwriter credited on over eighty productions. At the time of writing, Beranger was on faculty as USC's film school, and thus the book (as its jacket notes) was "written primarily as a text-book for college students." Breixo Viejo writes in FILM BOOKS: A Visual History that Beranger's "understanding of ... 'dramatic principles,' as well as of other fundamental concepts of screenwriting such as 'motivation,' 'conflict,' and 'treatment,' makes this book a precursor of other important script manuals published since -- such as the best-selling titles by Syd Field, Linda Seger and Robert McKee in recent decades." Rare, especially in jacket.

-500-



8vo. Blue cloth with stamped titles in original illustrated dust jacket. Very good in good+ DJ. Jacket edgeworn with small chips and tears, two small holes, and light dampstains; a bit bleached with verso showing penciled notes subsequently crossed out. Boards lightly rubbed with trace soil, a faint dampstain to rear. Ownership stamp to title page. 199pp.



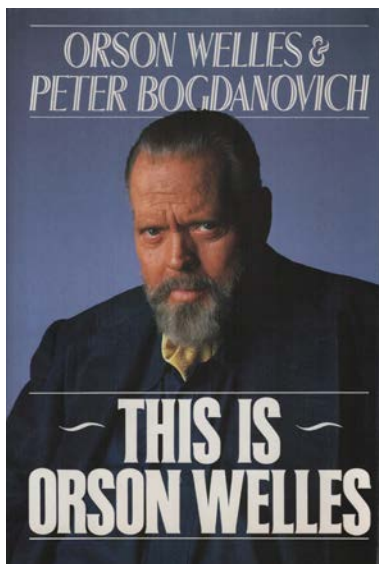
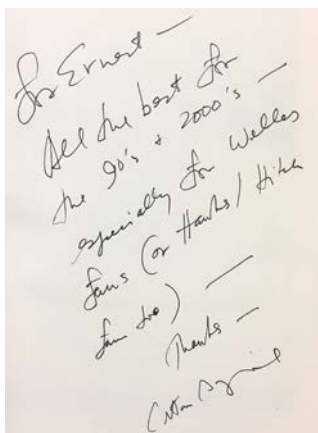
142.

[FILM]. FRANCOIS TRUFFAUT AND ALFRED HITCHCOCK. **HITCHCOCK / TRUFFAUT.** NEW YORK: SIMON & SCHUSTER, (1967).

One of the greatest film books of all time. Truffaut's interviews remain Hitchcock's fullest elucidation of his work and technique. An uncommon review copy.

-500-

First American edition. 4to. Grey cloth. Near fine in about very good jacket. REVIEW COPY with slip laid in. Jacket rather shabby: chipped, edgeworn, and rubbed, with several short tears. All as relatively common, the DJ is notoriously fragile; but presents well. Book itself has touches of shelfwear. Some faint toning to pages. Else clean and sound. 256pp.



143.

ORSON WELLES AND PETER BOGDANOVICH. **THIS IS ORSON WELLES.** NEW YORK: HARPER COLLINS, (1992).

Edited by film critic Jonathan Rosenbaum, a collection of conversations between the two directors, spanning Welles' long and varied career, and warmly INSCRIBED by Bogdanovich.

-375-

8vo. Publisher's cloth-backed boards in original photographic dust jacket. INSCRIBED by Bogdanovich at half title, "For Ernest [Lehman?] -- / all the best for/ the 90's and 2000's -- / especially for Welles / fans (or Hawks / Hitch / fans too) -- / Thanks -- / Peter Bogdanovich." Trivial touches of wear to jacket at folds and very faint toning to verso. Near fine. 533pp.

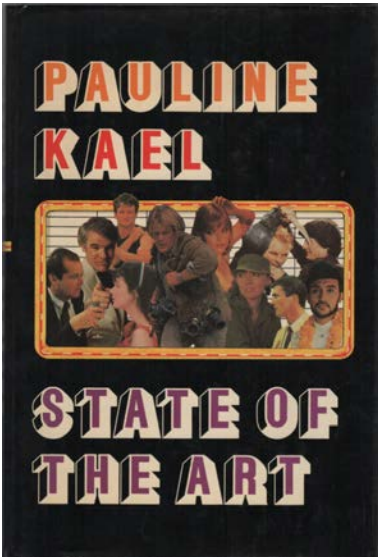
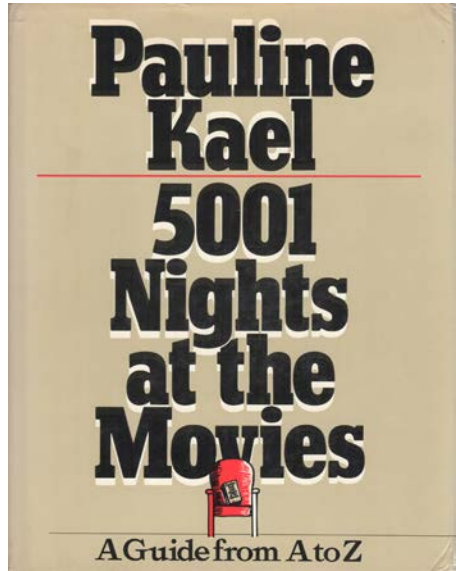
144.

PAULINE KAEI.
5001 NIGHTS AT THE MOVIES: A
GUIDE FROM A TO Z.
NEW YORK: HOLT, RINEHART &
WINSTON, (1982).

An attractive SIGNED copy of this selection of Kael's short NEW YORKER film reviews published in the "Goings on About Town" section, ranging from A BOUT DE SOUFFLE to ZORRO.

-150-

Large 8vo. Publisher's boards in original dust jacket. SIGNED at ffep. Mild wear to jacket at edges including creases at corners and a handful of short closed tears with resulting creases. Corners bumped. Touch or soil to page edges at lower corner. Very good. 676pp.



For Arlene Croce
with admiration
and love -
Pauline Kael

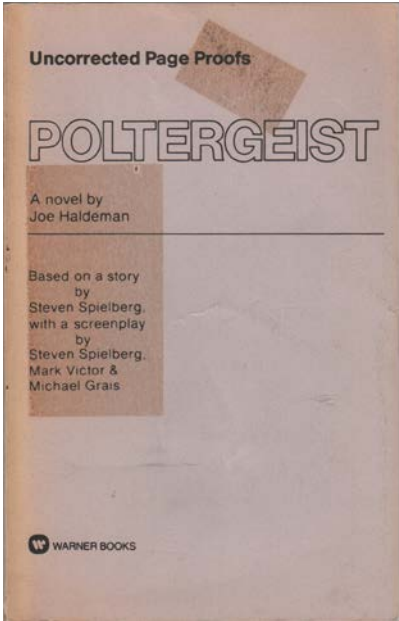
145.

PAULINE KAEI.
STATE OF THE ART.
NEW YORK: EP DUTTON, (1985).

A collection of Pauline Kael's NEW YORKER film reviews from 1983 to 1985, INSCRIBED to a fellow NEW YORKER writer, dance critic Arlene Croce — who also reviewed films for FILM CULTURE and was a recognized authority on the films of Fred Astaire and Ginger Rogers. An attractive association copy.

-375-

8vo. Publisher's purple boards in original dust jacket. INSCRIBED at ffep, "For Arlene Croce,/ with admiration/ and love-/ Pauline Kael." Touches of shelfwear to jacket. Price-clipped. Trivial sunning to boards at edges. Interior bright and clean. Near fine. 404pp.



146.

[FILM]. JOE HALDEMAN [JAMES KAHN?].
POLTERGEIST: A NOVEL.
NEW YORK: WARNER BOOKS, (1982).

Uncorrected page proofs (stated) of POLTERGEIST, the novelization of Steven Spielberg's cult film of the same name. Originally adapted by Joe Haldeman, a noted science fiction author, it appears that the publisher eventually published this adaptation as that of writer James Kahn (best known for his novelization of RETURN OF THE JEDI). However, we've compared the proof and the final version and find no differences between the two, so whose work this really is remains unclear. The title page of this volume has a slip pasted in replacing Haldeman's name with Kahn's, while the cover reflects Haldeman's name. Haldeman has written of the experience: "Steven Spielberg called him up and asked for me to write the novelization of Poltergeist [...] [T]hey gave me the script. It was absolutely appalling [...] About halfway through the movie there's an awful scene where the young boy Robbie wakes up in the middle of the night and there's a terrible storm, actually a tornado. He walks hypnotized down the hall toward a shattered window. Outside the window is a huge old tree that has a slippery red mouth full of teeth [...] What was going on here was that Spielberg had constructed a \$1.5 million special-effects tree, and by god it was going to be used in the movie no matter what. But I wrote to Kathy [the producer] that there was no way I could shoehorn that kind of silliness into a novel. 'I'm sure it will work in the movie,' I told her diplomatically, 'but in cold black type it sucks eggs.' She evidently agreed -- or more likely, didn't care one way or the other -- but the week after I finished the book, Spielberg got around to sorting through the memos and, of course, took offense [...] Spielberg kicked me off the project and hired another, faster, writer. I've never read that book, either. (My version of Poltergeist did get printed into bound galleys before Spielberg killed it; I've signed two or three of them for collectors. My most rare book, by a couple of orders of magnitude. Possibly not my worst.)" Halderman's account suggests the text remained his while the final product was simply issued under Kahn's name. However, to our knowledge this has never been definitively proven. Still, a scarce edition of a classic 1980s horror film. They're here.

-500-

8vo. Publisher's original wraps. Wraps sunned at spine. Minor soil and edge-wear. Offsetting from removed correction and sticker at front panel. Interior bright and clean. Correction slip pasted to title page. Very good. 301pp.

LA TRANSMISSION TÉLÉGRAPHIQUE
DES IMAGES ET DES PHOTOGRAPHIES

CHAPITRE I

Les premières expériences de transmission des images
au moyen de l'électricité. — Le pantélégraphe
de l'abbé Caselli (1855-67).

147.

[SCIENCE!]: [TELEVISION]. JACQUES BOYER.
LA TRANSMISSION TÉLÉGRAPHIQUE
DES IMAGES ET DES PHOTOGRAPHIES.
PARIS: CHARLES-MENDEL, [1914].

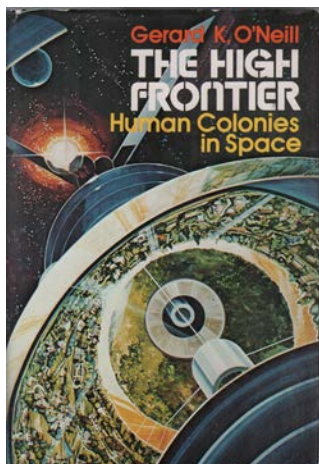
Rare work on the teleelectroscope and the technology of what would be come television. From the "Bibliothèque Générale de Photographie" series. Discusses the Cowper telegraph, the autographic telegraphs of Meyer and Arlincourt, the work of American engineer N. S. Amstutz, Korn 's telephotograph, etc. Boyer was a prolific writer and a frequent contributor to Scientific American. OCLC notes only 6 copies, with just three in the US. An uncommonly early work in the development of television and the electronic transmission of visual imagery, including two ghostly photos (one above left), both transmitted and reproduced via electronic transmission, certainly among the earliest, if not the earliest, photos thus published.

-300-

8vo. Red cloth boards over leather spine with gilt titled. Likely rebound, but handsome. Very good. 87pp. Illustrated, text in French.

148.

[SCIENCE!]: [SPACE]. GERARD O'NEILL.
THE HIGH FRONTIER:
HUMAN COLONIES IN SPACE.
NEW YORK: WILLIAM MORROW, 1977.



True first edition of O'Neill's proposal for human space colonies, a series of cylinders suspended between the earth and moon at a point called La-Grange Point 5. Presented as a way to combat environmental degradation, his iconic designs have gone on to have a much larger influence on many filmmakers and writers. The first printing of this, his landmark book, is uncommon.

-150-

8vo. Publisher's boards in original dust jacket. Moderate edge-wear with some short tears and resulting creases. Touches of soil at rear panel. Mild wear to spine ends. Interior bright and clean, with ownership stamp to top edge, front and rear endpapers. Very good. 288pp.



149. [FAKE NEWS]. D. CAUFEYNON
LE CEINTURE DE CHASTETE:
SON HISTOIRE, SON EMPLOI, [ETC.]
 PARIS: SOCIÉTÉ PARISIENNE
 D'ÉDITIONS, 1904.

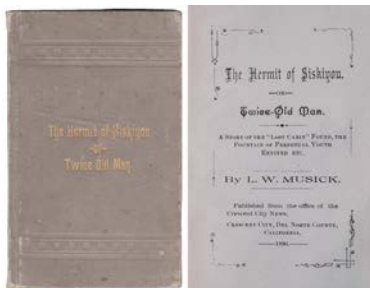
The myth of the chastity belt remains stubbornly intractable. But as scholar Albrecht Classen has shown (in his landmark *THE CHASTITY BELT: A Myth-Making Process*, 2007), the medieval (or sometimes Renaissance) device as it is generally conceived was almost certainly never actually used. Instead, misinterpretation, misunderstanding, misreading, and even outright deception and forgery have

conspired to create an image of the chastity belt built more on symbolism and anxiety than scholarship and evidence. And among "studies" of the chastity belt — almost all products of the 19th and 20th centuries — Classen singles out Caufeynon's in particular as having "obviously deeply influenced subsequent writers over the next few decades [...] which testifies to the enormous impact [...] on the modern imagination." And *LE CEINTURE DE CHASTETE* was popular — no doubt helped by its entirely staged and unnecessary (for a so-called academic text) photos of prostitutes modeling the belts. It was quickly reprinted in 1905, and has gone through several editions since (most recently in 2000). Nevertheless, the 1904 first edition is very scarce. OCLC locates just seven copies (over three records). A seminal (not sorry) book in the development of a decidedly modern myth, one that has remained a religious, sexual, and even feminist touchstone. (See also item #2 this catalogue.)

-2000-

Small quarto. 125pp. With 14 illustrated plates (included the frontispiece) and 11 relief halftones. Printed blue wrappers bound in contemporary green cloth with red morocco spine label gilt. Text in French. Owner's stamp on front pastedown, corners a little bumped, tiny scuff on front wrap, still easily near fine.

150. [FAKE NEWS]. L.W. MUSICK
THE HERMIT OF SISKIYOU,
OR THE TWICE-OLD MAN.
 CRESCENT CITY, CA: OFFICE
 OF CRESCENT CITY, 1896.



This 19th-century Northern California imprint is a long doggerel poem, but with one very interesting feature: it is the first mention in book form of the legend of the Big Foot (Sasquatch): "You have seen and heard the story, too, / Of how, upon Mount Siskiyou / Was seen an ape, or spook, or tramp / In region near the happy camp some years gone by— / That was of stature taller than / The ordinary height of man / Who fed on berries, roots and grouse, / And from whose eye / There gleamed the fierceness of the beast..." (37). The appendix reprints a newspaper account of the sighting, possibly the only place this account survives. Only an 1884 Canadian newspaper account of Sasquatch precedes. According to census records, Musick (1844-1919) was a miner. Interestingly, his daughter Irene is listed as a printer. OCLC locates about 20 copies, almost all on the west coast, but uncommon in trade.

-1250-

12mo. Original light grey stamped cloth with gilt title. Cloth rubbing, Front hinge started. Front endpaper chipped at corner, rear missing. Overall all a good, sound example.

